TRUST SUITS and TRADE PRACTICES


PRODUCT

Monogram announces 46 features for 1940. Columbia and UA open their conventions. MGM expands program for new season.

INTERNATIONAL

“Hello Mr. Exhibitor”

“GOODBYE MR. CHIPS” opens at the Astor, N. Y. on May 16th launching this most talked about attraction in the same showmanship manner which gave nationwide fame to “Pygmalion” (still S. R. O. as it concludes a sensational 6-month run at the Astor.)

While the fame of “GOODBYE MR. CHIPS” (Robert Donat, Greer Garson) spreads throughout the nation, M-G-M exhibitors will say hello to hit after hit. For instance:

Hold-overs are mounting as the “HARDYS RIDE HIGH”! “LUCKY NIGHT” (Myrna Loy, Robert Taylor) starts off with happy-go-lucky crowds everywhere. “IT’S A WONDERFUL WORLD” (Claudette Colbert, James Stewart) rolled preview audience in the aisles. It’s socko at the b. o. “CALLING DR. KILDARE” (Lew Ayres, Lionel Barrymore) thrills opening engagements and establishes Dr. Kildare as another Hardy series. And that’s just a few in coming weeks!

Goodbye Mr. Exhibitor, you’re in the chips as usual with Mr. Leo.
SO MAJESTIC THE STORY

SO STIRRING THE PORTRAYALS

SO MIGHTY THE MOTION PICTURE

So great the good it
reflects upon the entire industry
that we of Warner Bros. are
gratified beyond measure to
be its producers
EVERY INCH A GREAT MOTION PICTURE. It would be memorable for its pictorial splendor alone; for its unerring revitalizing of the past or for its eloquent relating of romance and high tragedy. Never have I seen vivid portrayals so brilliantly balanced in a film. Rarely have I seen so magical a blend of consummate direction, production and photography. To my mind it is a screen masterpiece, as challenging as it is entertaining—a compound of rare courage and artistry.

—HOWARD BARNES in the N Y Herald Tribune

EVERYONE SHOULD SEE 'JUAREZ'. A thrilling and exciting picture. 'Juarez' is as intelligent in attitude as it is rousing in melodrama. It brought a new viewpoint to the Broadway screen, and delivered a graceful bow in the direction of movie fans by addressing them as adults rather than nincompoops. It delivers a saucy and timely blow to European political philosophy and it rings with a resounding propaganda for solid democracy. Warner Bros. have a noble honor role of great pictures which combine drama with a social message. Among them were 'I'm a Fugitive,' 'Zola,' 'The Story of Louis Pasteur.' 'Juarez' is greater than these.

—BLAND JOHANESON in the N Y Daily Mirror

WARNER BROS. DESERVE AN AMERICAN PUBLIC VOTE OF THANKS. The picture is probably the bravest undertaking in the history of Hollywood. For once a motion picture speaks out for the down-trodden, for the poor, and for the democracy which is their hope. 'Juarez' brought the best resources of the Warner studios to work. When Muni first turns to face the camera an audience cannot fail to applaud. In a year there will be ten or fifteen pictures produced which have perfection of detail, but only one 'Juarez'!

—ARUPER WINSTEN in the N Y Post

AMONG THE BEST THAT HAS BEEN PRODUCED!

—JOHN C FLINN in Variety

Now a complete sellout at Two Dollars top after the most auspicious First Night in Broadway's long history

Another distinguished attraction in a year memorable for the outstanding offerings and the Fair Policy of

WARNER BROS.
A GOLDEN STREAM OF PROFITS WILL FLOW! A picture that represents the day’s screen art at its finest, that is to the fore among 1939 Ten Best” contenders, that is a many-fold candidate for Academy “Oscars”, that will enthuse showmen to sell and sell and SELL, that will clean-up at box offices here, there and everywhere—in short, here is a genuine MOVING PICTURE!

—CHESTER B. BAHN in Film Daily

JUAREZ IS A MILESTONE IN THE CINEMA. —WM. BOEHNEL in the N. Y. World-Telegram

THIS PICTURE MUST RANK AMONG THE FINER THINGS OF THE SCREEN!

—CHARLES S. AARONSON in M. P. Daily

IDEOLOGICALLY THE NEW WARNER FIlM IS FAULTLESS. What it has to say has been expressed logically and eloquently. In the contest between dictator and democrat the Warners have owned their uncompromising allegiance to the latter. A distinguished, memorable and socially valuable film.—FRANK S. NUGENT in the N. Y. Times

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MOST DISTINGUISHED PRODUCTION OF THE YEAR. Democracy really plays the leading role. The three principal players are superb. Muni, in a remarkable make-up, gives an indelible impression. Dieterle’s direction is masterly.

—KATE CAMERON in the N. Y. Daily News

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ONE OF HISTORY’S GREATEST tragedies and probably its most poignant romance. The production is one of splendor. Moments of beauty are enough to make it worth the attention of any one. An entertaining film as well as a beautiful production.

—EILEEN CREELMAN in the N. Y. Sun

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EXCELLENTLY MADE, the picture takes its place as distinguished and literate drama. It has been fashioned into a thoughtful document, one whose implications are as significant today as they were then.

—ROSE PELS WICK in the N. Y. Journal and American
Remember her name! 20th Century-Fox has important plans for this refreshing young beauty of rare talent... beginning with the leading role in Elsa Maxwell’s HOTEL FOR WOMEN.
THE SPEED-UP

INTER-ACTION between the media of expression grows with increasing rapidity, increasing complexity. When the motion picture arrived it was upon a world where the arts had been static in their structure for centuries. Since the invention of the printing press there had been no new way of saying things. Also the arts and industry were far apart.

The motion picture exerted, and continues to exert, important influence on the stage, the printed word and even the very processes of public thought. Motion pictures achieved circulation to audiences to be counted in the millions where publications in type could number only thousands.

Now radio has risen as a conveyer of both entertainment and information simultaneously serving the millions. When the big news stirs the world radio is, today, the dominant medium of news distribution. Even the fast daily press is reduced to functions of confirmation and comment; for many readers. Makers of news tend to go on the air and direct to the people without the intervention of reporters and editors. Television is striving mightily to do as much for their living images, too.

These arts and media of arts are also industries, coalitions in which art and industry react upon each other. They get all of their authority and success by serving the majority with what it wants, or some approximation thereof.

The one over-all characteristic of the development, which has been under way ever since technology and art met on the screen, is the service of larger audiences in less time. It is the speed-up.

This speed-up is to be found variously in all consumer services, both in merchandising methods and transport.

The once much discussed and projected processes of decentralization are not manifest. In truth we are being webbed more and more closely together. The trend is toward larger units, broader routines.

There is something more than symbolism in the fact that a single master clock, ruled by star time, controls the cycle pulse of all the dynamos in the public utility powerhouse of the East, and incidentally ruling even the synchronized motors in your projection room.

There is apparent relation to this general process in some of the aspects of today's motion picture merchandising. There's a speed-up process now calculated to sell the more important productions simultaneously to all the consumers. It finds expression in large use of national publications and as a spectacular detail what might be called the "locus preview."

The tendency of this all-over method of advertising is to reduce the function of local theatre copy to directory purposes, a tarring of where to buy rather than what to buy.

Probably the most serious weakness of the national media coverage is that its message to buy can not be accurately timed with the local availability of the product, so the buying impulse is open to invasion by other and intervening appeals.

The new school of previewing at the geographical point of story origin, as with "The Buccaneer," "Union Pacific," "Dodge City," "Young Mr. Lincoln," is a device for making the picture a national story, extending to the publicity the same scope and simultaneousness as pertains to the advertising.

Just incidentally the process so tends to bring Hollywood another step nearer dominance. Showmanship comes over the mountains to perform in feats of promotion for the populace, and that is Distribution's territory.

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SILVER

BECAUSE this photographic industry is entirely dependent upon the reaction of silver salts to impinging rays of light, some aspects of the state of that metal are of interest.

There is too much silver in the world for the health of its status in politics, finance and industry. It is being made the subject of vast study, expensive manipulation and a lot of argument.

As long ago as June 30 last it was calculated by the Chemical Bank and Trust Company of New York that the United States Treasury held approximately one-seventh of all the silver the world had produced since Columbus discovered the West Indies. The silver is of no use to the government and could not be sold without causing a collapse of world prices. Buying still goes on under the silver purchase act, chiefly to the benefit of the Mexico which expropriates American property.

In industry there's research to see if silver plating cannot be made available to improve cans for tomatoes.

Meanwhile, if the world should last that long, we might use it up for sensitizing film.

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WE got a sudden warming flush of community spirit the other day with the reading of a piece in the local papers about how New York's police commissioner called in his men and instructed them to be friendly, cordial and indulgent toward the out-of-town visitors of the World's Fair period. In point of fact, the typical character of the New York policeman is such as to make instructions of the kind hardly necessary. But it is nice to have it official. It is an expression akin to Commercial club greetings in lesser towns where the boosters burgeon. Any day now we expect to see a sign over Grand Central saying: "Watch New York Grow."

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EXPLOITATION brings some strange objects to the editor's desk, monkey wrenches and perfumes, orchids and hand-painted turtles, baby alligators and gold-plated railroad spikes. That accounts for a certain exotic touch in our niche in the Silvermine Valley up in Connecticut. There's a black oak there with two cocoanuts on it. One came to remind us of Bobby Breen in "Hawaii Calls," and the other was in behalf of the South Sea suggestions in "Waikiki Wedding." They are both bird houses now, occupied respectively by pairs of wrens and bluebirds. It's the Hollywood touch.

—Terry Ramsaye
This Week

Going to Court

The Federal Department of Justice threat to file a minimum of ten anti-trust suits in equity in various sections of the country to break up what it claims are monopolistic practices by large independent circuits, implemented by the filing last Friday in Oklahoma of the first of the actions, was explained in detail this week by Thurman Arnold, assistant attorney general. It was expected that additional suits would be filed rapidly and that the next would be on the Pacific coast where Department of Justice agents have been investigating for two years.

Announcement of the new policy, also, tended to eliminate speculation on the possible settlement of the present New York action by consent decree.

The new campaign is outlined on page 15.

Buying Pool

A mass meeting of Oklahoma independent exhibitors to form a buying pool for product to meet the buying power of the large circuits, will be held Tuesday in Oklahoma City at the municipal auditorium. George Sumner is “liaison man” for the group.

Despite the filing of a suit last week by the federal government against Griffith Amusement Company in Oklahoma City federal court, no other exhibitors interested in the pool are going ahead with their plans. Organization of the pool is said to be attributed to circuit “aggressions” in the territory.

Every independent exhibitor in the state has been invited.

Foreign Increase

RKO Radio’s foreign business has increased 40 per cent since January, Phil Reisman, foreign sales manager, said in New York this week after returning from a routine inspection tour of Europe. Mr. Reisman, however, was pessimistic of future conditions because of the huge expenditures for armaments in all European countries which, he said, must be paid eventually. He expects additional monetary restrictions on American companies operating in Europe.

Mr. Reisman said the company’s operations in Spain were in status quo at the moment but that a representative of the company, possibly Reginald Armour, would shortly look over the situation there. The company operated in Spain throughout the Spanish War and its immediate concern now is to determine under what conditions it can continue with General Francisco Franco’s regime.

He said that RKO’s business in China is experiencing considerable improvement, which he felt was due partly to the concentration of troops in the cities.

June Convention

Exhibitor opinion in bulk on the trade practice proposals tendered forward by distributors will be the primary object of the Allied States Association annual convention which will meet in Minneapolis on June 13. To this end leaders of the exhibitor organization have invited representatives of every exhibitor group, affiliated or unaffiliated, as distribution executives to attend. Lawyers for the distributors, meanwhile, are working on the trade practice program.

The program is on page 24.

Nova Scotia Bill

The situation in connection with passage by the Nova Scotia Legislature of the bill providing for control of film exchanges through a license system was discussed this week by Colonel John Cooper, president of the Motion Picture Distributors of Canada, and Federal Government authorities in Ottawa.

One provision of the act, which is to amend the Theatres, Cinematographs and Amusements Acts, is that it is not to come into force until “such day as the Governor in Council orders and proclaims by proclamation.” Accordingly, the film distributors are continuing their fight against the legislative proposals.

Fair Competition

What New York exhibitors feared, has happened: a falling off of business, especially in neighborhood theatres, following the opening of the New York World’s Fair, on Sunday. The lessons learned from the Chicago and San Francisco Fairs, the latter still on, cause some optimism, however. The film is expected to last about two months, after which business in neighborhood houses should approximate normal. The center-of-town theatres in Chicago benefited all through that city’s Fair.

The National Brandt circuits in New York reported business off following the Fair’s opening. Century Circuit reported business fair, while RKO had no complaints.

Broadway legitimate business, too, have not apparently been hit by the Fair, with three shows closing this weekend.

Advertising Outlay

More than $1,500,000,000 was spent in the United States for general advertising in 1938, while from $10,000,000 to $12,000,000,000 was spent for personal salesmanship, L. D. H. Weld, director of research for McCann-Erickson, advertising agency, told the United States Chamber of Commerce in Washington Tuesday. It had not been for advertising, Mr. Weld said, “many more billions would have had to be spent on personal salesmanship to accomplish the same results in general business distribution.”

He estimated that the sum spent for advertising in 1938 was about 4.2 per cent of total retail sales and 2.4 per cent of the national income.

The total generally accepted as the annual advertising expenditure by the entire motion picture business is $100,000,000, including accessories.

British Tax Certain

Explaining the provisions in the new British budget for additional taxes on the film industry, particularly the American section, Sir John Simon, chancellor of the exchequer, on Tuesday indicated that the levies as stipulated in the draft read in the House of Commons last week stood little chance of alteration. The Chancellor, answering questions brought up in the House, said his proposal was sound in principle but that adjustments might be necessary. He pointed out that total box office receipts in Great Britain are between $225,000,000 and $250,000,000 yearly and said he did not think that the $3,000,000 to be produced by the excise duty proposed would produce a “revolution.”

He agreed that some modification in the proposed duty was definitely needed, probably on foreign films for specialized showings. The budget draft proposed increased taxes on imported blank stock and prints and on films produced in England.
Television Bows

Television in America, about three years behind television in England, in advent if not in technique, made its public bow Sunday at the opening of the New York World's Fair over the telecasting system of the National Broadcasting Company; and even as it did so, a British business man and a staff of British engineers demonstrated in a small room in the Times Square district, the reception of the Fair telescast on a British set, the Baird. The business man was Ian Cre巨n-Javal, commercial director of Baird Television, of England, who had arrived in New York Friday, and had set up apparatus in the Gaumont British offices in New York. He hopes to have Baird theatre television (large screen) in several Broadway district theatres, soon.

Captain George Wald, army officer and president of the Wald Radio and Television Laboratories, on Wednesday before the television committee of the Federal Communications Commission, suggested a delay in the formation of regular television standards because, he said, of two major obstacles in present systems: the horizontal limitations, which do not permit service to all communities, and hazards, especially in the home, of high voltage use.

$14,200,721

Total net profits of $14,200,721 were reported this week by film companies. Loew's listed $7,268,847 for 28 weeks; Paramount, $4,105,675, for 52 weeks; Twentieth Century-Fox, $1,224,250, for 13 weeks; RKO, $18,604, for 52 weeks, and General Theatres Equipment, $145,544, for 13 weeks.

The detailed statements, and other motion picture financial news of the week—including an SEC report on film stock holdings, appear on page 27.

Triple Fire

The Kinematograph Renters Society, representative of American producers in England, is opposed to higher quotas and fears that U. S. interests are being saddled with the responsibility of establishing a new British production industry under the Films Act. The Association of Cine Technicians wants a higher quota but looks approvingly or at least tolerantly on the KRS suggestion of establishment of a films bank or finance corporation. Joining the two groups in attacking the Films Act, Simon Rowson, statistician, points to a decline of 20 per cent in the value of production in the past year, though he hastens to add that there was an "unmistakable improvement in quality."

Aubrey Flanagan's article is on page 53.

Labor Impasse

The Screen Writers' Guild, after rejecting producer proposals, has directed its bargaining committee to have National Labor Relations Board hearings reconvened; the Screen Actors' Guild has served an injunction on its Class B officers preventing them from acting to rectify an alleged illegal election of new Class B members, and a material has been declared in the counter suits between the International Alliance of Theatrical and Stage Employees and Studio Technicians Local 37.

Accounts of these and other labor events are on page 30.

30 from Monogram

Sixth of the eleven large distributors to hold annual sales conventions, Monogram Pictures, in Chicago, this week, announced 30 features, 16 westerns and eight western reissues for 1939-40, four more pictures than this year.

The titles and talent assignments made to date, with details of the convention, appear on page 46.

Taxes and Legislation

Legislative moves affecting the industry were few and varied this week. Outstanding were new taxation measures in Florida, New York, Wisconsin and Missouri. The showing of Sunday films received attention in New York, Pennsylvania, Virginia, Maine and Massachusetts.

An account of the week's legislative moves is on page 50.

FOR READY REFERENCE

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Mechanical Songs

The lengthy negotiations between songwriters and song publishers will be delayed on June 1st when the Song Writers' Protective Association, representing more than 600 popular songwriters, will take over all mechanical rights to their tunes. This right, which has been a bone of contention between the publishers and composers, will give the songwriters complete control over all recordings, transcriptions and synchronization of their compositions, amounting to a revenue of more than $1,000,000 annually, according to the SPA.

All contracts entered into after June 1st between songwriters and publishers will be subject to this assignment, which will be in force for two years. It is likely, as a result of this agreement, that the music publishers will endeavor to negotiate a new standard minimum contract with the songwriters, says the SPA.

The SPA likewise expects to have issued by May 15th a circular reprinting three or four representative contracts now being used by several of the large music publishing firms, which the songwriters deem unfair.

The annual meeting of the SPA is expected to take place in New York in early June.

Three Conventions

With the opening of sales conventions on Monday by Columbia in Atlantic City and United Artists in Hollywood, the total meetings for discussion of 1939-40 product and plans will be brought to eight. Monogram delegates were meeting this week in Chicago. RKO and Paramount have announced plans for sessions in June.

The meetings are programmed in advance on page 44.

Eyes South

Concentrated attention to the South American countries, their possibilities as markets for United States products and their status in the "good neighbor" axis, has resulted in emphasis on a study of methods of communication, principally motion pictures and radio. In the field of radio proposals were revived this week in Washington for the establishment of a Government-operated short wave station to broadcast American news and programs to South American peoples. Private broadcasting companies, meanwhile, have been doing excellent work in broadcasting a stream of programs more than sufficient to counteract the radio efforts of Germany, Italy and Japan to spread propaganda.

The Washington proposals and a detailed study of present program extent and content are on page 17.
“YOUNG MR. LINCOLN,” above, played by Henry Fonda in the film of that name which 20th Century-Fox will unveil May 30th at Springfield, Ill., next of the original setting premieres.

SUCCESSIVE premieres of Warner pictures at the company’s Beverly theatre in California are attended by Harry Warner, president, above right, at the first showing of “Confessions of a Nazi Spy,” and by Hal B. Wallis, executive in charge of productions, above left, and his wife, Louise Fazenda, at the opening of “Juarez.”

SUCCESS story. Robin Wightman, left, new managerial assistant to Cecil Cupp, owner of the Royal and Co-Ed theatres in Arkadelphia, Ark., began his exhibition career four years ago as usher with the Arkansas Amusement Corporation in Little Rock. He became a house manager and last year was placed in charge of all personnel in the circuit’s Little Rock theatres. He is 24 years old.

WINNER in a ten-mile marathon, Daniel Fox, left, employee of the Jamaica theatre in Jamaica Plain, Mass., is presented with a trophy by Senator Chester A. Dolan. Watching is Philip D. DePetro, manager of the theatre, a Mullins & Pinanski house.
TELEVISION arrives from Britain. Arthur A. Lee, vice-president of Gaumont British Picture Corporation of America, greets Ian C. Javal, right, director of Baird Television, Ltd., just after his arrival with theatre television equipment for demonstration in New York.

By Cosmo-Sileo

WOUNDED in the war in China, Kaneyoshi Murai, a salesman for RKO before he was drafted by the military, is visited by Robert Spierman, RKO Radio general manager, in the Osaka army hospital. Left to right, S. Sakamoto, Osaka RKO manager; Mr. Murai, Mr. Spierman and an Asahi reporter.

By Cosmo-Sileo

FRANK HILL, below, is marking his 20th year as secretary of the British Kinematograph Renters' Society.

By J. Sileo

FRANK E. MULLEN, above, new advertising and publicity vice-president for Radio Corporation of America.

By J. Sileo

EXHIBIT prepared by the Bell System for the New York World's Fair is discussed, above, by P. L. Thompson, director of public relations for Western Electric, and Dan Collins, treasurer of Electrical Research Products, Inc., at an inspection by telephone officers and newspaper men. Much of the apparatus on view and demonstrated was developed during research on motion picture sound mechanism and technique. (See page 54.)

By staff photographer

FORERUNNERS of the throngs of out of town visitors that Times Square theatre operators hope to see this summer, students of the Demonstration High School of West Virginia University gaze at the Radio City sky-line as pointed out by a Music Hall usher under the marquee of that Rockefeller house.

RETURNED from a six months survey of the South and Central American markets, Charles Roberts, right, supervisor of the South American division for Columbia, confers with home office executives on plans for the new season.
Variety Fun

A BANQUET attended by 800 members and guests concluded the fifth annual convention of the Variety Clubs of America last weekend at the Book Cadillac Hotel in Detroit, a celebration which fully lived up to the carnival spirit perpetuated in the clubs' establishment. Business sessions of the convention ended before the banquet with the announcement that the 20 branches of club had spent $250,000 for charitable purposes last year, the election of officers, and the choice of Dallas, Texas, for the convention next year.

The new officers, pictured at lower left on the opposite page, are John H. Harris of Pittsburgh, re-elected president for the fifth time; Duke Clark, Cleveland, first assistant chief Barker; John J. Maloney, Pittsburgh, second assistant chief Barker; Frank Drew, Cleveland, national property manager, and James Balmer, Pittsburgh, national dough guy.

ON THE DAIS, at left, Norman Frescott, John E. Flynn, and John H. Harris.

NATIONAL delegates included, below, Edward Shafton, Everett Bennett, and M. A. Lightman.

In Detroit

BUFFALO delegates, right, are D. A. Basil, E. J. Balser, Jack Laven, Robert Murphy, and Art Robinson.

BETWEEN speeches, below, Harry F. Kelly, Michigan secretary of state; William F. Rodgers, A-Mike Vogel, Motion Picture Herald; Edward Kuykendaal, and Jules Levy.

AMONG the guests, below, are Herman Robbins, George Dembow and Dave Palfreyman.

WITH the Minneapolis contingent, below, Al Steffes, left, and Rich Johnson, Ray Heller, Sid Volk, Bill Volk, Benjamin Berger, J. A. Granston, Bennie Friedman, A. A. Kaplan.

FROM CINCINNATI, above, Allan S. Moritz, J. J. Oulahan, and Art Frudenfeld.

NEUMLY ELECTED national officers, posed in a group, below, just before the banquet. Standing, Frank Drew, James Balmer. Seated: Duke Clark, John H. Harris, reelected president for his fifth consecutive term, and James J. Maloney.

INDIANAPOLIS group around the table but not left to right: Edwin Booth, John Allen, Fred Wehrenberg, Carl Niesse, Frank Carney, Senator Charles P. Murphy, Clarence Kaiman.
UNION PACIFIC

TIME marched backward in Omaha last week to the early days of 1869, the date of the completion of the Union Pacific transcontinental railroad. Taking its cue from that event the celebration was called "Golden Spike Days," a four-day fete culminating in the premiere in three Omaha theatres of Paramount's "Union Pacific."

According to press reports, 250,000 out-of-town visitors took part. The fronts of Main Street stores were remodeled to represent the town in its infancy, and something like 10,000 citizens garbed themselves in the costumes of those early days, with swallow tail coats, top hats, leather boots and whiskers that waved in the breezes like the wheat fields of Oklahoma. Ox teams pulling covered wagons were in evidence along the principal streets, and the Sioux and other tribes of Indians pitched their tepees on the court house lawn.

—J. C. JENKINS.

BELOW: Cecil B. DeMille, left, producer-director of the film, and Barbara Stanwyck, right, its star, being greeted by Mayor Daniel Butler of Omaha.

THE CITIZENRY of Omaha entered with spirit into the celebration, transforming the city into a replica of the town of the 1860's. Above are a cowboy, nonchalant beneath a hanged rustler, and a stagecoach driver arguing with the fittingly costumed constable. At right a citizen rides his horse into the Calamity Jane saloon, and below are one of the false store fronts on Main Street and part of the Burnt Thigh tribe of Sioux Indians.
U. S. EYES 6 CENTERS FOR CIRCUIT 'MONOPOLY' SUITS

Washington Hears California, Wisconsin, Minnesota, New England, New York and Detroit Are Under Scrutiny

by FRANCIS L. BURT
in Washington

The Pacific Coast, Wisconsin and Minnesota, the Detroit territory, New York and New England are said in Washington to be now under the close scrutiny of the Department of Justice in connection with the Department's publicly announced intention of filing a long series of local anti-trust suits to break up circuits claimed to be operating monopolistically.

Emunicating a policy that disintegration of the major film companies, as sought in the pending New York trust suit, must be accompanied by dissolution of theatre circuits which control the situation in their respective areas, whether or not affiliated with producers, in order that, when exhibition is diverted from distribution, the producers may have a "competitive market of truly independent theatres," the Department of Justice last Friday brought the first of the series of suits under which all big units in the industry will be broken down.

First Suit in Oklahoma

Filing of the suit in Oklahoma district court was the first step of Thurman Arnold, U. S. assistant attorney general, to carry out his plan to ward the trust campaign against the picture industry, which he announced last month would involve at least ten suits.

It is anticipated in Washington that the Government will file additional cases rapidly, probably bringing its next on the Pacific Coast where for some two years agents have been investigating the California situation. Within the past few weeks, that investigation has been completed and reports are now under study by Department officials, who may base a suit on allegations of violation of the old Fox-West Coast consent decree.

With Wisconsin, Minnesotta, Detroit, New York and New England also said to be under scrutiny of the Justice Department, Mr. Arnold charges "there are many chains of theatres in the United States whose situation is similar." The first proceeding was brought in Oklahoma. He explained, simply because the investigation there happened to be completed first.

Ask Circuits Be Dissolved

The Oklahoma suit, involving the Griffith, Consolidated and Westex unaffiliated Circuits operating 186 theatres in Oklahoma, Texas and New Mexico, also naming all of the major producing companies, will set the pattern for the subsequent "local" cases. Pending for a long time in Oklahoma is the independent Mamond civil action for $4,500,000 damages against the same defendants.

The Department asks that the four circuits be dissolved and their properties re-arranged under separate and independent corporations in such a manner as to create competitive conditions and prevent further violations of the Sherman Act;

seeks injunctive relief directing that the practices which resulted in the alleged monopoly control and its oppressive exercise be enjoined; seeks an injunction restraining the chains from jointly and collectively negotiating contracts with the major distributors for the licensing of features; seeks to enjoin the producers from seeking to license pictures except on a local, competitive basis, and asks an injunction against the acquisition of additional theatres or financial interests therein by the chains.

In a formal statement explaining the reasons which actuated the department and the purposes of its action, Mr. Arnold declared "this suit is an essential complement to the peeping equity suit in New York against the major motion picture producers and distributors."

That proceeding seeks among other things to divest the major producing companies of ownership and control of the motion picture theatres which exhibit their products," he said.

"The principal grounds on which that action is based are the following: (1) Independently owned theatres are being driven out of business; (2) the construction and operation of new theatres is handicapped because any new enterprise is subject to the arbitrary control of a present existing monopoly; (3) new or independent enterprise in the production of pictures is handicapped in the same way because the existing combination substantially control the most important theatre outlets on a nation-wide scale; (4) Independently owned theatres are so narrowly limited in the choice of films that they cannot by competition and experimentation suit the particular tastes of their communities."

"These objectives cannot be attained so long as there exist chains of theatres exercising monopoly power in various sections of the country, even if the affiliation beeen such chains and the major companies is broken," the anti-

(Continued on following page)
ECONOMIC COMMITTEE DELAYS PROBE

(Continued from preceding page)

trus division head continued. “If the major producers are deprived of control over local theatres, they must have for themselves a competitive outlet in independent theatres in which to distribute their product. They must not be at the mercy of local monopolies which control the independent circuits and distribute their product in small towns and rural areas. To leave the chain theatres in control of the market after divestiture by the major companies would be exactly the situation that we are trying to prevent. To leave the independent circuits in control of the market after divestiture by the major companies would be simply to substitute a number of local monopolies for the national monopoly which is now charged to exist. Such control would be equally disastrous to independent theatre owners. Local monopoly control may be quite as effective a restraint of competition as the national monopoly control and at the same time be more disorderly. It would also put the producers, who have divested themselves of their theatres, at the mercy of the local monopoly.”

Attention on Product

The policy of the Department of Justice, Mr. Arnold declared, is to focus its actions upon the distribution of a product rather than upon particular individuals, because there are usually a number of competing sources of supply at a lower price.

In the current events, the Department of Justice has been active in the antitrust field, and its enforcement of the antitrust laws has been focused on the distribution of a product rather than upon particular individuals, because there are usually a number of competing sources of supply at a lower price.

BILLOBOARD "TRUST" INQUIRY STARTS

Investigation by the Department of Justice into allegedly unfair and monopolistic practices of large West Coast outdoor advertisers is under way, according to Assistant Attorney General Thurman S. Arnold. Theories, of course, are large users of billboard space.

might be followed by a flood of anti-trust suits by independent exhibitors against producers and distributors. In each instance, triple damages could be sought.

Suits could be encouraged by the fact that defendants, in entering into a consent decree, would agree to discontinue certain practices which might then be construed as violating anti-trust laws.

Most of the discussion of a possible consent decree has centered around the Department of Justice's decision to proceed with the enforcement of the antitrust laws through judicial proceedings, which have been in vogue in the industry.

Bills of particulars in respect to demands by Columbia Pictures and United Artists Corporation and pursuant to decisions by Federal Judges to be filed under Judge Bondy's rules on the application of the government, which was to be argued in New York on Friday, to dispense with the naming of witnesses under Item 8 of the demand.

The government wishes to avoid making similar new applications in reference to these bills of particulars.

Bill of Particulars Filed

In its bill of particulars filed last Thursday in answer to petitions of the six other majors, the Government, in a 33-page document, failed to describe one specific act on the part of the defendants in violation of the trust laws as cited in the original complaint, the Government admiring that it did not know these details.

In addition to the Government's bill of particulars, that Hollywood "talent pool," the Government did, however, provide a list of some stars under joint contracts. This was evidence, the bill stated, of a system of edging independent producers out of the services of the best talent.

Along general lines, the bill stated that Paramount, Loew's, RKO, Twentieth Century-Fox, and Warners, divided the exhibition field, and extended preference to each other in each other's territory. The Government also cited the "benefits" of "split weeks," beneficial contracts, and such, again, all mentioned in a general manner.

The majors, it is understood, have assigned the booking and accounting departments to making sure in the field for evidence to be used in the trial of the new suit, to counteract Government evidence obtained in the field.

Investigation of charges of monopolistic conditions in the motion picture industry by the Temporary National Economic Committee may be held up until after a lower-court decision. The inquiry is due to be heard in the Department of Justice suit in New York.

Announcement by Chairman O'Mahoney this week of the committee's plans for the remainder of the current session shows that no consideration will be given motion pictures before the investigation recesses for the summer in July. With no possibility of a film inquiry before next fall, it is seen in Washington as probable that the committee will hold up its study, which will cover, generally, the same points as are involved in the New York suit, until after the trial.

It is pointed out that if the New York court renders a decision giving the Government all it asks, there will be no need for the TNEC to go into investigating the Department of Justice loses its case entirely, or if it gets only part of what it seeks, the committee can go into the subject with a view to recommending legislation to bring about the reforms sought by the Government.

Hollywood Films For Latin-America

Warner Brothers feel it is not good business to distribute anything except their Hollywood product in Latin-America, and consequently will not make any Spanish language pictures, Karl MacDonald, superintend of the Latin-American operation, said last week in New York after a four-months' trip. "It is not profitable to handle outside Spanish language films in that market," Mr. MacDonald said. "After the percentages and expenses are deducted, there is little left. We would much rather get our Hollywood pictures shown and get some money to send to Hollywood to recoup negative costs."

Mr. MacDonald said that for seven years the company had been developing the Latin-American market and had built it up to a point where it is a good one, though some ground had been lost in Argentina because of the demand for Spanish language films.

Blocked currency is not a problem except in Chile and Brazil, and will be straightened out in Brazil through large credits recently negotiated through the United States Government, he added.

"The less said about how profitable Latin-America is for American companies the better," Mr. MacDonald said. "Talk of this kind will lead to new taxes and restrictions. The tax problem is serious. In Panama alone there are 17 different kinds of taxes."

Warners will distribute 36 films in Latin America, with plans made for early release of "Juez," "Dodge City," "Dark Victory" and "Confessions of a Nazi Spy."

Mr. MacDonald held sales meetings in Buenos Aires, Rio de Janeiro, Santiago, Lima and Panama. The company has 33 branches and agencies in the territory. The Warner exchange in Concepcion, Chile, was destroyed in the earthquake last winter but will be rebuilt.

Young Heads Pathe Films; Loach, Malone Reelected

Kenneth M. Young was elected president of Pathe Film Corporation; T. P. Loach re-elected vice-president and treasurer, and W. M. Malone re-elected secretary, at the first meeting of the new board of directors, last week.

O. Henry Briggs, whom Mr. Young succeeded, has been elected president of Pathe Laboratories.
U.S., "AXIS" IN SHORT WAVE "WAR" FOR LATIN-AMERICA

Entertainment and News Broadcasts Combat Totalitarians' Distortions and Lampooning of U. S. Government Officials

by FRANCIS L. BURT

in Washington

An economic "war" for command of Latin-American attention is being waged between the totalitarian states and the democracies, by short-wave radio.

With an aim toward weakening the prestige of the United States south of the Panama Canal, Germany and Italy have been flooding the Latin-American countries with radio propaganda, part of a tri-headed program of radio, motion picture and newspaper "news" services portraying in glowing terms the virtues of totalitarianism, distorting events in the United States and lampooning President Roosevelt and other high U. S. Government officials.

And Japan and Spain

In alliance with the two European states is Japan which, however, is working in more devious Oriental ways to regain in South America the export trade it has lost in the United States as a result of resentment to its efforts to turn China into a vassal state. And possibly in the near future, with the return of more normal conditions following several years of civil war, the Franco government in Spain, its victory due largely to the aid given by Germany and Italy, may re-establish its short-wave broadcasting system and aim, too, at Latin-America, which, with the exception of Brazil, is tied closely to it by culture and language.

At the State Department in Washington officials have been watching the dictators' efforts to win South American friendship, which carries with it concrete benefits in the way of purchases of German and Italian goods and possibly a supply of needed foodstuffs and raw material in the event of war.

Into the Picture

Until quite recently, the United States did little to offset the flood of propaganda which was poured into South America, and it was only the ineptitude of Germany and Italy that prevented them from gaining a much stronger foothold, according to Washington observers. But with the arrogance of pre-war days, Germany attempted to dictate in one or two instances to Latin-American governments which were less willing to go its way than it had expected, and news of those "incidents" spread throughout South America and was heard.

More than a year ago, however, the United States felt it was time to get into the Latin-American picture, and President Roosevelt released to private operators (NBC and CBS) frequencies which had been set aside for short-wave broadcasting to the southern republics.

Proposals for establishment of a Government station to develop more friendly relations via radio were set aside for a time to give the private operators an opportunity to demonstrate what they could do. They have done a good job, it is generally agreed, but suggestions for a Government station have been revived, largely in order that an official tone may be given the news and addresses which are dependent upon to give Latin-America the U. S. side of the picture.

Committee Favors U. S. Station

An interdepartmental committee headed by Frank R. McNinch, chairman of the Federal Communications Committee, has prepared a report for President Roosevelt, in which such a station is said to be urged as part of a program of improving cultural relationships in the Western Hemisphere. Included on the committee were representatives of the Departments of State, Interior, State and Justice.

Their report, Washington hears, will disclose that Germany and Italy are extremely active in spreading their totalitarian philosophy in South and Central America in news broadcasts two and three times a day. These broadcasts are sent by short-wave and are picked up by many stations and broadcast throughout Latin-America. Dennis Chavez, Senator from New Mexico, this week reintroduced in Washington his bill providing for establishment of a government broadcasting station to permit the United States to broadcast to Latin-America.

GOEBBELS ATTACKS AMERICAN CULTURE

The occasion of the awarding of "German National Day" prizes for motion picture and literary arts achievements was made the forum for an attack on American culture by Hitler's Propaganda Minister Paul Goebbels, in Berlin, on Monday, German May Day. The film prize was given to Karl Froeblich, director of "Heimat," which has been shown in America. Dr. Goebbels described American (democratic) culture in part as follows:

"A mixture of stench, of poverty, and of demi-monde perfume, the effect of which is nauseating to us."

All theaters in Greater Germany were forced to close on Monday, for the national May Day celebration, and all employees were required to parade. That evening, the theaters were permitted to reopen.

Both NBC and CBS Active, Each Carrying More Programs to Southern Nations Than Any Other Country

Radio, like the motion picture, now is engaged in promoting friendly relations with Latin America. Both the National and Columbia broadcasting companies are carrying extensive short wave broadcasts to their neighbors to the south. Each of the American companies carries more programs to Latin and South America per week than any other country.

NBC's short wave stations W3XAL and W3XL average 70 hours of broadcasting a week to South America. Germany through its short wave stations DFN and DJQ, Berlin, averages 56 hours a week, while Italy (2RO, ERS and EQY, Rome), which had been averaging 10 hours a week, recently discontinued all broadcasting to Latin-America. France averages 33 hours a week, England 18 hours and Japan only seven hours a week.

The CBS weekly program figures for its short-wave stations are: Over W2XE to Europe 53 hours, to South America, 394 hours, Over W3XAU to Europe, 304 hours, to South America 401 hours, an overall total of 83 hours to Europe, 86 hours to South America. Its stations short-wave four hours of Spanish news programs weekly, Portuguese news, 1 hour 15 minutes. Programs exclusively in Spanish are aired 14 hours weekly, exclusively Portuguese, 1 hour. The network will soon add 45 minutes of French news, and like periods for news in German and Italian.

Germans Use German

A comparison of NBC programs with those emanating from Germany shows diverging trends. For instance 87 per cent of NBC programs are in either the Spanish or Portuguese language and only 13 per cent are in English, while 53 per cent of the German programs are in German, 9 per cent exclusively Spanish, 9 per cent exclusively Portuguese and the remainder a combination of the three languages.

Whereas the NBC broadcasts are aimed primarily at the wider native population (the predominant language in Brazil is Portuguese and Spanish is predominant elsewhere) the German broadcasts are directed mainly to the large German settlements, especially in Brazil and Chile. This has been the German policy in not only South America but in all countries including North American countries.

England, France and Japan also follow this policy of broadcasting almost exclusively in their native tongue over the short wave frequencies.

Since January, NBC has increased by seven hours per week to South America. But South America is not the only field in

(Continued on following page, column 3)
AIR NEWS SERVICES COMMENDED

Broadcasts Cover Many Subjects

(Continued from preceding page, column 3)

which its International Division is interested. Regular programs are transmitted to Germany and Italy as well as other countries, and NBC says the largest mail response comes from Germany.

The letters with very few exceptions are highly complimentary and almost all comment on the clearness of reception. Listeners from all countries demand at least an hour a week devoted to the goings-on in Hollywood. NBC's short wave news service is both informative and up to the minute, as witness this letter from a listener in Zuerich-Alstetten, Switzerland:

"The news service is very practical. For example, I was very surprised that you broadcast news during the European crisis, which we heard much later through our own local stations. On the whole we hear your news much earlier; the newspaper and our radio stations bring it as a rule the following day. Last night (October 11th) you gave a talk, 'Who's getting the business in South America?' It would please me very much if you could possibly give more such talks."

And this letter from a listener in Vienna, Germany: "In contrast to other stations, your news service is objective for our needs, though too short, as we are starved for the truth. For reasons which are obvious to you I cannot express myself further."

Arranging and scheduling programs for the short wave broadcasts is a full time job. Only 25 per cent of the programs broadcast in a typical month originated from the NBC networks; the remainder were originated by the International Division.

Many Subjects

The programs directed to the South American countries touch on a variety of subjects. On a recent cross-country trip two commentators, Arthur Dexter and John Barrett, recorded in Spanish and Portuguese, for re-transmission, the following subjects of American life and industry:

Steel mills at Pittsburgh, steam turbine power plant at the mouth of a Pennsylvania river, automobile assembly line at Detroit, three 15 minute programs at traffic, engineering and driving schools, Detroit, Chicago wheat pit, a Chicago grain elevator, the iron ore loading docks at Duluth, Abraham Lincoln's home, Springfield, III.; Jefferson Memorial Museum, St. Louis; a shoe factory at St. Louis; San Juan Capistrano Mission, Cal.; interviews with Brazilian Government Purchasing Mission at an aircraft plant in California; orange packing plant, California; man-made harbor at San Pedro; Los Angeles water supply; Spanish street life in Los Angeles, and three interviews with Spanish-speaking motion picture stars.

NBC's International Division is headed by Frank Mason, vice-president of the company and assistant to the president. Guy Carlson Hickok is program director and chief of the English section. Mr. Hickok is a former war correspondent and foreign editor for various American periodicals, and, as other members of the Division's personnel, a linguist.

World's Fair Registration Bureau

Out-of-town readers of Motion Picture Herald who plan on visiting the New York World's Fair are invited to fill in and mail the coupon below to be registered at these offices. Thus, those desiring of locating other industry visitors in town will be able to do so quickly through this service by calling at Quigley Publications, or 'phoning Circle 7-3100, and asking for "World's Fair Bureau." From time to time, there will be published lists of registrants, who will receive, for the duration of their stay, copies of Motion Picture Herald.

WORLD'S FAIR REGISTRATION BUREAU
Rockefeller Center, New York Telephone Circle 7-3100

NAME _______________________________ ARRIVE _______ DEPART _______

AFFILIATION __________________________

HOME ADDRESS ________________________

NEW YORK ADDRESS ____________________ PHONE _______

MEMBERS OF PARTY ______________________

Please mail coupon to World's Fair Bureau, Quigley Publishing Co., 1270 Sixth Avenue, New York.

Americas React To Friendliness

(Continued from preceding page, column 1)

America. Similar legislation was introduced last year, but it was defeated after hearings in which the private broadcasters testified that they were adequately servicing the Latin-Americans with programs.

The government station asked for by Senator Chavez would have the call letters "PAZ," Spanish and Portuguese for "Peace." The measure asks for an appropriation of $3,000,000 for acquisition of land, erection of buildings and installation of equipment, and an authorization for $10,000 a year for maintenance and operation.

Some in Washington believe that the United States has far to go to cement America relations, feeling that we have been "sold" to the South American countries as the imperialistic nation seeking to keep them in subjection and to develop their resources for our profit. It is said that a largely similar sentiment was behind the expropriation of American properties—farm, oil, publishing and others—in Mexico and the less well-known seizure of American oil properties in Bolivia.

Turning to U. S.

At the same time, there is said to be a growing belief in the Latin-America that the future welfare of the southern republics is better to be entrusted to the United States than to Europe.

The Washington Administration repeatedly has demonstrated its friendly interest in its fellow-Americans. The press associations now are providing real, undistorted news to South American newspapers; motion pictures are to be used by the Government to show the United States as it actually is, and the other waves going south now are laden with entertainment, news and comment in Spanish and Portuguese.

The United States is just getting into its stride, but it is freely predicted at Washing- ton that Latin-America a year hence will have a totally different picture of Uncle Sam than it is seeing now through German, Italian and Japanese distortionists.

Cooperation of newspapers with radio, particularly with regard to public service enterprises, was asked of newspaper publishers by the radio committee of the American Newspaper Publishers Association last Saturday at the convention in New York's Waldorf Astoria.

The day before, Mrs. Ogden Reid, vice-president of the New York Herald-Tribune also had urged closer cooperation.

The radio committee, however, scored the practice of selling news as sponsored programs. The Federal Communications Commission will hold further hearings in its monopoly investi- nation, beginning May 11th. David Sar- noff, president of the Radio Corporation of America, and George Engles, vice-president of the National Broadcasting Company, will be cross-examined.
1939'S GREATEST ADVENTURE COMES TO YOUR DOOR!

THIS WAY PLEASE
Pre-Sold in 21 NATIONAL MAGAZINES

including SATURDAY EVENING POST * COLLIER'S * LIBERTY * LIFE * LOOK * TIME * PHOTO-PLAY and all fan magazines

With this advance selling, get ready to give this show everything you've got...

HOWARD HAWKS' PRODUCTION

STARRING

CARY GRANT * JEAN ARTHUR

ONLY ANGELS HAVE WINGS

THOMAS MITCHELL * RITA HAYWORTH * RICHARD BARTELMES

STORY and DIRECTION by HOWARD HAWKS

Screen play by Jules Furthman

A Columbia Picture
As an incentive to all theatre managers and advertising men to develop EXTRAORDINARY campaigns on ONLY ANGELS HAVE WINGS, COLUMBIA will offer $4,000 in prizes for the best campaigns inclusive of advertising, publicity and exploitation.

The contest is open to everyone and prizes will be awarded strictly on the merits of the campaigns regardless of the sizes of the communities. A committee of judges, to be announced shortly, will make the awards.

**FIRST PRIZE . . . $1,000**

**TEN PRIZES . . . of $300 each**

*For further details watch trade paper advertising on ONLY ANGELS HAVE WINGS and the next issue of The Columbia Mirror.*
ALLIED'S TRADE PACT STAND TO BE FIXED AT NATIONAL CONVENTION

Southerntheastern and Oklahoma Units Set Convention Dates; N. Y. Advances Plans

The season for organized exhibitor conventions is advancing, this week notices coming from the Southeastern Theatre Owners on a three-day meeting, May 28th-30th, at the George Washington Hotel, Jacksonville, and from the Oklahoma Motion Picture Theatre Owners, on its convention, to be held June 26th-27th, at Oklahoma City, probably at the Biltmore.

Milton C. Moore is convention chairman for the Southeastern meeting, assisted by Thomas Orr, Oscar Lam, J. H. Thompson, Riley Davis, Tom Brandon, Harlowe Merryday, Mrs. Sarah V. Moore and Paul Wilson. Business sessions will be followed by a banquet, golf tournament and deep sea fishing.

Ed Kuykendall, president of the national MPLOA, will discuss national legislation and the trade board and program at Oklahoma City's convention, which will be presided over by Morris Lowenstein, state president. Mr. Kuykendall will also speak at the Kansas-Missouri MPLO convention, now set for May 23rd-24th, at Kansas City.

South Dakota Theatre Owners, headed by Dean Nash, meets Monday at Mitchell, and will act on the trade program.

Allied in New York reported this week that 40 of the 90 exposition booths to be available for its convention, May 23rd-25th, at the Hotel Astor in New York, have been purchased to date. The committee also reports that independent owners from throughout the east will attend.

Last week 200 members attending the convention of the Independent Theatre Owners of Arkansas at Little Rock, elected the following officers: O. G. Wren, president; William Malin, vice-president, and K. K. King, secretary-treasurer.

Colonel H. A. Cole, national Allied president, told the delegates that the organization of a “fighting organization is the only hope of theatre owners”.

Film Library To Give Program

The Museum of Modern Art Film Library, under the direction of John Abbott, will present a cycle of 20 films in conjunction with the exhibition titled “Art in Our Time,” presented by the Museum in celebration of its 10th anniversary and the inauguration of its new $2,000,000 building on May 11th.

Among others who will participate in the ceremonies celebrating the opening will be President Roosevelt, who will make an address from the White House, Mayor Fiorello LaGuardia, Edsel Ford, Walt Disney, Dr. Robert Hutchins, president of the University of Chicago; Edward Bruce, director of the section of Fine Arts of the Treasury Department, and Lowell Thomas.

The film program will be run every day in the Museum’s Auditorium until October 1st, and will illustrate major steps in the history of the motion picture from 1895 through the development of talking pictures.

Douglas Fairbanks, Sr., has donated to the Film Library his entire film collection, amounting to some 13 tons, or 2,700,000 feet of film.

Paramount Dance Held

Nine hundred members of the Paramount Pup Club, New York, and guests attended the Spring Dance Friday night in the Bedford Room of the Hotel Astor. Entertainers included Lanny Ross, Shirley Ross, Billy Gelbert and Hal LeRoy.
At rare intervals a picture suddenly appears...from nowhere...a sleeper...which compels the attention of even trained observers. **BLIND ALLEY** is such a picture. If you can visualize a picture story in which psychiatry becomes a dramatic element...a murderer's mind reconstructed piece by piece to show why he kills...gripping, grim realism on an ascending scale...

That Is **BLIND ALLEY**.
GB INVADES U.S. TELEVISION FIELD; HAS PLANS FOR THEATRE PROGRAMS

Embassy and Roxy Reported Objectives for Baird Installations; World’s Fair Program Commended and Criticized

England, already well along in actual theatre telecasting—much to the objection of some motion picture exhibitors there—this week invaded the television field in the United States through a Gaumont British Pictures with its Baird system.

As President Roosevelt and other visitors at the World’s Fair on Sunday participated in the first regular television service to the public, by the National Broadcasting Company, 15,000,000 of Baird apparatus was a staff of technicians, who immediately transformed the GB projection room into a theatre, installed receiving apparatus, and a special aerial.

The invited audience viewed the NBC telescan cast on a 10-inch black and white screen at the end of a 12-inch Baird type cathode ray tube. During the week was a 15 by 12 foot screen on which the Baird and GB officials hoped to demonstrate the practicability of theatre reception.

Embassy and Roxy

Neither Mr. Javal nor Arthur Lee, vice-president and general manager for Gaumont British here, would declare in what Broadway theatre would be used, but said that “talks” were going on. It was generally believed that objectives were the Embassy (newswired) and Roxy, both a few blocks from the Baird GB offices. Executives of the theatres admitted they were considering the proposals, but most said the installation was in the works. Mr. Javal said the Baird receivers, receiving on the 405-line screen (British standard) would be adapted to the 441-line definition (American standard), but that Baird would not set up a transmitter in the United States, because of existing laws requiring that a company operating such a station must be 50 per cent American-owned and understood to be in existence is an non-active financial company, Baird Television of America, formed several years ago.

Baird sets in four GB London houses have drawn crowds for reception of the Oxford-Cambridge boat races and a championship boxing match, despite high admission prices. Seven theatres will receive the Derby telecast at the same prices.

The Baird factories, at Sydenham, England, have about 500 sets, the estimated 10,000 sets used by the English public.

The telecast from the New York World's RKO PATHE RELEASING SHORT ON TELEVISION

"Television" the RKO-Pathe "Reli- ism" short, which was used by the Na- tional Broadcasting Company during the telecasting two weeks ago, of the opening of the RCA Exhibit at the World's Fair, a telecast which wa- tailed as the dedication ceremony of television itself, is being released to ex- bitors. The short explains the mak- ing of a television program, and the techniques used to produce television.

The first studio program under NBC's new regular television schedule was started Wednesday with the tele- vision showing of a new Walt Disney cagacently entitled, "Lost Week. The subject is scheduled for theatre release May 19th. NBC was provided with a special black-and-white print.

Fair was received on an estimated 200 sets in the 50-mile television area. The "showing" was by the NBC teletelmlable unit, released by ultra short wave to the NBC transmitter on the Empire State Building. Federal, state and city dignitaries were "televised" in the RCA Ex- hibit building.

Radio Editors' Reactions

Newspaper accounts were commendatory, in general. Orrin E. Dunlap, Jr., radio editor of the New York Times, attributed the white streaks to "switching operations" (change from one viewpoint to another, from one current to another, and so on). He also noted a lack of mobility of the television camera, but this was laided to U. S. Secret Service ruling that no camera be permitted as close to the President as microphones.

The week preceding the Fair telecast had seen entrance of television as a new advertiser in New York publications. Advertising men agreed that the volume of television copy would not for many years rival that of radio set manufacturers. They noted that radio advertis- ing was becoming a constant, well- national advertising copy; but now is only about 2 percent.

Both DuMont and RCA ran full-page advertise- ments in last week's New York daily papers. The DuMont copy emphasized the re- ception of the Fair telecast, the DuMont company's pioneering in cathode ray tube production, and claimed itself as "the first in the field."

The DuMont company, in which Paramount is a controlling interest, distributed "for six weeks" the acceptance of new orders for television receiving sets, claiming that it was "swamped." It reported to the Securities Exchange Commission that it was concentrating on transmission equipment and cathode ray tubes.

John Hay ("Joel") Whitney, has entered the DuMont company, through Pioneer Pictures, Inc., which has acquired $50,000 of 10 year convertible notes.

Motion picture department stores in the New York area, notably R. H. Macy and Bloomingdale's, reported that large crowds milled about the television display sets.

The American Institute of Public Opinion announced a survey showed that about one family in eight desired to have television.

With the assumption by the NBC of regular service, other stations in the New York area, and the East, notably Schenectady, Bridgeport, Passaic, are expected to assume such service as soon as feasible.

Bloomington's department store in New York City staged "the first televised fashion show in a store. A display of millinery by manufacturers in the sixth floor was televised to receivers on the third floor.

The Crosley Company of Cincinnati is remodeling the 4th floor of the Carew Building, Cincinnati, into a television transmission. The company is manufacturing television receiving sets.

The Columbia Broadcasting System is finishing its transmitter atop the Chrysler Building, New York City, and has announced its readiness on about June 1st.

The American and Television Corporation, home offices of which are in Philadelphia, demonstrated for the first time, in Chicago through Station WLS, its high definition receivers.

At mid-week the Federal Communications Commission had not yet approved the set of television standards submitted to it by Radio Manufacturing Association.

The General Electric Company, at its television manufacturing center in Bridgeport, announced that Harry A. Crossland had been ap- pointed manager of television sales.

INDIANA INDORSERS PICK MRS. ROBERTS

Mrs. B. J. Roberts of Fort Wayne was elected president of the Indiana Indorsers of Photoplays at their annual convention in Indianapolis, succeeding Mrs. Fred Lucas of Greenwood.

Other officers named were Mrs. Lucas, first vice-president; Mrs. A. J. Hueber, sec- ond vice-president; Mrs. E. L. Burnett, third vice-president, and Mrs. C. J. Finch, fourth vice-president, all of Indianapolis; Mrs. E. B. Campbell of Fort Wayne, secre- tary; Mrs. Joe McCord of Green- castle, treasurer; Mrs. H. D. Tutewiler of Indianapolis, auditor.

The society praised producers for their "excellent historical, biographical and musical pictures and for developments in color." Condemned were film productions based on the careers of criminals. The mem- bers called on producers to provide more films "showing world events in their true light."

Progress in the industry was praised by James Thrasher, Indianapolis Times critic, and Robert G. Tucker, Indianapolis Star critic, lauded the indorsers for their work, saying they had kept Indiana from the "boob state" of states which have film censor- ship.

James C. McLaughlin, a Scot who is an exchange teacher at Shortridge High School, Indianapolis, this year, said that Hollywood productions have given English- men a good idea of American ways, "despite obvious exaggerations."

Mrs. Hueber was general chairman of the convention. Mrs. Isaac Born of Indian- aplied headed the resolutions committee.
$14,200,721 NET LISTED BY SIX COMPANIES; ONE EQUIPMENT, 5 FILM

AMERICAN FILMS LEAD IN ROME

Eleven of the 32 films shown in the first four weeks in Rome, Italy, in December and January were American, according to a report from the American Commercial Attaché at Rome to the Department of Commerce in Washington.

Of the 16 films shown in Rome in January, five were American, six were Italian, two were English, two were French and one was Spanish-German. In December, 10 American films were shown. Only 20 of the first four weeks in Rome, of December, were American, according to the report.

shares of the company's common stock. Also in Twenty Century, Wilfred J. Eade, New York office, reported acquisition of one share of common stock, representing his entire holdings in that class.

Other films reported by the SEC, were as follows:

Columbia Pictures: Acquisition by Jack Cohn, New York, vice president, of 13 shares of common and 771 common voting trust certificates, bringing his holdings to 555 shares of common and 31,631 voting trust certificates; and acquisition by Abraham Schecter, New York, officer, of two voting trust certificates, bringing his holdings to 104.

General Theatres Equipment Corporation: Disposition by Edward C. Delafield, New York, director, of 100 shares of common, his entire holdings.

Loew's Boston Theatres: Acquisition by Loew's, Inc., of 17 shares of common, bringing its holdings to 99,687 shares.

Loew's, Inc.: Acquisition by Leopold Friedman, New York, officer, of 5,900 shares of common, bringing his holdings to 812 shares; and disposition by J. Robert Rubin, New York, officer, of 700 shares, reducing his holdings to 312 shares.

Monogram Pictures: Acquisition by Edward A. Golden, New York, officer, of 550 shares of common stock by gift and sale of 50 shares, leaving him with 500 shares, his entire holdings; and disposition in February by George W. Weeks, New York, officer, of 6,194 options, for common, his entire holdings in that class.

Paramount Pictures: Acquisition by John D. Hertz, New York, director, through Lehman Brothers, of 100 shares of common, representing his entire holdings in that class.

Reports from individuals becoming officers or directors in film corporations, showed that Charles D. Prutman, New York, held 300 common voting trust certificates of Universal Corporation when he became an officer on March 8th, but held no Universal Pictures securities when he became an officer of that company a week later.

Loew's Share Was $10,516,538

Loew's, Inc., on Tuesday, in its comparative earnings statement for the 28 weeks ended March 16, 1939, showed $10,516,538 as the company's share of operating profit of all film and theatre subsidiaries, after deducting preferred dividends of subsidiaries, as against $10,207,339 for the 28 weeks ended March 17, 1938.

After depreciation and taxes, but before reserves for contingencies, the income of Loew's amounted to $7,284,942, as against $6,887,678 for the comparable period in 1938. The directors of the company approved the setting up of reserves for contingencies in the amount of $900,000 for the 1939 period, an increase of $500,000 over the sum set aside for such reserves in the same 28-week period a year ago.

After this enlarged reserve, Loew's share in net profit of subsidiaries for the 28 weeks ended March 16, 1939, amounted to $6,360,847, equivalent to $36.8 per share on the average number of shares of common stock outstanding in the hands of the public during the period. This compares with $6,487,067 and net earnings of $3,760,258 of 1938, when the reserve for contingencies was $400,000, or less than half the amount set aside for that purpose in the most recent period.

Balaban Defines

Balaban

Paramount Earnings

Paramount Pictures last Friday issued its annual report for the year ended January 1, 1939, in a letter sent by President Barney Balaban to stockholders of the company, as follows, in part.

The consolidated earnings for the year, after all charges including interest, federal taxes, depreciation and reserves were $2,675,278, and a profit on purchase of the company's debentures was $332,397, a total of $2,907,675. The consolidated earnings include $332,361 of net capital and non-recurring revenue which has been of 1938, when the reserve for contingencies was $400,000, or less than half the amount set aside for that purpose in the most recent period.

The consolidated results and share of undistributed earnings of partially owned companies amounted to approximately $1,280,000. Combined consolidated results and share of undistributed earnings of partially owned subsidiaries of $4,105,675 would be equal to $1.18 per share on said common shares.

The consolidated balance sheet shows that cash and marketable securities on Dec. 31, 1938 amounted to $32,014,200, of which $2,435,260 represented balances in Great Britain and other countries, and $20,579,000 in other countries.

The total inventory amounted to $29,836,912. Total current assets were $37,910,519 and current liabilities $8,888,524, leaving a net working capital of $29,011,995, an increase during the year of $2,121,481.

On Dec. 31, 1938 there were outstanding in the hands of the public $9,439,576 principal amount of 4% convertible five cent sinking fund debentures. On February 20, 1939 there were redeemed $4,993,900 principal amount of these securities, and on April 17, 1939 an additional amount of $2,750,000. After giving effect to
MOTION

(Continued from preceding page)

these redemptions and the acquisition in 1939 of additional debentures for the treasury, also the issuance of $250,000 principal amount of these debentures in settlement of claims against the Prudence Company, Inc., there are now outstanding in the hands of the public $1,938,676 principal amount of those securities. In order to provide the funds for this refinancing of the company and several of the wholly owned subsidiaries borrowed from banks approximately $5,500,000, the greater portion of which is repayable on a five-year basis, with interest rates averaging about 3\% per cent annum. Of this amount approximately $1,500,000 was borrowed in 1938 and is reflected in the accompanying balance sheet; the remaining $4,000,000 represents borrowings in 1939.

During the three-year period ended Dec. 31, 1938, the company's interest and mortgage indebtedness on the company and its consolidated subsidiaries had been reduced by approximately $6,078,568, which is summarized as follows:

<table>
<thead>
<tr>
<th>Description</th>
<th>Principal Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net decreases</td>
<td>$22,411,788</td>
</tr>
<tr>
<td>Net increases</td>
<td>(5,333,209)</td>
</tr>
<tr>
<td>Total net decrease</td>
<td>$17,078,579</td>
</tr>
</tbody>
</table>

*Computed on basis of $25,324,867 total amount authorized for issuance to December 31, 1938 under plan of reorganization.

Giving effect to the redemption of six per cent debenture obligations in the year 1939 and the additional borrowings in connection therewith, as previously mentioned, the net reduction of interest and mortgage indebtedness aggregating $6,078,568, as above, amounts to approximately $9,500,000 at the present time.

These debt reductions, together with interest savings resulting from the issuance in 1937 of $12,507,200 principal amount of three and one-quarter per cent debentures in exchange for an equivalent amount of six per cent debentures of the company, and rate reductions on bond and mortgage indebtedness of consolidated subsidiaries, have reduced the interest expense of the company and its subsidiaries from a total of $3,148,367 for 1935 to a total of $2,053,638 for 1938.

Stock Conversions

During the three-year period ended Dec. 31, 1938, 111,117 shares of first preferred stock and 89,070 shares of second preferred stock were converted into 857,982 common shares, a total reduction of $12,002,440 par value of senior shares. The annual dividend requirement on the first and second preferred stocks is $1,186,000 based on the shares outstanding at December 31, 1938, which compares with $1,886,000 based on the shares outstanding at December 28, 1935.

During the year 1938 were paid aggregating $1,186,082 representing dividends at the rate of six per cent per annum on the first and second preferred stocks for the year 1938. Dividends for the first quarter of 1939 on both issues were paid on April 1, 1939.

No claims against the issuance of securities were allowed during the year in the reorganization proceedings; however, one general claim for $68,000 was settled by the payment of $15,000 in cash. Claims of $1,388,369 filed by the Prudence Company, Inc., relating to first mortgages on theatre properties in St. Petersburg and Jacksonville, Florida, were settled on March 10, 1939 by the issuance of $250,000 principal amount of six per cent debentures and

EXHIBITOR 35 YEARS, MAYOR BY ONE VOTE

A single white ballot elected "Uncle Joe-k" Koehler, of Twin Falls, Idaho, to that town's mayoralty, it was revealed after a close count of the votes. "Uncle Joe-k," who operates the Roxy Theatre, in that town, was the elec-

Paramount Pictures estimates its net profit for the quarter ended April 1, 1939, at $1,300,000 after interest, taxes and charges. This amount includes $678,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries. Balance after deducting $306,000 dividends accrued for the quarter on preferred shares, was equal to 41 cents a share on the 2,465,927 common shares outstanding at April 1, 1939.

The consolidated earnings for the quarter ended April 1, 1938, including $806,000 representing Paramount's direct and indirect net interest in combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries, were $830,866, equal to 22 cents a share on 2,365,900 common shares outstanding at April 1, 1938.

There were outstanding on April 1, 1938, 144,672 shares of cumulative convertible $10 par value six per cent first preferred stock, 555,071 shares of cumulative convertible $10 par value six per cent second preferred stock and 2,465,927 common shares.

Twentieth Century-Fox Net Reaches $1,224,250

Twentieth Century-Fox Thursday reported a consolidated net operating profit, after Federal income tax, of $1,224,250 for the 13 weeks ended April 1, 1939. This compares with a profit of $1,641,537 for the first quarter of 1938 and a profit of $1,748,374 (exclusive of dividends from National Theatres Corporation of $882,000) for the fourth quarter of 1938. No dividends were received from National Theatres Corporation during the first quarter of 1939.

After allowing for the first quarter's preferred dividend, there remained a profit equivalent to $50 a share on the 1,741,986 shares of common stock outstanding at April 1, 1939. The consolidated profit and loss statement for the 13 weeks ended April 1, 1939, follows:

**Income**
- Gross income from sales and rentals of film and literature $4,831,813
- Dividend income $375,000
- Other income $14,002,616

**Expenditures**
- Operating expenses of exchanges, head office and administrative expenses, etc. $3,463,386
- Amortization of production costs $8,265,919
- Participation in film rentals $141,579

**Net operating profit before interest, depreciation and federal income taxes** $1,525,548

**Deduct: Interest expense** $473,39

**Depreciation of fixed assets not includng depreciation of studio buildings and equipment, amortization of production costs** $72,526

**Net operating profit before federal income taxes** $1,144,250

**Provision for federal income taxes** $144,250

**Net operating profit** $1,224,250

RKO Comparative Financial Figures

Report of the trustees of Radio-Keith-Orpheum Corp. in reorganization, as made Friday, for the year ended December 31, 1938, certified by independent auditors, shows profit of $18,604 after interest, depreciation, amortization of leaseholds, provisions for losses of affiliated
WARNER FINANCES

Refugees from Germany have formed a theatrical company in Hollywood and are rehearsing their first play, Schiller's "William Tell." Harry Morehead, producer, and William Dieterle, director, are financing the arrangement.

The company is named Continental Players. Its director is Professor Leopold Jesser, former head of the German State Theatre. The opening performance is expected to be on May 24 in Los Angeles or Hollywood. The company also will play San Francisco, Chicago, and in New York, for the duration of its World's Fair.

KAO and Keith Report Year's Net

For the 52 weeks ended April 1, 1939, Keith-Keith-Orpheum Corporation and subsidiary companies show a net profit of $892,587 after all charges. This is equal to $15.36 per share on the 64,304 shares of 7% Cumulative Convertible Preferred Stock.

KAO’s earnings compare as follows:

13 Weeks Ended April 1, 1939

<table>
<thead>
<tr>
<th>Description</th>
<th>Dollars</th>
</tr>
</thead>
<tbody>
<tr>
<td>Profit before provision for depreciation and income taxes</td>
<td>$699,298.58</td>
</tr>
<tr>
<td>Depreciation</td>
<td>158,743.42</td>
</tr>
<tr>
<td>Provision for income taxes</td>
<td>108,350.00</td>
</tr>
<tr>
<td>Net profit after all charges</td>
<td>$432,195.50</td>
</tr>
</tbody>
</table>

Per share of 64,304 shares 7% Cumulative Convertible Preferred Stock:

- $0.695
- $0.51

For the 52 weeks ended April 1, 1939, B. F. Keith Corporation and subsidiary companies show a net profit of $773,729 after all charges. Keith’s earnings compare as follows:

13 Weeks Ended April 1, 1939

<table>
<thead>
<tr>
<th>Description</th>
<th>Dollars</th>
</tr>
</thead>
<tbody>
<tr>
<td>Profit before provision for depreciation and income taxes</td>
<td>$730,077.17</td>
</tr>
<tr>
<td>Depreciation</td>
<td>170,207.59</td>
</tr>
<tr>
<td>Provision for income taxes</td>
<td>134,733.45</td>
</tr>
<tr>
<td>Net profit after all charges</td>
<td>$465,340.23</td>
</tr>
</tbody>
</table>

The figures for both 52 weeks statements are in part estimated and subject to audit and adjustment at the end of the calendar year.

Special Master Chosen

In Balaban & Katz Action

Federal Judge Charles Woodward has chosen Edgar Eldredge as special Master in Chancery in the Government suit against Balaban and Katz and the majors on charges of violating the consent decree issued against them in 1932 restraining them from violation of the Sherman anti-trust laws. May 17th has been chosen as the date for the introduction of evidence on the part of the Government.

Judge Eldredge ruled that the records of all the companies concerned might be examined, thus complying with a Government request.

Interstate Meets

Interstate Circuit executives and theatre managers will hold their 1939 convention from May 8-11 at the Hotel Galvez in Galveston, it has been announced by Karl Hollitzell and Bob O’Domell.
STUDIOS AND WRITERS DEADLOCKED; RULE MISTRIAL IN COAST IATSE FIGHT

GUILD DIRECTORS REJECT PRODUCERS' COMPROMISE PROPOSALS ON THREE PROVISIONS; BACK TO NATIONAL BOARD

Deadlock apparently of a serious nature, reached in Hollywood here Sunday, had not been resolved by Monday morning, and talks were still in progress. No word on progress of negotiations was available Monday.

New Impasse

Negotiations between the Writers Guild and the producers reached a new impasse as the Guild board of directors turned down completely a producer's compromise proposals which offered a compromise on three major points on which the Guild had previously stated it was adamantly opposed.

Guild negotiators who met at a session which broke up early Tuesday instructed their attorney, Leonard S. Janofsky, to move for a reopening of NLRB hearings in which he is seeking a ruling on the Guild's charges of coercion and intimidation of union members who had previously been made.

Proposals made by producers and approved by them at a Friday night session were a contract term of seven years, a Guild shop, with percentages to rise from 70 to 80 per cent during the life of the pact, and refusal of permission to writers to write and own material during layoff periods.

SWG previously had made a firm stand on demands for 80 per cent Guild shop at the outset of the contract, contract duration of no longer than three-and-a-half years, and the right of writers to own all material written during layoff periods.

ASK HEARINGS BE RECONVENCED

At the close of Tuesday's SWG board session, Charles Brackett, president of the Guild and chairman of its negotiating committee in charge, informed the audience it would instruct attorneys.

The SWG executive board is of the opinion that such producer proposals indicate no willingness on the part of producers to consider seriously the minimum proposals of the membership of the Guild.

The executive board therefore has directed its bargaining committee to have NLRB hearings reconvened as soon as possible.

The Joseph M. Schenck, president of the Association of Motion Picture Producers, on Friday night, following the producers' meeting, issued a statement prophesying early settlement of the negotiations through proposals they approve. However, proposals, as learned from SWG sources, were declared far below what the Guild negotiators had been led to expect in conferences with producer representatives.

Both sides, it had been previously indicated, had tentatively agreed to five-year pact tenure and at least 75 per cent Guild shop at the start of the contract.

Resumption of negotiations looking toward an SWG proposal for a five-year pact occurred several months ago when, at the start of hearing of NLRB charges against producers, counsel for major production companies, throughout by the Guild in the effort to recognize the Guild as the collective bargaining representative and expressed a "sincere desire and willingness to negotiate for a contract."

Special trial examiner James C. Baten, sent by the NLRB to hear the case, ordered day-to-day continuance of hearings pending completion of negotiations.

Mr. Baten pointed out at that time and subsequently that the NLRB stood ready to proceed with the case at 24 hours' notice if an impasse was reached.

Factual feeling in Screen Actors' Guild came to a head Monday night when members of the board of directors, officers and members of C. I. O. council, governing body for extra player members, were served with a temporary restraining order preventing them from acting to rectify an alleged illegal election of new class B members. Ed Heim, Paul Cook and Eddie Aquilania, elected to Class B Council on April 16, were served with information in favor of complaint.

The union obtained the temporary injunction from Superior Judge E. H. Wilson, returning Friday.

Mr. Cook, who had been declared illegal in a previous SWG hearing and later reinstated, was again declared illegal by Judge Wilson.

The entire session was taken up with the Class B council matter. As scheduled, suspension of the SAG contract with Artists' Managers' Guild for franchise of talent agents was postponed and members of the negotiating committee, headed by George Murphy, will meet next Monday night for carrying final details of the proposed pact, agreed to by both parties in principle on major points. It is expected final action will be taken within three weeks.

GREAT NEW YORK FUND DRIVE GAINING MOMENTUM

Every sector of the New York motion picture industry is cooperating in the Greater New York Fund drive. Local circuits and most of the smaller houses are expected to contribute fully, under the chairmanship of B. S. Moss of the Exhibitors' Committee of the motion picture section of the Fund.

Expected soon is a "Get-Together" luncheon for all active exhibitors, the suggestion of Harry Brandt, of the Brandt circuit, and presidente of the theatre owners. Among the circuits holding meetings and pressing the drive were the Rugoff and Becker, Cocalis, Consolidated, Interboro, Fabian.

The proceeds from the May 15, pre-premiere special invitation performance of MGM's "Goodbye Mr. Chips" at the Astor Theatre, Broadway, will go to the Fund.
PARAMOUNT COMES THUNDERING down the Stretch...

with the WINNING PRODUCT for SPRING and SUMMER
Paramount's 
"MIDNIGHT"
...Making Money from coast to coast, as exhibitors praise this "best comedy of the year"...

Paramount's 
"I'M FROM MISSOURI"
...Making Millions of new fans for Bob Burns from coast to coast...

Paramount's 
Cecil B. DeMille's
"UNION PACIFIC"
...Opens with the greatest world premiere in motion picture history...

...and NOW
right at Kentucky Derby Time with the whole country crazy about horses...horses...horses...
Paramount comes through with the year's top racing picture...

"THE LADY'S FROM KENTUCKY"

starring
George Raft • Ellen Drew
with Hugh Herbert • ZaSu Pitts

A Paramount Picture • Directed by Alexander Hall
Screen Play by Malcolm St. Clair
Boylan • Based on a Story by Rowland Browne
"Swell fun, as stimulating as a spring breeze"—New York World Telegram... "Rich in humor and sentiment"—New York Times... "Engrossing and entertaining"—Boxoffice... "Will come to the wire in the payoff group"—Daily Variety... "Contains more of substantial interest than any of the turf melodramas"—Motion Picture Daily.

As this ad goes to press "THE LADY'S FROM KENTUCKY" is clicking at the New York Paramount where it opened big and has paid off plenty at the Paramount and Fenway Theatres in Boston and the Paramount in Miami.

2 Big Time Races that have the fans on their toes... Some of the best racing footage ever used in a racing yarn. Races so real you want to bet on 'em.

George Raft as the race track gambler, Ellen Drew in her first co-starring role, topping her "Sing You Sinners" success, as the daughter of the Blue Grass, make a terrific romance team, alternating heart throbs with banter. And you don't have to be a horse fan to rub those tears away during the never-to-be-forgotten scenes of the birth of the foal and the fight against death of the great turf champion, Roman Son.

Hugh Herbert and ZaSu Pitts alone are worth the price of admission to any paying guest... what with those two zanies staging a love handicap that's one whooping steeplechase of belly laughs.

... PARAMOUNT'S THUNDERING DOWN THE STRETCH ALL RIGHT

... Turn this page and read the Most Dramatic Statement made by a Big Time Theatre Man about any company's product in years
“What the ‘Covered Wagon’ was to silent pictures, Cecil B. DeMille’s ‘UNION PACIFIC’ is to talking pictures”

...Spyros Skouras

Hit after hit, money-maker after money-maker

15 BIG ONES during Spring and Summer

and don’t forget—one of the biggest is “THE STARMAKER”

...absolutely on the August Release Schedule!
One of the reasons why Hollywood is so late getting done with the industry's contribution to San Francisco's and New York's World's Fairs—a picture, "Carmelita of America," showing U. S. history—is attributable to their inability to decide whether they should start the history with the Battle of Bunker Hill at Concord or go back to the Landing of the Pilgrims at Plymouth Rock.

A new play called "Caesar" opened the other night in the Argentina Theatre, Rome, Italy. Its avowed author was Giavachino Forzano.

"Caesar" was received by the audience with an enthusiasm such as rarely attends a play opening at this Long Island which brings untimely autumnal colors to so many Broadway openings was not present.

Every important character in the play was applauded to the echo and there were several times when the unrestrained approval of the audience halted the action. Critics of the Roman and provincial press were unanimous in predicting a long run. Curtain calls after the final act were too numerous to be counted.

"A gripping historical drama, comparable with Shakespeare, Goethe and Wagner at their best, and with a touch of genius that even these great men did not attain," was the consensus of opinion expressed by the audience and in the newspapers.

Unofficially, it is understood that a relatively new playwright named Benito Mussolini collaborated with Signor Forzano on this opus. Signor Mussolini is, thought, in Rome, to have a bright future.

Paramount President Barney Balaban's stopover in Chicago the other day en route from Hollywood to New York, was but a matter of minutes mostly but he took time off long enough to look about the Loop and find his old friend, policeman Joe Birmingham, who has been on duty in the Loop for 28 years which is about eight more than Mr. Balaban.

"He always looks me up when he's in town," said the cop, "I've been looking after him for years."

Travel Note, from the New York Times:
"Sidney Howard, whose original script of 'Gone With The Wind' was revised by several writers, has returned to Selznick-International in Hollywood to revise the revisions."

The company operating Murray Ginsburg's Howard theatre in New York City, Ed Whitaker, is corporately called No Percentage Pictures Theatre Corp.

The name of Hollywood's Lyra Lys has intrigued us ever since the golden-haired and golden-voiced actress arrived here, as we have so frequently noted in these columns. We're disillusioned now, though, on learning that her real name is Natalie Dietrich.

Hollywood producer Walter Wanger is quoted by The London Era as observing that "Motion pictures and radio have done much to improve mankind by giving eyes and ears to the public."

And Jimmy Durante and Joe Brown have contributed the nose and mouth.

EDDIE McKENNA is a freshman in high school in New York, ambitious and undoubtedly sales-promotion and advertising minded. His market is limited to the neighborhood in which he lives. But he covers that market like a blanket with his promotion matter.

Here is a sample of his promotion material, delivered by hand to apartment dwellers in Eddie's neighborhood, upper New York City.

Dear Mrs. ______,

I don't mean to be personal but I'll wager that it's a long time since you were down to No. 21 or The Hickory House or maybe even down to Marble Hill Theatre. Well how about raising Cain one of these nights? There is always a McKenna Baby Walker agent near you.

The bill will be 50c for those hours: (7:30 to 10:30) or (7:30 to 11).

A half hour or so more will not affect your bill, but a half-hour or so less will be proportionately deducted from my salary. This offer is yours for the asking. (Signed) EDDIE McKENNA.

Eddie is booked up, thank you, for months ahead.

"Bugsy" Baer sezs television marking the end of "misunderstood" buried but not run-of-the-mill Scribner's and, after-hour business engagements. He laments that "when the little woman turns on the short wave receivers' gallery and cops a gander at the mug in the corner beer bazar she will be down there like Paul Reveres with an outboard on his boat tails."

Here's a title suggested by Rob Wagner's Beverly Hills Script:

ANTHONY EDEN

The Sweetest Teday Ever Sold

The Rose theatre, on Amsterdam Ave, and 102nd Street, New York, advertises $3,000 Fur Coats Given Away. 10 Cents.

According to Tony Ordiqhi, Hollywood's official "dink mixer," the champagne seen in films consists of a couple of health bulks dissolved in ginger ale.

Kick, hangover and cure simultaneously.

Charlie Chaplin observed his 50th birthday the other day, and London, where he has always been hailed loudly, duly noted the event with no little attention in its press. Hitler observed his 50th birthday four days later, and the London, press, likewise gave him due note—of a different tone.

The Sunday Referee's attention was typical, banner headlines reading:

Two Babies Were Born Within Four Days of Each Other Fifty Years Ago

THE WORLD LOVES ONE

AND HATES THE OTHER

Their toothbrush mustaches are the only things they have in common.

In the matter of taste, Evelyn Sweet, of the Paramount exchange personnel, in Cincinnati, was married to Phil L. Sauer, a reporter on one of the daily newspapers there.

Standing unused in the bright but modest home of Mrs. Edward LeRoy Rice, in New York, is one of the most unusual collections in this business, some 25,000 photographs of Western, dating back several decades, all catalogued.

The late Edward LeRoy Rice was one of the first minstrel men, in the days when trouper were trouper's. When motion pictures came along, he turned to the screen, working around one of the very first nickelodeons in Washington, D. C., where he started to collect and catalogue pictures of the stars, piling up his collection until he died last year.

Known in the show business as the historian of minstrelsy, he always dug deep. That explains why so many of his photos of film stars go back to "baby shots", to pictures in tinsy type and long tresses.

Paramount announces that its Cecil Blount DeMille will go to the Kentucky Derby horse race but "will assume another name and make his visit as brief as possible." He may have to.

Hospital Note, from a Hollywood item in the New York Herald-Tribune:

Walter Pidgeon, who broke a rib in a scene with Nat Pendleton (at MGM) returned the other day from convalescence at Palm Springs, Cal. and was welcomed so vigorously by Frank Morgan that the rib cracked again. Mr. Pidgeon is back at Palm Springs.

Wishful Thinking Department: Warners have a "Dark Victory." Universal is going to have a "Bright Victory."

History and Hollywood make strange bedfellows. This week the Broadway Walker papers are showing "Juarez" at the Hollywood, in which Mexican nationalism and democracy are praised to the skies. Directly across the street, at the Capitol, the attraction is Republic's "Man of Conquest," showing some of the butchery of the Texans in the Alamo by the Mexicans.

American newsreel cameramen, and all others, too, assigned to filming the King and Queen of England, will not be allowed to get any closer to their Majesties than 20 feet, and must at all times wear coat jackets while in the presence of the Royal pair—no shirt-sleeve business. Also they will wear identifying arm bands like those they wear in ball games and the top hats and morning coats they wear at the Derby.

United Air Lines has added 25 motion picture personalities to its membership in its "100,000 Mile Club," in which persons having flown 100,000 miles or more are eligible, although the flying need not be in United planes. Those who have received golden, metal cards—possessions of which is the equivalent to a big "So, what!" include: Neil Aggeler, Nathan Blumberg, Harry Cohn, J. Cheever Cowdin, Ned Depinet, Matthew Fox, Bob Gillham, Charles Reagan, "Ricky" Rickerton, Howard Strickling, Jock Whitney, Bill Steege, David Rose, Bert Cunningham, Doug Fairbanks, and 12 Hollywood stars.
SHOWMEN'S REVIEWS

Captain Fury
(UA-Hal Roach)
Adventure in Australia

With the Brian Aherne of "Juarez," the Victor McLaglen of "Gunga Din," the John Carradine of "Stagecoach" and the Paul Lukas of "Confessions of a Nazi Spy" playing the four top roles under personal direction of Hal Roach, "Captain Fury" stacks up as an exploitation attraction of the first magnitude. Showmen who go on from there to proclaim the film an Australian "Robin Hood" will have given their distributors a well rounded idea of the kind of picture in store for them.

Aherne's performance as the dashing ex-con who champions the interests of his old captor, his recalcitrant daughter and his own will, is as ruggedly character-gifted as in his portrayal of Maximillian in "Juarez" is restrained. McLaglen's two-fisted enactment of the hero's light-fingered but faithful lieutenant is another slice in his set of hard-bittenタイプizations. Carradine and Lukas make telling capital of somewhat lesser assignments, and George Zucco, a notable as the brutal summer of settlers' rights. June Lang, Virginia Field and Margaret Roach adequately handle the feminine interest, which is minor.

The story and screen play by Grover Jones, Jack Jevne and William deMille, opens with arrival of a convict ship at Melbourne and the placement of the convicts in custody of respectable and law-abiding settlers for whom they are toil away during the remainder of their penal sentences. It moves on to show that conditions of servitude are beyond human endurance and that the landowning settler to whom the hero and his associates are paroled is exploiting poorer settlers in the new country, driving them from their homes with fire and sword. "Captain Fury" escapes confinement and convinces the settlers that they can defend their rights under his leadership. He thereupon liberates the girls from their servitude and marries them to him. The band which he assembles meets the oppressor's violence with violence, guile with guile, in a series of melodramatic encounters. Captured at last, he is saved from hanging when the settlers testify in his behalf. He ultimately is pardoned and given custody of his convict associates.

The production is rich in the unfamiliarity of its locale and in its headlong approach to the subject matter in hand, all high adventure material. It is strictly Hal Roach in the comedy department.

Previewed at Warner's Hollywood theatre in Hollywood to an audience that applauded the favored players on appearance, laughed lustily at the Keystone comedy ylulls, stirred a bit uneasily in a couple of spots where too close cutting seemed to call for minor repairs, and cheered the hero on his many dashes to the rescue, applauded his horseback descent of a waterfall as an outstanding example of melodramatic incident.—William R. Weaver.

The Four Feathers
(London Films—UA)
Military Melodrama

Alexander Korda's newest production, directed by his brother, Zoltan, should rate easily among the best of their joint repertoire, certainly amongst the finest efforts of any British production. It is a tale of military adventure in the desert country of the Nile at the time of Kitchener's Sudan campaign, not merely a color spectacle but also a stirring story of human heroism and courage against long and terrific odds. There is poignancy and pathos in it, in Clements' battle against himself and the doubts and jealousy of June Dupree as his sweetheart, in the parched torture of Ralph Richardson by the merciless desert sun, in his Clements' Odyssey to the Nile, in the grim miseries of the prison camp to which men are fed as mangy cattle, in a myriad incidents handled by players and director with consummate skill and sympathy. This moving note of heroism and courage is set against a background of military and tribal spectacle and desert splendor, of gleaming golden sand and blue Nile, pitched raids and gorgeous uniforms which combine to produce a spectacle both thrilling and magnificent. The color is superb and the camerawork flawless.

John Clements as the boy "Faversham" who goes out to Egypt to battle with his own cowardice to prove that he can find courage and to send back one by one the emblems of cowardice to the comrades who have stigmatized him, gives a performance most notable, perhaps, when he adopts native costume and penetrates the native lines, saving Richardson from death and liberating his other two comrades from a tribal prison. Clements' future is now made. Ralph Richardson it is, however, who will probably stir the heroine's heart with his easy upright military personality, essentially English in every word and gesture. There are passages in which Richardson is involved, with desert vultures hovering over him and his dead company, which will stir their spines.

Aubrey Smith as a military hore with a recurrent gag, is the film's only attempt at humor, but it gets its laughs, June Dupree is charming as the loveliest of the film. The rest of the cast is perhaps not so well known but, in general, capable.

The spectacular charges of the Fuzzy Wuzzy Line, the siege of Khartoum, the bailing of the army's boats over the Nile and the pageantry of parade and battle keep eye and senses stirred. The film is long—an hour and a half. Osmond Borridale's Sudan camerawork is something stronger than an asset, whilst Rene Hubert's costumes and the technical assistance of two military advisers add authenticity to the whole.

On both sides of the Atlantic showmen should find the exploitation obvious and easy, with "The Drum" as an advance argument. The title, of course, is an immediate asset, but the spectacle and color element plus the tried and trusted adventure flavor should assist the process.

Seen at a surprise preview the film went over rougishly with a normal suburban audience who reacted with spirit to the thrills and spectacle. It is running currently at a West End house where more sophisticated patrons seem regularly to vote it more than value for money.—Artley R. NAGAN.


For Love or Money
(Universal)
Comedy Melodrama

This is a story that Damon Runyon probably would have written. It's about bookmakers, gangsters, odd betting room habitues and young lovers, as well as the important horse which did NOT win the all important race. The situations and the characters are the Runyon-esque in development as well as in entertaiment. Done in a comedic melodramatic style without excess, with some running gags to express, "For Love or Money" is 67 minutes of the type of laughs which causes the unbothered on theatre seats to become won prematurely.

It's a Lang and Robert Kent are the screenwriters. The others of the cast, Cora Withers.
"OPENING DAYS TWICE AS BIG AS ANY OTHER RECENT PICTURE AT THE WARFIELD! RUN TOPS ALL 20TH HITS OF SEASON!"—That's how San Francisco celebrates the Return of the Cisco Kid!

WARNER BAXTER in
THE RETURN OF THE CISCO KID

with LYNN BARI • CESAR ROMERO
HENRY HULL • KANE RICHMOND
C. HENRY GORDON • ROBERT BARRAT

Directed by Herbert I. Leeds
Associate Producer Kenneth Macgowan. Screen play by Milton Sperling. Based on a story by O. Henry.
Darryl F. Zanuck in Charge of Production
Spies of the Air
(British National-AB)
Spy Melodrama

The plethora of spy satires, both comic and serious, which seems to have descended on the British market, may be tuned to the anxious audience of the day. The one excuse for yet another such story is a new name in the field.

Lucidly presented is an essential quality of this latest variation on a much exploited theme. Mervyn LeRoy, director of "This Man Is News," seems to have a flair for the real English flavor, so that, with easy narrative and good casting, there is conviction and an uneasy feeling.

The setting is the secret aerodrome of an aircraft manufacturer, its personnel mainly the ground staff and test pilots, with a Secret Service agent and a group of scientists in a fighter plane. On the personal side the characters move within a limited circle, but they are all alive and credible. On the action side, which is very well treated, there is a medium of flying 'neath a high ceiling, nothing sensational but still without interest. Barry Fitzgerald, who is building up a name this side, and Roger Livesey, bear the brunt of the personal appeal.

The yarn has a clandestine romance neatly interwoven with "Miss Blackbeard," a female spy, and "The thin Man," having the comedy of the one and the mystery of the other. The picture does not ape them, however. It can stand on its own, on equal footing with either or both.

It's a Wonderful World
(MGM)

Romance, Comedy, Melodrama

The best or worst of worlds, depending on one's own viewpoint, truly becomes a wonderful world when films as delightfully fresh and gay as these are around for anyone corrective discipline. While the guard, stealing school funds, plants evidence to throw suspicion on the boy, and his pans take matters into their own hands. Making conditions for the round-up the guard, and in a bristling melee, force him to confess his guilt. A new order is initiated for all the state's reform schools.

Previewed at the Million Dollar theatre, Los Angeles, to an audience which was about 90 per cent Negro. They seemed to appreciate the efforts made by members of their own race to entertain, and were thoroughly enthusiastic, while it is an exposure, preachment and plea for better understanding, is also melodramatically entertaining. Producer H. M. Popkin staged the story with Bannister, who in the introduction, can be heard at N.W.M. of the Brant's, has been a member of the cast for many years and is a Negro, as is his assistant, Ray, who in the introduction, can be heard at N.W.M. of the Brant's, has been a member of the cast for many years.

Producers and distributed by Motion Picture Herald

A wonderful world is the sort of picture which, when good, is very, very good. It is.

The film is a cross between two rhythmically well-timed productions, "It Happened One Night" and "The Thin Man," having the comedy of the one and the mystery of the other. The picture does not ape them, however. It can stand on its own, on equal footing with either or both.

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as an unpleasant surprise, is submitted to suspense and bursts of action.

Eugene P. Thomas, writer of the successful “Dixie” and “Dixie to Over There,” and Ronnie Muñoz’s imaginative musical score help out the sum total of appeal. Exhibitors should be able to sell this with- out further backing in the market of the Atlantic.

See it at the ‘Louden revue’, theatre.—Auryn Flanagan.


CAST

Thistle... Barry K. Barnes
Hallow... Howard Peary
Dorothy... Jean Marion
Moffat... Basil Radford
Colonel Carney... Felix Aylmer
Sir A. Hamilton... John Barnard
Porter... Henry Travers
Sara... Miss Gabrielle Stuart
Mrs. Madison... Everly Gregg
Coy... George Gross
Foreigner... Santos Casani

MOTION PICTURE HERALD

May 6, 1939

Roger was one of the many entries of a series of features seeking to exploit the theme of the 1939 World’s Fair. The film was directed by Harry E. Jackson, and starred John H. Gray and Donald Crisp. It was distributed by Associated British Pictures and ran for 77 minutes.

Unusual Occupations, No. 5

(Pentcraft Sight)

Interesting

Psychological analysis of pencil scrawls is a thriving business for two young women. Interest-
dying facts are deduced from the scribbling of Ben Bernic, Lynn Ross and Jessica Dragonette. A man who assembles sphygmograph machines for the profession makes a profitable living.

Provincial town, Massachusetts, along with Re-
daily newspapers, still has its town crier. Miss Ray Shaw of New York City makes her living as a tamer, but is soon out of work. Finally, Jean Parker, motion picture star, is shown in her own shop designing dresses. This is an interesting short in color.—Running time, 11 minutes.

Television

(RKO Radio)

Telecasting

With television making its first formal bow at the opening of the New York World’s Fair, RKO has prepared an interesting and instructive short subject on telecasting. The camera takes the audience behind the scenes at a television broadcast to see how a program is televised, how the control room is operated, the duties of a engineer and how the program looks in the home over the new receiving sets. A mobile unit consisting of two trucks, covers a horse race described by Clem McCarthy.—Running time, 9 minutes.

Mystic Siam

(20th Century-Fox)

Magic Carpet

The magic carpet takes a cinema trip to Siam. It is shown to be a land still primitive in many phases of labor, and the elephant is dependent upon for manual work. Excellent narration by Lowell Thomas brings to the audience a living Siam with its temples, tropic waterways, jungles and dancing girls.—Running time, 10 minutes.

Good Skates

(Paramount)

Ice Skating

The subject opens with a description of the early types of ice skates used during the six-
teenth and seventeenth centuries, Maribeth Vin-
son and Guy Owen, international skating cham-
ions, show their form in figure skating and dancing on the ice. The subject is climaxd with the amusing antics of Peggy Fay and Dick Darlow, who demonstrate clowning on the ice. Ted Huesing does the narration.—Running time, 10 minutes.

Reporter Investigates Liberty

(Technique-British)

Topical Documentary

This, the second of an inventive independent series, the “Roving Reporter,” treats of the subject of individual and civic liberty in England and the United States. The treatment resembles greatly that of “The March of Time,” has much of its vividness and not a little of its form, and is presented without being either discursive or controversial. The freedom of the Negro, liberty of expression in public, bathing dresses and gambling, are among the subjects considered. The treatment suggests that what is liberty for England is sometimes its antithesis for America, and sometimes vice versa. The pictorial handling of the subjects is swift and pointed, and the commentary is imaginative, forthright. Because the subject is topical, because it avoids the more aggravating and provocative argu-
ments, and because it has a direct American appeal, this subject becomes an immediate hit for the more intelligent section of the American market. Running time, 17 minutes.—B. A.

Small Fry

(Paramount)

Cartoon

With three dimensional background, this ani-
mated cartoon is an enactment of the song hit, “Small Fry.” A boy portrayed by stage name of Young fish creates a real problem for his mother. The young fish, who believes himself grown-up enough to hang out with the older fish in the pool, is initiated into the “Big Fry Club.”

Barnyard Egg-citement

(20th Century-Fox)

Terry-Toon

The trials and tribulations of barnyard life are reflected in this color cartoon. A baby chick is kidnapped by a chicken hawk. While most of the barnyard’s residents are panic stricken, the winged officers of the law set out to rescue the chick. An air battle ensues and the hawk, badly beaten, crashes to earth.—Running time, 7 minutes.

Moving Vanities

(RKO Radio)

Leon Errol Comedy

The Errols (Leon Errol and Barbara Jo Allen) have lived with their landlord and moved out. With the aid of a truck driver (Eddie Gibbon), they seek a new place to live. Events come fast. They move into a condemned building and are forced to move out after the owner has disappeared with nine months’ rent. The couple gets behind in the rent and decide to go live and with a relative, get lost in California and end up in Wyoming in trouble with the law. The truck driver leaves the Errols and their furniture on a railroad track. A train adds the final touch to the furniture. An entertaining short.—Running time, 17 minutes.

Muscle Maulers

(20th Century-Fox)

Sports Preview

Outdoor sportmen and persons interested in dog life should enjoy this short subject. It shows the efforts of a five old truck driver to get his dog out of a tough spot. He goes to gain physical and mental control while hunting. From the early stages of puppied, when he is taught to fetch articles tossed by the train, until he reaches maturity and has learned to hunt and retrieve birds without suffering, it’s a busy life.—Running time, 11 minutes.

The Hunting Dog

(20th Century-Fox)

Dribble-Puss Parade

Lew Lehr is the off-screen commentator for this short subject and who bungles a short on wrestling. Various holds, grips and grunts are shown, as two, four and whole groups of opponents throw and kick one another around the ring while wrestling on the canvass and in the snow. This eleven minutes novelty short is packed with action.

Fixer Dugan

(RKO Radio)

Circus Melodrama

“Fixer Dugan” is made up of those entertain-
ment elements ordinarily interesting to plain folk. While the motivating story is rather light, it has a human interest quality. It con-
cerns the efforts made by a circus “fixer” and a 
woman lion tamer to care for and eventually adopt an orphan girl. Told against the background of those that take audiences into all phases of circus life from sensational acts under the big top to the fun and excitement of the side show midway, there is plenty of action and no little comedy.

On the accidental death of her mother, “Terry” comes under the care of the lion tamer, “Aggie,” played by “Dugan.” “Dugan,” whose time is taken up adjusting all sorts of complaints, has two problems which give him most bother. First is the job of preventing auth-
orities from placing the child in an orphanage; and, second, preventing rival circus owners from claiming “Aggie’s” animals. Both problems are solved when a feathering sequence in which he enters Edward Gargan, William Edmunds, Edward Gargan, Jack Arn
old, Rita LaRoy, and Franklin.

Presented by the RKO Hillcrest theatre, The Hollywood downtown audience evidenced a satisfactory interest.—Gus McCarthy.

Produced and distributed by RKO Radio. Producer, cliff Reid; Director, Lew Landers; Screenplay, Bert Grant; and Peter. Production executive, LeeMarcus. Musical director, Roy Webb; Photographer, J. Roy Hunt; Special ef-
cfects, William L. Walker; Art director, Van Nest Pol-
glase. Art associate, Carroll Clark. Sound recorder, John L. Truby. Film editor, Henry Berman. Release date, April 30, 1939. Running time, when seen in Holly-
wood, 60 minutes. F. C. A. No. 596. General audience classification.

CAST

Charlie Dugan... Lee Tracy
Terry... Virginia Weidler
Aggie Moden... Peggy Shannon
Owner... Donald Crisp
Smiley... William Edmunds
Jake... Thea Darrow
Darlow... I. Joel Arnold
Patsy... Irene Franklin
Jane... John Dilson
Mrs. Fletcher... Edythe Elliot

(RKO Radio)

Radio Flash Comedy

The latest in this series of comedies fea-
tures James Finlayson and Muriel Evans. Mr. Finlayson portrays the husband whose wife insists he fill a substantial item in a doctor’s examination. Later the doctor prescribes a
diet for a sick dog and the husband thinks the doctor is referring to him. When his wife sees him in a rather green and grass she calls a psychiatrist. In the mixup the husband hides in a cloth hanger, in which the dog is housed, and is taken along with the pet to the dog hospital.—Running time, 16 minutes.
You've Read About GRAND BIG
Here Are The First Of These

EXILE EXPRESS

with ANNA STEN and ALAN MARSHAL

and a great star cast including
Jerome Cowan Jed Prouty
Walter Catlett Stanley Fields
Irving Pichel Leonid Kinsky

"Timely melodramatic spy story extolling Americanism, chockful of entertainment ... Splendidly photographed." — Film Daily

"Very creditable job, both on patriotic angles and telling entertaining tale . . . good cast, timely story . . . production excellence throughout . . . a definite b.o. attraction." — Variety

"Deft blend of romance, comedy, adventure and dash of newfound Americanism mark this as excellent . . . Anna Sten shows no loss of glamour or talent in a tailored role." — Box-Office

"A leader in the parade of films stressing Americanism." — The Exhibitor

Directed by Otis Garrett Produced by Eugene Frenke

...and these action-packed, tuneful Westerns . . . Now

"THE SINGING COWGIRL"
with
DOROTHY PAGE

TEX FLETCHER
The Lonely Cowboy
in
"SIX-GUN RHYTHM"

GRAND NATIONAL PICTURES, Inc.
NATIONAL'S PRODUCT PLANS
New Box-Office Pictures...

PANAMA PATROL

with LEON AMES
CHARLOTTE WYNTERS
ADRIENNE AMES

Directed by Charles Lamont
A FINE ARTS Picture
Produced by Franklyn Warner

"Interesting and entertaining action picture... suspense is well maintained and cast performs admirably... very good mounting."
—Film Daily

"Another good number in the Cipher series... plenty of action, suspense, well produced, directed, this is a credit to Fine Arts, Grand National."
—The Exhibitor

"Houses which played the previous Cipher Bureau picture can help this one by promising an even better thriller." Showman's Trade Review

"Topnotch entertainment...surpassing the quality of its predecessor... above standard in every department."
—Hollywood Reporter

"A sure-fire winner that sets a new high in this type of production."
—Pacific Coast Shoman

“One exciting incident follows so fast on the heels of another, one must hardly wink for fear of missing something."—Los Angeles Times

...for early release...

"THE LADY TAKES A CHANCE"

with
HEATHER ANGEL
John King

E. W. HAMMONS, President
Will of Cocalis Continues Circuit

The will of Soteros D. Cocalis, New York circuit owner who died April 22nd, was offered for probate in Elizabeth, New Jersey, on Tuesday by Monroe Stein, attorney for the estate. The executors named were William A. Scully, Universal general sales manager; E. T. Hardaloupas, president of the Hellenic Trust Company, and James Thompson of the Cocalis office.

The terms of the will direct that the circuit be continued, and sets up a trust for 20 years with the executors named as trustees. The executors are given broad powers to manage the business, with the right to add to, as well as dispose of, any of the properties at their discretion. Three sons, James, George and Alexander, receive the principal of the trust after its expiration. The will also makes provision for the widow and four daughters, as well as for two hospitals and a church.

Freeman Luncheon Guest Before Europe Sailing

Before he sailed on the Normandie Tuesday night for Etropo, N. Bernard Freeman, managing director for Loew's in Australia, was tendered a surprise luncheon at the Astor Hotel in New York by Loew executives. Mr. Freeman had been in New York for about two weeks; his departure was the first move in his return journey to Australia.

Arthur Loew, vice-president in charge of foreign sales for Loew's, who was to have been host at the luncheon, was unable to attend because of a sprained tendon.

Present were David Bernstein, J. Robert Rubin, William F. Rodgers, Martin Schenck, Howard Dietz, Oscar Doob, Tom Connors, Gene Picker, Harry Bernstein, Si Scudder and others.

Fairbanks in New York on Taxes

Douglas Fairbanks, Sr. arrived in New York from the coast Tuesday to handle tax matters involving Swiss investments in the new Fairbanks producing company, in which Swiss interests are among the chief backers.

Montague of M. G. M. and Mr. Fairbanks, is due from England shortly.

Palmquist Shifted

Roy Palmquist, formerly manager at Omaha for Universal, has been shifted to the Kansas City exchange of the company under L. J. Miller, and will cover southern Missouri, the territory handled by Ernie Block before his resignation to go with the Warner exchange in Kansas City. Otto Siegel succeeds Mr. Palmquist at Omaha.

Charles Weinberg has resigned as booker for United Artists in the Cincinnati exchange to become West Virginia salesman for Republic, replacing Sam Haber.

Max Weisner has been appointed manager for the Wisconsin territory for Trailer-Made and Leonard Schecter has been appointed manager of the Michigan territory.

Charles Basch has joined Aerograf Productions Company to become eastern representative.

Harry Smythe is the new district manager of Tri-National Pictures in Chicago.

"ABE LINCOLN" AND "YEARLING" CHOSEN

"Abe Lincoln in Illinois," by Robert E. Sherwood, has been awarded the Pulitzer Prize for the best American play of the year, and "The Yearling," by Majorie Kinnan Rawlings, the Pulitzer award for the best American novel of 1938.

RKO owns the film rights to the play and Metro-Goldwyn-Mayer has acquired the rights to the novel and has assigned Victor Fleming to direct it. Max Gordon and Harry Goetz will produce the Lincoln film for RKO.

Raymond Massey, who plays the title role in the play, will also play it in the film version.

Tax Collections Increase $103,869

Admission tax collections in March jumped $103,869 to $1,606,996, from $1,503,127 in February, but continued decidedly below the 1938 level, when March receipts were $1,773,675, it is shown by figures released this week by the Internal Revenue Bureau, Washington.

Admission tax revenues for the first quarter of the calendar year and the first three quarters of the fiscal year were considerably below those of the corresponding periods a year ago, it was reported.

During the first quarter, collections aggregated $4,674,257.72, a loss of approximately $112,000 from the $4,786,131.93 received in the first three months of last year, and during the fiscal-year period they were $14,988,832.06, a loss of $1,251,316.96 from the $16,240,149.02 of a year ago, the bureau said.

Receipts from the Third New York (Broadway) District increased from $514,- 746 in February to $612,785 in March.

Columbia Branch Changes

Wayne Ball, formerly manager of Columbia's Denver exchange, has been made manager of the company's Los Angeles office succeeding Harry Weinberg, who was relieved of the post at his own request and made a salesman because of recent illness. R. C. Hill, formerly Salt Lake City branch manager, has been made Denver-Salt Lake supervisor with headquarters in Denver. W. G. Seib, former Salt Lake City salesman, has been made manager there.

Aids Budd Rogers

Arthur Greenblatt has been appointed by Budd Rogers, vice-president and general manager of Alliance Films Corporation, as his assistant. Mr. Greenblatt was eastern district manager for GB until he joined Mr. Rogers.

New Cleveland Theatre

Sale has been made of a site near Cleveland Circle in Boston for a theatre to be constructed by the interests which now own the Capitol, Allston and Egyptian theatres. It is understood it will be known as the Circle.

Vocafilm Ordered To File Particulars

Vocafilm Corporation of America was ordered Tuesday by Federal Judge John Knox to file a bill of particulars setting forth details of its $65,000 suit against the American Telephone and Telegraph Company, the Western Electric Company and Electrical Products, Inc. The bill must be filed within 40 days.

The defendants are charged with violating the Sherman Antitrust Act by coercing exhibitors and producers to use only their sound equipment. The plaintiff claims to have had $3,000,000 in contracts and an estimated gross yearly business of $4,357,000, when it was forced out of business.

Asks Motion Pictures for Religious Instruction

Motion pictures to train the young in religious principles were advocated recently to the National Catholic Educational Association by Brother Angelus, C.F.X., principal of the St. Matthews School, in Brooklyn, New York City. Said Brother Angelus: "The Catholic church has been central in all Catholic worship, especially in its central theme, the holy sacrifice of the mass, and for correct impressions of the administration and reception of the sacraments, the film has definite values."

The association devoted itself, not only to the above theme, but also to other methods of expanding Catholic education, to meet the changing world conditions.

Peter Clark, Inc., Continues

Peter Clark, Inc., designers and manufacturers of theatre stage equipment, has sold its name, goodwill and patents to the Lamson Company, New York, in order to permit the Estate of Peter Clark to retire from active management of the company. A new corporation has been formed under the same name to carry on business as in the past.

The officers of the new corporation are: President, Carl E. Dietz, also president of Lamson; vice-president, Arthur Clark; secretary, L. M. Barnes; treasurer, Francis D. Weeks, also treasurer of Lamson, and assistant treasurer, J. A. Smith. The business will continue to be under the active management of Arthur Clark, son and associate of the late Peter Clark, founder of the company, who died in August, 1934.

Ross Federal Changes

Ross Federal Service has announced the following changes: Paul LaRoche has been transferred from Boston to branch manager in Washington; H. O. Gleiss has been named head of the Cincinnati office; C. R. Corradini, has been transferred from Cincinnati to Boston; W. A. Warner has been named assistant to J. A. Kraker, head of the Philadelphia office and district manager; Harold Henderson, assistant to Walter Brown in Chicago, has been transferred to Omaha as manager, with Stewart Martin of Boston succeeding Mr. Henderson. Ruel Williams soon will take over the Los Angeles branch.

Bob Snyder is covering the eastern section of the country as special representative for J. H. Hoffberg, distributors of foreign and other films.
FRENCH PRODUCERS PROTEST PAY OF STARS BUT THE SYSTEM STAYS

Most Producers Make One or Two Films a Year and Know Rivals Will Pay If They Don't; Salaries Up to Million Francs

by PIERRE AUTRE

in Paris

French film producers are protesting, following identical complaints in the press, that their film stars are receiving too high salaries. National newspapers are waging a campaign against the "exaggerated" pay of some French film stars. Players mentioned included: Jean Gabin, Simone Simon, Ramon, Fernandel, Danielle Darrieux, Simonne Simon.

Follows Simon Disagreement

This question of star salaries, dormant for months, burst forth again when Arnold Pressburger, producer, and Raymond Bernard, director, went off to name other players for the tempestuous Simonne Simon in two of her three roles in their current "Cavalcade d'Amour" ("Love Cavalcade"). The action is set in 1639, 1839, 1939 and includes three parallel stories in three different periods.

Simonne Simon, who had started in the film two weeks earlier with her role in the 1839 period, agreed to go to the studio every other day instead of daily. Illness was given as the reason. The studio physician said that she was not ill. Finally she returned. Then, according to the press, she refused to say the lines because she "did not like them." Whereupon producer and directors agreed they had enough. They picked two other players for the two other roles. Corinne Luchaire, young French star of the English and British versions of "Prison Without Bars," was chosen for the modern part and Janine Darcey, a promising French actress, for the 1639 period.

Since her return from Hollywood, last July, Simonne Simon had appeared in only one French film, "La Bete Humaine," from Emile Zola's novel, and directed by Jean Renoir. She had co-starred with Jean Gabin.

Action Approved

The action of the producer and director brought general approbation, and the French Production Chamber was reported to be ready to back the producer if a suit followed.

The critics, Georges Champeaux in the weekly "Grisignone," Paul Reboux in the daily "Paris Match," and Pierre Wolff in the evening daily, "Paris Soir," wrote vehement articles against "the bad practice that French producers have adopted by paying too high salaries to their stars."

Salaries paid to a few stars range from 700,000 to one million francs ($20,000 to $30,000) per picture, 20 to 25 per cent of the total budget.

Salaries of the following French stars for their latest films are revealed to have been:

Jean Gabin .................. 1,000,000 Dollars ($30,000)
Simonne Simon ................. 800,000 Dollars ($21,000)
Fernandel ..................... 700,000 Dollars ($20,000)
Raimu ......................... 500,000 Dollars ($15,000)
Simonne Simon .................. 500,000 Dollars ($14,500)

Jean Gabin is the star of "Grand Illusion," "Lower Depths," and the original French "Aligiers." Fernandel's comedies are popular with the French masses. Raimu is one of the best received French actors. Michele Morgan has been in America in "Orange" and "Heart of Paris." (Griboilou).

The main difference between the American and French systems of production is that in France there is practically no star under yearly contract with the producers. Most producers make one or two films a year. So, if a producer who wants to engage a star refuses to pay the salary asked he knows that his next competitor will grant it.

Despite all the criticisms a remedy is not easily found. Many independent producers (nearly all foreign producers) announce a film when they have not one hundred dollars to produce it. Despite all the demands on big stars, they sell the picture in advance to the foreign buyers and the French regional distributors, so that they have or at least the credits which allow them to start their film. The only cash they need is for advertising.

Some stars, unknown two years ago, have signed three or four-year contracts with agents for a few hundred dollars. Many independent producers (nearly all foreign producers) announce a film when they have not one hundred dollars to produce it. They convinced on big stars, they sell the picture in advance to the foreign buyers and the French regional distributors, so that they have or at least the credits which allow them to start their film. The only cash they need is for advertising.

One proposal is that the big stars be paid at a flat salary, not exceeding $1,500, plus a percentage on receipts.

Fifteen Films in Work

Since the beginning of March, 15 French feature-length pictures were in production, a figure much higher than for the same period in previous years.

One of the most important is "La Loi Du Nord" ("Law of the North") directed by Jacques Feyder ("Carnival in Flanders") co-starring Michele Morgan and Pierre Richard.

Jean Renoir, son of the painter Renoir and director of "Lower Depths," and "Grand Illusion," has founded a producing company, "Neptune," for a modernized, a cooperative or- ganization of film talent, and is making "La Rilage du Jue" ("Rule of the Game"). Renoir wrote the screen-play, is producer and director, and plays an important role with Nora Grigora.

Marcel L'Herbier, director, has completed an ambitious production on the Franco-British friendship, "Entente Cordiale." "Le Jour Soir la Nuit" ("Day Is Rising"), a melodrama, is being directed by the young Marcel Carné. Jean Gabin and Jacqueline Laurent are co-starring.

Pierre Chantal is working on "Le Dernier Tournant" ("The Last Corner"), starring Fernand Gravet, with Corinne Luchaire.

There are also in production, "Cavalcade D'Amour," as mentioned; "La Tradicion de Mimi," starring Viviane Romance; "The Sacred Law," with Marcelle Chantal; "Le Fen de la Falaise" ("Short-Lived Hate"), with Lucien Baroux, Orane Damazis, and Florence Luchaire; and "Cinq Jours D'Angoisse" ("Five Days of Anxiety").

Columbus Film has been formed to produce in three versions—English, French and Spanish—an ambitious production on the life of Christopher Columbus. It will be directed by the French director Abel Gance.

Morris Goodman, foreign sales head for Republic, has closed a deal with Alliance Films of Mexico City for distribution of 20 selected films of the current program and four to six serials.

Finns' Censors See More U. S. Films

The Finnish Government Film Censorship Bureau reviewed 378 features, of which 201 were American, in 1938, according to a report to the Motion Picture Division of the Department of Commerce from the American Consulate at Helsinki. This compares with 380 films reviewed by the bureau in 1937, of which 186 were American.

Films from other countries reviewed by the bureau in 1938 were listed as follows: German, 56; French, 55; Swedish, 24; Finnish, 19; British, 10; Italian, 3; Czechoslovakia, 2; Norwegian, 2, and the following one each: Danish, Polish, Swiss, Hungarian, Russian and Palestinian.

The bureau banned 10 films in 1938, eight of which were American and two French. In 1937, 21 films were banned, as follows: American, 13; French, 2; British, 4, and German, 2.

There were 983 short subjects, of which 838 were American, reviewed in 1938. In 1937, 1,815 short subjects were reviewed; 462 were American. No short subjects were banned in 1938 and only one, American, was banned in 1937. Finland followed America in the number of short subjects reviewed, having a total of 199, while Germany had 139.

In addition to the prohibited films, the censors required in 1938 cuts totaling 1,233 meters from 48 films. In the previous year 19 films were cut for a total of 769 meters. The reduction in the number of banned films and the increase in the number of films cut is attributed to a new policy of the board.

Changes in RKO's Foreign Managers

Changes in the RKO foreign managerial set-up were announced Wednesday by Phil Reisman, foreign sales manager, Ben Y. Cammack, general manager for South America, will become Mr. Reisman's assistant, the Gus Schaefer will be in charge of Central America, Mexico and Cuba, as well as splitting South America with Nat Llebkind. Until joining RKO recently, Mr. Schaefer had been export manager of Universal.

Mr. Llebkind, in addition to his South American assignment, will handle Argentina, Brazil, Chile and Peru, having formerly been in charge of Argentina. Leon Britton, general manager of the Far East, will be in charge of both the Far East and the Middle East.

Tax on Fight Films

The New York State Senate on Wednesday passed the bill of Senator William T. Condon, of Westchester County, providing that a five per cent tax on gross motion picture receipts from prizefights be paid to the state.
COLUMBIA AND UA MEET MONDAY; LIST ADDITIONAL PRODUCT

Press To Hear Silverstone at Open Session of United Artists' Meeting in Hollywood; Columbia at Atlantic City

Columbia Pictures and United Artists open their annual sales conventions on Monday, the former in Atlantic City, and UA in Hollywood, bringing the total held to eight, with RKO's and Paramount's coming in June. Monogram is meeting this week in Chicago, where W. Ray Johnston, president, announced 30 features and 16 westerns—titles appear on page 46.

United Artists' Open Session

Departing from the usual procedure of film company conventions, United Artists will throw open the first session of its 1939-40 conclave to the trade press at which time Murray Silverstone, head of the organization, will open, discussing personnel changes.

The vanguard of U.A. convention delegates from the home office, Monroe Greenthal and Al Margolies, arrived on the coast Monday, while Miss Silverstone, expected Friday. Henry Buckley and Arthur Kelly are due Saturday and the rest of the delegates and home office executives also arrive Saturday.

The reason for throwing open Monday morning's session to the terminals is to stress the importance in the new season of U.A.'s new policy.

The company for the first time since its formation will allow the terminals to select freedom of choice in booking and advertising.


Assembling at the Ambassador Hotel for U.A.'s five-day meeting, running through Friday, will be the following home office executives, besides those already mentioned: Harry L. Gold, Jack Schlaifer, Paul Lazarus, E. T. Carr, Walter Gould, Tom Mulrooney, Seymour Poc, Lynn Farnol, C. M. Steele, N. A. Thompson, Charles Schwartz, Edward Balfery, Paul O'Brien, Sam Cohen, Len Daly, Steve McGrath, Philip Dow, Jack Wrege, Ronald Sidney and Robert Goldfarb.

U.A. executives' New York representatives attending will include James Mulyne, Emanuel Silverstone, Lovell V. Calvert, Harry Kosiner, Tom Walker, J. J. Milstein and Morris Helprin.

District managers are Dave Prince, Haskell M. Masters, Ben Fish, Charles Stern, Jack Goldbar and Bert Stearn, as well as Moe Streiner, United Artists' special representative in New York.

Arriving in Los Angeles Sunday, the conventioners will be greeted Monday at Pickfair, where a lunch party will be held.

The sessions will start Monday morning with addresses of welcome by Mr. Silverstone; Harry Gold, and E. T. Carr, company manager; Jack Schlaifer, western general sales manager; Arthur W. Kelly and Harry D. Buckley, vicepresident and managing director of United Artists in England.

During the afternoon, the various producers and their representatives will present to the sales force the production plans for the coming season. On Monday evening, the delegates will be shown "Four Feathers."

A screening of the new Edward Small production, "The Man in the Iron Mask," Tuesday, will be followed by a summation of next season's advertising and exploitation plans by Lynn Farnol, director of advertising, and Monroe Goldfarb, director of exploitation.

Tuesday afternoon, Harry Gold and Jack Schlaifer will commence their sales conferences with United Artists representatives. The dinner will be at Earl Carroll's Tuesday evening.

Sales conferences will be continued throughout Wednesday. In the evening, the Convention Special train will take the entire group to San Francisco.

Cohn Heads Columbia Group

Columbia Pictures will hold its Atlantic City meeting at the Ritz hotel, Monday through Thursday, the first of a series of three sales meetings, in Atlantic City, Chicago and Los Angeles, with A. Montague, general sales manager, presiding.


20th Century-Fox Paris Meeting

The European sales convention of 20th Cen- tury-Fox opened Thursday in Paris. President Alphonse Chenal opened the meetings with a statement of foreign distribution: Herman Webber, general manager, and Truman Talley, Movietone News producer.

Republic's New Plans

Supplementing the company's regular sales conventions of last month, Herbert J. Yates, in Hollywood last Friday, announced that Republic will build up its contract roster of name players and directors, and that next year's product will be featured by six "Anniversary Specials" and a budget movie, "It's a Man's World of Conquest," four even greater. Cost of "Conquest" has been variously estimated as between $750,000 and $1,000,000.

Mr. Yates said that M. J. Siegel, president of the production company, would each year spend a month in New York looking over material and players.

Gene Autry westerns, according to Mr. Yates, now are commanding 50 per cent more rental prices this year than last year. Their budgets are being raised by one-third. Mr. Yates will complete arrangements with Autry for the cowboy star to tour England with his horse "Champ."

Mr. Yates said his company expects its for- eign grosses to increase 100 per cent.

Summoned to the studio last Friday by E. H. Goldstein, general manager, and Walter Comp- ton, studio public relations director, Hollywood trade press agents heard Mr. Yates deny that there will be any shakeup in production personnel.

Republic will look more to the stage for talent, including downloads. The company, said Mr. Yates, will expend more money on foreign trade-practice relations with exhibitors, Mr. Yates said his company is "willing to make adjustments."

He will remain in Hollywood for the week to attend the regional sales convention in San Francisco. On his way back to New York, he may stop at Portland, Seattle and Salt Lake City.

Mr. Yates continued, instructions to purchase outright the studio property which it is now occupying.

Metro Increases Product to Minimum of 44 Features, Maximum 52; Eddie Cantor and Fred Astaire Are Signed

With the acquisition of new stars, with numerous cast assignments, and the purchase of several play and story properties, Metro-Goldwyn-Mayer on Thursday issued in New York a supplementary product announcement for 1939-40. This amplies the plans made known at the convention in March. The product total is raised from a minimum of 40 to 44 and a maximum of 52, plus 27 shorts.

Cantor and Astaire Sign

Eddie Cantor is a new star addition, and will make his MGM debut in "Banjo Eyes," a comedy-drama with music. Fred Astaire, also newly signed, will co-star with Eleanor Powell in "Broadway Melody of 1940." Edward G. Robinson will have the lead role in "Blackmail." James Stewart has been elevated to stardom.

Norma Shearer will be starred in "Pride and Prejudice," the play by Helen Jerome from the novel by Jane Austen. Miss Shearer's first production for the studio, "The Women," in which she is starred with Joan Crawford and Rosalind Russell.

Jeanette MacDonald will star in a musical version of "The Merry Widow" for Mr. Jack Cohn, and Jane Cowl and June Murfin, which Robert Z. Leonard will direct. Miss MacDonald also will co-star with Nelson Eddy in "Rough Knight," from the play by Eugene Heltai. The studio's definitive edition will appear together in "Lover Come Back To Me." Nelson Eddy also will seen in "Behind the Mask," with Ilona Massey.

"Park Avenue Model," to be produced from an original by John Larkin and Jerry Horwin, has been added to Joan Crawford's starring schedule, which includes "Irene" ("Haste of Glass," "A Lady Comes to Town" and in addition "The Women."

"American Newcomeries" will introduce a new family of actors, dealing with a young married American couple.

Robert Montgomery will go to England to star in two, "Earl of Chicago," an original by Brock Williams, and "Burton's Holiday," from a novel by Dorothy Sayres. These will be produced at the Denham Studios.

Bud York and Norman McLeod have been signed to direct.

Greer Garson will be starred in "Susan and God," by the play by Rachel Crothers. Donat will have the lead in "Raided City," based on the novel "Kindling," by Nevil Shute. Spencer Tracy will be starred in "Witch in the Wilderness," to be directed by King Vidor from the novel by Deonholm Holdridge.

Other Films Started

Other new season productions already under way are the Selznick-International "Going With the Wind," "The Borrowed Time," and "The Wizard of Oz."

Northwest Passage," starring Spencer Tracy and Robert Taylor, will resume production on location. Mr. Vidor will direct the production.

Exports and Imports

Despite jittery Europe's war talk, Hollywood nonetheless is continuing about the business of exporting and importing picture making, as well as the film industry.

Paramount's Ray Milland and Ellen Drew are already en route to England to make "French Without Tears. Over here, British artists William Frye and Margaret Lockwood are working in Frank Lloyd's "Ruler of the Seas." Mr. Lloyd, Scotch himself, had endeavored to impress upon Mr. Frye that he would have to speak "bror" in his accent, is now rolling his "Rs" worse than Mr. Frye. Paramount may also have Elizabeth Bergner over here for a picture in the summer months.

Robert Montgomery wasn't back from Washington long before he got orders from MGM to produce in England to fill two pictures, "Busman's Holiday" and "The Earl of Chicago." In return for Mr. Montgomery, there is a distinct possibility that Robert Donat will come to Hollywood, and Miss Greer Garson, who appears with Donat in "Goodbye, Mr. Chips," is a candidate for a trip to Hollywood.

Anamolla will be sent overseas by Twentieth Century-Fox, whereas RKO Radio is preparing to welcome Anna Neagle, star, and Herbert Wilcox, producer, who will combine their talents in "The Life of Edith Cavell." David O. Selznick, who imported Vivien Leigh for "Gone with the Wind," also has imported Alfred Hitchcock to direct "Rebecca."

Ring in the New

As April passes from the calendar, one-fourth of the twelve newly started productions are pictures announced for 1939-40 schedules. The remainder of the new work as well as all the new work, which has been completed are for making good 1938-39 announcements, particularly so far as total number of deliveries is concerned.

One of the three productions started by MGM is decidedly unusual. Based on successful New York stage play, "The Women" will present an all-woman cast. Norma Shearer, Joan Crawford and Rosalind Russell are the headliners who will have as support Joan Fontaine, Phyllis Povah, Muriel Hutchinson, Ruth Hussey, Virginia Grey, Ann Morris, Virginia Weidler and Mary Saly. The second picture, "Lady of the Tropics," will star Robert Taylor and Hedy Lamarr, with newcomer Gloria Franklin, a recruit from metropolitan stages, and Ernest Cossart heading the support cast which is yet to be completed. The stars of the third picture, "Stronger Than Desire," are Walter Pidgeon and Virginia Bruce.

Twentieth Century-Fox started only one picture but that, too, is unusual. With Elsa Maxwell, noted eastern social arbiter, featured, "Hotel," the world's longest picture, was started. Joan Darrow, James Ellison, Lynn Bari, Alan Dinehart, Chie Chandler, Joyce Compton, Gregory Gaye, Ann Sothern and many of the studio's stock cast will assist in the making of this film.

Two pictures were started at Universal. "In Old California," first of a series in which Richard Arlen will be featured, will be seen by Andy Devine, Constance Moore, Noah Beery, Thurston Hall and Paul Fix. "June Lang, Dick Foran and Harry Carey are the principals in "Inside Information."

Paramount Starts Two

Paramount put two productions into work. "Our槟Leading Citizen" will present Bob Burns and Susan Hayward, with Joseph Allen, Elizabeth Patterson and Gene and Kathleen Lockhart. Charles Ruggles and Mary Boland will be invited. A third which also will include Donald O'Connor, Billy Lee and Joyce Matthews.

Samuel Goldwyn started active production work on "The Royal Circus," starring Gary Cooper and featuring Andrea Leeds, David Niven, Reginald Owen and Broderick Crawford. Other players are Maurice Moscovitch, Thurston Hall, Walter Brennan and Henry Kolker.

"The Girl from Nowhere" was started at Monogram. It will present Warren Hull and Anne Nagel, with Medical, Lester Matthews and Aline Pringle. For RKO-Radio distribution, Sol Lesser started "Way Down South." Bobby Breen is the star. Charles Middleton, Lillian Yarbo, Robert Greig and Allan Mowbray are members of the support. Many more names are to be added.

Although no feminine lead has as yet been selected, Columbia started "Coast Guard." Randolph Scott, Ralph Bellamy and Walter Connolly will be featured.

New Version of Classic


Two pictures were finished at Universal, "Old Grad" will present Charles Graopenew, Anita Louise, Dick Foran, Frances Robinson, Richard Long, Bevon Churchill, Samuel S. Hinds, David Holt, Jerry Marlowe, Eddie Acuff and Cully Richards. The second film to be finished, "Tidal Wave," will present Fred Stowe, Ralph Byrd, Marc Lawrence, Frank Jenks and Dorothy Lee.

RKO Radio also moved two pictures from the active shooting list. In "The Dowel," will be seen Leo Carrillo, Steffi Duna, Tim Holt, Donald McBride, Chris Pin-Martien, Edward Ral- quedo, Paul Fix, Julian Rivero, Frank Puglia, Esther Muir, Paul Sutton and Charles Stevens.

Chester Morris, Wendy Barrie, Lucille Ball, Kent Taylor and Elizabeth Risdon are the principals in "Five Came Back." C. Aubrey Smith, Joseph Calleia, Patrie Knowles, Allen Jenkins, Casey Johnson, and Dick Hogan represent added name values.

At 20th-Century-Fox "East Side, West Side" was finished. The cast lists Kane Richmond, Amanda Duff, Henry Arnetta, June Gale, Leona Roberts, Frank Reicher, Edward Norris and Ben Becket.

"A Million Dollar Legs," second college production which William C. Thomas has made recently for Paramount, was completed on schedule. For names it will offer Betty Grable, John Hartley, Donald O'Connor, Jackie Coogan, Larry Crable, Peter Hayes, Dorothea Kent, Richard Denning, Matty Kemp, Thurston Hall, Edward Arnold, Jr., Philip Warren and Roy Gordon.

New Young Faces

In Walter Wanger's "Winter Carnival," a story of Darmouth College Days and nights during the recent snowbound period, with Ann Sheridan and Richard Carlson starred, will have only one player more than 28 years old and only three over 25 years of age.

Consequently several young players, who seem to have more than usual screen talent and personality will be given real opportunities to achieve greater greatness. From Stanford's campus has come athletic young James Corson for the role of the college ski champion. The lad has film experience in "What a Life."

Alan Baldwin, a Samuel Goldwyn discovery, has been borrowed for the role of the young editor of the campus daily who wants to revolutionize student journalism. Among others who will support the stars are 15-year-old Joan Brodel and Virginia Gilmore, who plays a chaperone although she is only 18. Helen Parrish, 17, most recently in "Three Smart Girls Grow Up," will be seen as Miss Sheridan's younger sister. Jimmy Butler, only 19, has an important part.

Herbert Rawlinson and Jack Mulhall, actors, have been signed as scouts for the second Jesse L. Lasky "Gateway to Hollywood" talent search. Mr. Rawlinson will cover the east and Mr. Mulhall the midwest.

Charles Richards, for three years casting director for Selznick International, has resigned. Fred Schuessler, formerly with Paramount, succeeds him.

The National Conference on Visual Education will be held June 19-23 at the Francis Parker school in Chicago, according to Berman A. DeVry, sponsor.
New Season Will Have Thirty Features, Sixteen New Westerns and Eight Reissues, Also Eight John Wayne Reissues

With the announcement that Monogram Pictures’ 1939-40 program will be “box-office- and budget-up” substantially, as it has increased production budget and an expanded roster of star and production talent, W. Ray Johnston, president, disclosed this week the identities of the stories and talent of 30 features and 16 westerns for 1939-40. In addition, he announced that eight reissues starring John Wayne are to be made available.

The 1940 program represents an increase of four features over this year, and maintains the same number of westerns. The company handles no shorts or serials.

$8,850,000 Sales Quota

The 1939-40 sales quota has been set at $8,850,000, an increase of $2,505,000 over 1938-39. Mr. Johnston adds 150 office, studio and field and franchiselegates to the company’s seventh annual convention, in session at the Drake Hotel in Chicago, from Thursday through the weekend.

There will be a 50 per cent increase in budgets for 18 features in the top brackets and a 25 per cent rise in budgets for the remaining 12 of the 30, this in line with the general trend of virtually all of the 11 large companies to raise film investments for the new season.

Monogram will join Twentieth Century-Fox, Paramount, Republic and other distributors in directing stronger efforts at the Latin-American markets, the convention heard.

Three Groups of Features

The 30 features are divided into three groups. The first of six has been named “W. Ray Johnston Anniversary Specials,” commemorating the company executive’s 25th year in the industry. Two remaining groups of 12 each are listed as “Box-Office Attractions” and “Showman’s Success Series.”

Among the more important productions listed, “Patties” top brackets are: “Rip Van Winkle,” based on the Washington Irving story; “Queen of the Yukon,” by Jack London; “Son of the Navy,” by Grover Jones and True Boardman; “His Father’s Son,” by Matt Taylor; “Oliver Twist,” a screen version of the Charles Dickens book; and “Under Northern Lights” from the music and lyrics of Charles Wakefield Cadman.

“Freedles Comes Home” will continue the adventures of Freedles in a story by Jeanette Sinnot and Porter, to be made on a large budget.

Boris Karloff is to be seen in four features on the doings of Mr. Wong, detective character created by Hugh Wiley in Collier’s. The titles are: “Mr. Wong Vanishes,” “Mr. Wong in Havana,” “Mr. Wong’s Chinatown Squad” and “Mr. Wong in New York.”

Four John Trent Features

John Trent, who created the role of Tailspin Tommy, announced that part in four features based on the syndicated cartoon strip by Hal Forrest. The four are: “Aces of the Air,” “Transcontinental Plane,” “Danger Flight,” and “Cayuse.”

Marcia Mae Jones, Jackie Moran, Frankie Darro and others are on the program. Marcia Mae Jones and Jackie Moran are to appear in four films entitled: “Tomboy,” “Hosier Schooldays,” “Haunted House,” and “Kid Reporters.”

Frankie Darro is to be seen in four features. They are “Arm of the Law,” “East Side Kid,” “That Gaug of Mine” and “Boys of the City.” Tex Ritter will play in eight westerns, as will Jack Randall. Two of the action dramas in which Randall will appear will be on the tails of James Cagney, Forrest Cooper, “The Prairie” and “The Pioneers.”

The complete player roster includes:

JOHN CARROLL,
MARTIN SPELLMAN,
FRANKIE DARRO,
JACKIE MORAN,
MILBURN STONE,
JACK RANDEL,
MARJORIE REYNOLDS.

The list of producers’ visitors numbers eight. The complete player roster includes:

WILLIAM H. JARRETT,
EDWARD F. FINNEY,
PAUL MALVERN,
WILLIAM R. NG,
HOWARD BRETHERTON,
AL HERMAN,
F. E. DERR,
ROBERT TANSEY,
LINDSEY PARSONS,
GEORGE WAGNER,
LAMBERT HILLYER,
ALLEN JAMES.

Major Edward J. Kelly was invited to make the opening address, as well as Jack Hirsch, president of Allied of Illinois, and Morris Leonard, head of the Illinois Exhibitors Association.

After the reading of the roll call by John S. Harrington, of the home office, the convention host, Henri Elman, Monogram Chicago franchise holder, made an address of welcome. George W. Weeks, vice-president for production, reviewed the sales record for 1938-39.

Production plans for the new year were discussed by Scott R. Dunlap, vice-president for production, after which Mr. Weeks again took the floor to point out the highlights of the new pictures program.

Louis S. Lifton, director of advertising and publicity, discussed methods planned for advertising and publicizing the new product; Lloyd Lind pointed out the benefits of cooperation with the contract department.

Edward Silverman and Sidney Spiegel, of dresses of welcome, Edward Kuykendall, MPTOA president, also was present. William Fee of Rosenberg and Jaffe, legal counsel for the company, spoke on business-building achievements.

Martin Spellman, juvenile star, of “Boys Town” and “Streets of New York,” was presented.

Eye on Latin-America

That Monogram is planning a series of productions with a definite appeal to the Latin-American market, was pointed out by Norton V. Ritchey, manager of Monogram’s export department.

“We found that ‘Rose of the Rio Grande’ was a success below the Rio Grande and yet it lost none of its appeal for the Northern American market merely because a little Spanish dialogue and two Mexican songs were injected into it,” said Mr. Ritchey. “Movita, the Mexican star, was with us when the production was in produc- tion, enjoys popularity in all of South and Central America and is equally well-known in the United States.

“Movita will be starred in a similar type of offering to be known as the ‘Girl from Rio,’ which should have appeal in the southern republics. Likewise one of the Boris Karloff pictures for the coming season, based on the Hugh Wiley stories in Colliers’ Magazine, will be called ‘Mr. Wong in Havana’ and every effort is being made to give this story the correct Cuban background. ‘Wings Over the Andes’ will be the title of one of the ‘Tailspin Tommy’ productions based on the syndicated comic strip, popular in Latin America.

“As central European countries are being closed to American product,” continued Mr. Ritchey, “we realize that the Latin-American market is a promising growth area which we have never before. We are concentrating on securing better story material and players with the idea of making a large portion of our productions palatable to the Latin-American market. One Spanish production, ‘Castillos En El Aire’ was released last year and other Spanish pictures are being contemplated for the new program.”

John W. Mangham, John Franconi and William Hurlbut are to be heard by Edward A. Golden, vice-president for distribution, closes Friday’s session.

John Balaban a Speaker

The agenda for Saturday lists John Balaban, president of Rabin and Katz, as the opening speaker, presenting the “exhibitor’s reaction.”

Norman Bede Rydger, chairman of the board of directors of British Empire Films, Ltd., distributor of Monogram’s stock, is in New Zealand and Tasmania, will discuss the “Down-under Angle.”

The balance of Saturday morning’s session will be devoted to talks by Charles W. Trumpe, Sidney Rosenthal, Regional Western division manager; Mel Hullinger, western division manager; Joe Felder, Steve Broddy and John Trent of Monogram star, in Australia, New Zealand and Tasmania.

In the afternoon, Leon Fromkess, treasurer, will be the first speaker. Howard Stubbins follows with a report on west coast activities. Manny Reiner, pressbook editor, will discuss exploitation in the field, after which Joseph A. Kohor, manager of the non-theatrical depart-

(Continued on page 48, column 1)
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ROCKEFELLER CENTER, NEW YORK
CONFERENCES WITH WEEKS

Saturday evening the company will hold its seventh annual banquet as part of the Johnstown Silver Maple. Before departure Sunday, an open forum meeting of franchise owners and managers with Mr. Weeks are scheduled.

In addition to executive contingents from the studios and home office, approximately 100 franchise holders, managers and salesmen are attending the convention.


Loew's Exchange, Cleveland, will return to stage shows the week of May 12th when Eleanor Powell will appear with her "Own Big Show." Whether this combination policy will be continued or not, is still uncertain, according to Harry E. Long, Loew's division manager.

Helen Ferguson, former screen star, who has been operating a publicity office in Hollywood for the past six years, has moved her office from 15 to 8619 Sunset Boulevard.

The Arena, New Haven, is trying one-day vaudeville, having used Glen Gray and his Casa Loma orchestra, and the Paul Whiteman and Paul Tremaine bands.

Frontier Films as moved from 723 Seventh avenue to 250 West 57th street, New York.

HEARING JUNE 5 ON RKO PLAN APPEAL

Argument of the three appeals from the decision of William B. Boyle, federal judge, confirming the plan of reorganization of RKO, has been set for June 5th by the United States circuit court of appeals.

The court fixed that date while denying an application of Hamilton C. Rickaby, attorney for the Atlas Corporation, proponent of the plan, to dismiss the appeal of Copina Realty Corporation, and Ernest W. Stirm, because of failure to file records on appeal. The court ordered Copina and Mr. Stirm to file their records no later than May 22nd.

Atlas Corporation lost an application for an order directing the three appealing parties to file a consolidated record. The circuit court ruled that each record be filed separately. H. Cassell and Company won permission to file a 70 page brief, the rules ordinarily limiting briefs to 50 pages.

AYS QUALITY CLAUSE

The quality clause of the British Quota Act has operated to force the small producer out of business with the result that 65 per cent of England's studios are empty, E. T. Carr, United Artists' joint managing director for Great Britain, said this week on his arrival in New York from England.

Despite this result, Mr. Carr said, there is little likelihood of any change in the quota provisions in the immediate future. He said its disadvantages will be greatly outweighed eventually, in that the quality producer in England will be placed in a better position in the world markets in relation to the Hollywood producer.

On Tuesday Mr. Carr, Murray Silverstone and Mr. Farrel left New York for the company's coast convention.

WARNERS MAKE CHANGES IN EXPLOITATION DEPARTMENT

Warner Brothers have revamped their field exploitation department. New arrangement is as follows:

Lee Blumberg, head of press book staff, is now also head of field exploitation staff.

Dick Hyland, formerly of the home office publicity department, replaces Allen Glenn as exploitation in the Southern District, with base at Dallas.

Monroe Rubinger, formerly of the press book department, is in charge of exploitation for the newly formed Prairie District, with base at Kansas City.

SIX REGIONALS FOR LOEW'S STAFF

The first of Loew's six regional conferences for office managers, books and checking supervisors was held Saturday and Sunday at the Shoreham Hotel in Washington, and the second was held Wednesday and Thursday at the Roosevelt Hotel in Chicago. The others will be held as follows: Saturday and Sunday at the Muehlebach Hotel, Kansas City; Monday and Tuesday, San Francisco; May 20 and 21, Palmer House, Chicago, and May 24 and 25, Hotel Statler, New York.

Home office representatives attending all meetings include Alan F. Cummings, in charge of exchange operations; Charles K. Stern, Loew's assistant treasurer; Parke D. Agnew, traveling master booker, and William Brenner, checking department executive.

Others from the home office at the Washington meeting were M. L. Simmons, editor of the Distributor; Irving Hellfont, contract department; Charles F. Deenen and Ira Hirsch, traveling bookers; Tom Connors, division department; Charles E. Quick, accounting department; Arthur Lacks, news bookkeeper; Ira S. Martin, billing unit department; Rose Klein, statistical department; Banks Hudson, Jr., home office print department; Jay H. Zimmerman, traveling auditor, and John P. Hanna, traveling checking supervisor.

462 PLAYERS ON STUDIO CONTRACTS

Hollywood's 10 principal "lots" have 462 contract players and 128 directors, according to home office compilation. Their distribution is as follows:

Paramount, 85 players, 16 directors; MGM, 76 players, 26 directors; United Artists, 36 players, seven directors; Warner, 55 players, 12 directors; Columbia, 42 players, 10 directors; Universal, 40 players, 15 directors; RKO, 38 players, 13 directors; Twentieth Century-Fox, 36 players, 16 directors; Republic, 20 players, seven directors; Monogram, 14 players, six directors.

They Asked for It
(Universal)
Crime-Melodrama

While this will be a newspaper story of melodrama, romance and comedy, the subject matter will be approached from a fresh viewpoint. The monotony of a small town is not productive of sensational stories, and so the young editor-publisher calls one up. He makes extravagant capital of a seemingly ordinary death case by indicating it is a mysterious murder. The case eventually turns out to be a real murder. For names the picture will provide William Lundigan, who was in "Dodge City," Joy Hodges, currently in "The Family Next Door," Michael Whalen, who was long with 20th Century-Fox; Lyle Talbot, Thomas Beck, Spencer Charters and Edward McWade.

John B. Lowell wrote the original story which Arthur T. Hoffman adapted. Direction is in the hands of Frank McDonald, who did several numbers in the Warner "Torchy Blane" series.

Release date: May 19, 1939.

Million Dollar Legs
(Paramount)

Collegiate Comedy

Annually for the last several years Paramount has delivered a college life picture. Such titles as "Collegiate," "College Humor," "College Holiday" and "College Rhythm" are readily recalled. All have had to do with college antics and coed romances, with some spectacular athletic event providing the thrill action that supplements the love interest, comedy and music.

In the case of "Million Dollar Legs," which, despite its alien title, is nonetheless the studio's yearly college picture, the elements that have been used before will be employed again. William C. Thomas and Nickie Grinde, the producer-director team that turned out the basketball film, "Campus Confessions," are in charge.

Personal name value will be represented by Betty Grable, John Hartley, Donald O'Connor, Jackie Coogan, Larry Grable, Peter Hayes, Dorothy Kent, Richard Denning, Matty Kemp, Thurston Hall, Eddie Arnold, Jr., Phillip Warren and Roy Gordon, a cast of youths sprinkled with a few more mature performers.

Release date: Aug. 18, 1939 (tentative).

Give Me a Child
(Warner Bros.)

Melodrama

About seven years ago Warner Brothers made a melodrama of life beginning and life ending, "Life Begins," which in many phases was similar to the theme of "Give Me a Child." The major locale is the maternity ward of a county hospital. There come many women ready to give birth to babies. Some want them, find great happiness; some don't want children, would give them away. The real story, however, concerns one woman, a convicted murderer. Throughout the many anti-climaxes and the tragic finale there is serious entertainment which provokes thought.

An unusual production but one which, "Life Begins" proved, has deep significance to women. This picture will feature Geraldine Fitzgerald, presently appearing in "Dark Victory" and "Wuthering Heights"; Jeffrey Lynn and Gale Page, who were seen in "Four Daughters"; Gladys George, Spring Byington, Johnnie Davis, Gloria Holden, Henry O'Neill, Eve Arden, Nanette Fabray, Lloyd Bacon is directing from a screen play by Robert Rossen.

Release date: Not to be determined.

Andy Hardy Gets Spring Fever
(MGM)

Domestic Comedy

For "Andy Hardy Gets Spring Fever," the most notable additions to the regular "Hardy Family" cast will be Terry Kilburn, earlier in "Lord Jeff" and "A Christmas Carol"; Helen Gilbert, who will make her screen debut, and Sidney Miller, who has directed all previous pictures in the series, W.S. Van Dyke will be at the helm.

All the action takes place in the "Hardy" home town, Carvel, and the theme has to do with the crumbling of two air castles. While the coming of spring, the Judge visions legitimate mate wealth as high pressure promoters convince him some land he owns contains a valuable mineral deposit. Meanwhile, "Andy," jilted by his regular girl friend, has fallen in love with a new school teacher.

Release date: To be determined.

The Old Maid
(Warner Bros.)

A Woman's Picture

In her last several pictures, "Dark Victory" and "Juno andrs" notably, the roles assigned Betty Davis (winner of the last Best Actress Award of the Academy for her characterization in "Juno") has been called upon to interpret emotional roles. Always she has been the one who suffers greatly, provokes the tears. In "The Old Maid" she will play the part of a mother denied the love of her own child. Not even when the mother kisses her child goodbye on her own wedding day does her offspring realize she is kissing her own mother.

The time is 1861-81 and the locale is Philadelphia. While all writing credits have not as yet been fully decided, "The Old Maid" is being directed by Edmund Goulding, who directed Miss Davis in "Dark Victory." As the man she loves, although he will not appear in the picture for very long, is George Brent, who played opposite her in "Dark Victory." Jane Bryan will be seen as her daughter (married). The principal supporting characters are Miriam Hopkins, James Stephenson, Donald Crisp, Jerome Cowan, Louise Fazenda, William Lundigan and Cecilia Lotus.

Release date: To be determined.

Career
(RKO Radio)

Human Interest

It is hardly likely that many exhibitors will overlook the publicity values of two newcomers of law and order in "The Battle of City Hall," however, the situation will be reversed, and the youngsters, on their own, will demonstrate how they rid the community of criminal elements.

One of their allies, a boy who has a reform school record, has been framed into a criminal charge which menaces him with a penitentiary sentence. The youngsters set about to save their pal and discomfort their enemies. Their opportunity comes in a Boys' Week celebration, when one of their number, named mayor for a week, appoints his fellows to other executive offices. Though they find it impossible legally to do the things they plan, they do, with the help of a friendly policeman, capture the two top adult criminals and by taunting, heckling and other juvenile means of torture force the liberation of their cohort and break up the gangster ring.

David Gorcey heads the "Dead End Kids" and Frankie Thomas is the friend they save. Other youngsters are Bernard Nodell and Beulah Granブル. The grownup players will be Ann Sheridan, Ronald Reagan, Henry O'Neill, Eduardo Ciannelli and Marc Lawrence.
NEW TAXATION MOVES FACED IN FOUR STATES

Florida Chain Bill Would Harass Theatres; Other Bills in Wisconsin, New York and Missouri

New taxation confronts exhibitors in Florida, Wisconsin, New York and Missouri, as the result of actions this week in the state legislatures of each. Otherwise legislative moves affecting the industry were scarce this week, involving a few local "Blue Law" measures and two state bills in Illinois to ban double bills and to bar pictures in which appear players married more than twice.

Florida Chain Bill
Circuit theatres would be included in Florida's present chain store tax if a bill introduced in the Florida legislature becomes law. The bill places a tax on all theatres operated by chains in the state, the tax based upon the number of theatres operated by a circuit throughout the country. The tax would be paid only for the theatres located in Florida, and the money used for the education of the state.

On each theatre in chains of not more than five, the tax would be $75; on each theatre in chains of five to 15, it would be $150, and then gradually increased until chains of 90 or more theatres would pay $3,500 on each theatre. The latter figure would affect the Sparks circuit, operating nearly 100 theatres in the state, and the Paramount circuit, which has a number of houses in the Miami district. Hernando County, the home of Representative Johnson, who sponsored the bill, has only one theatre in operation.

Double Tax in Wisconsin
A substitute measure which would double the original tax schedule on theatres is being planned in Wisconsin, despite exhibitor protests against the original measure, the Alfonso-Grobschmidt circuit operators tax bill of $415, provides for an occupational tax ranging from five to 100 dollars per theatre and a seat tax of from one to 15 cents per seat.

Appearing against the original bill, before the Assembly judiciary committee, were C. W. Tranpe, exhibitor; E. J. Brown, representing the State Conference of Electrical Workers; Gilbert Vandercook, Fox Wisconsin; Charles F. Puls, Jr., Standard Theatres; Stephen Thomas, Association of Stage Employees and Projectionists, and Mark Morgan, Eskin Theatres. They warned that excessive taxes would put the theatres out of business.

Pending before the Wisconsin Assembly is the Robin bill, designed to give equal rights regardless of race, creed, color or nationality in public places including theatres. The Gavronski bill, relating to a board of examiners of persons engaged in the installation and maintenance of air-conditioning systems, has been introduced in the Senate.

New York Action
In New York, passage by the Republican majority in the Senate and Assembly of a budget which cut more than $30,000,000 from Governor Herbert Lehman's proposed budget of $475,000,000, eliminated the real estate tax of one dollar per $1,000, and the two-tenths of one per cent business tax, both of which would affect the industry. Passage of this budget will be questioned in the courts, it has been announced by the Civil Service Association.

Appropriation bills calling for a cigarette tax, income and stock transfer taxes in addition to a motion picture film inspection levy, were to be approved during the week. The fight waged by the League of New York Theatres for enforcement of a code putting a ceiling of 75 per cent above the boxoffice price on brokers' prices has been reported to have a good chance of success, with possible passage of the bill limiting mark ups, which was proposed by Assemblyman Mitchel and Senator Frederic Coudert.

Now awaiting Governor Lehman's signature is a bill which provides for 20 per cent of the voters in certain villages to petition for a referendum on the subject of Sunday showings, and the Moffat-Conard bill allowing radio stations to give a "fair and true report" on proceedings without being subject to libel judgments.

Extending Missouri Tax
The Missouri House has passed a second bill extending the two per cent sales tax for two years from September 31, 1939, its expiration date. The Senate Ways and Means Committee already has approved the first sales tax extension bill passed by the House, but the measure now makes some changes in collection. Both will now be considered by the Senate.

Sunday showings were also a subject of attention in four other localities. The East Pennsylvania Conference of the Evangelical Church, in conference this week at Harrisburg, Pennsylvania, endorsed measures identical to those now pending before both Houses of the Pennsylvania legislature, calling for repeal of the Act of 1935 which permits Sunday films under the local option plan.

In Buena Vista, Iowa, the legality of Sunday showings should be determined in time; and until then there can be none, according to a recent ruling by Judge Joseph Glassop. Jurists in Richmond and other Virginia cities have ruled Sunday shows legal.

Still a Crime
Despite the recent legalization of Sunday exhibition in Missouri, it is still a crime to exhibit Sunday films there. The Legislature overlooked an old blue law providing that "any person present at any dance, show or public diversion tailing for or conducting, or in any way conniving to or assisting in the playing of a game of chance, is punishable by a fine of not more than $10."

In Fall River, Mass., the City Council killed by a five to four vote a proposed ordinance which would have prohibited Sunday showings until 1942. The council, which has the power to license any theatres located within 200 feet of a church.

A bill to prohibit double features in Illinois has been passed by the House to its third reading; while a bill prohibiting actors or actresses who have been divorced more than twice from appearing on Illinois screens is scheduled for consideration this week.

The Ontario legislature has rejected the Toronto bylaw providing that theatre owners must have private automobile parking areas for patrons so that cars would not be left on the streets during performances. The city had asked for legislation to compel the provision of parking lots in proportion to the number of seats in a theatre.

Giegerich Handling "Ma-maroh"
Charles J. Giegerich, former representative of Walt Disney and sales manager of Celebrity Productions, has taken over the exploitation and sales of "Ma-maroh" (Devil's Delight) and "As MF Dlonga," both of which would affect the industry. Passage of this budget will be questioned in the courts, it has been announced by the Civil Service Association.

Appropriation bills calling for a cigarette tax, income and stock transfer taxes in addition to

PLAYING BROADWAY SHORT PRODUCT

Week of April 29

CAPITOL
Screen Snapshots, No. 9. Columbia
Community Sing, No. 8. Columbia
The House That Jack Built. Columbia
Feature: Man of Conquest. Republic

CRITERION
Mexico. Paramount
Money to Loan. MGM
Feature: The Battle of Verdi. Bass
Columbia

MUSIC HALL
Donald's Lucky Day. RKO Radio
Feature: Dark Victory. First National

PARAMOUNT
Good Skates. Paramount
Leave Well Enough Alone. Paramount
Feature: Lady's From Kentucky. Paramount

RIALTO
Good Scouts. RKO Radio
Feature: Escape From Devil's Island. Columbia

RIVOLI
Smooth Approach. RKO Radio
Donald's Lucky Day. RKO Radio
Feature: Withering Heights. United Artists

ROYX
The Chump Takes A Bump. Columbia
Barrymore Egg-cream. 20th Century
Muscle Mauers. 20th Century
Feature: Return of the Cisco Kid. 20th Century

STRAND
Mechanix Illustrated. No. 4. Vitaphone
Bars and Stripes Forever. Vitaphone
Seeing Sports. Vitaphone
Feature: Confessions of a Nazi Spy. First National

National Decency Legion Classifies 22 Pictures
Of 22 pictures reviewed and classified by the National Legion of Decency in its listing for the last two weeks 12 were approved for general patronage, nine were listed as objectionable for adults and one was cited as objectionable in part. The films and their classification follow:


Boris Morros Productions, Inc. organized by the former Paramount music department head, has filed incorporation in Sacramento, California. It intends to produce eight or 10 feature pictures in the English language. Mr. Morros is listed as president; Samuel Rheiner as vice-president and treasurer; Herbert Silverstone as secretary.
### PRODUCTIONS IN WORK

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<tr>
<th>TITLE</th>
<th>WRITER AND DIRECTOR</th>
<th>CAST</th>
<th>STAGE OF PRODUCTION</th>
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<td><strong>COLUMBIA</strong></td>
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<tr>
<td>&quot;Mr. Smith Goes to Washington&quot;</td>
<td>Director: Frank Capra.</td>
<td>Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Guy Kibbee, Eugene Pallette, Ruth Donnelly.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Parents on Trial&quot;</td>
<td>Director: John Schwartz.</td>
<td>Jean Parker, Johnny Downs, Noah Berry, Jr.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Coast Guard&quot;</td>
<td>Director: Edward Ludwig.</td>
<td>Randolph Scott, Ralph Bellamy, Frances Dee, Joan Perry, Walter Connolly.</td>
<td>Shooting</td>
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<tr>
<td><strong>METRO-GOLDWYN-MAYER</strong></td>
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<tr>
<td>&quot;Stronger Than Desire&quot;</td>
<td>Director: Leslie Fenton.</td>
<td>Virginia Bruce, Walter Pidgeon, Rita Johnson, Ilka Chase, Lee Bowman.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Lady of the Tropics&quot;</td>
<td>Director: Jack Conway.</td>
<td>Robert Taylor, Hedy Lamarr, Ernest Cossart, Margaret Pendel, Gloria Franklin.</td>
<td>Shooting</td>
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<tr>
<td><strong>MONOGRAM</strong></td>
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<td><strong>PARAMOUNT</strong></td>
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<td>&quot;Heaven on a Shoestring&quot;</td>
<td>Director: Lewis Milestone.</td>
<td>Pat O’Brien, Olympia Diodora, Roland Young, George Naughton, Russell Simpson, Bugsy Malnik, Frank Wilcox.</td>
<td>Shooting</td>
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<tr>
<td>&quot;Ruler of the Sea&quot;</td>
<td>Director: Frank Borzage.</td>
<td>Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe.</td>
<td>Shooting</td>
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<tr>
<td>&quot;Disputed Passage&quot;</td>
<td>Director: George Archainbaud.</td>
<td>Dorothy Lammour, Alkin Tamiroff, John Howard.</td>
<td>Shooting</td>
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<tr>
<td>&quot;Homework&quot;</td>
<td>Director: Al Santell.</td>
<td>Charlie Ruggles, Mary Boland, Donald O'Connor, Joyce Matthews, Billy Lee.</td>
<td>Shooting</td>
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<tr>
<td>&quot;Our Leading Citizen&quot;</td>
<td>Director: B. Reeves Eason.</td>
<td>Bob Burns, Susan Hayward, Joseph Allen, Elizabeth Patterson.</td>
<td>Shooting</td>
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<tr>
<td><strong>REPUBLIC</strong></td>
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| SELZNICK INTERNATIONAL** | | | |
| "Gone With the Wind" | | | |
| **TKENT-CENT.-FOX** | | | |
| "Second Fiddle" | From the novel by Bessie Breuer. Screen play, Dudley Nichols, Edgar Lea. Director: John Cromwell. | Sonja Henie, Tyron Power, Rudy Vallée and His Con- | Shooting |
| "Charlie Chan at Treasure Island" | Original and screen play, Clarence Muse and Langston Hughes. Director: Bernard Vorhaus. | nected Yankean, Lyle Talbot. | Shooting |
| (Samuel Goldwyn)** | Director: Charles Lamont. | June Lang, Dick Foran, Harry Carey, Mary Carlisle. | Shooting |
| **UNIVERSAL** | Director: Christy Cabanne. | Richard Arlen, Andy Devine, Constance Moore, Noah Beery. | Shooting |
| "In Old California" | Original, Edna Ferber. Director: William Clemens. | Fred Stone, Gloria Dickson, Dennis Morgan, Greta Meyer, Bernice Pilot. | Shooting |
Frank Woods Dies; Griffith Associate

Frank E. Woods, 79, producer, director and one of the founders of the film industry, died May 1st at his home in Hollywood after an illness of two months.

In 1911 Mr. Woods became associated with David Wark Griffith in the Biograph company as a scenario writer. He was born in Lanesville, Pa., and worked in Erie, Pa., and New York as a newspaper writer. He helped organize many of the early-day film companies, being associated with Thomas H. Ince, Mack Sennett and the Famous Players-Lasky Company, later Paramount.

Mr. Woods entered the motion picture field more by chance than design. In 1907 he was an advertising solicitor for the old New York Dramatic Mirror. At that time a friend between Minnie Maddern Fiske, who owned an interest in the publication, and the producing firm of Klav & Erlanger had resulted in the latter organization withdrawing all of its advertising from the Mirror, and Mr. Woods was ordered, in desperation, to seek advertising from the new and theatrically despised motion picture companies, which he did not regard as worthy of a solicitor's consideration.

To encourage these prospective advertisers, Mr. Woods was allotted a certain amount of space in the publication in which to write about motion pictures, and thus was instituted what was probably the first film column in this country.

Through this contact with the industry, however, Mr. Woods met Lee Doughtery of the old Biograph studios, and to him he began to sell "suggestions" for film stories. Shortly he was devoting his entire time to this work, which was the earliest form of scenario writing.

Mr. Woods is also credited with having written the first film continuity—an adaptation of "Enoch Arden," which was filmed by Mr. Griffith as "After Many Years." He likewise brought to Mr. Griffith's attention a stage play taken from "James Dixon's" play "Madrum," and it was on the basis of this play that Mr. Griffith made "The Birth of a Nation." Mr. Woods served several of the old studios as scenario editor and later became production manager for Famous Players-Lasky in Hollywood.

John Dittman Dies

John F. Dittman, 60, owner of the Strand theatre in Freeport, Ill., died April 28th from a heart attack. Mr. Dittman was well known throughout the middle west.

Harry Southard

Harry D. Southard, 58, stage and radio actor, died April 27th in New York after a long illness.

Albert Davis

Albert Gould Davis, 67, patent attorney and for 14 years vice-president of General Electric Company in charge of patents, died April 25th in New York following a short illness.

Nelson Keys

Nelson Keys, 52, British screen and stage actor, died April 2d after a long London heart attack. He began his motion picture career in 1927 and played in "Madame Pompadour," "The Triumph of the Scarlet Pimpernel" and other British films.

Discontinue Song Suit

The suit for $1,000,000 damages, injunction and accounting against Twentieth Century-Fox Film Corporation, Movietone News Corporation, Sam Fox Publishing Company, Sam and Harry Fox, Conrad, Herb Magin and Nino Martini, brought by the Foreign and Domestic Music Corporation, Societe Anonyme Musicale Bixio and Cesare Andrea Bixio, has been discontinued, according to stipulations filed in the United States district court in New York. The plaintiffs had charged plagiarism of their song, "Passa L'Amore" by "Midnight in Paris," sung in "The Song of Romance." Disney Wins Ruling

An injunction permanently restraining L. F. Collin, Ltd., from selling a songbook with a "Snoopy" cover and an animated Walt Disney by the Sydney, Australia, supreme court. The music was originated by the music publishers but is not connected with the Walt Disney film of the same name.

Warnings Lease Two Houses

Warner Brothers Theaters have leased the Steuben and Strand theaters in Hornell, N. Y., and are now operating the houses.

Goldwyn Files New Complaint

Samuel Goldwyn on Tuesday filed a new complaint, third in the series to date, in federal court in Wilmington, Del., in his action to establish whether his contract with United Artists has been breached. The complaint supersedes the earlier ones and asks for absolute cancellation of his contract with United Artists.

United Artists last Friday filed a motion to dismiss the action on the grounds that it did not set forth a valid grievance and did not ask for any relief which it was proper for a court to grant. Earlier Goldwyn actions asked the court merely to give an opinion as to whether or not his contract had been broken by the company.

This point, apparently, is remedied in the new complaint. Mr. Goldwyn asserts that he asked the company to cancel his contract and that this was refused. He asks the court to declare the contract breached and to terminate it.

United Artists has 20 days in which to answer the new complaint.

Condor Reorganization Is Approved by Court

George Cosgrave, federal judge in Los Angeles, has approved the reorganization plan for Condor Pictures, under which a new company, Condor Corporation, would liquidate the assets of the former company, consisting mainly of 30 pictures in the process of distribution by Grand National and RKO and eventually engage in production.

The court calls for issuance of $100,000 in Class "A" shares of the common stock to creditors with unsecured claims, $40,000 in Class "B" stock to stockholders having damage claims but none of the Securities and Exchange Commission stoppage of old Condor stock sales and new common stock share-for-share to all other stockholders. The first move of the new company will be to attempt to repay $140,000 indebtedness and then enter production.

File Motion

Application was filed last Friday in federal court in New York by American Telephone and Telegraph, Western Electric and Electrical Research Products, Inc., for an order striking out paragraphs of the complaint in the suit of Frank Tallow and Steven Ackerman for stockholders against Paramount, AT&T, Western Electric and ERPI. The motion will be heard this Friday.

Managers Fined

Of four theatre operators haled into Montreal court on charges of admitting children under 16 years of age, two pleaded guilty and were fined $50 each. All three others pleaded not guilty and were remanded for trial May 3rd. The two fined were Robert Olsen, manager of the Perron, and Lawrence Ward, manager of the Victoria. Palaces charges against Quebec and Capodistrias of the Cameo and Morley Anderson of the Fifth Avenue.

Claims Ruling

William Bondy, federal judge in New York, has fixed claims against French Motion Picture Corporation at $14,500. The company filed a petition for a reorganization last year.
Differ on Higher Quotas but Agree on Proposal to Establish Films Bank or Finance Corporation

In immediate postscript to Oliver Stanley's warning that any increase in British quota schedules would not be forthcoming for some time at least, forceful criticism of the American film industry has come from three divergent quarters.

**Triple Criticism**

Technicians, currently suffering more than acutely from the slump, have, through their association and its president, Anthony Asquith, joint director of 'Pygmalion,' attacked the Act, demanding abolition of the triple quoine principle, and called for an increase in the quota schedules.

The Kinematograph Renters Society, representative of American producers here, opposing higher quotas, foresees American interests being saddled under the Act with responsibility for ensuring quota requirements are met.

An affinity between the two schools of thought lies in the criticism from both camps that the Act does nothing to stimulate voluntary production, and in the technicians' tolerant view of an idea known to be favored by the KRS, the setting up of a films bank or finance corporation.

**Ammunition**

A third contributor to the current controversy is Rowson, film trade statistician, who has offered through the Economist a statistical analysis of the first year's working of the Act which, though neither discursive nor controversial, has been accepted as a magazine of ammunition for critics of Mr. Stanley's measure. Mr. Rowson's analysis reveals the significant fact that the value of production during the last quarter has fallen to a new low, the decline in the production industry being more than 20 per cent. Mr. Rowson, however, takes the view that despite the decline in quantity and total cost, the industry has brought about an unmistakable improvement in quality. The average cost of film production has risen from £25,000 ($125,000) to more than £50,000 ($250,000), although the president of the Association of the year last is less than half that of any one of the three previous years under the earlier Act.

**"Little Originality"**

The KRS report:

"Except for stopping the loopholes of the former Act of 1927, which made cheap quota films possible and now causing renters representing American interests to spend more money per film produced in England, not much else was achieved. Certainly little originality or daring was displayed by those in charge of the measure for dealing with the main problem of how to encourage and establish a film producing industry in Great Britain."

The view is taken that the course seems set for a film production industry being established here by and through American interests unless British producers and financiers are prepared to and can produce films so characteristically British and at such a cost as will assure, so far as it can be judged, a profitable return from this country without reckoning any possible return from the U. S. A."

This view is not fundamentally different from that of the technicians, whose terse comment is "Merely to force foreign companies to make or acquire films in this country is no way to build up a true British industry. The only man who has any right to protection is the British producer."

In one acid vein Mr. Asquith went on: "By all means let us tax the importer in terms of producers, but do not give him the opportunity of using this pseudo-British production, this 'Cuckoo' film, to outst the British film from its rightful nest."

**High or Low**

Whereas, however, the KRS see no solution in agreement for higher quotas and insist that finance will only again be attracted to the task of building a native film industry when it sees a sound prospect of a reasonable return on the amounts invested, the technicians' spokesmen believe that quota rates are too low, a belief supported at this year's technical conference in the form of a resolution demanding an increase of exhibitors and renters quota all around.

The suggestion that American producersrecommend, who, of course, fulfilled their quota commitments to the letter, contend that the need of Britain's production industry is a stimulus to voluntary production and the mobilization of film finance, and complete accord within the labor ranks.

Said Mr. Asquith: "Quota rates are too low and the whole function of the Act is merely to indicate that foreign interests make or acquire a certain number of films in this country. It does nothing whatsoever to stimulate voluntary production.

**Demands Safeguards**

"So, too, does studio labor look tolerably upon the quota system, but that is only so long as although it insists upon full safeguards not only as to the control of the money spent but to the personnel to whom it is entrusted.

"We know," Mr. Asquith said, "the melancholy effects on the film industry when finance was last easily available. We do not want those who want money on the occasion to return to the industry and waste still more."

According to Mr. Stanley, approximately £5,000,000 was spent on British films in the last year, an average cost of £3,500. It is patent, of course, that the vast part of this was sponsored by American interests. Comparison, then, with the previous year's £5,700,000 is suggestive.

Only 103 British films were registered in 1938-39, as compared with 228 in the previous year. It is not surprising, therefore, that an average of eight and a half weeks' employment per member existed in the 39 weeks of the year, or 11 weeks for the whole period. Further, from a technician's point of view of employment, the year has been the worst on record. "More than half the studio space in the country has been idle during the last 12 months," said Mr. Rowson—a generous estimate, since, as the association records, currently only 11 of the country's 74 stages are in use.

The increase in quality production for which the American renters have been mainly responsible—"a Yank at Oxford," "Sixty Glorious Years," The Lady Vanishes—"is, however, no solace to British labor, which refuses to see in the big expensive film productions an adequate basis for a British film industry. Furthermore, the prediction that the making of these films with the exclusion of the films designed merely for the home market might mean the technicians would be encouraged on a picture to picture basis with long periods of unemployment, has been amply justified. Hence, their demand for the abolition of the triple quota.

**Film Loan Action Starts**

Trial of the suit brought by Westminster Bank against 15 insurance companies involving losses on more than $5,000,000 of insured film loans started Monday. Stafford Cripps, counsel for the plaintiffs, charged that the $5,000,000 was spent in transactions involving $7,500,000 in loans.

Total of 28 separate loans were made on 22 films, it was alleged, but only 14 were completed and some never started.

**JOIN IN QUOTA ATTACK FROM TWO SIDES**

A committee, sponsored by the Archbishops of Canterbury and York, to review films for churches and schools, has been set up by the Church of England. It will consist of Anglican clergy and laity under the chairmanship of Canon G. D. Barker.

**Statements issued by the Cinematograph Exhibitors' Association and Western Electric confirm the service charge concessions, ranging from two shillings to five shillings weekly, to be included in new leases.**

The C.E.A. has withdrawn its recommendation for a boycott of Western Electric and suggests that members renew their contracts.

**A separate company to handle export business has been formed by London Films. It is London Films Export, Ltd., registered as a private company with a capital of $25,000. Directors are Steven Palbos and Tristram F. Owen.**

**Mason Says New South Wales Cancellation Is 27 Per Cent**

Cecil Mason, Columbia manager in Australia, pointed out this week in New York that the cancellation rate for New South Wales theatres is 27 per cent, and not 42½ per cent, of American product, as previously reported.

The percentage is figured on the basis of the 25 per cent cancellation, plus two and a half weeks to allow for the playing of Australian films.

**Morris Joseph Celebration**

Morris Joseph, branch manager for Universal in New Haven, Conn., on May 23rd will play host to exhibitors in the New Haven territory at a cocktail party in celebration of his 25 years of continuous service with Universal.
New Recording System Shown by Bell at Fair

by AARON NADELL

American Telephone sound recording and sound reproducing developments, which have played a large part in sound motion pictures, are being demonstrated, along with telephone developments, by the Bell System in its large exhibit at New York World's Fair, which was dedicated on the eve of the Fair's opening in the presence of some 300 representatives of the motion picture, scientific, magazine and news press, after a luncheon at the Hotel New Yorker.

Gifford Is Host

With Walter S. Gifford, president of A. T. and T. as host, the press members toured the Bell building, along with virtually every important executive of the various Telephone affiliates. T. C. Stevenson, president of Electrical Research Products; J. C. Kilpatrick, president of New York Telephone; P. L. Thompson, director of public relations for Western Electric, and others.

A new and reputedly different method of recording sound, using neither film nor disc, was disclosed to be used for the "amateur show" in which visitors to the Fair act first as performers and then as their own audience. This is made possible by the fact that the new record needs no processing, as in the case of film, but leaves the recorder ready for instant playback. It is not subject to mechanical wear, as are discs, and has neither needle scratch nor film grain.

In the amateur show a group of visitors is seated on a stage fitted up as a garden terrace, while an M.C. keeps the conversation going and tries to keep it funny. After a few minutes the guests are led to other seats from which they can watch the stage, while quick scene-shifting substitutes male and female dummies on the terrace benches. Looking up at these dummies, which represent themselves, the guests hear their own remarks and wisecracks.

Sectionally Magnitized

The record material is a steel tape. It is run through a highly concentrated magnetic field produced by voice currents, and thus sectionally magnetized. The positions of magnetization depend upon the frequencies recorded, and the intensity of magnetization upon the current strength. In playback the moving tape generates, in a coil of wire, currents that fluctuate according to the successive sections of magnetization which the tape carries. By passing the tape through a much stronger magnetic field the record can be "washed out" and the metal again is ready.

In the "voice mirror," another exhibit at the Bell System's show, a visitor picks up an ordinary telephone, dials one number and speaks until a flashing lamp tells him to stop. After a moment, he hears his own voice.

Theatre men who judge sound quality by ear can have their ears tested at the Fair. Receivers in lines of telephone booths emit musical tones or short combinations of figures. The sounds grow fainter and fainter. The visitor writes down the figures he hears as long as he can hear them. In the case of musical tones (representing the frequencies 440, 880, 1760, 3520 and 7040) he writes down how often he hears each tone repeated. By inspecting their score sheets, visitors can tell whether their hearing is better at low, medium or high frequency. More prominently placed than any of these features of the Telephone show is the voder. Unlike all other mechanical sources of sound the voder does not recreate sounds that were originally produced by a human voice and picked up by a microphone. It manufactures intelligible speech synthetically, using electrical frequencies created by oscillators as the raw material, and combining them into recognizable words. The combinations are set up at will by operation of a keyboard.

Bell Telephone Laboratories developed the exhibits according to plans of John Mills, the Laboratories' director of publications. Their dramatization was elaborated by Henry Dreyfuss. Voorhees, Walker, Foley and Smith were the architects of the functionally designed building for which Erpi provided acoustic treatment.

## Hoyts and Greater Union Now Control 13 Per Cent of All Australian Houses

Most of the first-run theatres in Australasia—Australia, New South Wales, Victoria, New Zealand and Queensland—and 13 per cent of all of the country's 1,371 theatres, now are controlled by Hoyts Associated Theatres and Greater Union, the two largest circuits, with Hoyts running 144 theatres and Greater Union, 29, in the nine large cities and environs.

Information reaching New York this week shows that Hoyts operates the greatest number of first runs, 25 of them; Greater Union has 18. Hoyts added seven theatres in the past year, Greater Union, three. Details follow:

<table>
<thead>
<tr>
<th>Location</th>
<th>Hoyts and Associated Theatres</th>
<th>Greater Union Theatres</th>
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<td>No. 1st Run Theatres</td>
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<td>TOTALS</td>
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Note: Total of 29 for Greater Union includes one projected theatre and two in course of construction.

### THEATRE CHANGES SINCE DECEMBER, 1937

**HOYTS**

- Sydney: Century—New Theatre
- Melbourne: Athenaeum—By association with British Dominions Films
- Sydney: Mayfair—Snider-Dean, Buy through Hoyts
- Newcastle: Civic—Snider-Dean, Buy through Hoyts
- Melbourne: Lyceum—Snider-Dean, Buy through Hoyts
- Brisbane: St. James—Snider-Dean, Buy through Hoyts

**Snider & Dean buy independently for the following theatres which they own, but which are also associated with Hoyts:**
- Sydney Suburbs
  - 5 theatres
- Bathurst
  - 2 theatres
- Dubbo
  - 2 theatres
- Orange
  - 3 theatres
- Parkes
  - 1 theatre
- Forbes
  - 1 theatre
- Broken Hill
  - 1 theatre
- Newcastle Suburbs
  - 9 theatres

**LOSSES**

- Perth: Regent—Leased to Metro Goldwyn Mayer Theatres Pty. Ltd.

Bell Telephone Laboratories developed the exhibits according to plans of John Mills, the Laboratories' director of publications. Their dramatization was elaborated by Henry Dreyfuss. Voorhees, Walker, Foley and Smith were the architects of the functionally designed building for which Erpi provided acoustic treatment.
**Columbia**

"BLOONIE": Penny Singleton, Arthur Lake, Larry Simmons—Before showing this picture we sponsored an essay contest for the best drawing with the caption "Blonkie." The kids went for it and the box office paid nice dividends. Anyone who would like samples of our work drop us a line. Pearls Parkhurst will, you forget to enclose your stunt to us—Harland Rankin, Plaza Theatre, Tillbury, Ontario, Canada. General patronage.

"BLOONIE": Arthur Lake, Penny Singleton, Larry Simmons—About 85 cents per child enjoyed this. The others thought it silly. It may improve, however. Played March 3—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**BLONIE MEETS THE BOSS:** Penny Singleton, Arthur Lake, Larry Simmons—It's good from every angle. The antics of the pug and his pal, Rankin, will be a great success. Many adults of admission. Think I have never heard more laughter than we do when we close the door. Played April 7—Sam Kimball, Cornish Theatre, Maine. Small town and rural patronage.

**FLIGHT TO FAME:** Charles Farrell, Jacqueline Wells—This played well February 24—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

I AM THE LAW: Edward G. Robinson, Wendy Barrie, Barbara O'Neill, John Beal—Our first with Columbia properties and it is a swell picture but business was away below normal. Can't understand it. Of course it was old but the reviews were so good that we went back and picked it up. Robinson does not seem to have much draw. Running time, 80 minutes. Played February 24—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**ROMANCE OF THE REDWOODS:** Jean Parker, Charles B. Fitzsimmons—A good picture with only one criticism is that the forest fires were too small. Plenty of action for the fans and not bad but still somewhat disappointing. Running time, 80 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**ROMANCE OF THE REDWOODS:** Charles Bickford, Jean Parker—When I run a show without a dozen or more before the end, I mark it as A+. Even the smokers couldn't take the time off for their usual drag. The Hollywood somnambulist brought a few commotions from our small boys. Played April 21–22—Sam Kimball, Cornish Theatre, Cornish, Maine. Small town and rural patronage.

**STRANGER FROM ARIZONA:** Buck Jones—There are still a lot of sociable top rating stars, as Garbo, Bette Davis, etc., with a few the likes of Loretta Young. Buck Jones as a money maker in our town.—Harland Rankin, Plaza Theatre, Tillbury, Ontario, Canada. General patronage.

**WEST OF SANTA FE:** Charles Starrett, Iris Meredith—A very satisfactory Western which with an hour of shorts worm them home satisfied. Running time, 60 minutes—Sam Kimball, Cornish Theatre, Cornish, Maine. Small town and rural patronage.

**First National**

GOING PLACES: Dick Powell, Anita Louise, Allen Jenkins—It's a picture they should have gone to.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GOING PLACES: Dick Powell, Anita Louise, Allen Jenkins, Donald Regan, Walter Catlett—A clever little comedy that had the crowds in stitches. Plenty of laughs. This picture is good in a top spot for a short run. Anita Louise had no place in the show as she was terribly miscast. Balance of the cast is excellent. A good light comedy. Running time, 83 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.


**YES, MY DARLING DAUGHTER:** Priscilla Lane, Jeffrey Lynn, Fay Bainter, Roland Young, May Robson—This handed me a surprise. Did 95 cents more than the average. Was no line and little picture well done. Nothing risky as many expected. Some women did not like it but they expected too much after N. Y. banned it.—R. E. Creason, Palace Theatre, Esquimalt, Okan. Small town and rural patronage.

**Metro-Goldwyn-Mayer**

**BLOCKHEADS:** Laurel and Hardy, Patricia Ellis, Billy Gilbert—This is okay fun. Preferably seen in a theater. Miss Ellis proves an average actress in this. Played February 24–25—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**BROADWAY SERENADE:** Jeanette MacDonald, Lew Ayres, Ian Hunter, Frank Morgan—About 40 per cent above average. A very good production in every way but the cut of the film and formula that the people know about what to expect. They want a change in their entertainment. Perhaps, with Nellie Eddy, this would have been a better draw but all who saw it pronounced it a wonderful picture.—B. C. Brown, Vernon and Temple Theatres, Virioca, Wis. General patronage.

**GIRL DOWNSTAIRS:** The; Frank Towe, Franciska Gaal, Walter Connolly, Reginald Gardiner—Why all the panning of this picture? Our audiences went for it and the box office kept on coming and coming. It will please. Miss Gaal has made a bigger hit than any foreign star we have had in years, and without fuss or fanfare. She has a future. Running time, 137 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**GIRL DOWNSTAIRS:** The; Frank Towe, Franciska Gaal, Walter Connolly, Reginald Gardiner—Good program picture that drew an average house. Played May 2—Uptown, Uptown Theatre, Sunnyside, Wash. Small town patronage.

**HARDIES RIDE HIGH, THE:** Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—These series get better and better. The crowds get bigger and wiser. Here is the entertainment that they want. Doesn't cost a million to produce but worth all it costs. Down to earth and how they do it well.—B. C. Brown, Vernon and Temple Theatre, Virioca, Wis. General patronage.

**IDIOT'S DELIGHT:** Clark Gable, Norma Shearer, Edward Arnold, Joseph Schildkraut, Burgess Meredith, Charles Coburn—Well, I'm glad it was someone's body for it did not display any of my patronage. The first reel is very good but after that it drops back to the dreary end with very little real entertainment. As anti-war propaganda it is great, but as entertainment it is a zero, and as I have said frequently, entertainment is what they pay their money for. Clark Gable is very good; Norma Shearer does some superb acting, but it is so different from the usual role she plays so charmingly that people were disappointed. This is no doubt all right for cities but not for the wide open spaces. Running time, 109 minutes. Played April 14–16—Gladys E. McArule, Owl Theatre, Le Roy, Kansas. General patronage.

**LISTEN DARLING:** Indy Garland, Freddie Bartholomew, Mary Astor, Walter Pidgeon—A very fine production in every way. A big hit with the Buck Jones western. Business satisfactory. Jody should get bigger billings.—Harland Rankin, Plaza Theatre, Tillzbury, Ontario, Canada. General patronage.


**SWEETHEARTS:** Jeanette MacDonald, Nelson Eddy, Florence Lake, Frank Morgan, Mischa Auer—Very beautiful production and how Jeanette does photograph in color! Also, Florence Lake (it seemed a shame to see her in such a minor role) is beautiful in color. The music was grand too. But we hit a blizzard with 10 inches of snow in 24 hours and the roads were blocked so business was terrible. Running time, 114 minutes. Played April 13–14—J. F. Heerd, Jr., Strand Theatre, Washington, Ga. General patronage.

**SWEETHEARTS:** Jeanette MacDonald, Nelson Eddy, Florence Lake, Frank Morgan, Mischa Auer—Very beautiful production and how Jeanette does photograph in color! Also, Florence Lake (it seemed a shame to see her in such a minor role) is beautiful in color. The music was grand too. But we hit a blizzard with 10 inches of snow in 24 hours and the roads were blocked so business was terrible. Running time, 114 minutes. Played April 13–14—W. C. McPhie, Uptown Theatre, Pueblo, Col. General patronage.

**TOO HOT TO HANDLE:** Clark Gable, Myrna Loy, Leo Carrillo, Walter Pidgeon, Walter Connolly—Leo the soon rains again and "Too Hot to Handle" runs something to boast about. Plenty of thrills, clever dialogue, good situations and excellent treatment. Pleased our patrons more than any picture in last two months. Business up over average during run. Played April 12–14—W. C. McPhie, Uptown Theatre, Pueblo, Col. General patronage.

**WITHIN THE LAW:** Ruth Hussey, Paul Kelly, John Halliday, Frank Morgan—A very good picture. A good role for Johnson, who is thoroughly enjoyable and absorbing. Fine plot and well cast with some excellent photography. A few portraiture in this picture should lead to better roles for Ruth Hussey and Rita Johnson. Business up over average during run. Played April 12–14—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

**Monogram**

**MYSTERY OF MR. WONG, THE:** Boris Karloff, Donald MacBride—A good mystery picture but just too expensive for us due to double-kiln with "St. Louis Blues." Played April 14–15—Uptown, Uptown Theatre, Pueblo, Col. General patronage.

**Paramount**

**CAFE SOCIETY:** Madeleine Carroll, Fred MacMurray, Shirley Ross—Another Paramount which they are playing without extended booking should be under the sand. Running time, 85 minutes.—W. E. McPhie, Strand Theatre, Old Town, Maine. General patronage.

**CAFE SOCIETY:** Fred MacMurray, Madeleine Carroll, Shirley Ross—Like most Paramounts this year, this is a weak sister. Just a lot of rag chewing, no action and no business. MacMurray not suited to this type picture. He didn't seem to be interested in his part.—L. R. Creason, Palace Theatre, Esquimalt, Okan. Small town and rural patronage.


**MEN WITH WINGS:** Fred MacMurray, Ray Milburn, Louise Campbell, Andy Devine—An excellent picture that did only fair business good. Played February 26–27—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MIDNIGHT:** Chantelle Colbert, Don Ameche, Francis Lederer, John Barrymore, Mary Astor—A mighty poor picture, was everybody's comment on the box office. This was a complete picture. And don't be fooled, believe me. It is a poor picture. Running time, 90 minutes.—W. E. McPhie, Strand Theatre, Old Town, Maine. General patronage.

**MIDNIGHT:** Chantelle Colbert, Don Ameche.

(Continued on following page)
OUTSIDE OF PARADISE; Phil Regan, Penzy Singleton—This class of feature of no value to a small town exhibitor as are some too short for a program, if it is scheduled to be run for but a single showing a story. Running time, six reels. Played April 14—A. L. Brennan, Strand Theatre, Saskatoon, Canada. Rural and small town patronage.

STORM OVER BENGAL; Richard Cromwell, Kenneth More, Betty Field, Guy Kibbee, John Ridgely—Just another terrible story that held them to the end. This and a western gave me my second best business since last October. Played April 15—Sam Kimball, Cornish Theatre, Cornish, Maine. Small town and rural patronage.


ST. LOUIS BLUES; Dorothy Lamour, Lloyd Nolan, Tino Guizar—A swell picture that has been doing a great business throughout this entire territory. Ferra- sly suited to title. Musical score excellent. De- serves a top flight rating for entertainment. Business exceptionally good for Holy Week. Played April 14—W. C. Lewellen, Upton Theatre, Pueblo, Col. General patronage.

KING KONG (release); Fay Wray, Bruce Cabot, Robert Armstrong—Very good. If you haven’t played this, be sure and book it as it will make you some money. Running time, 100 minutes. — P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

M. DOODLE KICKS OFF; Joe Penner, June Travers—Penner and Travers have done a swell this very much. About the best Penner has made. Running time, 78 minutes.— P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.


GANGS OF NEW YORK; Charles Bickford, Ann Blyth, Alan Baxter—A good action drama and mean- sure it has plenty of action with a capital A. Running time, 64 minutes. Played April 19—J. F. McFer- riger, Strand Theatre, Washington, D.C. General patronage.

ARIZONA LEGION; George Brent, Laraine John- son—A good western with a large cast. Played running time, 58 minutes. Played April 15—W. C. Lewellen, Upton Theatre, Pueblo, Colo. General patronage.

COWBOY AND THE LADY, THE; Gary Cooper, Merle Oberon, David Parcells—A good show. Will do well.


MOTION PICTURE HERALD May 6, 1939

Shipment Fast

R A I L W A Y
EXPress

BY RAILWAY EXPRESS AT NEW ECONOMICAL RATES

Day and night, right to your door, films speed by RAILWAY EXPRESS—at low cost. Special rate reductions on shipments of 21 lbs. or less regardless of distance shipped and up to 50 lbs. to nearer points. No extra charge for receipts, insurance, pick-up and delivery in all cities and principal towns. Your local RAILWAY EXPRESS agent will gladly explain the rate revisions to you. For super-speed deliveries use AIR EXPRESS—2500 miles overnight! Merely phone the nearest RAILWAY EXPRESS office for information, and complete nationwide service.

1839...A Century of Service...1939

NATION-WIDE RAIL-AIR SERVICE

R A I L W A Y
EXPress
WARNER BROTHERS

Dawn Patrol: Errol Flynn, Basil Rathbone, David Niven, Donald Crisp—This is a good piece of entertainment. Flynn has the star role, but Rathbone is too much a "B" star. Niven and Crisp are first-rate. In fact, the story of the first Dawn Patrol. People last seen in "The Mines of Montana." Dewey.

Devil's Island: Boris Karloff, Nedda Harrigan—Good action picture suitable for week-end or family nite. Not spectacular, but very well made. Business fair.—L. R. Creason, Palace Theatre, Edmonton.

Devil's Island: Boris Karloff, Nedda Harrigan—A good picture. A little gruesome in spots. A picture for men can care for. Approximately 80 minutes, or about 80 minutes.

Doris Davenport, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McGuire, Victor Jory—This picture is quite well made. I think it is as good as "Jesse James" and should do equally as well as the last one. It has a good cast and a fine story. Dewey.

Hard to Get: Dick Powell, Olivia de Haviland, Charles Winninger, Allen Jenkins—Good action comedy that pleased the customers. Business not quite as good as "The Hunchback of Notre Dame." Approximately 90 minutes, or about 90 minutes.


Short Features

Columbia

King Vulture: Special Sport Thriller—A gripping sport short that had the audience grabbing the seats. Very good. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patrons.

Night at the Troc: Music Hall Vaudevilles: The second Panchon Marco review and did not think it as good as the first nor does it compare with other producers' musicals. Just as fair. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patrons.

Screen Snapshots: No. 4—Okay. Football in Holyoke.—I. R. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Skirhythm: Special Sport Thriller—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

Not So Dumb: Treasure Chest—Poor subject and very poor print about a bear fishing, mostly. Not so hot. Running time, one reel.—A. L. Dove, Bungough Theatre, Rankin, Saskatchewwan, Canada. General patronage.


Smart Way, the: Two-Reel Comedies—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer


Story of Dr. Jennifer; Passing Parade, No. 4—Another excellent Parody about the discovery of vaccination and curing smallpox.—C. L. Niles, Theatre, Anamosa, Iowa. General patronage.


Wrong Way Out, the: Crime Doesn't Pay Series—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Wrong Way Out, the: Crime Doesn't Pay Series—As usual, this series is tops of any program and this one is exception. Very good. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patrons.

Paramount

Mutiny Ain't Nice: Popeye the Sailor—So, So.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.


Sporting Irish, the: Grantland Rice Sport Thriller—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

Boat Builders: Walt Disney's Cartoons—Perfect entertainment. This man Disney is a wonder.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

March of Time, No. 2: British Dilemma, U.S. Fire Fighters—Should be shown in every theatre.

Very Good Subject—A. L. Dove, Bungough Theatre, Bungough, Saskatchewan, Canada. General patronage.

Society Dog Show: Walt Disney Cartoons—Not so good as most Disney.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox


Winter Styles: Fashion Forecast, No. 2—Where did Fox get all those beautiful girls? They might have used our farm boys also.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal


Vitaphone

Arnold Johnson and His Orchestra: Melodies—Very good. Don't be afraid of it. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.


Jerry Livingston and His Orchestra: Melodies—Better this time than last, but better and have also seen a lot worse. Has several swing tunes. Running time, 10 minutes.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

Knight is Young, the: Hal LeRoy—Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Zero Girl: Broadway Broadway—A dandy two reel skating reel that pleased all.—C. L. Niles, Theatre, Anamosa, Iowa. General patronage.
today
we offer you
an entirely
new show—

BUT every attraction you put on your screen
is a new show for you.

• YOU’VE GOT TO GO AFTER THE CUSTOMER
AND BRING HIM IN WITH SMART SHOW-
SELLING . . . AT THAT TIME WHEN HE’S
RIPE FOR SELLING.

The surest and most effective way to do this is
with visual advertising at the point of sale . . .
while he’s in your place of business.

That brings us right up to the National Screen
Trailer—

• THE ONLY KNOWN METHOD OF SHOW AD-
VERTISING WHICH GETS ALL THE CUSTOMERS EVERY TIME.

• THE ONLY KNOWN METHOD THAT MAKES
THEM HEAR AS WELL AS SEE WHAT
YOU’RE TRYING TO SELL.

• THE ONLY KNOWN METHOD THAT SELLS
BY SAMPLES.

And the cost is figured in fractions of a cent per
person reached, making the National Screen
Trailer the cheapest seat-selling means at your
command.
CO-OPS MUST "CO-OP"

The communication is from the pen of a new member in a small down-east town. Limited by his advertising budget, the Round Tabler must depend a lot upon promotion shared by others. What he has to say about it would be considered high treason in the not too dim past. It can be accepted as a commentary on the sounder relations between theatre and merchant today. He writes:

"We have built up the goodwill of the community to the point where we find nearly everyone ready to cooperate in anything we attempt. However, we do not take advantage of this by overdoing stunts that cost someone else money while we make the profit. We believe that such a policy would be very detrimental to our boxoffice as well as to our goodwill reputation. In a small community such as this, I believe goodwill to be the best form of advertising available. Everybody knows everybody else and all their faults are big or little. Therefore, the business house with the fewest faults is the house that the public respects and wants to do business with."

* * * * *

Those who were near enough to watch it work will tell you that the so-called costless promotion encouraged in certain quarters a decade ago proved to be the clincher that almost ruined for keeps the tiein between theatre and merchant. In those same certain quarters, managers were rated by their skill in the gentle art of "chisel-ry". It was open season the year round on credulous merchants, and the theatre man who kicked in with as much as a thin dime from the petty cash did so at the immediate risk of his job.

Happily, this "free lunch" exploitation has largely disappeared. The smart lad today realizes that cooperative campaigns must "co-op" for the other fellow as well as the theatre, that anything less endangers the permanent well-being of the boxoffice.

△ ▽ △

BODIFORD HAS THE IDEA

The subsequent-run manager who hopes to show his stuff has as much opportunity to do so as his first-run downtown brother. Of course, we've said that before and will again just as long as campaigns filled with boxoffice meat continue to arrive from the third and fourth-run boys who exploit their dates in the manner of world premiers.

For instance, Lowell T. Bodiford, manager of the suburban Parkway in Fort Worth, Texas, on behalf of the fourth-run of "Jesse James". On another page are listed in detail the twenty-three different exploitations executed by Bodiford to tell the town about it. He reports "tremendous business".

Out in Kansas City Lon Cox, district manager for Fox Midwest, is holding a series of personnel meetings to acquaint the circuit's managers of the future with the fundamentals of management, operation and exploitation. As has to do with suburban houses, the subsequent-runs, Mr. Cox emphasizes these situations as individual operations in sizeable communities and not as mere units of a circuit.

Mr. Cox has the permission of this department to use the Bodiford campaign as a concrete illustration of what he has in mind.

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IMPORTANT TO THEATRENS

The happiest news your Chairman can continue to relay has to do with promotions of Round Tablers to bigger jobs. Thus, we are pleased to note the announcement from Charles Einfeld that Lee Blumberg goes from Warners' pressbook staff to head the company's field exploitation men, under Mort Blumenstock's supervision. The promotion climaxes 15 years of work largely spent in the field as theatre publicity director and manager.

Obviously, the advancement is in keeping with the Warner policy of seeking out executive calibre on the home grounds. But more important to theatre men playing Warner product is that this vital post is occupied by one who knows the boxoffice answers and speaks the manager's tongue.

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The international job of showmanship done by the Grover Whalen forces in advance of the New York World's Fair is to be presented as the strongest object lesson in favor of more exploitation at the boxoffice for bigger grosses.
For the benefit of onlookers two local boys were dressed to resemble W. C. Fields and Edgar Bergen and planted by Sid Holland, Elco, Elkhart, Ind., in furniture store window to exploit "You Can't Cheat an Honest Man". Mike was booked up so that onlookers could hear the heated and hilarious argument in which the lads engaged, with Charlie McCarthy aiding and abetting.

Since Patriot's Day in Boston marks the annual running of the 26-mile marathon race with the country's leading runners participating, tiein was effected by Lou Brown, publicity director for Loew's New England division. Loew's State and Orpheum crashed the event by putting in two runners with "Made for Each Other" back banners.

Shipped from and through the cooperation of the Cleveland office of the Ohio Bell Telephone Company was display illustrated at left and arranged by Manager R. W. Russell of the Palace in Canton for "Alexander Graham Bell". Depicting the evolution of the telephone, explanatory cards accompanied each instrument. Russell, who may be seen in the photo, reports he scooped the entire state with this display, being the first theatre to make use of the tiein.

Through tieup effected with local radio shop, Hal Bishop, Capitol Theatre in Winnipeg, promoted use of recording machine for lobby, playing hit tunes from "The Mikado" during entire run. Attractive girl in native costume was stationed at display.
Two colored lads with papier mache halos suspended from their heads and wings from their backs paraded the streets of Defuniak Springs, Fla., recently, as part of Joe Parrott’s campaign on “Angels with Dirty Faces.” Copy on sandwich sign supplied title, cast and playdates.

Full size cake of ice with two 14 x 36 inserts back to back frozen in the center attracted plenty of attention for Wally Caldwell’s “Ice Follies” date at Loew’s Valentine in Toledo. Contest angle brought tickets to those guessing time required for ice to melt.

Two large cutouts of Eleanor Powell made from 24-sheets were mounted and used on the marquee of the Colonial in Allentown Pa., in advance of "Honoolulu" by Manager Charlie Bierbauer and Publicist Nick Todorov. That's Nick standing with the "gals".

Reported as a first time for one of the leading department stores in San Juan to permit a window display for a picture was stunt arranged by Hal Winston, Metro Theatre, for "Great Waltz" in the Puerto Rican city. Gown worn in the picture was featured.

Arranged by M. Czabin of the RKO publicity department in Warsaw, Poland, was the street bally for "Gunga Din", showing at the Roma Theatre. Horsemen dressed as sikhs rode about town carrying signs tied in with the date.
FIRST PERIOD OF SECOND QUARTER SHOWS INCREASING WINNERS LIST

Number of "Fortnighters" Voted for Preliminary Appointments Again Extended to Provide for Record Total of Competitors

As has been true of the results in every preliminary thus far, the number of theatremen listed for Fortnight Appointment in the initial period of the Second Quarter tops all previous listings in the 1939 Ogilvy Awards. Entrants to the total of 37 share the 35 appointments voted, as noted in the table set down on this page. As usual, highlights of the individual ideas executed by these showmen to win their honors are here detailed. The results reported in this issue will be run next week.

The entry of Sid Holland, city manager, Elco, Elkhart, Ind., will be found in this Round Table photo section. Those of Joe Samartano, Everett Steinbach, Jack Lykes and L. E. Jorgensen were carried last week and that of Tom Soriero in the issue before. Members are again requested to forward entries in as many fortnight periods as possible during the Second Quarter. In voting the Quarterly Quarter-Master Plaques, Medals and Citations, the judges will again give the utmost consideration to entrants who have received more than one Fortnight Appointment during the quarter.

Cleveland Independent Theatres Plug Judy Garland "Personal" at Loew's State

Among the various items reported by Milt Harris in the last Fornight at the different theatres in the Cleveland Loew sector, he favors the outstanding promotion tied to a recent personal appearance by Judy Garland at the State. Selling some 29 independents in the local area on the value of plugging the engagement as a build-up for their dates on the star's coming pictures, Harris made available colored marquee banners with copy welcoming Judy to town and listing the date at the theatre. Twin line was: "This theatre shows Judy Garland Metro-Goldwyn-Mayer pictures."

Purves' "Pygmalion" Puzzle Idea Sells Third-Run Date for Picture

For his subsequent run at the Village, Toronto, on "Pygmalion," Jack Purves featured his advance campaign with a puzzle idea distributed as a card, with guest tickets offered to those who could form the letters of the title through definite designs of the puzzle. Title was not mentioned in the copy. Contestants were asked to mail their answers to the theatre and out of 3,000 cards given out, Purves reports over 900 returned. All were acknowledged and among those whose entries arrived after deadline, Jack offered consolation prizes of tickets to his coming date on "The Mikado."

Second outstanding in Jack's campaign was a series of small colored cards carrying cartoon drawing of George Bernard Shaw followed by some of the author's famed epigrams and his advice to see the picture. These cards were placed in ongoing packages from some 30 of the more popular neighborhood stores.

Ingenious Newspaper Ad Secured On "Dodge" by Miller-Pearlstein

Unique half page from one of Cleveland's leading department stores was secured by Manager Ed Miller and publicist Mervyn Pearlstein for the opening of "Dodge City" at Waver's Hippodrome. Featured were photos of the picture's stars shown in what the well-dressed Dodge City buckaroos wore in 1872, run alongside latest men's styles, in comparison, and found available at the store. Ad ran three days ahead of opening, with picture and date featured prominently.

As a runner-up stunt used by the Miller-Pearlstein duo, t eyes were on local baking of "Love Affair," where a search for the city's longest married couples was instituted over the merchant's radio program on Station WGR. Theatre agreed to act as hosts to the 25 couples filling the bill. Daily air plays were secured five days ahead and two days after opening. Theatreman reports that the big response to this promotion indicated the fast listening audience the program commanded.

Four-Page Newspaper Section Promoted for Theatre Opening

To usher in the opening of the new Caesars Theatre, in Lubbock, Texas, Publicity Director Glenn Fannin obtained from the local daily a complete four-page section devoted to the occasion. Page was topped by a four-column cut of the theatre, entire first page given over to stories on the modern equipment used in construction and special story by the local fire chief lauding the fireproof equipment.

Balance of section was devoted to congratulatory ads from leading merchants, theatre policy, plug for coming attractions and greeting from the management.

Binstock Cracks Roto Section With Model Airplane Contest

In connection with the serial "Flying G-Men," Manager Paul Binstock, now at Waver's Lyric, in Hartford, Conn., staged a monster model airplane contest for which he succeeded in landing Deputy Aeronautical Commissioner George Kane as a judge in addition to presenting the winners with prizes promoted by the theatreman.

Abundant newspaper publicity was secured on the stunt which also broke in the Sunday rotogravure of the Hartford Courant, showing the commissioner with Paul presenting prizes to the winners.
NUMEROUS CONTESTS ARRANGED

Most Popular Cop Search Instituted
In Racine for "Sergeant Madden"

A popularity contest to seek Racine's finest was launched by Harvey Kny, at the Kilt, in that Wisconsin city on behalf of "Sergeant Madden." Contest started day before opening run of a double feature which was sold to leading department store. Winning office was given a gratis all-expense trip to the World's Fair, plus $50 in cash, which event was generously publicized in the newspapers as was the picture.

Also through the theatremen's efforts, Wallace Beery was made Honorable Sergeant of the Racine Police Department through the cooperation of the Mayor and Chief of Police, each of whom wrote the star a letter asking him to accept the appointment. Police badge and hat medallion accompanied the letters with card of identification signed by the commissioners. Front-page story broke in local paper announcing Beery's acceptance. Also requested by Kny from the MGM Studios were letters of appreciation from the star to the Mayor and Chief.

On receipt of these accompanied by star's autographed photo, additional publicity was landed.

O'Donnell Arranges Month's Tieup
With Paper and American Legion

What he chooses to call an "I Remember Him" contest which ran daily for a full month was the stunt arranged by Manager Jim O'Donnell of the Haines Theatre, in Waterville, Maine, with the cooperation of the morning paper and local American Legion Post. Each day a picture of some war veteran was run, and readers requested to save the month's set at which time contestants were instructed to identify each picture and write a 50-word essay on "Why I Think the United States Should Have a Strong National Defense."

In addition to nine promoted grand prizes awarded winners and guest tickets to runners-up, each day a photo of some movie star was run and to the first five persons mailing the correct name of the star to the contest editor, tickets to the current show were awarded.

Redmond Ties Leading Department Store to Shirley Temple Popularity Contest

Discovering that a local store which handles Shirley Temple models sponsored an active Temple club of over 1,000 members, Jimmie Redmond, ad head, Bonham, Fairbury, Neb., sold the merchants on a children's popularity voting contest, put on two weeks ahead. Tien was launched with the line "Shirley Temple Wants to Know Who Is Fairbury's Most Popular Girl Between the Ages of 5 and 12?" Winner was decreed by voting, coupons given by the store for every purchase of one dollar. Prize was a complete outfit of Temple styles and winner was announced at the theatre during a special kids showing of "Little Princess."

Store paid all expenses including postcards to the club members, newspaper ads, special heralds, all of which plugged the special mutine, where all attending received special stamps, candy and toys. Merchant also advertised the event throughout the store, in windows, etc. Over 200 entries were received with the marine playing to capacity and the sponsor highly satisfied with the extra business done as a result. Total expense for the theatre was three dollars.

Full Page Art Spread on Castles Arranged and Planted by Dinerman

Despite the fact that it took plenty of time to make up the art, copy, engraving, etc., Diny Dinerman, Cincinnati RKO Theatres ad head, reports the full-page spread promoted in the Post for "The Castles" date at the Shubert was well worth the effort. Layout showed the original Castles executing some of their famous dances, together with the steps done by Rogers and Astaire as they appear in the film. Tien copy compared the earlier dances with those in vogue today.

Also used to advantage by Dinerman are his classified ads run weekly in the Times-Star, whereby readers are requested to scan the papers in search of their names which are scattered throughout the ads. Guest tickets go to those properly identifying themselves, with paper running in ads.

Successful Model Airplane Contest Held Over Second Week by Howe

Due to the unexpected interest evinced by his patrons in a lobby contest of model airplanes, John W. Howe of the Olympia Theatre, in Portsmouth, N. H., who had put the contest in advance of "The Flying Irishman" and "The Eagle and the Hawk," found himself compelled to hold over the display for a second week to satisfy the demands of his customers. Local daily covered the display with writeups in which the pictures were prominently mentioned.

To launch the contest, Howe contacted the principal of the Junior High School and secured permission to borrow models of planes made by the students in the school's Aircraft Club. Children themselves chose the models which should be used and they together with teachers personally supervised the arrangements of the display.

Local Winter Carnival Queen Tied to "Ice Antics" by Morris

With the Cortland, New York Normal School holding its first winter carnival week ahead of the short "Ice Antics," City Manager Seymour Morris, of Schine's State Theatre, arranged for the girl, selected as Queen by the school, to be formally coronated on the theatre stage. Girl was presented with special MGM trophy with ceremonies covered in local dailies by stories.

Announcements were made in the school about the special attraction booked for the occasion, trophy was placed in leading store window with card calling attention to the presentation and during the ice carnival, theatre posters were planted at the skating course also stressing the stunt.

Local Baker Sponsors Series Of Quiz Contests for Wartha

Modeling his program after several now popular on the air, Art Wartha at the Roxy, in La Porte, Ind., secured the cooperation of a local baker to sponsor a series of weekly quiz contests from the theatre stage. Five contestants are used, five rounds of questions asked and a fog horn sounds when a contestant fails to answer correctly. The sponsor gives $13 weekly as prizes in addition to plenty of free newspaper advertising and 500 sample loaves of bread each week.

Everyone sending in a question that is used on the program receives a pair of tickets, as does each contestant appearing on the stage, irrespective of whether or not be a cash prize winner. The audience also has an opportunity to join in the fun, a special group of questions being used solely for the audience reaction. Merchant is placed under an eight-week contract.

EXHIBITORS!!!
Cash In With This Money-Making Popcorn Machine

Make 70c Clear On Every Dollar!

Here is a real money-maker for you — a popcorn machine that really gets the business. And pays handsome profits! Yes, 70c clear on every dollar! The money comes in fast, too, because of the trade it draws.

Unlike Any Other Machine

Not the old-style hand-operated, street-corner style. But a beautiful modernized all-electric model that operates anywhere — and instantly draws a big trade. It has light, color and motion — and it really gets the business.

Has a large popping capacity, with a pull-off attractive cabinet. Electricity costs as little as 1c for every dollar's worth of popcorn.

LOW DOWN PAYMENT — EASY TERMS

Learn How Easily You Can Own and Operate This Sensational Money-Maker. Get the Facts — And See for Yourself That You Too, Can Cash In!

WRITE FOR FREE CATALOG TODAY!

Other efficient improved | Popcorn Machines for every | Other location. Get Our Catalog.

ADVANCE MFG. CO.
6332 St. Louis Ave., ST. LOUIS, MO.
SHOWMEN'S LOBBY LAFFS

MOTION
demonstrator
an
local
huge
For
the
fashion
film
advertising
his
the
diaper
Stunt
criminal,
"Baby,"
window
the
the
Derby
one
May
distinctly
the
Loew's
most
close-up
the
advance
a
given
movie,"
large
cartoon
those
to

This cartoon from the brush of La Rue Edwards of Loew's Theatre, Rochester, N. Y.

(If this is a close-up of the staff at ease, imagine a drawing of the Pollock crew in action—Ed.)

LOEW'S ROCHESTER PUBLICITY DEPT.
Relaxes Momentarily
For A Candid Thumbnail Sketch Posed For THE MOTION PICTURE HERALD

Chemistry Class Builds
"Frankenstein" Displays

Seeking the aid of the Professor of Chemistry in local high school, John Howe, at the Olympia, Portsmouth, N. H., prevailed upon the instructor to help him exploit the opening of “Son of Frankenstein.” What the theatremen wanted was a lobby display of assorted chemistry jars, etc., with some form of animation that would permit use of the line, “These created a monster.” Problem was turned over to an advanced class in chemistry with the result that Howe reports receiving some of the liveliest and most interesting displays ever used in the theatre. Needless to say, much goodwill and word-of-mouth comment was secured, since the students and their friends were all interested in the experiment.

Also reported as proving lucrative for the theatremen is his use of fashion stills and mats received monthly from the studios. These are split up, hat photos to the milliners, gown photos to dress shops, etc. With the merchants frequently using the mats in their newspaper advertising and the stills to tier for window displays, Howe personally delivers these to cooperating merchants each month, making suggestions for their use.

Howell and Kreag Win
M-G-M "Shorts" Contest

In the recent contest conducted by M-G-M on the basis of the best execution of one single exploitation idea on a short, Tommy Howell, Bison Theatre, Dallas, Texas, and Ward B. Kreag, Community Theatre, in Catskill, N. Y., were named winners. Howell won his laurels in a diaper contest staged for men in connection with Robert Benchley's "How to Raise a Baby," and Kreag took down his prize for a peace contest on "The Story of Alfred Nobel." With guest tickets going to those submitting the most original idea on how to insure peace.

Dance Contest Exploits
"Honolulu" for Holland

A La Conga tap dance contest conducted at local night club in advance of opening of "Honolulu" helped publicize the date for City Manager Sid Holland for the date at the Elco, in Elkhart, Ind. Stunt was held in the grand ballroom of leading hotel, duly plugged by them, with prizes going to winners so judged by a committee.

Entire house staff were leis as advance teasers, lobby setpiece of cutout Eunice Powell was used and Holland also dressed one of his girl ushers in Hawaiian costume and stationed her in the lobby. Music store devoted entire window to Hawaiian troupe strumming hit tunes from the picture which were transmitted outdoors from loud speaker and amplifier.

"LET'S HEAR FROM YOU"

Footprints Plug Picture

Distributed by H. A. Rodick, at the Tower Theatre, Kansas City, Mo., for "The Hound of the Baskervilles" were 5,000 imprinted five-inch square "footprints," copy reading, "Beware, lock your windows, bolt your doors." On opposite side was the name of the picture, cast, theatre, etc. For street bally, man led a huge great dane dog with banner plugging the attraction.

"LET'S HEAR FROM YOU"

McManus' Ingenious Display

Picked up from another type of business and applied successfully for theatre use are the brightly colored crimped celluloid strips about two inches wide employed by Johnny McManus at Loew's Midland, Kansas City, Mo. Inserted in slits cut in display boards along the outline of picture title words, sign is given a distinctly neonized appearance, especially at night. The side-lights reflect off the celluloid to create the effect. McManus reports much favorable comment on the displays.

‘Derby’ Broadcast
Starts Campaign
On ‘Rose’ Advance

The exclusive broadcast of the Kentucky Derby by 20th Century-Fox on behalf of "Rose of Washington Square" featured the national campaign on the picture, with four spot announcements heard by an estimated audience of over 40 million. Al Jolson, who stars in the picture with Alice Faye and Tyrone Power, was present at the track and interviewed after the race during which he plugged the feature. Arrangements for the broadcast were made by Charles McCarthy, director of advertising and publicity, the stunt reported as the first time a film company had ever sponsored such an event.

Also featured in the national exploitation is distribution of heralds by Liberty magazine boys throughout the country. Tieup is available to all exhibitors, who are instructed to contact their Liberty magazine district representatives in their territory. 20th Century-Fox estimates some two million heralds to be distributed in this fashion.

Another tieup sponsored by the company at the Derby was giveaway of roses to guests at leading hotels on day of the big race. Similar tieups with Florists Trade Delivery Service and local florists along the same line are suggested for individual dates.

"LET'S HEAR FROM YOU"

Controversial Contest
Used for "Jesse James"

In order to fan the glowing embers of controversy into a publicity flame for "Jesse James," Bill Johnson, Opera House, Milford, Maine, who heard rumors to the effect that some of his patrons thought it wasn't right to glorify a criminal, issued special mimeographed sheets and distributed them broadcast.

Heads "Should Jesse James be featured in a movie," copy pro and con followed. Contest angle was injected when Johnson offered cash prize to winner submitting best letter on what he's opinion is most important in determining the type of pictures that should be made and shown at the Opera House.

"LET'S HEAR FROM YOU"

Merchants Aid Barrett
On Cooking School Tieup

Generous newspaper publicity was accorded the recent cooking school classes held on the stage of the Strand in Woburn, Mass., and arranged by Manager Russell Barrett. Promoting Lever Brothers of Cambridge, Mass., the dramatic recipe administrator gratis to cook and bake on stage using Spry in preparation of the foods.

Also promoted were 45 large baskets of groceries from local merchants, 15 to be given away at each of the three classes. Other gifts were promoted for giveaways including a grand prize of new model range which was displayed in window of large grocer. Women patrons paid regular matinee admission prices and were entitled to stay and see the double feature program following the classes.
**April Fool,’ Says Jimmie Redmond to Record Grosses**

The boys down south are not the only ones to profit greatly by the April Fool's Midnight Prevue, as is evidenced by Jimmie Redmond from the Bonham Theatre, in February, N.C., who set down some of the joke in reporting this to be one of the biggest nights in the history of the theatre. Outstanding screwball gags welcomed eagerly by the customers are set down for members who want to adapt the stunt for current use or to hold in their files.

Admission was handled by advertising that the theatre would pay 50 people from one to 30 cents to attend, 50 would get in free, the rest paying from one to 30 cents. Average admission was 20 cents. As it worked out, the theatre paid out for the one to five cent admissions, with patrons paying the house mostly in 25 and 30 cent admissions. Redmond says on this basis, an average of about one person out of 10 either got in free or were paid by theatre.

**Staff Goes ‘Screwball’**

Two hundred small imprinted envelopes containing nails for coat hangers and matches for cigarettes fighters were distributed to men and women. Before the picture started and during the show, the doorman, ushers and assistant manager passed around fun and down aisles selling popcorn, candy, peanuts and crackerjack, and ushers used mine lamps to direct patrons to their seats. Cartoon was run upside down along with the newsread.

For street bally, man dressed with all his clothes on backwards distributed peanuts and advertising on the show. A week in advance, entire staff wore dunce caps made of light weight cardboard in all colors, tops of which had fool's boll. Small sign in front of cap advertised the special show. These caps were also placed on all posts and platforms in the theatre advertising the picture. Special trailer was used one week in advance and entire staff cooperated by selling the show personally to at least a dozen people each day.

**LET'S HEAR FROM YOU**

**Kriegsman Inaugurates Photo-Flash Contest**

What he chooses to call a photo-flash contest is stunt put on weekly by Harry Kriegsman, Claridge Theatre, Brooklyn, N. Y., who has his operator, Jimmy Demetrius, take a flashlight photograph of his kid matinee audience. Later an eight by ten of the youngsters is placed on display in the lobby. A slide is also made from the photo and then projected on the screen the following week. The three children each week whose faces are enunciated from the group photo and who immediately identify themselves, are invited up to stage and presented with gifts promoted from local merchants.

Kriegsman reports the contest as becoming increasingly popular with the kids, entire cost being price of slide and photo.

Since the local women's clubs of Lancaster, Pa., had banded together to give the children of the town "better entertainment," Fred E. Forry, manager of the Colonial Theatre, approached them with the idea of sponsoring a special kiddie show with "Huckleberry Finn" as the feature. An aggregation plugged the show at various meetings, arranged for poster displays on the bulletin boards in all grade schools of the city and county and then acted as chap-erones for the special matinee.

**Capitulations on the title of the picture, "You Can't Take It With You," Wilbert Brizendine, of the Rialto Theatre, in Baltimore, distributed four-page colored heralds, back cover of which carried merchants' ads. Under the banner "You can't take it with you," a special newspaper edition of the Jackson- ville Courier. Section was devoted to stories on the equipment, design of the theatre together with art work. Merchants congratulatory ads were carried together with messages from Elmer C. Rhoden, division manager of Fox Midwest, Bartlett and other company executives. Also gotten out for the occasion was a souvenir program in two color job; this, too, included merchants' ads and art work on special theatre construction features.

**Displayed in the lobby of the Rialto Theatre, in Allentown, Pa., was wire-hair fox pup promoted by Manager Leo Trainor in connection with his showing of "Blondie Meets The Boss." Pup was awarded to the person giving him the most suitable name, so decided by a committee of judges. Through tickets with Station WANS a "world's most famous blondes" contest was put over, this included sidewalk interviews, etc. Opening day, a local bus filled with attractive blondes toured the streets with banners and noise makers, girls distributed visiting cards with title, playdates and copy. Also planted in paper was a "sour-puss" contest, photos taken before and after witnessing the picture, were run.

**Bodiford Executes 23 Exploitations For 4th-Run Date**

For the fourth run of "Jesse James" at the suburban Parkway in Fort Worth, Texas, Manager Lowell T. Bodiford reports tremendous business with a campaign composed of 23 different exploitations which are listed as follows:

Prominent old gun collection was displayed in "hard-to-get" bank window for two weeks ahead. 1898 model car was parked downtown on most conspicuous corner before opening bannnered with theatre copy. Another old model car was parked in front of the theatre for two weeks bannnered in the same manner. A "Jesse James" trio, of girls in old-fashioned costumes, appeared at the theatre at the local Kiwanis Club and on the Interstate Theatres Circuit radio program. Girls sang the Jesse James song with additional words which gave the cast, date, etc.

**Local Merchants Cooperate**

Ticket was effected with local merchants to put out 1,000 large broadsides, stores also distributed Tyrone Power fan photos. Theatre staff was dressed in full costume. Herald were also made available at schools. Bodiford discovered a localite named "Jesse James" and arranged to have a photo taken of the man holding up the box-office. Newspapers ran the photo as a gag, in addition to stories. Theatreman also secured a chair found locally in which James was supposed to have been seated when shot. Chair planted in bank window and in theatre lobby during run, brought feature column story in the Fort Worth Press.

Giant banner with figure of Power in "Jesse James" was exhibited in outer lobby, in addition to SA club sign over marquee in advance. The Rippley trailer was used three weeks ahead, 1,000 techniques with frame of the picture attached were distributed as were coloring contest heralds to schools, with colored autographed photos to winners. Also aimed for kid patronage was a soap modeling contest with guns to winners.

Local armored motor service was promoted to banner their trucks, sidewalks stencilled and folk's attention were drawn on the Street and Smith "Jesse James" books for which prizes were awarded. Special badges were made up and distributed to employees of various business firms, same to be their admission to the show and usher in bandit costume with back copy was entered in local roller skating derby.

**LET'S HEAR FROM YOU**

**Butler Issues Newspaper**

Recently published by Warren Butler, Princess Theatre, Sioux City, Ia., is a four page newspaper entire cost of which is met by advertisements, ads scattered throughout, 12,000 of these are distributed weekly house-to-house, paper carried a movie chater column, serialization of current pictures, plugs for forthcoming attractions in addition to star biographies.
W. G. McKinney
manager of the Dickinson, at Lawrence, Kan., is now supervisor for both the Dickinson and Variety there. IRWIN TUCKER, formerly with Griffith Amusement, now is managing the Dickinson, at Fayette, Mo., replacing KEN BAIRD, who goes to the Dickinson, at Allentown, Pa. RAY HELSON, manager, has resigned. CHARLES HOGE, who was in the circuit office, is managing the Dickinson, in Olathe, Kan., replacing BOB PARKER, who is being transferred.

ELWOOD JONES
has been promoted from assistant manager to manager of the RKO Shubert, in Cincinnati, succeeding CLIFF BOYD, who resigned recently to book talent independently. HOWARD GREEN, chief of service, moves into Jones’ former post.

PHILIP WALLS
is the new manager of the Rex, in Bakersfield, Cal.

MARTIN SEED
has been named manager of the State Theatre, in Erie, Penna.

DEAN McCLOSKEY
is now managing the New Castle, in Pittsburgh, Pa.

PAUL TIGHE
has been transferred from the Roman, Pittstown, Pa., to the Penn, in Wilkes Barre. Other Circader changes include MARK LEVAN from Parsons to the Roman; TOM CAREY to the Orpheum; FRED LEE to Kingston; GEORGE HORTACHER from Kingston to the Parsons; JOE KEARNS to the Crawford; JOE COMFORD from Mauch Chunk to the Feeley in Hazleton.

MOE SHERMAN
formerly with Grand National, is now managing the Capitol, Reading, Pa.

FRANK NEWMAN
has been appointed manager of the Saint Francis Theatre, in San Francisco, replacing J. ERICKSON, who succeeds SAMUEL PECHNER at the Warfield.

FRANK P. AHYSSEN
former manager of the Majestic in Fort Worth, Tex., died in Baltimore after brief illness.

FRANK SLAVIK
is managing the Alpine Theatre in Hundred, West Va., and not the Granada at New Prague, Minn. Al Slavik is at the latter house.

GERALD TROUT
assistant manager of the Colonial in Norfolk, Va., has resigned to become advertising manager of the local Sears-Roebuck store.

CULLEN ESBY
Fox West Coast district manager in Los Angeles, has been elected president of the Fox Westcoasters Club.

ANDY ANDERSON
has been appointed manager of Earl Strebe’s Ritz Theatre in Balboa Beach, Cal.

DON MARTIN
formerly manager of the Park, Boston, is now resident head of the Beacon Theatre there.

J. CLYDE STROCK
former manager of the Scollay Square Theatre in Boston, passed away suddenly in the South.

CLYDE WESTBROOK
mayor of Cleveland, Miss., has taken over the Regent Theatre there.

JULIAN MITCHELL
formerly with the Crescent film exchange in Oklahoma City, has left to manage a house to be opened in Dallas shortly.

H. A. BROWNLEE
manager of the Ritz in Russellville, Ark., is also managing the New Theatre there.

IRWIN WAITE
recently employed by the Jefferson Amusement Co., has been transferred to the Paramount in Marshall, Texas.

EARL SETTLE
manager at Okmulgee, Okla., for the Griffith Amusement Company, has been transferred to Frederick, Okla., in charge of the Rana, Ritz and Grand theatres. Other changes include KENNETH BLACK-LEDGE, Frederick manager, has been transferred to El Reno, Okla., where he has taken charge of the Criterion, Royal and Empress theatres, acquired by the Griffith circuit recently from Orville Enloe and Ed Loomis. BOYD SCOTT, assistant manager of Griffith-Pickens theatres in New Braunfels, Tex., has been promoted to manager of the Strand and Ritz in Uxalde, Texas theatres in the Pickens circuit.

BEN NEWMAN
has been transferred from Loew’s Rio, New York City, to the Elsmere in the Bronx.

JIM ESHELMAN
manager of the Huron Theatre, in Huron, S. D., dropped into Round Table headquarters to pay us that long anticipated visit.

BILL HUFFMAN
of the Oxford in Philadelphia has been shifted to the West Chester, in West Chester, Pa.
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(Collapsed following page)
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 parentheses 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 1938-39 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 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>Jan. 25, 78</td>
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<td>Ramon Novarro-Vivien Leigh</td>
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<td>Only Angels Have Wings (G)</td>
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<td>May, 78</td>
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(See "Is the Cutting Room," Apr. 1538.)

Prize to Kiki, The (G)         | Janet Holl-Gertrude Michael | June, 78 |           |                 |

FIRST NATIONAL

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<tr>
<td>Let's Live (G)</td>
<td>Henry Fonda-Maureen O'Sullivan</td>
<td>Feb. 26, 78</td>
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<td>Little Adventures, The (G)</td>
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(See "Is the Cutting Room," Nov. 12, 78.)

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(See "Is the Cutting Room," Feb. 22, 78.)

EMOTION PICTURE HERALD

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(See "Is the Cutting Room," Dec. 23, 78.)

MAY 6, 1939 69

THE RELEASE CHART-CONTD

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(See "Is the Cutting Room," Apr. 1538.)

Prize to Kiki, The (G)         | Janet Holl-Gertrude Michael | June, 78 |           |                 |

(Exploitation: Mar. 18, 78, pp. 75, 79; Apr. 29, 78, pp. 75.)

Begins Town (G)               | S. Ray McNair Marshall | Nov. 15, 78 |           |                 |

(Exploitation: Oct. 1, 78, pp. 55, 56; Oct. 23, 78, pp. 54.)

Broadway Serenade (G)          | Jeanette MacDonald-Avery Attenborough-Mark Carrigan | Apr. 7, 78 |           |                 |

(Exploitation: Apr. 15, 78, p. 8.)

Bugs "Em Up O'Conner (G)       | Dennis O'Keefe-Cecil Parker | Jan. 3, 78 |           |                 |

(Exploitation: Jan. 7, 78, p. 51; Jan. 21, 78, p. 54.)

Citadel (The) (A)             | Robert Deau-Rosalind Russell | Oct. 28, 78 |           |                 |

(Exploitation: Nov. 12, 78, pp. 60; Nov. 13, 78, p. 62; Apr. 6, 78, p. 82.)

METRO-GOLDWYN-MAYER

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(See "Is the Cutting Room," Dec. 23, 78.)

Pamela Patro (G)               | Leon Ames-Charlotte Walker | Feb. 25, 78 |           |                 |

(See "Is the Cutting Room," Mar. 25, 78.)

Six-Gun Rhythm (G)             | Tex Fretter-Jean Carney | May 5, 78 |           |                 |
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**TWENTIETH CENTURY-FOX**

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**UNITED ARTISTS**

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**Motion Picture Herald** May 6, 1939
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<td>(Seventh Songs)</td>
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<td>M-G-M CAPTAIN AND THE KIDS (In Sepia)</td>
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<td>Buried Treasure W-800</td>
<td>Oct., 17, 30, 8</td>
<td>Castile's Christmas, The (12-24-38) W-802</td>
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<td>Oct. , 17, 30, 8</td>
<td>Polito's Natural Park (Jan., 14-38) (Color)</td>
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<td>Did Smoky W-800</td>
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<td>Peary Hunt, The W-807</td>
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<td>(Sepia)</td>
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<td>MUSIC HALL VANITIES</td>
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<td>Good Old American Home</td>
<td>Apr., 21, 39</td>
<td>Know Your History (Remakes from &quot;March of Years&quot;&quot;)</td>
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<td>MUSICAL COMEDY</td>
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<td>College Songs</td>
<td>Oct., 1, 38</td>
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<td>Swing, You, Swelpears</td>
<td>Jan., 26, 39, 9</td>
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<td>Three Little Tummies and So's</td>
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<td>Sept., 2, 38</td>
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<td>We Want Our Mummy</td>
<td>Feb., 24, 39</td>
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<td>Yes, We Have No Bananas</td>
<td>Jan., 26, 39, 9</td>
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<td>COLOR Rhapsodies</td>
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<td>Sept., 23, 39, 7</td>
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<td>Horse on the Merry-Go-Round (2-26-38) 9092</td>
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<td>House That Jell Dwarf, The W-9093</td>
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<td>Kangaer Kid 9095</td>
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<td>Little Match Girl (ra-iss)</td>
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<td>Little Men's Big Flaps (19-12) 9095</td>
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<td>Midship Midship, The W-9098</td>
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<td>Peaceful Neighbors (2-18-38) 9099</td>
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<td>The Release Chart Cont'd</td>
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**EDUCATIONAL**

### [Educational: Distributed through Grand National]

#### SONG AND COMEDY HITS

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<td>Crossing Staff, No. 1</td>
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<td>Crossing Staff, No. 2</td>
<td>Jan., 26, 39</td>
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<td>Croesla's Song</td>
<td>Jan., 26, 39</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.
EASTMAN’S three new motion picture negative films have quickly established themselves as the favorites of the industry. *Plus-X* for general studio work... *Super-XX* for all difficult exposures... fine-grained *Background-X* for backgrounds and all-round exterior work. Each makes its special contribution, and all have that typical reliability closely identified with Eastman films.


**EASTMAN Plus-X... Super-XX... Background-X**
Ronald COLMAN

in

"THE LIGHT THAT FAILED"

Produced and Directed by

WILLIAM A. WELLMAN

A Paramount Picture • From the story by Rudyard Kipling

PARAMOUNT FOR 1939-40 for Theatre Men by Theatre Men
2,500 Theatres Ask Allied for National Buying-Booking Combine

231 Foreign Pictures on Market In U. S. from 37 Distributors

Hollywood Can Economize with No Loss of Quality, Says Schenck

Coal Strike Halves Receipts of Film Theatres in Three States

First Story of Radio Facsimile, New Medium of Film Publicity

80% of Product Commitments For 1940 Made to Exhibitors

UNITED ARTISTS ANNOUNCES 32 FEATURES
COLUMBIA LISTS 40 FEATURES, 16 WESTERNS

VOL. 135. NO. 6  MAY 13, 1939
They saw the picture

James Hilton (author of the novel)—"'Goodbye Mr. Chips' is an author's dream fulfilled—a picture that does for him practically all that he would like to do for himself if he owned a studio and had a million dollars to spare.'"

Alexander Woollcott ("The Town Crier," author and critic)—"The best moving picture I have ever seen...A beautiful and perhaps immortal story has been translated from one medium to another with tenderness and imagination and genius...the most moving of all moving pictures is the one called 'Goodbye Mr. Chips'."

Spencer Tracy (actor)—"I can remember no greater performance."

Lillian Gish (actress)—"More appealingly tender than the book."

Eddie Cantor (actor)—"One of the greatest, if not the greatest motion picture I have ever seen."

Marc Connelly (playwright) — "The best sentimental picture I've ever seen."

Walter Winchell (columnist)—"Orchids to M-G-M's 'Goodbye Mr. Chips'—destined to make movie hit history."

Moss Hart (playwright)—"I have seen about four really great pictures in my life. 'Goodbye Mr. Chips' is one of them."

Jimmie Fidler (radio commentator)—"It's a picture to remember always."

Ed Sullivan (columnist)—"Make a small bet that 'Goodbye Mr. Chips' will win the Academy Award."

Directed by Sam Wood

Screen Play by R. C. Sherriff, Claudine West and Eric Maschwitz. Produced by Victor Saville

M-G-M's Star Power in '39-'40!

With Robert Donat’s performance as “Mr. Chips” already prophesied for the Academy Award—with Greer Garson, an overnight sensation—M-G-M’s galaxy of great stars is even further strengthened. Never in the history of films has any one company offered its customers such a wealth of personalities!
HELLO MR. EXHIBITOR!
"GOODBYE MR. CHIPS"

is the greatest thing that could happen for the benefit of the entire motion picture industry!

(and you'll be prouder than ever to be an M-G-M showman!)

OPENs MAY 16th

It is being launched in the same showmanship manner that gave nationwide fame to "Pygmalion", now concluding a brilliant 6-month run at the Astor!
Nationally Available

June 10

and

In Response to Overwhelming Demand, In Selected Situations on

Decoration Day
SO MOMENTOUS IT REQUIRED SIX ACADEMY AWARD WINNERS AND
A SUPPORTING CAST OF 1186 PLAYERS, INCLUDING

BRIAN AHERNE

CLAUDE RAINS • JOHN GARFIELD • DONALD CRISP
JOSEPH CALLEIA • GALE SONDERGAARD • GILBERT ROLAND • HENRY O'NEILL

Directed by WILLIAM DIETERLE

Screen Play by John Huston, Aeneas MacKenzie and Wolfgang Reinhardt • Based on a Play by Franz
Werfel and the Novel, "The Phantom Crown," by Bertita Harding • Music by Erich Wolfgang Korngold

"EVERY INCH A GREAT MOTION
PICTURE!" — N.Y. HERALD-TRIBUNE

WARNER BROS., Producers
THERE WAS ANOTHER LINCOLN!

Pictures, statues, all of history have shown him as the Great Emancipator!

But there was another Lincoln ... a young man, known to everybody in the backwoods town of Springfield, Ill., a jackleg lawyer whose strength was legend and wit was famous ... who wrestled with the boys ... fought when challenged ... told tall stories ... split rails ... was in love.

It is this other Lincoln ... whose story has never been told ... that is shown in the 20th Century-Fox picture, YOUNG MR. LINCOLN.

Portraying little-known incidents in his early career, the picture is melodramatic excitement ... thrilling action ... stirring emotion ... entertainment to make audiences stand up and shout!
IN THE MIDDLE

"YOU ought to start a campaign." And with that Mr. Dave Harris, who travels the land in the circulation service of Motion Picture Herald, back in the city for a spell, burst into the editor's office like a gust of woodpeckers and proceeded as usual to lay down a barrage.

Man of action, firm of conviction, Mr. Harris is one of those who wants something done about everything, at once.

"The campaign," he said, putting his brief case down on top of the editor's papers, "will be to urge the exhibitor to try to educate his customers away from their destructive habit of dropping in any time and seeing pictures from the middle in structure of the beginning. It is doing a lot of expensive damage to the business."

"That," pensively observed the editor, "reminds me that I heard something almost exactly like that from Mr. David W. Griffith in the spring of 1915—then he went and made 'Intolerance,' accidentally so constructed that it didn't make any difference when the customers came in—in fact, a lot of them didn't come in at all. Also, it seems to me that several times now and then down the years, Mr. Martin Quigley has editorially suggested that the place to begin is at the beginning."

"Maybe so, maybe so," snorted Mr. Harris, "and if they were right then, I'm righter now."

"And I'll tell you why," he hurried along, jarring the desk with a fist of emphasis. "The big expensive productions that are the life blood of the screen today are so made and put together with story and plot and cumulative effect that they have got to be seen exactly the way the story is told—otherwise no story, misunderstanding, a puzzled patron, bad word of mouth, a two million dollar picture ruined for another set of customers.

"It was bad enough back in the silent picture days, when story construction was simpler and themes were not so complex, when the story did not depend on the turn of a phrase, on action more than ideas.

"NOW in my travels I notice that a swell line of product is getting a lot of kicking around. It starts off first run with a bang, sold by premieres with audiences that start at the beginning and patronized by a lot of people who read the papers, know their pictures and have sense enough to go to the show when the show starts. Then as the picture plays down the line the poison sets in, and it's right in the sector where the initial selling fades out and the picture sells by word of mouth. The word comes from a lot of monkeys who go to the movies like they went to continuous vaudeville. One of the best examples of what happens is afforded in the case of 'Idiot's Delight.' I don't need to say how good it is, or how it started off, but out in the 'subsequent's' the knocks are piling up—look at our 'What the Picture Did for Me' pages and you'll see exhibitors saying it's a grand picture and then wondering where the audiences are. It's a fine example of the sort of a picture that has to be seen from the beginning to be understood, to be enjoyed or even to make sense.

"That's happening right along, and it is a lot more serious than most showmen realize because it is not something that has come about abruptly. It is just a hangover from the other days with selling and seeing clinging to the old practices with a new and utterly different product."

Mr. Harris paused, ever so slightly, for breath, at which juncture the editor took his feet off the desk and fired, point blank; "You would do about it what?"

"EDUCATE, educate the monkeys"—that's Mr. Harris' show vernacular for the common run of seat-buyers—"tell 'em while you sell 'em. It only takes a few lines of copy in the ads, a time schedule that means what it says in the lobby and some publicity that I'm sure the newspaper movie pages would be glad to cooperate on. The fast way to do it would be for the theatre to set aside a line of reserved seats and sell them with extra publicity on their availability at the proper hour. Make it a fashion. Exhibitors are timid about that—they can't stand the idea of letting a dime be turned away at the box office, no matter when the customer applies, and they are not of a state of mind to sacrifice a dime today for a dollar tomorrow.

"But it can be done—look at the way the customers line up to be in at the start on a prizefight, a horse race, or even a ball game. If they were ever convinced that they could not get their money's worth by starting in the middle of the motion picture they'd be there for the beginning. The motion picture theatre isn't a short-order and sandwich joint any more—it serves nothing but banquets. The customer who starts with the ice cream and coffee is in a hell of a state of mind when he sits around until the soup comes in again."

There you have it—Mr. Harris' campaign. He, by the way, has been an exhibitor too.

RADIO MARCHES ON

WHILE this pen was setting down last week's observations concerning radio as the newer news medium and reactions on the status and function of the press, arrangements were being completed to give radio reporters place in the press gallery of the House of Representatives in Washington.

That becomes official acceptance of the de facto news function of the radio and an assertion of its parallel rights, alongside the press of the printed word, to have access to news in the making. That is a milestone.

And while this column of type was still in the composing room, Governor Lehman of New York signed the Moffat-Coudert bill calculated to give radio the status of the press and privileges of free speech enjoyed by the daily newspaper, including equal protection against charges of libel, slander and invasion of privacy.

Media capable of service tend to prevail. Radio has made

[Continued on following page, bottom of column 1]
This Week

Buying Pool

Spokesman for a group claimed to number 2,500 independent theatre operators will present a petition at the national Allied States convention in June asking support for a move to establish a buying and booking combine far exceeding in scope any organization previously formed along these lines. The move, reported this week, was said to have the sanction of Allied leaders. Its purpose was declared to be to acquire, through the combination, buying power equivalent to that of the largest circuits.

The story on page 13 fills in the background and details of the plan.

Concerted Protest

The British industry, exhibitors and distributors, is uniting in protest against the new import and excise taxes imposed on the industry in the House of Commons last week by Sir John Simon, chancellor of the exchequer. Conservative estimates in the trade place the total annual increase in the tax burden at $3,125,000 of which American interests, it is said, will be billed for 85 per cent.

See page 56.

Economy Urged

Added costs, taxation, uncertainty in the foreign market and other factors make it necessary for Hollywood producers to take steps toward economy, without, however, injuring the quality of the product, in the opinion of Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, who visited the home office in New York this week for the first time in seven months.

He is quoted on this and other subjects on page 15.

“Directed” Peace

After negotiations extending two years and some bitter words that mellowed toward the end of negotiations, especially after Frank Capra in February, had threatened a strike of all studio directors, the agreement between the motion picture producers and the Screen Directors Guild this week appeared in final stages, as it awaited signatures by both interests, at mid-week. The agreement is in the form of two contracts, for nine years: one by the producers with the Screen Directors Guild; the other, with the Unit Managers’ Guild. Some salient terms are longer preparation time for directors, before shooting; raises and minimum salaries for unit managers and assistant directors; vacation and severance pay terms; and other wage, hour, and arbitration terms which will smooth, it is expected, this section of the “Hollywood labor front.”

Joseph M. Schenck, president of the Associated Motion Picture Producers, head of the producers’ labor committee, and chairman of the board of Twentieth Century-Fox, this week asserted that “a conference table with a democratic give-and-take is the best medium” for settling differences.

Details on page 54.

Radio Developments

Two moves designed to extend “freedom of the press” to radio news reporters and commentators were noted this week.

In Albany, Governor Herbert Lehman signed the Moffat-Coudert Bill extending privileges of speech on news commentsaries to radio broadcasters, stations, etc. It confers the same privilege of free speech now enjoyed by the press and amends the Civil Practice Law in relation to libel suits. The New York law empowers radio to make “fair and true” reports of any judicial, official or legislative news or proceedings without being liable on actions, providing the version is not misleading or malicious.

In Washington, arrangements were being completed to give radio reporters a place in the press gallery of the House of Representatives.

Other legislative moves are reported on page 38.

Taxes in Quebec

Theatre operators in Quebec are preparing to close all theatres in that city of 80,000 population in protest against the imposition of a new municipal tax of 10 per cent on the gross receipts of all houses in the city. About 10 theatres including three first-runs have given their staffs notice of dismissal, but have not set a definite closing date. The new levy, decreed by Mayor Lucien Bornes, is to apply immediately and is a non-tax measure. Application of the tax, which exhibitors claim would in practice amount to about 14 per cent, would increase the total tax burden to about 40 per cent of gross receipts. As a result, a number of theatres in the city would lose an expected profit worth approximately $1,500,000.

“Sucker Lists”

The publication of high bracket salaries reported to the Government, which in the past resulted annually in the compilation of booklets and lists for sale to promoters of luxury transportation, has been ruled illegal in New York state, the first test case of its kind in the state courts.

The suit and the implications of the ruling are reviewed on page 56.

RADIO MARCHES ON

[Continued from preceding page]

its way, and will so continue, in spite of the press in so far as it can do things the press can not.

Radio enjoys two advantages, the speed of light across vast distances, and the communication of the spoken word with its capacities for infectious emotion as against the difficult and scholarly art of reading of which so few are really effectively capable.

The news pages of this issue present the first summary of the state of a medium which tends to bridge between radio and press, the radio facsimile receiver. Despite its very considerable significance, facsimile radio has had scant attention from the press, possibly because of the higher pressure on television publicity. Doubtless the press is, too, a shade more really concerned about facsimile transmissions of the printed word—a newspaper printed in your home just before breakfast—than about television. Potentially facsimile may make the deeper impact upon the press. Just incidentally it does not promise to increase competition for the screen.

—Terry Ramsaye

MOTION PICTURE HERALD
May 13, 1939

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Reorganized

Transfer of the United States Film Service and the radio service of the National Emergency Council to the Office of Education, which, in turn, will, under the Interior Department, to a new Federal Security Agency which will be set up next month, is provided for in Reorganization Plan No. 2, submitted to Congress May 9 by President Roosevelt.

Comprising a number of shifts of bureaus and independent agencies, for the dual purpose of eliminating overlapping of governmental functions and introducing economy, the reorganization plan contemplates abolition of the National Emergency Council and the transfer of its functions to the White House Executive Office.

Under Reorganization Plan No. 1, transmitted to Congress last month and effective June 24, a Federal Security Agency would be set up to take in a number of the social and educational activities of the Government, including the Social Security Board and the Interior Department's Office of Education.

Under Plan No. 2, the Office of Education will administer the film and radio activities now conducted by the NEC, the President pointing out that they are clearly a part of the educational activities conducted by the Government.

King and Queen

Newsreel footage of the arrival of the British King and Queen in Quebec on Monday morning, aboard the Empress of Australia, will be in New York that evening, for the "make-up" of the regular issues of the five newsreel companies, under cooperative plans formulated a month ago, and approved by the Canadian Government. All duties on equipment brought into Canada by American newsreel cameramen will be waived for one month. However, the newsreel companies must, in addition to their own crews, cooperatively employ five Canadian cameramen. No special will be issued by the American companies here, under their joint agreement, which also includes pooling of resources and footage. However, in Canada, there will be two 500-foot specials issued weekly during the stay of King George and Queen Elizabeth.

Facsimile

More quietly introduced but none the less significant in the development of the art of communication, radio facsimile broadcasting by means of which printed matter of any kind, news and advertising, is transmitted to receivers in homes was launched officially at the New York World's Fair together with its companion, television. It has been in experimental operation for more than a year.

Possibilities and accomplishments are reviewed on page 25.

Radio Probe Renewed

The Government's investigation of chain broadcasting and charges of monopolies in radio will be resumed on Wednesday, the Federal Communications Commission announced this week. David Sarnoff, president of the Radio Corporation of America, and Marks Levine, manager of the Concert Division of the National Broadcasting Company, are expected to testify.

Admission Tax

A tax on theatre admissions now is included in the New York state housing program before the legislature at Albany. The tax is included in a party-hacked bill to be pushed by a majority in both houses.

French Awards

Five of the 10 prizes awarded foreign films by the newly formed French Académie du Film have been awarded to American players and product. Honored were "Dead End," for general technical and acting excellence; "You Can't Take It With You," for comedy; "Night Must Fall," for best drama; Bette Davis, for the best feminine interpretation (in "Jezebel"), and Robert Montgomery, for the best masculine interpretation (in "Night Must Fall").

Four of the 14 scheduled prizes were not awarded, as the Academy had not finished its findings. The Academy consists of 150 journalists, technicians, artists, directors and others connected with the industry.

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Passed by Censors

"Confessions of a Nazi Spy" has been approved by all official censor boards in the country, it was reported this week by Warner Brothers, producers of the film, after the Kansas City board of censorship upheld a previous decision allowing the picture to be shown with cuts. Mrs. Eleanor Walton, city censor for Kansas City, had called on three members of the censor appeal board to view the film, but after a petition had been filed demanding its suppression.

In Hollywood Jack L. Warner, vice-president of the company, issued a statement which read in part:

"I understand about 100 people signed a petition asking the Kansas City censor board to re-review 'Confessions of a Nazi Spy.' I also understand this movement is headed by Herman Gastreich, German vice-consul in Kansas City, who obviously is not a citizen of the United States. I cannot believe that any group other than one sympathetic to the Nazi cause or to espionage in the United States would object to the picture. . . . It has been endorsed by leading patriotic societies who do not subscribe to the Nazi regime and by American war service and educational societies everywhere. . . . We feel the petition against our picture is un-American and repugnant to our citizens. Naturally we do not expect every individual to agree with the contents of our story, but we feel that no one other than the duly constituted authorities has the right to censor American motion pictures."

Canadian Boards

Premier Angus MacDonald, of Nova Scotia, has assured exhibitors that the regulation-of-distribution bill passed by the legislature will be held in abeyance while a self-formed conciliation board of exhibitors and distributors seeks to prove its worthiness.

Meanwhile, the Canadian government at Toronto enacted a measure for a National Film Board to sponsor and regulate the production, distribution and exhibition of "national" films. There will be a film exchange, operated under the government's Motion Picture Bureau.

Fight Film Hearing

Hearings in Washington on the Barbour bill to repeal the ban on interstate transportation of fight pictures will be held by a Senate subcommittee May 25 and 26, with Jack Dempsey and other ring luminaries among the principal witnesses. Senator Ernest Lundeen of Minnesota will be chairman. The subcommittee expects to hear representatives of the motion picture and broadcasting industries as well as delegates from a number of organizations that will oppose the bill.
This Week In Pictures

THEATRE OWNER of South Dakota, M. C. Kellogg, operator of the Homestake theatre in Leeds, on vacation in Hollywood with Mrs. Kellogg, visits the "Give Me a Child" set at Warner Brothers.

B. P. McCORMICK, above left, theatre operator of Canon City, Colo., visits E. A. Rovestad, managing editor of Motion Picture Herald in the Radio City offices of Quigley Publications.

RICHARD P. LEAHY, right, operator of the Washington and Winona, Bay City, Mich., visits at Radio City on his way to the New York Fair.

IN THE WAKE of the departed winter visitors, department heads and theatre managers of Paramount Enterprises of Florida, above, return from a successful trip with a sailfish, 20 bonita and two dolphin. Left to right: Edward Carmichael, buildings manager; Charles Whistler, Cinema Casino; Jack Sawyer, accountant; W. R. Lynch, general manager; George Baldwin, Regent theatre, who caught the sailfish; Carl Mott, seated at front, Hialeah theatre; Dan Boone, Gables theatre; J. Hal Luter, Rex theatre; Austin Moon, Colony and Community theatres, and Rollin Stonebrook, manager of the Paramount and director of advertising and publicity for the circuit.

NORTHWEST exhibitors in Hollywood, left. Fred Mercy, Jr., operator of the Mercy circuit of Washington; Jack Wright, city manager for him in Walla Walla and Peter Higgins, Seattle exhibitor, pose with Warner players. Left to right: Allen Jenkins, Mr. Wright, Mrs. Mercy, Mr. Higgins, Jane Wyman, Mr. Mercy, Mrs. Wright and Tom Kennedy.
CONVENTION BANQUET, above. On the dais at the dinner which marked the conclusion of the Monogram sales meeting in Chicago are W. A. Steffes, president of Allied of the Northwest; Edward Kuykendall, president of the MPTOA; E. A. Golden, Monogram vice-president; W. Ray Johnston, president; Scott R. Dunlap, production executive; George W. Weeks, general sales manager, and John Trent and Frankie Darro, stars. Story on page 52.

GUESTS from Finland, right, are among the first to report at the RKO reception room established by H. M. Richey, director of exhibitor relations, at the company's home office in Rockefeller Center for the convenience of exhibitors visiting the World's Fair. Left to right: Leon Bamberger, RKO sales promotion department; Mr. Richey, and his guests, Nels Hagert, assistant director of the Finlandia Chorus which sang at the Fair, and Yrjo Faramo of Soumen Filmifonti, RKO distributor in Finland.

VISITING New York for the Fair and to discuss sales of new projector models, are Mr. and Mrs. Frederick Tims, right. Mr. Tims is joint managing director of J. Frank Brockliss, Ltd., of London, distributors in England and western Europe of Simplex projectors.

FROM CANADA, below, Richard Vincent Kiefer, who with his father, I. E. Kiefer, operates the Hardisty theatre in Alberta, visits the RKO reception room before inspecting the World of Tomorrow.

INAUGURATION, above. Nelson A. Rockefeller, trustee; John Hay Whitney, chairman, and John E. Abbott, director of the Museum of Modern Art Film Library, at the reception which marked the opening of the Museum's new and extensive quarters at 11 West 53rd Street, New York.

CROWDS like the one below, thronging the Utah Hotel, Salt Lake City, greeted Jeanette MacDonald on her meet-the-people concert tour of 26 minor American cities, completed this week.

REELECTED officers, above, of the National Film Carriers Association, meeting in annual convention this week in New York, are Clint Weyer of New York, secretary; James Clark of Philadelphia, president and treasurer, and Thomas Gilboy of San Francisco, vice-president.

READY-MADE stars, John Archer and Alice Eden, above, winners of the Jesse Lasky radio talent quest, meet S. Barret McCormick, RKO Radio director of advertising and publicity, at the RKO studios in Hollywood where they are playing leading roles in "Career."

EN ROUTE to Hollywood to observe production methods, Alfredo Munua, below, owner and operator of SIDE studios of Argentina, arrives in New York accompanied by Dorita Norby, concert and opera star.

ON THE SET of "Miracle of Main Street" at the Grand National studios in Hollywood, right: Wynn Gibson, Mrs. Maurice Wilson, Mr. Wilson, director for Grand National in England; Veda Ann Borg, Steve Sekely, director of the picture, and Jack Skirball, producer.
Independent Owners Reported Ready to Present Petition at June Convention; Buying Power of Circuits Sought

Proceeding with secrecy, spokesmen reportedly representing 2,500 independent theatres, affiliated with Allied States Association and otherwise, have asked for and been given permission to bring before Allied's national convention, in Minneapolis, on June 13th-15th, a detailed plan for the establishment of what would be the largest independent buying-and-booking combine in the history of the business. Admission of the petition and the permission came Tuesday afternoon from William Alvin Steffes, national Allied vice president, in Minneapolis, who is in charge of convention arrangements.

Mr. Steffes would not divulge the identities of the petitioners, although certain Allied leaders are known to have nurtured such an idea for three years.

Its basic intention is to continue along new lines the Allied six-year-old fight against circuit "aggressions", to gain buying power for the independents such as would enable them to enjoy some part of the trading position held alone by the large chains.

The sponsors are understood to be ready to put strong effort behind the project to obtain this position for the independents in view of the several facts that (1) Neither the Government's or individuals' pending trust suits against the majors are likely to be adjudicated for a long time; (2) State legislatures have practically all adjourned, carrying over for another year or two Allied-sponsored bills against the majors; (3) Hope seems gone for any action by Congress this year on anti-block selling; and (4) The majors' lawyers are still holding the industry trade practice program for self-regulation, which, even when enacted, says Allied, will not contain all of the relief demanded.

Government Argument Cited

One argument expected to be brought forth by the sponsors in behalf of a nationwide organization of independent buying power is the Government's repeated assertions, in its trust suit complaints and elsewhere, that the large circuits, both affiliated and independent, are in many instances operating monopsonistically to the detriment of owners of individual theatres.

Both Mr. Steffes, as a national Allied officer and the national convention head, and sources otherwise involved declined to divulge any details of the plan to be proposed or the manner and method of its operation. It is known, however, that when first broached, it provided that the individual Allied member and any others entering into the project would agree in contract to relinquish full control of their film purchases to the new buying-and-booking combine, which would take the form of a company controlled by national Allied operators. The company would be Allied's national board of directors. These directors, in turn, would elect operating officers for the company, the financial cost and support of which would be obtained by participating members contributing a certain percentage of their annual film rentals—probably fixed at three per cent.

Previous Attempts Opposed

Most of the major distributors down through the years have viewed independent buying-and-booking combinations coldly, some even going so far as to refuse to sell pictures to them. As a result few survived any length of time.

The majors' present day attitude toward such a buying combine is unknown. Most of the corporate or sales leaders of the large companies on Wednesday stated that they were in no position to comment on the proposed independent project because of the suddenness with which it has come into the open, and the lack of details concerning it.

William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, said no statement could be made for his company, "because it all depends upon the principals involved." He added that, "Our pictures are for sale to respectable people."

Maurice Silverstone, head of United Artists, said from the company's convention headquarters in Hollywood: "In order to make any comment it would be necessary to know the complete setup, the number of houses and their locations before United Artists, or any other distributor could enter into negotiations."

S. R. Kent, president of Twentieth Century-Fox, said: "When it becomes an accomplished fact, I will state the company's policy."

Paramount Opposed

Neil Agnew, general sales manager of Paramount, said, "We are definitely and flatly opposed to buying-and-booking combinations as such—i.e., straight buying-and-booking combinations, as against the stock and/or ownership buying-and-booking arrangements."

J. R. Buerhner, vice president of United, said he did not believe that there will be such a combine. "They have usually been unsuccessful," he added, concluding with the observation: "Anyway, let's cross the bridge when we come to it."

At Republic, Herbert J. Yates, and James Ross Grainger, president, were for regional sales convention, in San Francisco.

At Warners, no comment was forthcoming. Abe Montague, the Columbia chief, said he would withhold comment until he learned "what the combination is, who is in it, what its purpose is."

Edward J. Golden, vice president at Monogram, said, "We would have to meet the situation when it came up. Frankly, Monogram would like very much to sell to 2,500 exhibitors at once."

Strange to one official spokesmen for the distributors held that "maybe such an arrangement would go a long way toward stabilizing distributors."

Agitation for local independent buying-and-booking combines has been strong of late. Formation of such a combine was on the agenda of the Kansas-Missouri Theatres Association convention, to be held in Kansas City, May 25th-26th.

In Oklahoma, where agitation has been the strongest, a plan to effect a combine was dropped at the last minute this week in favor of the formation of a state Allied association.

Small Groups in Operation

At present there are only a handful of independent "straight buying-and-booking combinations. A decade ago there were a dozen or more.

C. E. Buerhner now operates the Cooperative Theatres booking combination in Detroit, for 75 theatres. Cooperation was formed 19 years ago by Ray Moon, now who is operating the Mutual booking combination outside of Detroit also for 75 theatres.

The Cooperative Theatres of Ohio, formed by Milton Mooney, is one of the newest, operating in Cleveland and Cincinnati.

V. C. Richards has a few theatre partnership and booking arrangement in the New Orleans territory, which was the headquarters of the old Southern Enterprises of Stephen A. Lynch, who operated the largest buying-and-booking company of the day, buying and booking for theatres from Washington, D. C., clear to Dallas.
Watterson R. Rothacker Joins Quigley Publishing Company

Watterson R. Rothacker has been appointed vice president of the Quigley Publishing Company, publishers of Motion Picture Herald, Motion Picture Daily, Better Theatres, the International Motion Picture Almanac, Fames and Theatres Al Dia. His headquarters will be in Hollywood.

Mr. Rothacker has conducted an exhaustive survey of foreign market conditions throughout the world. He recently returned from a visit to the principal markets of Latin America. He has had an extensive experience in motion picture affairs. Initially his contact with the motion picture was in journalism. He was variously connected with General Amusement and musical publications and was United States representative of London publishing interests. He contributed articles to various advertising and selling publications.

In 1910 he established his own company, being the first to specialize in motion pictures for general advertising and educational purposes. In that year he was the author of the first book devoted to those uses of the motion picture medium. The Rothacker company was founded in association with Carl Laemmle and R. H. Cochran. Mr. Rothacker subsequently acquired complete ownership of the company.

In 1915 he made several war pictures, including the evacuation of Antwerp and action on the Russian and Serbian fronts and the lines in Germany. The first important cartoon on film was produced in his studio that year. The subject was Sydney Smith's "Old Doc Yak." In the two succeeding years he produced several pictures at the Chicago studio and made in New York the first motion picture of Mr. and Mrs. Vernon Castle. He produced the first motion pictures photographed from the air, the actual camera work being done by Herman DeVry, now head of the DeVry corporation.

At the Rothacker studios, too, there were early experimented in sound pictures, recording, incidentally, the voice of the late and late, as a matter of fact, Lloyd Bacon, father of Lloyd Bacon, the director.

One of the more pretentious and successful production enterprises of the Rothacker studios was his production of "The Lost World," a fantasy made with stop motion manipulation of models and intricate sets. It was a famous First National release.

U.S. Requests Release Of Rosson and Wife

Raymond H. Geist, United States consul general in Berlin, has requested the Gestapo (German secret police) to release Richard Rosson, Metro-Goldwyn-Mayer, and his wife, American citizens held at Graz on charges of making unauthorized pictures of military objects. Mr. Geist said he had a telegram from Winfield Sheehan, MGM producer, explaining exactly what work had been assigned to the Rossons and added that specific permission had been granted by the German propaganda ministry, which has jurisdiction over photographic activity, and the War Ministry, whose approval must be obtained for filming military objects. Mr. Rosson was sent to Austria by Mr. Sheehan to take pictures in connection with the production "Florian," written by Felix Salten. The story deals with the famous Lipizzan horses of Austria.

The seizure in Montreal of a Nazi film, "Pour Le Maritie," is under investigation by the attorney general's department, according to the Provincial Police.

Film Preservative Report Is Issued

The Research Council of the Academy of Motion Picture Arts and Sciences has issued a report on film preservatives available to the industry for treatment of release prints. The report is based on extensive tests conducted by the Council's Committee on Improvement in Release Print Quality.

Comparative tests of the commercially available preservatives were made by including in one reel a sample of release print treated by each of the processes, and subsequently subjecting the test reel to release print projection under actual theatre conditions.

A 2,000-foot reel of film was secured from a regular release, cut into 200-foot samples and each sample subsequently treated by one of the following preservative processes: Consolidated Edge Waxing, Eastman Cold Waxing, Gage Process, Metro-Goldwyn-Mayer Edge Waxing, Paramount Process, Peerless Process and Perexit Process. The reel also included one 200-foot sample of unprocessed release print.

The report said:

"These tests indicate that because of the fact that a film preservative contributes to better projection as well as longer life, all release prints should be given some treatment before being placed in use. It is further recommended that in order to obtain full benefit from a preservative, any preservative used should be applied at the laboratory during the release printing procedure.

"However, the results of this one test indicate that all of the preservatives tested benefit the film, and in the opinion of this committee there is no difference between the results obtained from any one or the other of the preservatives under consideration."


"Hetzfilm" List Gains Two More

Two more films have been added to the list of "hetzfilm," pictures which the Nazis charge are produced by Americans and British "to whip up hatred against the Totalitarian states." The latest are RKO's "They Made Her a Spy" and the Edith Cavell film which Herbert Wilcox is producing in Hollywood for KKO.

By German Government decree, all music considered harmful to the National Socialist culture has been banned. The Reichsmusikammer has issued a list of proscribed numbers, the publication, sale and performance of which are forbidden in Greater Germany.

Funds for Refugees

The committee handling the funds collected by the Motion Picture Art Fund for German refugees has distributed $3,500 each to American Jewish Joint Distribution Committee, Committee for Catholic German Refugees, and the American Committee for Christian German Refugees.
Chairman of Twentieth Century-Fox Says Taxes Hold Net Profits Below Last Year, Though Gross Income Is Higher

At the company's New York home offices last week for the first time in seven months, Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, "relaxed" and put forth a number of opinions on the situation now facing his company and the industry in general, thus—

The motion picture producers should economize without injuring their product. Ingenuity, he said, was necessary.

Taxes have added to costs, and foreign exchange remained in good stability; hence, while grosses for the company were up this year, the net was less.

His own company was writing off all possible losses to be in sound financial position, in case of war.

The studios would not negotiate a basic labor agreement with the unions until they knew "who is the authorized bargaining agent."

If stories of social content were in good taste and of material lending itself to dramatic treatment, the company would produce them.

Regarding possible acquisition by the company of further exhibition interests, "now is no time to buy."

"Political Pictures"

Mr. Schenck, who had been detained on the coast by labor conferences, at which he represented the producers as president of the Motion Picture Producers' Association, and chairman of the producers' labor committee, expanded on the "political pictures" theme. "When we are near to technical themes, if we have a subject that lends itself to screen treatment," he said, "we produce subjects of a controversial nature, and no one can object as long as they are presented truthfully, and without bias or propaganda.

"But we do not propose to deal with any subject that is objectionable to a foreign government, and therefore might be objectionable to our government as well."

Mr. Schenck added that the Warner Brothers production, "Confessions of a Nazi Spy," had been feared by Hollywood as a possible harm to the industry, but that, attending the Hollywood premiere, he was "gratified" that the picture had good taste, and felt it would have a "salutary" effect.

Cites Higher Grosses

Mr. Schenck doubted the imminence of a European war, but he asserted that the "war speculation has been a deterrent" to all business. As soon as it is settled, business may be expected to boom," he said.

He cited the higher grosses which Twentieth Century-Fox had obtained in the first quarter of the current fiscal year over last year's similar period, and the fact that the company's net was less than the similar period last year, as an instance of the unsettled business conditions.

"If business conditions and expenses were normal," he said, "our net probably would have been 100 per cent more than it was."

"More vigilance is needed in watching costs," he said.

Mr. Schenck declared all the studios were "working hard" to produce good pictures. He mentioned the current "Rose of Washington Square," of his own company, as a film upon which the qualities he termed necessary had been expanded.

"Talking" with Baird Personnel

As much as Twentieth Century-Fox has an interest in the Gaumont British holding company, and GB's subsidiary Baird Television Company, is conducting a "television invasion" of America, Mr. Schenck was asked whether Baird's first theatre television installation would be at the Roxy, a New York first-run controlled by 20th-Fox. He concede only that Sidney Kent, president of the company, had been "talking" with the Baird representatives here.

Ian Cremieu Javal, commercial director of Baird television, and a staff of engineers are in New York to demonstrate the equipment and install it in one or more Broadway theatres. The apparatus is on demonstration at the New York offices of the GB Company of America, 1600 Broadway.

Foreign Film Group Aids New York Fund Drive

Distributors of foreign films have organized to raise a sum for contribution to the Greater New York Fund. Heading the campaign is an executive committee including Joseph Schenck, Max Goldman, and Jean Lenauer.

The Fabian circuit held two meetings this week on behalf of the drive, and Warners are also planning meetings for that purpose at the New York and Brooklyn Strands.

Gene Towne Joins RKO With Producing Unit

George Schaefer, RKO president, has closed a deal which brings Gene Towne, screen writer, to the studio as a producer.

The terms call for four films a year for three years, with the first to start May 15th.

Graham Baker, Mr. Towne's writing partner for the last five years, will serve as the vice-president of the new producing unit, which is termed "The Play's the Thing Productions."

Fairbanks Pays U.S. May Insist U.S. Name Witnesses

The United States Department of Justice may be required to reveal the names of the makers of the complaints upon which it bases its anti-trust action in New York City against the large companies. It may also have to submit more particulars to the defendants.

At mid-week a ruling was expected from William Bondy, federal judge, in New York City, after "Monday in Brooklyn" in which he reserved decision on the Government's request that it might keep secret the names of its witnesses. He asked the defendants to file a statement of the witnesses whose names were revealed. The defendants, through their counsel, Colonel William Donovan, of the RKO legal staff, also were expected to ask for a more detailed bill of particulars.

Paul Williams, special assistant attorney general, asserted that witnesses had helped the Government for protection; that Paramount, for example, in North Dakota, had refused to service an exhibitor who had filed a complaint.

In affidavits Sidney Kent, president of Twentieth Century-Fox; Gradwell Sears, sales manager of Warner Brothers; William F. Rodgers, general sales manager of MGM; and Ned E. Depinet, sales manager of RKO, denied the companies ever had intimidated witnesses or would.

Mr. Kent declared it "was impossible to denote" sufficiently the Government's charges; and that the Government attorneys were intimidating that the companies are "habitual law-breakers."

Colonel Donovan cited instances in which exhibitors complained to the companies, but the companies had continued to service them. He said the defendants were not satisfied with the bill of particulars.

Momand Suit Hearing

Hearing on the defendants' motion to dismiss the action was expected on Friday in federal district court in Oklahoma City, in the A. B. Momand independent suit against the major companies.

Ask Extension

Further extension of time is expected to be sought by the independents Monday in Chicago federal district court in the Adelphi theatre anti-trust action against the majors.

Jack McPherson Honored

A testimonial dinner was tendered Jack McPherson Tuesday evening in Chicago. Mr. McPherson is leaving National Screen for a new business connection in Hollywood. The speakers included Jack Osserman, Clyde Eckhardt, Henry Hershel, Jack Kirsch, W. Banford, James Donohue and Felix Mendelssohn.

Pete Mayer has resigned from his position as west coast manager for RKO Pathé News to work with Herbert Kline on a documentary travelogue in Europe.
THEATRE RECEIPTS OFF AS MUCH AS 50 PER CENT IN COAL-STRIKE AREA

Declines Noted in Three Hundred Houses in Kentucky, West Virginia and Pennsylvania; Twenty Theatres Closed

Motion picture theatre owners, like other local business men, are somewhat "in the middle" between the coal mine operators and the miners in one of the biggest "wars" between management and labor in the war-scarred history of the soft coal industry.

The two-month-old deadlock over a closed shop in the mines, which this week caused the President to intervene, has resulted in many darkened theatres and in declines in box office income of as much as 40 per cent in the areas affected-the mines in Kentucky, West Virginia and Pennsylvania—where John L. Lewis' United Mine Workers of America have been on strike since March 14th. Calling out of the western soft coal miners did not come until last week, and it is yet too early to see any serious inroads on theatre business in those states.

300 Theatres Affected

More than 300 theatres have suffered business decreases in the last month varying from five to 50 per cent under last year, due to a general industrial slump accentuated by the strike.

Houses in certain mining areas have been shut down, and others have curtailed their playing time from seven days to two or three, particularly in small towns of southwestern Pennsylvania and West Virginia.

Reduced revenue has been common to the Warner Brothers Circuit, which operates 61 theatres in the district, to Harris Amusement, which owns 18 theatres, 13 of them in the strike area, also to the Manoiz Circuit, managing 18 theatres, and more than 200 independent exhibitors, who have been informed of their business situation through the Motion Picture Theatre Owners of Western Pennsylvania.

Day-light-savin' time, begun April 30th by many of the larger towns and cities, also has been blamed for part of the let-down, as well as some factory and minor force contraction, by-products of slackened coal production which is a vital key to business prosperity in this nation's great bituminous area.

One bright spot in the situation is the prospect of a fast-paced summer in the black-diamond fields, predicted to exchange men and exhibitors by coal operators who say that their reserves are almost exhausted, and that with settlement of the strike, the miners will be called back to fill orders that should keep them working at top speed for months.

Smaller Theatres

Larger theatres have not suffered so keenly as that minority which has seen average box-office slide to mid-July figures, in some cases. Viewed more directly by the house manager than by exchange men, who have not yet felt serious repercussions, the coal crisis is blamed by coal-area business and finance circles for a downtown trend that before Easter was not only encouraging but, in some cases, surpassing 1938 returns.

Indicative of the general retrogression, which some theatre men believe to be only temporary, are decreases in street car and bus traffic, liquor sales, bank clearings, and car loadings.

Downtown first-run houses, however, and a number of suburban and inland towns, are showing fairly stable grosses, attributed to the crop of lesser promotional pictures being currently released.

20 Theatres Closed

Effects of the miners' strike in the soft coal fields of Kentucky and West Virginia are likewise being definitely reflected in the closing of theatres, particularly in the smaller situations, where patronage has dwindled to the equivalent of an irreducible minimum.

The situation, which is described as the worst in many years, is especially acute in the eastern portion of Kentucky and throughout the entire state of West Virginia, in the combined area of which approximately 20 theatres have already closed.

The smaller theatres in this section, with little or no surplus or reserve with which to carry on when business takes a serious dive for any length of time, have no alternative other than to go dark, with the exhibitors thus forcing their overhead which is partly constant, and whose houses are inoperative.

This territory is served out of Cincinnati, and some of the Cincinnati exchanges have withdrawn their salesmen from the affected areas. Others are contemplating similar action.

Reports from those interviewed in this territory and the effect that houses in the larger situations, although being able to operate because of adequate financial reserve, are off as much as 50 per cent in their grosses, with business gradually declining. These houses, however, are able to weather the storm, for a time at least.

Ellis Now Attorney for Quiz Case Complainants

Emil K. Ellis, New York film attorney, is now handling the suit by Milton Spirit against the eight major movie-reality corporations, and the Motion Pictures Greatest Year, Inc., charging violation of copyright in the use of the "Movie Quiz" contest, and asking for an accounting, costs, damages, and certain properties.

Shortly after the suit was begun, Louis Nizer, as attorney for most of the defendants, and Rosenblatt and Jaffe, as attorneys for Columbus, moved for dismissal of the complaint. Arguments on these motions, after repeated delays, will be heard on June 3, it is expected.

CENSORSHIP VIEWS AT FILM FORUM

At the spring meeting of the Philadelphia Motion Picture Forum, last week, Mrs. Edna Carroll, chairman of the Pennsylvania State Censor Board, upheld film censorship, while Langdon Post, of the National Board of Review, attacked censorship in any form.

Mr. Carroll cited as example of the need of a certain kind of protection against the small minority of motion picture producers who, she said, turn out films of an obscene nature.

Mr. Post said that censorship, in any form, is wrong.

Two Companies Report Profits, One a Loss

First quarter for Consolidated Film Industries and subsidiaries resulted in a net profit of $217,733, the equivalent of a 50 cent regular quarterly dividend on 400,000 preferred 52 dividend shares and three cents each on 3,054,973 common shares.

Net profit of $395,751 was earned by DuPont Film Manufacturing Corporation in the first quarter as compared with $329,751 for the same period in 1938. A preferred stock dividend of 35 per cent of the stock and the balance is owned by E. I. du Pont de Nemours and Company.

American Seating for the March quarter reported a net loss of $55,688 as compared with a net loss of $30,051 in the first quarter of 1938.

Three Companies Set Dividends

The board of directors of Paramount Pictures at a meeting in New York Tuesday declared a dividend of 15 cents a share on the common stock payable July 15th to stockholders of record June 30th. The company also declared its regular quarterly dividend of $1.50 a share on the first preferred stock and 15 cents a share on the second preferred stock payable July 1st to stockholders of record June 15th. The common dividend was the first since the 1935 reorganization.

In the past three years Paramount and its consolidated subsidiaries have reduced their interest-bearing indebtedness by over $10,000,000, according to a company statement. The board of directors of Roxy Theatre Inc., New York, this week declared a quarterly dividend of 37 1/2 cents per share on the outstanding preferred stock of the corporation, payable June 1, 1939, to stockholders of record May 18th.

Columbia Broadcasting System this week declared a dividend of 20 cents on both Classes A and B stock payable June 9th. Current disbursement compares with 25 cents paid three months ago and 25 cents paid a year ago on the issues.

Hoblitzelle, Others, Talk At Interstate Convention

The importance of citizenship and of voting was impressed upon the employees and partners of the Interstate Circuit of Texas, by its head, Karl Hoblitzelle, in his keynote speech at the annual circuit convention in Galveston, Texas, on Monday and Tuesday. P. K. Johnson and Harry Sachs, booking department heads, discussed booking situations, and it's over for a week, general manager, said the "best" program was composed of one feature and several shorts. Joe Luckett discussed attendance of children. John Macon, general manager, outlined possible effects of labor situation.

Among others who spoke were Y. Frank Freeman and Austin Keogh, of Paramount Pictures; Judge D. F. Stickland, of the legal staff; Besa Short, short subjects head: Frank O. Starz, publicity and advertising director; and Ray Beall of the advertising department.

Other visitors to the convention were Barney Balaban, president of Paramount Pictures; E. V. Richards of the Saenger circuits; R. H. Williams and Mike Kinsey, of the Willey-Kinsey circuit.
3,500 Bookings Called Highest Number Possible on Foreign Picture, Most Receiving Between 200-400, Say Exchanges

In the face of rapidly contracting foreign markets for American product and despite any leanings of American sentiment in the political and military disturbances in Europe and the Orient, the last 16 months have brought a sizeable increase in the number of foreign films offered in this country, and in the number of distributors as well. There were 231 foreign films released by 37 distributors.

Distributor sentiment, however, as expressed this week, was as follows:

"Foreign product cannot compete with Hollywood's, save in few instances, and the majority of foreign films is not successful. (British pictures were not considered "foreign product" in the general study. Though 33 all-British films are among the 264 titles listed herewith, any pictures made in England by American companies are not included.)"  

The absolute possible maximum number of bookings for a foreign picture is 3,500, most receiving between 200 and 400.

The appeal of foreign pictures is of the American intelligentsia rather than to individual language groups.

Deny Threat to U. S. Product

That these films, led by the French in number, constitute a threat to domestic product was denied by such distributors as Jean Lanauer, of Lenauer International Films, and E. Lopert, of Pax Film, both of New York. Characterizing the whole question of the importance of distribution and exhibition of foreign films as "a study in sales," Mr. Lanauer said that it is and would remain a small business simply because of the limited supply of good foreign product. He explained the increased distribution of distributors this year because "there's a new big foreign picture, another distributing company is formed." To this Mr. Lopert added that "foreign pictures will never be able to compete with Hollywood; no such scale is possible."

Only the Foremost Films

It was also asserted that all but the foremost product of any other country would be "doomed to complete failure" in the American market and there is "no such thing as quantity, but only quality." In terms of actual distribution, the more than 10,000 bookings which may a major American film receives compares to a ceiling of about 3,500 for a top foreign film. Mr. Lopert cited " Mayerling," which, while playing in all circuits in New York, RKO, Warner's, Fox, Intermountain, Brandt, Balaban and Katz, Consolidated and Interstate, will not exceed the 2,500 market bookings. He feels that the success of " Mayerling" may well make it easier for some other foreign film to exceed this number, but not by more than 1,000 situations at the most. Anything other than a run-of-the-mill foreign film may not receive enough bookings to pay its negative costs in this country, even falling underneath 25 bookings. Mr. Lopert put it this way: "It must be considered superior to Hollywood product to make money."

FRENCH FILMS LEAD IN IMPORTATIONS

French product led, numerically, the 231 foreign films shown in America in the past 16 months; with the total foreign product representing 17 different nationalities ranging from Bali to Greenland. The French accounted for 78 pictures, or 34 per cent of the total; with Germany (29 films) next in line.

A listing of the nationalities represented, with the number of pictures for which they accounted, follows:

French—78  Irish—8
German—29  Polish—5
Russian—25  Czech—4
Hungarian—24  Chinese—3
Mexican—17  Swedish—2
Yiddish—12  Balinese—1
Vieanen—12  Greenland—1
Italian—9  Ukrainian—1

Motion picture production of Austria and Czechoslovakia has become part of the German industry since the absorption of those countries by the Reich.

The average number of bookings for the 24 Hungarian films shown in America from January 1, 1938, to date was about 40 per film, while the Casino Film Exchange, which distributed 20 of the 29 German films released during the period, accounted for even fewer steady bookings of its pictures, the average running about 25 regular bookings a film, not including irregular showings.

Market for Good Films

Irving Shapiro, general manager of World Pictures, distributors of "Grand Illusion," which was booked in such top situations as the RKO, Warners and Publics circuits, said that "there does not exist a market for foreign language pictures per se, but there does exist a market for good films irrespective of where they have been produced." Thus, "a good foreign film will do business all over and an inferior one will do business nowhere."

That the appeal of such foreign pictures as are successful is primarily to the "intellectuals," was also pointed out by Mr. Lenauer, who called this the reason why the French not only outnumber but outgross other foreign films. As attested by the Hungarian and German situations, the appeal to a foreign language element in America is limited.

Propaganda Films "Don't Pay"

In addition, Mr. Lenauer said that pictures obviously propaganda don't pay, which makes "run-of-the-mill" a euphemism. The only difference between a run-of-the-mill foreign film and a propaganda film may not receive enough bookings to pay its negative costs in this country, even falling under the 25 bookings. Mr. Lopert put it this way: "It must be considered superior to Hollywood product to make money."
FOREIGN PRODUCT IN U. S. INCREASES

(Continued from preceding page)

COLUMBIA PICTURES
(Famous Foreign Features Department)
Abus de Confiance
Carnet de Bal
L'Alibi

DANUBIA PICTURES
Az En Lanyon Nem
Olyan
(My Daughter Is Different)
Borsca Amerikaban
Barbara in America
Busuljon A Lo
(Family Bonus)
Erik A Buzakalasz
The Wheat Ripens
Fehervari Huszarok
Huszar of Fehervar
Hetkenkent Egyeszer
(Once a Week)
Janos Vitez
(John, the Hero)
Kolokoncert Kastely
(The Borrowed Castle)
Magdita Kicsiaknak
(Magda Is Expelled)
Majd A Zauszi
(Girls of Today)
Mami
(Mammy)
Marika
(Marie)
Meygedal
(County Ball)

ESPERIA FILM DISTRIBUTING CO.
Chi E' Piu' Felice Di Me?
(Who Is Happier Than I?)
Censoro Nero
(The Black Pirate)
Ervanavo Sette Sorrelle
(We Were Seven Sisters)

EXHIBITORS FILM EXCHANGE
Sophie from Chicago
Young Forest

FILM ALLIANCE OF THE U. S.
The Challenge
The Deserter
Le Roi S'Amuse
Quai des Brumes

FOREIGN CINEMA ARTS
The Dybug
Two Sisters

FRANCO-AMERICAN FILM CORP.
Charlemagne
Lac Aux Dames
La Mercia Nuziale
Le Barbier de Seville
et Les Noces de Figaro
Le Dernier Milliardaire

FRUITFUL PICTURES
Melotagos Kisasszony
(Blame It on Love)
Noszty Fin Estet Toth
Marival
(The Noszty Boy's Romance with Marie Toth)
(Noszty Boy's Romance with Marie Toth)
Room III
Piros Bugylarlis
(The Red Purse)
Rudl Biszon A Peletesem
(I Entrust My Wife to You)
Pustaj Szel
(Beauty of the Pusta)
Segitseg Orokotetem
(Help! I'm an Heir)
Szeredembol Nosultem
(I Married for Love)
Szivet Szivert
(Heart for Heart)
Tomi
(Thomas)
Urlany Szobat Keres
(Girl Seeks Room)

FRUITS OF THE LAMP
Lotte Mell Ombra
(Battles in the Shade)
Per Uomini Soli
(For Men Only)
Sotto La Croce Del Sud
(Under the Southern Cross)
Vivere
(To Live)

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FRENCH MOTION PICTURE CORP.
Amours de Toni
Angel in the Shade
A Nous La Liberte
Dr. Knock
Freedom in My Song
Helene
Janosik
La Maternelle
The Late Mathis Pascal

GALIC FILMS
The Affairs of Maupassant

GARRISON FILM DISTRIBUTORS
(The 400 Million

GRAND NATIONAL
Dangerous Secrets
High Command
He Loved an Actress
I Married a Spy

GUARANTEED PICTURES
Irish and Proud of It
Luck of the Irish
This Is China

J. H. HOFFBERG
Adra, To Nie Wypad
Aida, Don't Do That
The Crimson Circle
En Signo—(Laila)
Escape from Yesterday
Father O'Flynn
The Forbidden Territory
The Girl from Maxim's
Invitation to the Waltz
Kathleen
Le Controleur des Wagon Lits
Les Bateliers de la Volga
The Loves of Madame Dubarry

INTERNATIONAL FILM EXCHANGE
The Bedoom Diplomat
The Charm of La Boheme
Sherlock Holmes, Jr.

JEWEL PRODUCTIONS
Ecstacy
Erotikon
Man of Courage

FRANK KASSLER
The Curtain Rises
Stage Door

LENAYER INTERNATIONAL FILMS
Bizarre Bizarre
The Lie of Nina Petrova
Moscow Nights
They Were Five

LOEW'S
Pygmalion

MAYER-BURSTYN
Ballerina
Crisis
Generals Without Buttons

METROPOLITAN PICTURES
Compliments of Mr.
The Golen Flow
Symphony of Young Love

MODERN FILM
Sable Cicada

MONOGRAM
Wanted by Scotland Yard

MUSART FILM PRODUCTIONS
Cossacks in Exile
Gypsy Melody

NATIONAL PICTURES
Cheri Bibi
Le Miocle

NEW STAR FILMS
Green Fields
The Singing Blacksmith

PARAMOUNT
The Beacom

PAX FILM
Courier of Lyons
Edge of the World
Mayerling

RKO RADIO
The Rat
Sixty Glorious Years
Victoria the Great

SPECTRUM PICTURES
Heroes of the Marne

SPHINX FILMS
A Brevis Der Mamen
The Jester

THOMFILMS
Cloistered
Indiscretion

TRI-NATIONAL FILMS
Champs-Ellesees
La Porte du Large
Crossroads
Le Nouveau Testament
Deuxieme Bureau
Le Heart of Paris
Indiscretions
Peg of Old Drury
Sacifice D'Honneur

UNITED ARTISTS
Action for Slander
The Gatty Girls
Drums
Prison Without Bars
Storm in a Teacup

UNIVERSAL
Let's Make a Night
The Mikado

VEDIS FILMS
Three Waltzes

VIENNESE FILM CO.
Confetti
Eva
The Happiest Marriage from Vienna
Imortal Melodies
La Pompadour
A Mother's Love

WORLD PICTURES
Grand Illusion
Life and Loves of Beethoven
Rawlins, Wyoming, declares holiday as thousands mill about to see the Paramount train.

Salt Lake City turns out en masse to cheer Producer-Director DeMille.

Lloyd Nolan tells Laramie, Wyo., all about "Union Pacific"—and how they cheered!

Brass bands, parades welcome "Union Pacific" trans-continental trek at North Platte, Nebraska.

Barbara Stanwyck and Cecil B. DeMille wave to crowds at Grand Island, Neb.
WATCH THOSE BOX OFFICE FIGURES GO U.P.

'U.P.': Rolling to Smash $22,000, Four Weeks Sighted; Durbin's 'Girls' Smart 21¢ in 2 Houses, 'Freedom' Slow 16¢

'U.P.': $14,000, Topping RECORD IN DENVER

'U.P.' Bang-Up $25,000 in Frisco; Cool Temp. Tempers Fair Competish

'U.P.' BIG $27,000 IN OMAHA PREEM

NORTH PLATTE, Neb..... Paramount's "UNION PACIFIC" playing in two theatres an absolute clean-up. Way out in front of any picture that has played in recent years.

LARAMIE, Wyoming..... Paramount's "UNION PACIFIC" in two days tops record-breaking "WELLS FARGO" three-day gross.

CHEYENNE, Wyoming..... "Paramount's "UNION PACIFIC" at the Lincoln Theatre, outgrossing any picture that has played there this year.

SALT LAKE CITY, Utah..... Paramount's "UNION PACIFIC" does week's business in three days. 180% of average for week.
GO UP... with the top-grossing comedy of the spring season!

GO UP... with the best picture Wesley Ruggles ever made!

GO UP... with the greatest woman's picture in years!

GO UP... with the year's best racing picture!

GO UP... with the big small-town hit!

GO UP... with the jitterbug picture that will make them dance in the aisles when Gene Krupa goes to town!
FOR SUMMER
“MAN ABOUT TOWN”
“THE MAGNIFICENT FRAUD”
“GRACIE ALLEN MURDER CASE”
“OUR LEADING CITIZEN”
“THE STAR MAKER”

SUMMER MAY BE HOT...

BUT PARAMOUNT’S HOTTER!
RADIO FACSIMILE TRANSMISSION OF NEWS FOR HOMES TRIED OUT AT FAIR

"The Radio Press" Small Newspaper Sponsored by New York Herald Tribune and Shown in RCA Exhibit

by FLOYD STONE

Less ballyhooed than television to the the thousands at the New York World's Fair, but as pregnant with possibilities to the motion picture industry, is the art of radio facsimile: the transmission of news and other matter directly into the home on radio facsimile receiving sets.

"The Radio Press," a small newspaper sponsored by the New York Herald Tribune, was shown to the public at the RCA Exhibit at the Fair, as it was supplied news from the Herald staff and wire services, as it was edited, as the copy was given to an electrical typewriter with interchangeable type, and as it came out, a small but informative paper, from the RCA facsimile receiver, in the same room.

Engineers Optimistic

The demonstration was unique in the East but not wholly so, nor was it new to the country as a whole, for this type of facsimile broadcasting of news has been underway for some time by Station WGR, in New York City, and stations in Columbus, Ohio, Baltimore, Cleveland, St. Louis, Chicago, Sacramento, Fresno, and other cities.

It assumed importance mainly as a reminder that the facsimile art, slumbering in the laboratories until several years ago, and up to two years ago buried by its exclusive use in telegraph company and wired-photo service offices, is regarded by engineers and newspapermen with as much optimism as television and with perhaps more determination.

Experimentation Cost Lower

Primarily, this, as pointed out by the engineers, is because facsimile costs less for experimentation than television, or radio. No talent, no lights, not even a regular studio is necessary; only printed matter. Also, the applications for facsimile appear to be innumerable; limited only by human ingenuity. It can be a purveyor of literature, of news, of pictures, of entertainment. No one at the present time knows for a certainty, but it is ventured by some that facsimile may replace newspapers to a large extent, if not wholly. It certainly, from all appearances, might make unnecessary the use of the printing press as now constituted. It can be used simultaneously with the broadcasting of sound and sight information; thus, it can be appertain to television and radio. It can be sent out on short waves and on the standard wave bands. It does not demand any attention by the person receiving the news; he need not be present for a facsimile transmission.

There are other factors.

Facsimile, at present, is thoroughly experimental. The attention to television by most of the nation's radio manufacturers, especially RCA, has prevented engineering staffs from giving their full time to the process, however, highly they regard it. The lessening of tension, now that television has become a public feature, may be expected to bring increased promotion of facsimile, the exhibit at the RCA building in the Fair being an example.

Sixteen Experimental Licenses

The licenses granted to some 16 stations by the Federal Communications Commission are purely experimental, and there is no prospect of commercial licenses being granted for some time. No station has yet asked for one. Granting of a commercial license awaits the setting up of standards, and there are no standards; the building of a market, and no one knows what the market is; the selling of sets to the public, and only about 1,500 sets have been sold. To the FCC, the situation resembles that of television. Standards are most important; and facsimile, however good, is still a laboratory product, subject to almost daily change or improvement.

Two Leading Systems

Two systems at present lead: the RCA and the Finch, this the product of the Finch Telecommunications Laboratory, New York City. The RCA system is used by the St. Louis and California group of stations; the Finch by the Eastern and Midwestern stations.

The two systems, at this week's writing differ in advantage, according to engineer opinion. The RCA is said to give clearer type and pictures, and to give a wider page. Four newspaper columns to the Finch's two. However, an RCA receiver must operate on the same current source as the transmitter; very few RCA sets have been manufactured, and none is for sale to the general public. It is for this reason, it is said, that the Eastern and Midwestern groups of stations have turned from RCA to Finch.

The Crosley Radio Corporation, of Cincinnati, is manufacturing facsimile sets, under Finch patents. This means, to the network, a market at which they can aim their broadcasts. The Finch company is working on improvements to speed up the reception of their sets, and, most importantly, the Finch-Crosley receivers do not require the same current source as the transmitter.

Not "Jumping the Gun"

It was said this week at the RCA Laboratories in Camden, N. J., that "before the end of summer the RCA sets would be able to work independently of the transmitter source of current. However, it was also said that no plans had been formulated for sale of RCA sets to the general public. When it was pointed out that stations using facsimile would find it advantageous to have a large receiving public, something which could be achieved only by sale of sets directly to the public, it was answered that the RCA company felt that, because the present FCC licenses are only experimental and probably will continue to be doing so, because the industry is still in a formative state, the company did "not want to jump the gun." The official spokesman emphasized that the establishment of a large receiving public would force an experimental station to establish rigid schedules.

Proceeding on the opposite assumption, that to obtain a commercial license from the FCC requires the establishment of a large receiving public, the Crosley Radio Corporation, manufacturers of radio, refrigerators, and other mechanical products, and operators of Station WLW, Cincinnati, have

Plains "Photo-Offset" Chain Of Newspapers in 25 Cities

While radio facsimile is in an admittedly "infant" stage, and dependent for its success upon the number of radio facsimile receivers in homes, wire facsimile, used for many years to transmit pictures, has advanced so that various interests feel it can supplement printed newspapers.

Burgeoning now is a plan for a chain of "photo-offset" newspapers in 25 "under-papered" cities; a plan authored by Herb Moore, president of Transradio Press Service, which supplies news to radio stations. The proposal is for the transmission of national and regional news from New York and from regional units, to local newspaper offices, where "photo-offset" machines (instead of highly expensive printing presses) would turn out thousands of copies for local distribution. Purely local news would be typed by a special typewriter with interchangeable fonts, in the office of the local paper; it would then be pasted onto the dummy being photographed by the offset press.

Radio facsimile would also be used by the local paper's radio transmitter, it was pointed out, when an appreciable number of local homes had sets.

Transradio's plans include cities of Boston, New Orleans, Phoenix, Milwaukee, Minneapolis, Dallas, Pittsburgh, and Richmond. Canadian cities may also be used.

(Continued on following page)
SIMPLIFY RADIO FACSIMILE SETS

In designing home radio facsimile receivers, engineers have worked these factors out as "desiderata":

The set should be automatic, except for periodic servicing.

It should give black and white reproduction, of newspaper standards.

It should be sound-proofed, to avoid waking sleepers while it records during night hours.

Its basic design must be amenable to future improvements.

Its cost should be equivalent to that of a "good" radio receiver.

It should operate with very little attention from non-technical owners, differing from the experimental sets monitored by laboratory engineers.

It should be, preferably, in one unit.

Only Printed Matter Required

(Continued from preceding page)

placed on the market their Finch-patent "Crosley Reado," facsimile receiver, retailing for $79.50 and attachable to any radio receiver of five to seven tubes. Since its introduction approximately two months ago, a thousand or so of such receivers have been sold. There are 400 or so more in use, experimentally produced.

Used by Mutual Network

The Mutual facsimile network using the Finch system is composed of WGN, Chicago; WOR, New York; WLW, Cincinnati; WHK, Cleveland. They broadcast facsimile news every Saturday morning from 1:30 to 3:00 A.M., on the regular broadcast band.

The Crosley sets have a time clock attachment, which permits starting a set approximately at the time the station broadcasts, and ceasing, automatically, at the end of the broadcast, while the owner is away from the set.

The sets also are equipped for short wave, to catch facsimile during hours when the standard broadcast bands are occupied with the usual radio transmission. Stations in the network with short wave stations are WHK (W8XJE); WOR (W2XWP); and WLW (W8XUJ). The WOR short wave unit, atop 1441 Broadway, next to its home offices at 1440 Broadway, New York City, broadcasts facsimile every afternoon from four to five o'clock.

20th-Fox Uses System

The first motion picture company to make use of the medium has been Twentieth Century-Fox, which has placed its photos and publicity matter consistently in the issues of "WOR Radio Print," the title of that station's radio facsimile news service.

Ultra short wave facsimile, while necessary for daytime broadcasts because of the preoccupation of the regular radio channels, is limited as television is, to the "optical range" of the home, and is regarded as for city dwellers only.

Besides its use by the Mutual network, facsimile is being experimented with by the McClatchy Newspapers in California, and by the St. Louis Post Dispatch, in St. Louis. These use the RCA system.

The McClatchy newspapers publish "The Radio Bee" daily over station KFB, Sacramento, and KJM, in Fresno. It has eight pages of United Press news, and features, pictures, and comics. The transmission is from KFB, but both stations are "tied in" on the broadcasts. One hundred RCA sets, placed in Sacramento and Fresno homes, and periodically shifted to other homes, are in use in that area. The McClatchy company owns the KFB.

To an unstated number of RCA sets in the St. Louis area (the FCC requires an experimenter to purchase at least 50 sets, to provide an audience), the St. Louis Post Dispatch is publishing, in facsimile, a nine-page daily edition over station W9XZY, the short wave outlet of the regular station KSD.

Other interests and stations experiment-
"SOFTBALL" GAMES RETURN AS COMPETITOR TO U. S. THEATRES

Spring and Summer Attendance
Estimated at 72 to 100 Millions, All During Show Hours, with Movement Spreading

"Softball" games, born in the past to many a spring and summer night's business at motion picture box offices, are returning this year as an even greater competitive threat to exhibitors, particularly in Chicago, Detroit, Cleveland, and Cincinnati. The cities of the South and the West, and, in a new mushroom growth, the Rocky Mountain regions.

Basing estimates on the growth of the "backlot" picture in the last six years, M. J. Pauley, executive secretary of the Amateur Softball Association, declares that attendance at the games this spring and summer will run upwards of 100,000,000. Frank G. Menke, noted sports authority in Chicago, adds that the more conservative estimate is 72,000,000. Whatever the total, virtually all of the attendance is during early evening theatre hours and on Saturdays and Sundays.

Most Active in Chicago

The most active participant of all cities is Chicago, where the young women who cavort about Chicago's vacant lots in scanty silks again are making their annual appearance, much to the delight of sports lovers who enjoy free softball games and much to the discomfiture of theatre managers.

Mr. Pauley, of the Softball Association, an international organization that governs the activities of most of the softball teams throughout the world, says the game has grown from a mere nothing to its present status as a national pastime since 1933, only six years. Mr. Menke adds that, next to basketball, which has been around for some 50 years, softball drew the largest crowds of any sport last season.

100,000 Teams

More than 100,000 softball teams have been organized during the past six years. About the same number of unorganized or "wildcat" teams are active, Mr. Pauley reports. Not only has the United States gone extensively into the game, but in Canada, Cuba, the Philippines, Hawaii, New Zealand, Puerto Rico and England the softball activity is growing rapidly.

The midwestern cities show the greatest interest in softball games. Chicago, Detroit, Cleveland and Cincinnati are almost on a par with the number of teams and total attendance reported.

In Chicago, for example, there are some 2,800 organized softball teams. Of this number about 500 are composed of girls. The number of "wildcat" teams is about equal to the organized group, it is said, making a total of about 1,000 teams in the Chicago area alone.

The average attendance at the games is 100 people. Many games draw from 1,000 to 3,000 persons at the height of the season. The average number of games played by a team during the summer season is 50.

Daylight savings time is credited for the strong foothold softball has gained in the last few years. Another factor is the development of so many teams among girls.

In the last two years many local merchants have organized teams of either sex to represent them in competitive games. Vacant lots in the neighborhoods have been converted into "ball parks" with grandstands erected for the patrons, who pay nothing for admission but get to see a game free, although it must be said that the ever-present public address systems give the merchants a chance to sell refreshments. The players generally agree, however, that the games provide a recreational outlet for the neighborhood and their team is more than willing to cooperate for the benefit of the neighborhood.

Mr. Pauley reports that 1939 undoubtedly will be the biggest year in the game's history. The game is spreading throughout the south and into the east. New York state has many teams, but New York City, due to a scarcity of playing fields, is behind other cities in the number of teams as compared with the population.

The West Coast is a softball mecca and the Rocky Mountain area is fast developing.

In Chicago, as elsewhere, exhibitors are interested in finding some means of converting this softball "booth" into an asset. Last year some theatre managers had the neighborhood teams appear in person on the stage of their theatres after the games. The idea was to get the team followers to the theatre. Some exhibitors said this gave the games more prominence, others felt it got business.

John Balaban, head of Balaban and Katz theatres, Chicago, has, with the advent of daylight savings time, ordered his managers to arrange to start their evening shows later than has been the custom.

Last year a number of exhibitors were planning to start a movement to require the licensing of the lots where softball is played. They felt this would bring about a cessation or cause an admission fee to be charged. This movement is to be revived.

Chilean in U. S.

For Film Survey

The answer to obtaining the uncultivated Latin-American market is the production of pictures in Spanish, Alfonso Merlet, assistant manager of the Ivalo-Chileana theatre chain of Chile, intimated this week, in New York City, in his tour of inspection, which, naturally, took in the New York World's Fair. (Picture in Pictorial section.)

Mr. Merlet, who is in the country as an official representative of the Chilean Government, in which capacity he will inspect the motion picture industry and other industries of this country for about two months, cited the success of Spanish language pictures in lower priced "neighborhood" theatres.

Mr. Merlet's theatre chain this year is playing 65 Hollywood productions, about 25 French, and about one dozen Spanish language. The latter pictures, he emphasized, are a necessity in the neighborhood houses.

According to Mr. Merlet, the Argentine productions now are nearing the quality of Hollywood productions.

Some other observations of Mr. Merlet:

First run Chilean houses do not "double feature" for government, no theatre is allowed to operate a single show for more than two hours.

Censorship in Chile is strict.

Chilean audiences do not like "dubbing." Admission prices in Chile are the lowest in South America.

Exhibitors are now trying to boost the present top admission price of six pesos, to eight pesos.

Mr. Merlet's chain operates 14 theatres. Eight of the houses play Spanish language pictures.

The Chilean exhibitor said this week that he planned to attend the San Francisco Golden Gate Exposition, and the Hollywood studios.

He had brought with him five Chilean produced newsreels, which he is offering to exhibitors here, free of charge, as a goodwill gesture.

"Union Pacific" Train and Stars Reach New York

The "Union Pacific" special, after a stop-over at West Point, arrived in Jersey City last Friday, with a party headed by William Dine, associate producer, Frank Merle, location director, Cecil B. DeMille, producer-director, joined them there.

Included in the train party were Lynne Overman, Brian Donlevy, Patricia Morison, William Henry, Evelyn Venable, Robert Preston, Anthony Quinn, Sheila Darcy, Judith King, Luana Walters and Evelyn Luckey. A "Union Pacific" costume ball was held at the National Arts Club last Saturday evening.

President Roosevelt viewed the train in Washington on Tuesday and a group of 300 Congressmen were guests at a screening of the film Tuesday night.

On last Friday evening a broadcast over WMAA took place from the lobby of the Paramount Theatre in New York.
RIGIETS OF LABOR, ASCAP FILMS IN
TELEVISION BRING NEW PROBLEMS

Jurisdiction to Actors' Equity Indicated; ASCAP Says Rights of Members Are Vested but Delays Setting Fees

Now that television has rounded that corner with regular daily telecasts to the public underway, questions are being posed for settlement regarding the rights of the various factors in the new field, particularly the position of labor, of the American Society of Composers, Authors and Publishers, and of the film industry with the vast sources of dramatic rights that it controls.

Jurisdiction to Equity

At meetings held last week by the Associated Actors and Artists of America, parades of all American Federation of Labor performer groups, it was indicated that jurisdiction over the television field would be granted to Actors' Equity. Other labor groups involved had been the American Federation of Radio Artists, the American Guild of Musical Artists and the Screen Actors Guild.

Meanwhile, the American Society of Composers, Authors and Publishers, at a meeting of the board of directors last Friday, adopted a resolution to the effect that the television rights of its members are vested in it, and agreed that inauguration of a schedule for fees would await the actual commercial use of television. Mechanic rights, such as recording television programs, were deferred until the works of the members of the Song Writ-ers Protective Association will be taken over on June 1.

Literary Rights

Literary rights for television performances have been included in approximately 95 per cent of the television contracts which authors and playwrights have sold to their work to film companies since the advent of sound, attorneys, and agents point out; while television's use of films at present accounts for about 90 per cent of the total programs, a proportion which will not be maintained in the future, it is indicated.

Although increased knowledge of jurisdictional rights is due until Monday, Actors' Equity spokesmen say there is no question about awarding jurisdiction to Equity, in our national circle we have always had, inasmuch as television jurisdiction is included in the preamble to the Constitution, as adopted in 1930 at a general meeting. There was not then, nor later, any questioning of that jurisdiction. A year and a half later, in September, 1931, the Equity Council enjoined its members from accepting television work without Equity's consent. While both moves were acquiesced in by the Associated Actors and Artists of America, it has been pointed out than the Screen Actors' Guild nor the American Federation of Radio Artists was organized at the time. That there may be a difference in status between the actors who appear in films, as they are now, and those who act in studio shows is also indicated as a possibility.

Time Not Ripe for Fees: Mills

Speaking prior to the board meeting of the American Society of Composers, Authors and Publishers last Friday, Edwin C. Mills, chairman of the executive committee, said:

"The Society has pursued a policy of awaiting the full development of television and has not urged its members to take a position, nor has the Society itself.

"I don't think the time is here for licensing fees. Until television is a practical commercial success, it is in the same position as radio and sound films at their beginning; there is no point in chalking them off.

Mr. Mills affirmed, however, that ASCAP felt that the television rights of its members were vested in it, and that licensing arrangements would be worked out when the new science had been sufficiently developed. The board of directors bore out Mr. Mills' views, in affirming control of the television rights of its members, so that there could be no question as to where the rights were controlled, and in taking no action on the question of fees when commercially feasible, a separate fee will be asked.

Part of Same Field

That film companies consider television rights to the dramatics that they purchase within their own province was indicated by D. O. Decker, of Loew's legal staff. Mr. Decker said:

"The buying of television rights to a literary property is considered not as a separate field but as part of the same field covered by pictures. In essence, the two are the same: projection, with sound, of action on a screen save that television does not have the time lag of projection. If the film companies did not make an effort to secure these rights, someone else could present the same material the same way, making our purchase valueless."

Mr. Decker predicted the television of films, if it should take place in the future on a large scale, as seems likely, the distribution of pictures, and doubted that television ever would take patrons away from places of entertainment.

William J. Fadiman, Metro-Goldwyn-Mayer eastern story editor; George Bye, of the agency bearing his name, and Henry Hulman, of the America Plays Company, affirmed that the position of the film companies with regard to television rights will prevent a repetition of the situation which arose with the advent of talking pictures, when silent rights were already owned. The new contracts, made for dialogue rights, also included radio and television rights where possible.

Typical Contract Clause

A clause from a typical contract made for the purchase of a literary or dramatic work today by a film company provides that in the event of the advent of sound, rights would be included in the said motion picture rights are; sound, musical, dramatic, and radio and television rights in the said work and its motion picture versions including transmissions from recordings and living actors; the right to make and record sound, music and speech, taken from the said work or other sources, accompanying motion pictures based on the composition; and the limited right to print and publish novelizations, stories or summaries of the motion picture versions thereof which advertise such pictures.

The industry's Copyright Protection Bureau, with the growing importance of the television field, is continuing in its efforts to prevent the unauthorized use of a film for television purposes. The Copyright Prevention Bureau has carried through only one law suit in this connection, Walt Disney and Columbia Pictures v. the Pioneer Mercantile Company, in 1933, for the unauthorized broadcasting of a point, and uses the permanent injunction obtained against the defendants in this case as a method of preventing unlawful uses for television purposes.

Programs 90 Per Cent Film

The use of films in television is proportionately much higher now than it is likely to be in the future, according to Theron Hutchinson, the National Broadcasting Company's television production manager. At the present, the NBC programs are 90 per cent film and 10 per cent studio telecasts, due to the World's Fair and the necessity of servicing dealers, Mr. Hutchinson points out. The films used are nearly all commercial, and Mr. Hutchinson has said that all major film companies recently refused to make their pictures available when NBC announced a definite television schedule. Prior to that, no one had been able to say: "Metro-Goldwyn-Mayer, Paramount, RKO, Universal, Columbia and Pathé had made their films available.

The news of the spot news, sports and special feature variety has been pointed out by those within the industry. Mr. Fadiman has also raised the question of the unique element involved in the televising of films, as it applies to product. The approximately 600 films a year distributed in this country, if televised to the home television audience, at the rate of five a day, would last only 120 days, leaving some eight months to fill in completely without the use of films. Another point raised by Mr. Fadiman is that of the personal talents involved with films, so acceptable to both ear and eye, as against radio favorites, now known only by voice to the listener, he says film actors would seem the logical choice for television appearances.

Circuit Provides Hospitalization

A free hospitalization plan for all employees of the 18 theatres of the Wometco circuit, Miami, Fla., was announced this week by Mitchell Wolfson and Sidney Meyer, operators of the group.

Wometco operates 12 theatres in Miami, two in Miami Beach, one in West Palm Beach and three in Nassau, Bahamas.
Films Have Nothing to Fear from Television, Says Lohr of NBC

Cost to Produce Pictures Solely for Television Called Prohibitive; Use of Trailers Suggested by William F. Crouch in Chicago

Television will not hurt the motion picture business, Major Lenox Lohr, head of National Broadcasting Company, said this week in Chicago on a visit from his headquarters in New York.

We cannot compete with motion pictures for many reasons," said Mr. Lohr. "In fact, we can perhaps be of much help to them instead and they likewise will be in a position to do us much good.

Cites Prohibitive Cost

The reasons why the film industry has little to fear from a wide usage of television are several. First, Major Lohr pointed out, as he has elsewhere, the cost to produce films solely for television is prohibitive. The most expensive Hollywood film last year cost $23,000 a minute of running time to produce. The least expensive film cost $1,000 to produce, per minute of running time. To think that commercial sponsors would pay even the lowest price for making a television film, is absurd, the radio executive said.

The use of old films for telecasts is not feasible, he added. Such a film, once it is brought out, for the public interest, would probably be very small. Therefore, he said, the best plan would be for the film companies to supply the television networks with trailers of their coming attractions. These trailers would be free to the television station, in return for which the broadcast time would be free to the film company.

Newsreels in Broadcasting

The use of newsreels in broadcasting is also out of the question, Major Lohr said. It would compete directly with the theatres using the same newsreels. Where television will fit into the theatre is in the showing of special events such as sports games, air races, etc., as they actually take place. This plan would, he said, be of great interest to theatre patrons and act as a boxoffice attraction for the theatre.

He mentioned several ways in which the showing of such events could be exclusive to theatres. One would be through the use of special wave lengths for such telecasts with the receivers used by the theatres having a television service, set at a specified wave length, thus eliminating reception of the same telecasts on other receiving sets. Direct wires to theatres also could be used.

Major Lohr said that the telecasting of films was the least expensive type of program to put on from a production standpoint as only two men were needed to handle the telecast whereas in the case of televising a production as it was being acted out in a studio took at least 30 persons to put it on. Another advantage of using films is the fact that 35 mm, 16 mm and even 8 mm are suitable to television.

Joining the Crowds

That television could not replace motion pictures was further brought out in the statement by Major Lohr. It is obvious, he said, that psychologically persons did not care to have all their entertainment within the confines of their homes or with small groups. The tendency of amusement seekers is to join the crowds and see things along with lots of other people. Television sets in the home could not supplant this desire to be with others, he said.

New York is the testing grounds for television experimentation, Major Lohr said, and the television experiments now underway there show that it is ready for development elsewhere, expansion will be started. To bring television programming from New York to Chicago can be done with less expense than many think, the Major stated. He said that "booster stations" every 15 miles would help to send the telecasts from city to city. No one would be needed to operate the "booster stations" as they were automatic, he said. The ability to "pancake" light waves is responsible for this new system it was explained. Micro waves would be used on newly discovered wave lengths to transmit the programs.

Major Lohr said it was not possible to determine just how long it would be before a national television network would be started. He did think that it probably would be done within the next five years.

He said he expected to see motion picture producers take a keen interest in television. Motion pictures and television have much in common, he said, and both can profit by cooperation.

One obstacle delaying television is the lack of capital for experimentation, Major Lohr said, citing federal regulation as a factor.

Stock Application Made

The Majestic Radio and Television Corporation filed an application last Thursday with the Securities and Exchange Commission for the registration of 200,000 shares of one dollar par value capital stock on the New York Curb Exchange.

Television Programs in Second Week

The reaction to the first week of regular television service, which began last Wednesday, has been highly favorable both as to public reception and press comment, according to NBC officials. The opening show consisted of a presentation of Fred Waring's band, an adaptation of the play, "The Unexpected," a juggling act and a Walt Disney cartoon, "Donald's Cousin Gus." The American Red Cross film, "Behind the Flood Headlines," is being televised daily over the NBC station, W2XBS, and will continue up to and including May 19th.

DuMont and Anthony Build

The Allen B. DuMont Laboratories, Paramount-television affiliate, will build "television" stages in a new studio in New York as soon as the Federal Communications Commission grants permission to the company to erect a transmitter on top of the building. It is understood that Paramount will make available such films as may be needed by DuMont as the television field progresses.

Carnegie Has Receiver

The Little Carnegie Theatre, in New York, has installed an RCA-Victor television receiving set, and says it is the first theatre in the area to have television reception. The set picks up the NBC programs.

Baird Installs Television

The Gaumont British New Victoria Theatre in London has been equipped with a 20 by 15 foot Baird television screen, it has been announced. The company expects to have 12 London houses similarly equipped by May 24th, when the broadcast is to begin. Apparatus is also being installed at the Gaumont British office in New York, at 1600 Broadway.

Farnsworth Names Rogers

Directors of the Farnsworth Radio and Television Corporation Monday elected J. P. Rogers as vice-president of the company. Most recently, Mr. Rogers was vice-president of the Crosley Corporation.

Special Television for Theatres

The possibility of the establishment of separate television transmission channels for the theatres, with specified frequencies on which the theatres alone could tune in, has been reported. In this way, two completely different types of programs could be evolved.

Two RCA Patents

Two new patents assigned to the Radio Corporation of America have been developed in the television field. A transmitting tube that can pierce fog and haze picks up scenes by the heat waves developed by objects in the scenes. A black "back drop" for the screen of television transmitting tube results in more sharply focused and detailed images.
Calm before Storm

Between its activities in this and that, Hollywood got around to starting seven pictures in the week and completing the same number. It is probable that exhibitors and patrons will welcome a pair of the completed pictures with special interest.

A measure of activity has been resumed at Grand National Studio. Under the production guidance of Jack Skirball, "Miracle of Main Street" went into work. The cast includes Marjorie, Walter Abel, Wynne Gibson, Veda Ann Borg, Lyle Talbot, Jane Darwell, William Collier, Sr., Dorothy Devore, Willie Best and Luis Alberni.

Boyer and Irene Dunne

Universal started the John M. Stahl production, "Modern Cinderella." Irene Dunne and Charles Boyer are the stars. Nydia Westman and Franchot Tone also star.

Two pictures were sent on their way at Republic, Bruce Cabot, Ralph Byrd, Tommy Ryan, ZaSu Pitts, Jessie Ralph and Robert Elliott will be seen in "Stand Up and Sing," the picturization of a story which despite its musical sounding title is a melodrama. The second, "Carnival," will star Roy Rogers, with Marjorie Hart, George Hayes, Katherine DeMille and Jack LaRue.

Warner Bros. started three pictures. "Not Wanted" will star Fred Stone, Gloria Dickson, Dennis Morgan, Bernice Peyton, Sunny Bupp, Greta Meyer and Tommy Bupp, "Nancy Drew and the Hidden Stair Case," a series picture again will star Bonita Granville, sup-

ported by Franklin Thomas, John Litel, Fred Tozer, Vera Lewis, John Ridgely and George Irving. June Wyman and Allen Jenkins will be the new leads in the series picture, "Forchino—Dead or Alive."

Universal Finishes Two

Universal was the only studio to complete two pictures. More important item of the pair is the "Sun Never Sets," a story of the British Foreign Service, in which will be seen Douglas Fairbanks, Jr., Basil Rathbone, Virginia Field, Lionel Atwill, Barbara O'Neil, C. Aubrey Smith, Melville Cooper, Mary Forbes, Arthur Mullaney, John Burton and Sidney Bracey. The second picture, "Inside Information," will pre-

sent June Lang, Dick Foran, Harry Carey, Mary Carlisle, Addison Richards, Joseph Sawyer, Grant Richards, Paul McVey and Selmer Jackson.

"Maisy Was a Lady" was finished at MGM, Robert Young, Ann Soothern, Ian Hunter, Ruth Hussey, Cliff Edwards, Anthony Allen and Art Mix are the principal cast members.

A Ginger. Rogers solo starring picture, "Little Mother," was completed at RKO-Radio. A comedy-romance in which the star will not dance, the supporting cast lists David Niven, Charles Coburn, Frank Albertson, E. E. Clive, Ernest Truex and Bessie Thomassey.

"Columbia finished "Men from Sundown," Charles Starrett and Iris Meredith are the stars. Bob Nolan, Hank Bell, Eddie Cobb, Richard Fisk, Dick Bottiler and the Sons of the Pioneers comprise the support.

"Lighthorse Harry," a comedy in which Bert Wheeler, Marie Wilson, Gloria Dickson, Edie Foy, Jr., DeWolf Hopper, Jr., and Charles

Record Production

Scheduling 12 pictures to start within the next few weeks, MGM, which presently has six before the cameras, will have 18 productions in work this month. This total establishes a record production activity for the company, which is now entering its sixteenth year. The films now in production, plus those ready to start, will place about 90 per cent of the stu-

dio's roster of stars and featured players before the cameras.

The tidal wave of production begins with completion of the company's $2,000,000 building program; last Friday the studio's thirty-second stage was opened for use. A new admin-

istration building, six stages and quarters for 15 departments were erected.

Between May 8th and the end of the month work will begin on the following films: "Babes in Arms," in which Mickey Rooney will be teamed with Judy Garland; "Balalaika," which co-star Nelson Eddy and Ilona Massey; Greta Garbo's "Ninotchka," which Ernst Lubitsch will direct; the Marx Brothers in "A Day at the Circus;" "Northwest Passage," in which Spencer Tracy and Robert Taylor will lead a cast of more than 2,000; Wallace Beery in "Thunder Afloat;" "Blackmail," starring Ed-ward G. Robinson; Tod Browning's "Miracles for Sale;" the picturization of Sinclair Lewis' novel, "It Can't Happen Here;" Winsfield Sheehan's "The Emperor's Stallion," "The Great Canadian" and "Willow Walk."

Scores "Carnival"

Werner Jannsen, conductor of the Baltimore Symphony Orchasras, has been signed by Warner to compose and conduct the "Wint- her Carnival" music score. A Dartmouth gradu-

ate, Jannsen played the piano in Hanover's only movie house during his college days. Completing its musical education in Europe, Jannsen became Toscanini's assistant with the New York Philharmonic Orchestra and wrote and directed music for the stage, concert platform and radio.

His first musical score for a picture, "The General Died at Dawn," won an Academy Award, and last year his score for "Blockade" made him the runner-up in Academy voting.

Fonda and Kelly

Henry Fonda and Nancy Kelly have been selected by Darryl F. Zanuck to play the lead-

ing roles in the Twentieth-Century-Fox pro-

duction "Drums Along the Mohawk." The picture will be made in color.

Fonda has just completed his role in "Young Mr. Lincoln" and Miss Kelly will finish her part in "Stanley and Livingstone" on the coast before joining "Mohawk." will handle "Drums Along the Mohawk."

Whitney Returns from Study of Television

Saying that he is not making any further investment in television "for the present," John Hay Whitney, chairman of the board of Selznick International Pictures, returned to New York from London Monday on the Queen Mary. Mr. Whitney said that he spent most of his two weeks in London observing television activities. He recently purchased $50,000 of convertible notes of DuMont Laboratories, Paramount television affiliate. He will leave for the coast by plane on Saturday or Sunday, and said that the company's new United Artists releasing deal will be closed within a short time in Holly-

wood.

James Roosevelt, Samuel Goldwyn, vice-
president, who arrived on the same boat, will attend the closing sessions of the United Artists sales convention on the coast.
‘ROSE OF WASHINGTON SQUARE’
HELD OVER
IN 1ST TWO ENGAGEMENTS!

HELD OVER AT ROXY, N.Y.
Roaring into 2nd week, after sensational first week with Monday equalling smash Friday opening. Only picture on Broadway to flourish despite heat, Fleet and Fair!

HELD OVER BALTIMORE!
Opening at New Theatre within $300 of “Alexander’s Ragtime Band” opening day record. Terrific pace sustained throughout week!

JUST LIKE LAST SUMMER — 20TH’S GREATEST WHEN YOU NEED THEM!
Arkansas, Defying Union Demands At Fair, Threatens to "Secede"

Domination by the New York projectionists' union, Local 306, of the 16 mm machines at the commercial and other exhibitors at the New York World's Fair, was abruptly challenged this week by M. C. Blackman, publicity director of the State of Arkansas exhibit at the Fair, who threatened to have the state exhibit withdrawn, rather than accede to union "demands."

These "demands," which the union emphasizes are observed by every other exhibitor using 16 mm machines at the Fair, are for a $75 weekly scale for one operator, working an eight hour shift. With the state exhibit, and most others, working from 7 to 11 hours daily, this would mean an expenditure by the Arkansas exhibit of $150 per week.

Mr. Blackman on Monday asserted that the exhibit's one projection machine could be "operated by a five year old child with average intelligence and at least one hand," and added that he wished to "serve notice that the State of Arkansas intends to operate its own machine with its personnel . . . until forcibly restrained."

The machine was being used to roll off three reels depicting the beauties and industries of the state.

General Dennis Nolan, chairman of state participation, declared that the episode, which received some newspaper mention, was a "publicity stunt"; that Arkansas "had been a little slow in getting publicity"; that "Mr. Blackman is a good newspaperman"; and that "the question is being settled."

(Editors note: Mr. Blackman has been in the news before. Back in the summer of 1937, he was attracted attention by organizing, in Little Rock, Ark., a Society for the Booing of Commercial Advertisements in motion picture theatres. A feature of the society's activities was the "booing party.")

At the Local 306 offices, executives attributed the same motives to Mr. Blackman's firm stand against union requests. Said one official:

"All the newspapers and wire services are recognizing this business for a piece of ballyhoo. Every other exhibitor has accepted our standards. As for Arkansas, you've got to consider that the living standards are pretty different than they are in New York, so maybe that's the reason for their funny attitude. Anyway, you've got to give some credit to this fellow from Arkansas, coming up here, and attempting to grab off a piece of publicity like this."

Writing to General Nolan, Mr. Blackman had asserted that if the exhibit is prevented from showing its film by "order, force, or sabotage," it would "lock its doors and retire from the scene."

At mid-week, the situation remained an apparent deadlock, with the state machine still outside of Local 306 domination, and all parties, except Mr. Blackman, who could not be reached, confident that a settlement would be made—and that Arkansas would not withdraw from the Hall of States exhibit at the Fair.
THRILLS
+ LAUGHS
= ENTERTAINMENT!

THE RITZ BROTHERS
in
THE GORILLA

with
ANITA LOUISE • PATSY KELLY • LIONEL ATWILL • BELA LUGOSI
JOSEPH CALLEIA • EDWARD NORRIS • WALLY VERNON

Directed by Allan Dwan
Associate Producer Harry Joe Brown. Screen Play by Rian James and Sid Silvers
Based on the play by Ralph Spence
Darryl F. Zanuck in Charge of Production

RILLA
IN THE CUTTING ROOM

It Could Happen to You
(20th Century-Fox)
Comedy Mystery Melodrama

The origin of the story to be told in this picture is a Saturday Evening Post piece by Charles Hoffman. It was transcribed for the screen by Allen Rivkin and Lou Breslow. One of the Sol M. Wurtzel pictures in the 20th Century-Fox program, its making is under supervision of David Hempstead, and Alfred Werker, whose credits include "News of the World," "Up the River" and "Gateway" is the director.

The featured players are Stuart Erwin, now in "Backdoor to Heaven" and Gloria Stuart. The supporting cast lists Raymond Walburn, Douglas Fowley, June Gale, Clarence Kolb, Paul Hurst, Richard Lane and Robert Greig.

Entertainment elements include action, comedy, mystery, melodrama and suspense.

Besides the showmanship title there is amusement merit to the story, the character of which is sometimes merry, sometimes suspenseful with danger all built upon the central character. All the hero wants to do is make good his college class prophecy which voted him "the man most likely to succeed." His wife, who goes with him on his adventures, indirectly is the cause of his arrest on a murder charge. He is saved by his wife and best pal who ferret out the real killers.

Release date: June 30, 1939.

Young Mr. Lincoln
(20th Century-Fox)
Romantic Biography

Scheduled for release June 9th, "Young Mr. Lincoln" most likely will be the first of a cycle of productions dealing with the life story of Lincoln's existents in the career of the memorial figure who to countless millions is the greatest American that ever lived.

The words in the title definitely cut the years from Lincoln's life, his early maturity, the formative period, when a series of circumstances started him on the road to an unknown but great destiny. Loran Trott's screen play will tell the story of the young pioneer and lawyer whose wit was boundless, who had the strength of an ox and the heart of a lion, yet an eye for beauty and a soul for romance.

It will tell the story of a young man who knew the bitterness of tragedy when his first love died; the love story of Lincoln and the girl who was to become his wife. It will picture young Lincoln as the arch-foe of intolerance, oppression and injustice. Phantom glimpses into his great future will be revealed when he becomes the protagonist of Stephen A. Douglas in romance, politics and jurisprudence. The many episodes will culminate with Lincoln's first victory over Douglas.

Darryl F. Zanuck entrusted production of the piece to Kenneth Macgowan, maker of "In Old Chicago" and "The Story of Alexander Graham Bell." Trott either wrote alone or collaborated on "The Alexander Ragtime Band," "In Old Chicago" and "Alexander Graham Bell." The director, John Ford, for years has been among the leaders in his call-

Old Grad
(Universal)
Sport Feature

A fresh story idea will help differentiate "Old Grad" from the usual football picture. A post season championship game is being counted upon to supply the thrills. The real hero is an old grad who in his collegiate days was a football star. He is able to hold only a meager paying job, but through a series of circumstances, mainly provoked by a nimble minded press agent, he is made to appear as a successful business man, just the type of personality which can inspire his former classmates' team to glorious gridiron accomplishments.

Ashamed of the situation in which he finds himself, he appears on the field the next day to inspire his college team to victory. Subsidary is a love story involving the old grad's niece and a football player. For name value the film will present Charles Grapewin, last in "The Man Who Dared," in the title role; Anita Louise, now in "The Little Princess" and "The Gorilla," Dick Foran, long with Warner Bros.; Berton Churchill, Emma Dunn, David Holt, Richard Lane, Samuel S. Hinds and many members of the USC and UCLA football teams.

The original story was written by Matt Taylor and transcribed into screen play form by Harold Buchanan. Harold Young is the director.

Release date: To be determined.

The Sun Never Sets
(Universal)
Story of an Institution

Though comparatively little has been said of "The Sun Never Sets," Universal officials are expecting it will prove one of the surprise attractions of the company's new season. While not a historical picture, in the strict sense of the term, it is, however, a story of the British Colonial Service. It mainly concerns itself with the careers of two brothers, but it will also picture the whole extent and scope of British overseas administration. If one will recall such productions as "Lloyds of London," "Wells Fargo," "The House of Rothschild" and the current "Union Pacific," he will get a clear idea of the production's character. Incidentally W. P. Lipscomb, who contributed to the "Lloyd's of London" and "Clive of India" screen plays, does the present adaptation of the Jerry Horwitt-Arthur Fitz-Richards original. Rowland V. Lee, who directed "Cardinal Richelieu," is directing.

The elder brother has been proud to carry on the 300 year old family tradition of service in the British Colonial Administration. The younger rebels. He is goaded to it, however, and with his brother assigned to the African Gold Coast, where he works out his regeneration and destiny under trying circumstances. Disobeying an order, he disregards his superiors, but in the finale becomes a hero as he discovers a secret radio station that has been broadcasting subversive propaganda, and guides a fleet of bombing planes to the spot to destroy it. His heroism reestablishes his brother and gives him determined ambition to carry on the family tradition.

With the subject matter of the story, which includes two interesting love stories, readily lending itself to different types of exploitation, the cast also has much showmanship value. The younger of the two brothers is Douglas Fairbanks, Jr., lately in "Gunga Din"; the elder is Basil Rathbone, seen recently in "Dawn Patrol" and "Hound of the Baskervilles.

The two principal feminine characters are Virginia Field, who since her Hollywood debut in "Lloyds of London" has been in fourteen pictures, and Barbara O'Neil, seen in "Stella Dallas."

The supporting cast will feature Lionel Atwill, C. Aubrey Smith, Melville Cooper, Mary Forbes, Arthur Mulliner, John Burton and Sidney Bracy.

Release date: May 26, 1939.

Stand Up and Sing
(Tentative Title)
(Republic)
Melodrama

A few weeks ago a Colorado school boy and national hero when he saved the lives of his mates trapped in a snowbound bus. Reenactment of that courageous episode, following a preliminary build-up that gives the story a human, melodramatic quality, will be the spectacular highlight of "Stand Up and Sing.

The boy, son of a wanted criminal, is placed under the care of his grandmother in a country town. Although changing his character somewhat under kindly influences, still he is loyal to his dad. But when his father's bid to escape enemies the lives of many children trapped in the bus, the youngster turns on his parent. Then, while the criminal, regenerating, goes out into the storm to seek help, it's the youngster who encourages his little friends to cling to their hope.

The production is based on an original story by Alice Aitshire which Doris Malloy and Gordon Kahn adapted. It is being directed by Arthur Lubin under the production supervision of Charlie Lederer.

The youngster is Tommy Ryan. Role father will be played by Bruce Cabot. Members of the support cast include Ralph Byrd, Zasu Pitts and Jessie Ralph.

Release date: To be determined.
SALES OF SALARY LISTS ARE RULED ILLEGAL

Peddling of "Sucker Lists," Following Publication by Senate, Barred in New York State by IRA S. WIT

Publication of high-bracket salary lists with addresses and other identifying information, as sold for purposes of wholesale solicitation, is illegal, it has been ruled in New York State.

Annual publication by the United States Senate of high-bracket salaries of business people and professionals—in which motion picture names play no small part—the headline attention given to the high incomes in the periodicals and manuals which list the names and publication in some form of booklet for sale privately to others for "luxury" and other forms of solicitation, has long been the cause of complaint by those whose incomes are made available by the Senate. Attempts have been made to curb them through legislation to stop the practice, without success. A case settled this week in the New York courts the first on record, establishes a new legal status.

"Sucker Lists"

Not only have many of those listed complained about their being bothered no end from the inclusion of their names on so-called "sucker lists" made up from the Senate's listings, but have also complained of the unairiness of salaries mentioned, pointing out that the gross salaries listed are far from the net incomes accruing after the high Federal and state taxes are paid. In the last Senate list, for example, in April, the salary of Louis B. Mayer, MGM vice-president, was given as $1,200,503, and J. Robert Rubin's salary, also from MGM, as $754,254, but in another list, as in all other gross lists, was the fact disclosed that the income were subject to as much as 60 per cent in Federal and state taxes.

"The Fifth Column" is not one generally accorded by the public or press to prominent figures either before or behind a camera in the motion picture industry, and in other fields. It may not be understated to say that some of the more famous have not discouraged such recognition. It is apparent, however, that the spotlight of publicity in which the prominent are bathed has been the cause of certain grievous disadvantages. Among the more irksome of these is the prevalence of various advertisements in which the names of the higher salaried officials are prominently displayed. The notices have appeared in the mass circulation papers, the afternoon papers, the afternoon and evening newspapers, and in the trade papers.

The list of "names, addresses, salaries and offices of the higher income bracket in the United States is listed. Among those named was a Mr. Rembert W. Wurllitzer, vice-president of Rudolph Wurlitzer Company, who promptly brought a suit in the New York Supreme Court in which he alleged that the listing of his name and address as header of a restrictive sale of the directory as an encroachment upon his right of privacy under Section 51 of the New York Civil Rights Law. Furthermore, Mr. Wurlitzer complained, the $60,000 salary with which he was credited in the directory was "grossly exaggerated" and had caused him great personal embarrassment and annoyance by inciting envy among employees of the company. As a matter of fact, he said, he had already sued to answer to both his personal and business reputation.

Asks Injunction

Mr. Wurlitzer applied to the court for an immediate injunction pending trial. Even if the directory had been correct in its figures, he said in his affidavit, "I see no reason why any person should have to pay an amount of my salary, thus leaving myself and my family prey to any schemes that such persons might evolve." Finally he charged the defendant with having "maliciously portrayed" him as receiving an excessive salary.

In support of Mr. Wurlitzer's affidavit he filed a brief which contended that Section 51 forbade the practice complained of in the suit. This section prohibits the use of a "name, portrait or picture" for "advertising purposes or for the purpose of trade or profit" of the person in writing. Furthermore, it allows a person aggrieved under the statute to obtain an injunction and damages. This rule, fixed by statute, is in accordance with the common law in many states in the Union.

The brief argued that the directory was a clear violation because: "Here defendant's very business is the sale of names with information which is by its very nature the most carefully guarded, namely, information relating to income. It is simply the sale of that service to sell for a price the names of persons who constitute a certain income group in the country."

Lone Exception

The only exception to this rule is the publication of items of news in newspapers, newsreels or magazines. This case did not come under this exception, the brief continued. Since the directory "was purely a commercial book" an injunction should be granted. It is interesting to note that, in the brief, the main reliance was on an injunction on the broad ground that any salary directory was illegal and at no time raised the argument that the directory was incorrect. Sufficient to say that the court agreed with the plaintiff's and issued an injunction without written opinion.

A substantial number of suits involving the question of the validity of the directory have affected the motion picture business. The very case upon which the plaintiff's brief relied (Blumenthal vs. Picture Classics, Inc.) involved such a suit. The case was disposed of in a traveologue "Sight Seeing in New York with Nick and Tony." Here the New York Appellate Division stated that a scene showing the New York City streets in which the plaintiff was photographed in her role as a street vendor violated the statute. In 1919 the Appellate Division (Humiston vs. Universal Film Mfg. Co.) had decided that a newsreel of a current event was similar to a newspaper account and was therefore not protected. It was the use of the name and picture of the plaintiff which the defendant displayed on posters outside the theatre was proper as necessarily "incidental to the right to advise the public what the film was about.

Another action (Sweeney vs. Pathé News) involved a newsreel depicting a group of corporals attempting to resist with the aid of a novel apparatus. This, too, was ruled legal since, the court said, the newreel involved "solicitation not for any profit purposes" notwithstanding certain amusing comments which had accompanied the picture.

"I have noticed with a great deal of satisfaction your untiring efforts to keep the screen clear of those money free from the taint of propaganda, and your contentions that the screen of an exhibitor is to be used for the primary purpose of entertaining those persons who pay their hard-earned money for the principal purpose of being entertained, and not "enlightened" or through the subterfuge of propaganda become browbeaten into viewing any political trend in the eyes of certain motion picture producers.

"It is with a great deal of regret that I noted Mr. Wanger's indiscretion in injecting the propaganda he did into his subject of "Blockade."...

"No sane minded person, regardless of the extent of his own prejudice, can question the righteousness of our government in the steps it has taken by way of its anti-trust laws, in the condemnation of the companies whose heads are blind to the handwriting on the wall; perhaps because they are too busily occupied turning out pictures that are in direct violation of the basic principles which has made the motion picture industry the great medium that it is.

"The generosity of the American public as manifested by their willingness to consistently patronize an exhibition of good motion picture that does not deviate from any principle of entertainment, makes it clear that American show-gocers will not permit themselves to be cheated out of their show money, and that they expect and demand, for their admissions, to be given only those type of motion pictures that depict every essence of entertainment. . . .

"I wonder if there breathes any producer whose soul is so dead, that no moral instincts have taken him, with all his prejudice, beyond the point where he realizes that empty seats and closed theatres will do none of us any good. . . . I am glad to note that I am not alone in my desire to keep our screens free and clear of all propaganda and every form of 'ism' and 'oc,' and I will be one who, if I am ever sent a picture containing any form of deviation from entertainment, will be glad to throw such product into the nearest ash-can."

Marion Anderson To Sing At "Lincoln" Premiere

Marion Anderson, Negro contralto, will sing a group of songs as one of the features of the premiere of Twentieth Century-Fox's "Young Mr. Lincoln" at the Fox-Lincoln Theatre in Springfield, Ill., on May 30th and Memorial Day. The program will be broadcast over 41 stations of the Mutual Broadcasting System network.

More than 200 guests are expected. There will be a special train from New York for celebrities and critics, and special cars added to regular trains for the guests from middle western cities.
**Showmen's Reviews**

**Rose of Washington Square**

Musical Melodrama

(20th Century-Fox)

Filmed in the format of "Alexander's Ragtime Band," this picture has Alice Faye and Tyrone Power as young folk in love and in difficulty. Unlike it, this one has Al Jolson as faithful friend of the girl and, therefore, aids to the boy in his emergencies.

A dozen or more famous songs of yesterday and yesteryear, under the direction of Harry Stradling, are used in the picture, including "Pretty Baby," "The Vamp," "Ja-Da" and others of like vintage. "Rose of Washington Square" is one's dance Monday night with a good memory will fail to identify. "I Never Knew Heaven Could Speak" is a new and sure-fire number by Mack Gordon and Harry Revel.

Numerous numbers, associate producer, wrote the score and lyrics of the picture by John Larkin and Jerry Horwin derived from Broadway history well known to nearly everybody. It details a Folies Bergère marriage to a gambler, later crook, to whom she is devoted in spirit of his misdeeds, and ends with her promise to him to return to the leper colony. It is embroidered with such scenes and experiences generally known to have attended the real romance here treated factually, and with the actual presence of Al Jolson as friend of the heroine.

Directed by Gregory Ratoff with a nice balance of emphasis, the picture sports along from high spot to high spot with vigor and bounce. Theatrical in subject matter, it is theatrical in treatment. Musical in large degree, it utilizes music as content rather than ornament. A certain jolliness considered a flaw in a straight film belongs, definitely in this one.

"Rose of Washington Square" is suitable for

**Invitation to Happiness**

(Paramount)

Love Story

Irene Dunne, Fred MacMurray, Charlie Ruggles and William Collier, Sr., contribute stand-out performances to the, well rounded and soundly conceived love story, a Dorothea Ruggles production in that veteran director's ablest manner. It is solid entertainment aimed at the more informed and intelligent type of audience but containing, for any and all, a heavyweight boxing bout that packs a wallop.

The screen play by Claude Binyon, based on a story by Mark Jerome, is a finely wrought account of a romance between a young woman of wealthy background and a pupilist born on the other side of the tracks. The picture opens in 1927 and closes a decade later. What time and the circumstances of their relationship do to the couple is told simply, clearly and entertainingly.

Girl meets boy when her father buys a half interest in his boxing contract. They are married almost immediately and in full awareness that matches between rich girls and pupilists are traditionally beset by difficulties arising from economic and social differences. She accepts long separations from him as necessary to her training, but, at 10, resents what seems to him father's neglect of his mother. A divorce is negotiated and the judge arranges for the father to have custody of the boy for six months. The mother, to have him the next six months, the boy to decide, thereafter, which parent he shall live with.

At this point the boxer gets his chance to fight the champion. Devotion to his son interferes with his training. Son, divorced wife and all interested parties conspire to convince the boxer that he has won his son's affection. He tells him he had decided he wants to live with him always. He loses the fight and takes the boy to his mother. Realization that only his ring ambitions, now blasted, have made domestic unity impracticable, brings reunion of the three in a temperately handled breakup.

Miss Dunne's portrayal of the wife is excellent. Mr. MacMurray's performance of the pupilist is his best to date. Mr. Ruggles has a completely serious role as the boxer's trainer and Mr. Collier as the wife's father is an only half-purposely aimless assignment. The picture is happily free of the pattern climate commentary so often used in fictions pertaining to the squared circle.

**Hotel Imperial**

(Paramount)

Wartime Melodrama

No, it's not another "Grand Hotel" type of picture. This is a war picture, set in the area disputed by Austrian and Russian forces in 1916. And, yes, the star is not Marlene Dietrich, although customers arriving after the credits have been flashed will think it is; the star is Isa Miranda, Paramount import, who looks and talks a great deal like Miss Dietrich used to and acts a good deal more convincingly.

The scene is an unpronounceable town held alternately by Austrian and Russian forces. Action takes place principally in a hotel therein. MISS Miranda plays a Polish girl who, works as a chambermaid at the hotel in hope of finding out why her sister, who used to have the job, killed herself. Ray Milland plays an American officer, for whom she is at first suspect of causing her sister's death; later learns to love. J. Carroll Naish is cast as a Russian spy, the individual responsible for the suicide. Guy Lodge gives a strong performance as the hotel porter, and Reginald Owen is a standout as a Russian general who also paints. Much melodrama accompanies the working out

(Continued on page 40)
Howard Hawks, one of whose hobbies is aviation, directed "Only Angels Have Wings," a romance of the air, for Columbia Pictures. It is based upon a story Hawks himself wrote. He has directed such aviation films as "Dawn Patrol," "Air Circus," "Ceiling Zero.

1. Flying the mail across the Andes, Joe Souther encounters heavy fog and returns to his field in Ecuador, but his plane crashes in flames. Among the friends who mourn his death is Bonnie Lee, a New York show girl who recently has arrived in the banana port for a brief visit.

2. To mask their grief, the other fliers get together at a party, trying to be merry. Bonnie joins in festivities, along with Geoff Carter, manager of the little airport. Soon after midnight the fog arises and Carter leaves the party to fly the mail away.

3. A new pilot arrives to take Joe's place. He is Bat McPherson, whom the other aviators soon recognize as a flier who once bailed out during a test flight and let his mechanic be killed. His wife, Judith, is a girl who jilted Carter in the United States. Carter has remained a bachelor.

4. McPherson volunteers, and Kid Daab, whose sight is failing, insists on going along, saying he knows the fogbound passes. When the plane hits a flock of condors the Kid is mortally injured, and Carter leaves the party to fly the mail away.

5. An emergency arises and a dangerous flight must be made. Carter decides he is the one to go. When Bonnie tries to prevent him from risking his life, she accidentally shoots him. If the flight is not made, Carter will lose a government franchise on which he and the airport owner depend.
On Carter's return, he is surprised to find Bonnie still in the city. He had told her he was leaving on the next boat. She was falling in love with the flyer.

When Kid Daab, one of Carter's pilots, sees the others planning to quit because of McPherson, he starts a fight, taking another flyer's arm. This leaves Carter's force short-handed.

McPherson, however, risks death by driving home with the damaged plane, which explodes as he lands. Before dying, Kid tells of McPherson's heroism. The pilots become his friends.

10. After the fog lifts, McPherson makes the flight in another plane, saving Carter's franchise. Meanwhile, Bonnie, all packed to take the next ship, goes to bid Carter farewell, but says she will stay if he asks her. He flips a coin, calls "heads" and proposes. She is very angry until she learns the coin had "heads" on both sides.
Correspondent at the Paramount theatre, Los Angeles, where a Saturday night crowd attracted by "Union Pacific" plus a stageplay plus the preview seem to approve authentically of the presentation.

Produced and distributed by Paramount. Associate producer, Stanley Goldsmith. Directed by Robert Flaherty. Screen play by Gilbert Gabriel and Robert Thoren. Photographed by Roy Vickers. Assistant director, Robert Taylor. The film is tightly integrated and suspenseful. Performances are uniformly good, dialogue excellent. A song by Frances Langford is sung by Miss Miranda and the Don Cossack Chorus with both musical and dramatic effectiveness.

Tell No Tales

(MGM)

Crime Melodrama

What this selling title suggests in showmanship connection is that the picture delivers in modern style melodrama. While telling the story of one man, it also tells six others. That concern for heroics is in combination of these stories, it is episodic, but the man's approach to all has a common purpose.

Tell No Tales

Cox's "Coxsackie," editor, outwits the police and establishes contact with a school teacher "Ellen," the witness to a kidnapping, and he in turn is in a holding cell which he identifies as part of a ransom payment, "Cassyd," editor, uses the power and establishes contact with a school teacher "Ellen," the witness to a kidnapping, and he in turn is in a holding cell which he identifies as part of a ransom payment, "Cassyd," editor, uses the power and publishes the newspaper from collapsing.

It's a big job in which he identifies himself as part of a ransom payment, "Cassyd," editor, outwits the police and establishes contact with a school teacher "Ellen," the witness to a kidnapping, and he in turn is in a holding cell which he identifies as part of a ransom payment, "Cassyd," editor, uses the power and publishes the newspaper from collapsing.

Three Walzis

(Vedis Films)

Family Portrait to Music

The most noteworthy factor in this musical film visitor from Paris is the Beatrice Faishe role assigned to the island. After the success of a Straw Square, the artist has separated two preceding generations of the family, the father and the daughter, in a triple line of family portrait art, all in color.

Numerically, the foreign rendition of the Strassman musical motif is two up on the record. The compilation of the portraits of the four principal Walzis is a deceptive wave devised for Mlle. Printemps in a small, thin voice, with the assistance of some skimpish ensemble singing. The dance numbers the principals walts around in rather stubby, or a set of girls walk up and down stairs waving their skirts. Direction is static, while the lighting is particularly uneven and inept. Perhaps the outstanding number in the production is the decorative warode devised for Mlle. Printemps by Jeanne Lanvin. The picture carries superimposed English titles.

Outside of the musical saleability in the Strassman father and son combination, the only merchandise item in the film and this limited to French speaking and stage inclined audiences. The only thing the film has to do is tell the story of the Gallic mimes rather prominent in Paris circles.

Mlle. Printemps, playing herself three times as much as she was being hailed ecstatically by Piccadilly and Rialto. The French printing opposite her and also portraying these generations is Pierre Fresnay, more familiar to American audiences than his co-star through his recent brilliant performances in "Grand Illusion" and "The Puritan."

The narrative is guilty of repetition and lack
3,000,000 CARTOON STRIP FANS ALREADY NOW COLUMBIA'S NEW SERIAL CHARACTER—

MANDRAKE, the MAGICIAN

Screen play by Joseph F. Poland, Basil Dickey, Ned Dandy
Directed by SAM NELSON and NORMAN DEMING
COLUMBIA CHAPTER PLAY

A CHAPTER PLAY BASED UPON THE KING FEATURES NEWSPAPER FEATURE CREATED BY LEE FALK and PHIL DAVIS
MOTION PICTURE HERALD  May 13, 1939

Tumbleweeds
(Astor)
(Reissue, with Sound)
Welcome Back

In sponsoring the revival of what perhaps was the greatest picture of one of the greatest
western stars, William S. Hart of fond but not
forgotten memory, Astor pictures has avowed a
"desire not only to bring Bill Hart back to his
truest form but to permit him for the first time as a new generation as one of the
greatest and most beloved film actors."

The new version of the 1925 production car
ties Hart in a period of eight
minutes during which sequence Mr. Hart
downs from the hills in his California ranch
home to speak a word of welcome. Sound
effects is a pleasing musical background lend
atmospheric assistance.

Despite the technical advances and changes
in lighting, directing, acting and editing the
revival in no way detracts from its
grandeur. In the character of Hart, a scion of
the Cherokee Strip to land settlement,
material made more recently in "Cimarron"
achieves a pitch of magnitude, drama and
thrills equal to any present day
production output.

For those whose memories may be a bit hazily
broadside the plot is something new, the narrative is
located in the Cherokee Land Strip between the
states of Oklahoma and Kansas around the
time of 1889. Mr. Hart plays a young lawyer who
meets "Molly Lassiter" and through his attachment
for the girl decides to enter the land
swapped. "Molly's" half brother, "Pill," and his
equally villainous confederate, "Freddy," frame
"Carver." Then comes swift action.

Comedy and a good grade of it is supplied by
"Kentucky Rose."

The Rookie Cop
(RKO Radio)
Melodrama

Containing a readymade appeal to animal
lovers and children, RKO's "The Rookie Cop"
is the story of a young police officer who
fights to have the department use trained dogs
in the line of duty. A sequence like story is
enlivened by the action of Ace, billed as The
Wonder Dog, a well trained German Shepherd.

The picture is composed of Tim Holt, as the
young officer; Virginia Weidler, a 9-year-old
girl anxious to become a policewoman; Janet
Shaw, Frank J. Thomas, Robert Emmett
Keane, Monte Montana, Don Brodie, Rafe
Harrol and Muriel Evans.

Morton Grant and Jo Pagano wrote the
screenplay from an original by Guy Duuvier
and Earl Johnson. Bert Gilroy produced and
David Howard directed.

"Clem," suspended when he arouses the ire
of the police commissioner by his
impunity when using the dog, is held prisoner,
with "Gerry," the daughter of the chief of police,
by a gang of criminals looting the city.
The dog manages to free the pair and point out
the leader of the gang, thus ending the
commissioner's

Presented at the Capitol Theatre, Glendale,
Cal. to an audience which, while snickering
at the clencher of story material, enjoyed the
dog's work.--V. K.

 Produced and distributed by RKO Radio.

CAST

Clem. .......... Tim Holt
Nursery School ........ Betty Johnson
Ranger ............ Robert Emmett Keane
Sergeant ............ Muriel Evans
Frankie .......... Don Brodie
Joey .............. William"H. "Billy" Johnson
Foreman ............ Muriel Evans
Ace, the Dog ......... Himself

Escape from Yesterday
(Hoffberg)
Foreign Legion Melodrama

A test of talent would seem to be the treatment
of a formulated story pattern to result in an
appearance of originality. This has been
Duvivier in his handling of the
setup of a murderer seeking escape from
his crime in the "no man's land" of a foreign
colonial area. He has made something
detective nemesis, a dancing girl for romantic
interest and a collection of well recognized
atmospheric shots, but Duvivier has fashioned a
picture that becomes worth watching, either as
a melodramatic composition or as a more subtle
psychological study.

Besides the exploitation fact that Duvivier
directed "The Rookie Cop" and "The Great
Waltz" is the asset that in the leads are
the internationally recognized Jean Gabin of "Grand
Illusion" and Annabella of "Suez."

The cast is already outstanding.

The story easily could be followed without the
superimposed English titles. "Gilieth" seeks
sanctuary from a Paris murder in the Spanish
possession, "The Great Waltz." The second half
is a study of mystery, "Lucas," of whose identity he is
susicious. Through the wiles of his native
wife, "Asicia," the murderer learns that his
characterization is a defense. A boy pair meet at a
besieged fortress and both demonstrate their
bravery, "Gilieth" dying. The final sequence

The picture is a,—

Produced and distributed by RKO Radio.

CAST

Lucy .......... Lucille Ball
Sheeba .......... Anna Mayne
Sheema .......... Steffi Duna
Ben .............. Ben仲
Boy .......... Donald Briggs
Pearl .......... Barbara Sinatra
Harpo .......... Barbara Sinatra
Bartender .......... William Pauw
Foreman .......... Earl Hodges

Panama Lady
(RKO Radio)
Melodrama and Romance

Double dyed-in-the-wool melodrama, and
least interest which is a hard task to catch
up with itself for some time, are entertainment
elements of "Panama Lady." A run of
the mill production, it offers comparatively little
that is new.

Panama, with all its dangers, especially
those which threaten one's moral character, is
no place for a lady, a fact which "Lucy," a
police commissioner's 9-year-old daughter
soon finds out. Deceived by man in whom she
placed her hope for rescue, the heroine, ac-
tually his half sister, seeks her escape by
"work out the loss" deal with him and
accomplishes him into the jungles as his housekeeper.
A victim of the jealousy of "Cheema," a native
girl, "Lucy" employs her end of the bargain by
changing "McTeague's" squallard quarters into a
spic and span residence. But "McTeague"
discovers oil, and when "Roy," who had come
to rescue her, is killed after trying to steal the
unrecorded land claims, "Lucy" contrives to
escape. Some time later, "McTeague," now
rich, finds her in New York and the past is
taken up in a manner that was not associated
with the beginning of honest to goodness
love.

Presented at the RKO-Hillstreet theatre, Los
Angeles. The audience which had come to
see "Three Smart Girls Grow Up" obviously
wasn't deeply interested in the preview
attract
![...]

CAST

Lucy .......... Lucille Ball
Sheeba .......... Anna Mayne
Sheema .......... Steffi Duna
Ben .............. Ben仲
Boy .......... Donald Briggs
Pearl .......... Barbara Sinatra
Harpo .......... Barbara Sinatra
Bartender .......... William Pauw
Foreman .......... Earl Hodges
A Girl Must Live
(Gainsborough-20th Century-Fox)
Romantic Comedy

Though this brand of wisecracking backstage comedy, set in a school for girls, is not by means unprecedented, its English accent is somewhat of a change. All the featured names, Margaret Lockwood, Lilli Palmer and Rene Houston, are of local appeal in varying degree, but all put up performances which register on their own merit. It is a capric array, capably chosen, with some exceptions.

The plot follows the adventures of three young show girls with an English earl. Its vivaciously and at times pugnaciously etches the quarrels of two of their unwilling prey, and more than likely—though it is unlikely to fall for the unsophisticated member of the trio. The relations of Lilli Palmer as a foreign troup, and Rene Houston—a radio and vaudeville top liner here—as a Scots chornie, provide much of the comedy.

Directorially "A Girl Must Live" is another Carol Reed success. Shown to a premiere audience, the film proved costant laughter. There were special bouquets for Rene Houston.—AUBREY FLANAGAN.


CAST

Official running time, 92 minutes. Adult audience classification.

Leslie James ........................................ Margaret Lockwood
Gloria Lind ............................................ Rene Houston
Clyde Byron ........................................... Lilli Palmer
Herse Blount ......................................... George Robey
Earl of Ross ............................................ Oskar Homolka
Hugo Smythe-Parkinson .................. Naunton Wayne
Joe Gold .................................................. Fredric March
Mrs. Wallis ............................................. Mary Clare
Penelope ........................................... Kathleen Harrison
Mr. Broder ............................................. Wylie Watson
Lord Grandenali .................................. Julian Beck
Miss Pott ........................................... Drusilla Wills
Mr. Jolliffe ............................................. Wilson Coburn
Agnes .................................................. Leatrice Joy
Hodder ............................................. Frederick Burton
Mrs. Blount ............................................ Kay Hughes
Meadesame Dupont .................................. Mariel Ake

Boy's Reformatory
(Monogram)
Juvenile Melodrama

A mild melodrama has been devised to picture the trials of youths in a correctional institution a problem studied before and to better success.

Frankie Darro, billed in the chief role, makes his assignment appealing. A juvenile tramp, his sister, chief of Frank Coghlan, Jr., David Durand and Warren McColman offer adequate support.

The principal adult players number Grant Withers, Lilli Palmer and Ben Welden. Howard Bretherton directed from a script supplied by Ray Trampe and Wellyn Tomton.

"Tommy" takes a "rap" to protect "Eddie," son of his foster mother, "Mrs. O'Mara." The lad makes friends with the prison physician, "Dr. Owens." "Eddie," framed by the gang when he attempted to steal the racket, soon makes the reformatory personnel. "Tommy" pretends to be a member of the "mob" and with them effects a break from the "little big house." With the assistance of the doctor, he is able to round up the adult members of the gang.

Seen at an afternoon performance at the Central theatre, lower price Broadway house, where a fair audience, mostly male, was non-committal.—J. C.


CAST

Tommy ................................................... Frankie Darro
Dr. Owens ............................................ Grant Withers
Mrs. O'Mara ........................................... Lilli Palmer
Eddie .................................................. David Butts

Indiscretions
(Tri-National Films)
Commentary on Marriage

Three times married, and about to embark on a fourth venture, "Dr. Marcelin," played by the 54 year old Sacha Guitry, here discusses the problem of marriage in the unconventional manner of M. G. Michel, producer, director, writer, actor and sometimes committer.

The story is set almost exclusively in "Dr. Marcelin's" home. The doctor, discovering that his wife is unfaithful, makes up a new will dividing his estate three ways, one-third to his wife, one-third to his mistress and one-third to his illegitimate daughter, who is also his secretary. The will finds its way into the hearing of the other two, "the Worms," old family friends. Believing her husband a suicide "Mrs. Marcelin" reads the will and swoons, for in it there are also mentioned her husband's childhood and her lover, "Fernand Worms."

At this point "Dr. Marcelin" turns up, alive. Nothing is said in the will of the. The next day "Mrs. Worms" pays a visit to the doctor and informs him that everyone knows the will's contents. There follows a series of talks participated in by the doctor, "Mrs. Marcelin," "the Worms" family and the daughter, "Juliette Lecourtois," in which the doctor lecturing them aloud.

Obviously the film is adult fare.

"Viewing at The Fifth Avenue Playhouse, New York. A small audience found and a fine showing. The English titles also are clearly written and plentiful.

—P. C. MOONEY, JR.


CAST

Dr. Marcelin ........................................ Sacha Guitry
Mrs. Marcelin ...................................... Betty Darvmond
Juliette Lecourtois .................................. Jacqueline Delubac
Fernand Worms ................................... Charles Danchos
Monsieur Worms .................................. Jean Temple
Fernand Worms ................................... Christian Gerard
Sergeant March .................................... Willy Reber
M. March ........................................... Billy Kerly

Charlie Cuckoo
(Universal)
Love Story

Charlie Cuckoo, who calls the hour from the clock in which he works, sees in the headlines that the 44-hour week has been passed and realizes he is working too long. He sets out to enjoy life just as he plotted, but finds himself in trouble and with gawdy, teen-ager shows and has to work. Charlie frees himself only to encounter a woodpecker, who makes life miserable for him. Charlie escapes from the woodpecker and is glad to get back to the clock.—Running time, 7 minutes.

March of Time, No. 10
(RKO Radio)
Dixie—U. S. A.

Since the Civil War the South has been fighting for survival and reconstruction problems. The March of Time delves into the subject. Lowell Mellett, director of the National Emergency Council, undertook a survey of the condition of the South and found thousands of persons, colored and white, living in dire want. In the educational field Miss Martha Berry has devoted her life to the building of the Berry School, where sons and daughters of poor farmers who show promise are given an education without financial tuition. In 1933, the 20th Century-Fox released "March of Time." It won the Academy Award for Best Documentary Feature in 1934.

Mandarke, The Magician
(Columbia)
Serial

The popular "Mandarke," newspaper cartoon character who is never without a top hat, full white shirt, bow and bow tie, cape and strong arm, faithful "Lothar," join the growing list of cartoon characters who have had screen careers in serial form. The pivotal dog points out Popeye rescues them, again invented for other purposes in that it creates radium energy. The struggle for possession of the machine is waged by "Mandarke" and the "Wasp," su -- it's unidentified until the concluding chapter. Warren Hull plays "Mandarke." Al Kikume is "Lothar." others include the great Charles Bost, Edward Earl Forbes Murray, Kenneth MacDonald and Don Bedee. The first chapter gives promise of some exciting moments in the succeeding episodes. The continuing spin running, running time, first chapter 27 minutes, each succeeding chapter 18 minutes. There are 12 chapters.

Leave Well Enough Alone
(Paramount)
Popeye Cartoon

Popeye is sad when he sees dogs locked up in the bark, and the cattle being spread out. He turns them loose to enjoy their freedom. Unfortunately most of them are caught by the dog-catcher and are brought to the city because they are small and not big. Popeye returns them, again buying their licenses. He returns to the pet shop where they get the necessary attention, food and shelter and will have little worry. —Running time, 7 minutes.

Okomon Owners
Form Allied Unit

Okomon exhibitors on Tuesday formed the Allied Theatre Owners of Oklahoma. Temporary officers are Orville Voutler, chairman; C. E. Nors, secretary-treasurer; George W. Summer, corresponding secretary. Colonel Henry Albert Cole, president of national Allied, spoke.

In New York, the ITOA, on Wednesday, after persuading Harry Brandt, president, to accept renomination, voted cooperation with New York Allied's "World's Fair convention," according to T. O. A., the greatest Allied in America. The Allied of Oklahoma, May 13-15, Mr. Brandt, Milton C. Weisman, David Weinstock, Roy Saunders, Leon Rosenblatt and Lionel T. A. The Allied of Oklahoma, at its convention May 23-25, will hold "open forum" on the trade practice program.

The Kansas-Missouri Theatres Association will discuss a buying pool at its convening in Kansas City, May 25-26. The Motion Picture Theatre Owners of Oklahoma will meet in Oklahoma City on June 26, and 27. The Nebraska and Western Iowa MPTO will meet soon. The ITOA of Eastern Pennsylvania, new Allied unit, opened new headquarters Tuesday.
UA TO HAVE 28 TO 32; BUDGET UP; GOLD, SCHAIFER, VICE-PRESIDENTS

Individual Advertising Campaign for Each Feature, Says Farrell; Silverstone Defines Producers' Contractual Status

Twenty-eight million dollars for 28 to 32 films, and another $3,000,000 to advertise them; that is the commitment made by United Artists Corporation to exhibitors for 1939-40, as announced Monday by Murray Silverstone, company head, at the opening of the distributing organization's annual sales convention at the Hotel Ambassador, Los Angeles, in the middle of its 20th anniversary in business, with 175 attending.

Eleven Producers

At the three-day meeting, Mr. Silverstone disclosed the names of 11 producers who will provide the product, the largest number ever on UA's roster, and including David Oliver Selznick, Charles Chaplin, Samuel Goldwyn, Alexander Korda, Hal Roach, Ernst Lubitsch — in the order named by the company. The Loew, Lesser and Lubitsch units are new to United Artists releasing.

Besides the promised production expenditure and product and player identities, of primary interest to the exalted customers of the liveliest developments of the convention was the election to vice-presidencies of Harry L. Gold and L. J. Schlaifer, eastern and western general sales managers. Their elevation completes the roster of vice presidencies, with Arthur W. Kelly and Harry D. Buckley continuing in the posts they have held for many years.

Started as Salesman

Mr. Gold arrives at his corporate executive position after years with the company, starting as salesman in Cincinnati, and from then on holding, in turn, the offices of branch manager, district manager, assistant to Al Lichtman, in sales, and finally eastern general manager.

L. J. Schlaifer, in motion pictures since 1912, when he took his first job with Warners in Indianapolis, and was released from them to Universal, and for the last 11 years has been western sales manager for United Artists.

Amplifying the statement of Mr. Silverstone, that the company would spend $3,000,000 on advertising, Lynn Farnol, director of advertising and publicity, said the record budget would be expended on individual campaigns for the 32 features. Each campaign will be individually tailored, and an average of $10,000 to $100,000 will be spent on ads in the newspapers and magazines, and the trade and each production.

In addition, on certain selected pictures an extended use will be made of the national weekly periodicals and national women's magazines, similar to the campaign recently utilized on Wuthering Heights. The ad budget will be $1,200,000 more than this year.

Among the pictures to receive such advertising consideration, Mr. Farnol said, are Alexander Korda's "Four Feathers" and Walter Wanger's "Winter Carnival." Special exploitation is planned for the Selznick production of "Rebecca" and his "Intermezzo." Mr. Farnol said further that in association with the MPDA a nationwide campaign is underway for the Jacka-Behling film, "Music School." Albert Margolies and Monroe Greenthal also spoke.

Mr. Silverstone defined the contractual status of the owner members of United Artists, Mary Pickford, Douglas Fairbanks, Charles Chaplin, Sam Goldwyn and Alexander Korda, and the contributing producers, David O. Selznick, Hal Roach, David Loew, Walter Wanger, Sol Lesser and Ernst Lubitsch, most of whom hold contracts expiring in September, 1945. Mr. Silverstone expressed regret at the exception of Mr. Selznick, who is affiliated on a shorter term arrangement.

He said he is personally sympathetic toward the trade practice code but that the nature of the United Artists setup, in which each contributing producer has complete authority to accept or reject any contract for his pictures makes company adherence to the code impracticable.

He forecast increasing importance of television as an entertainment factor but said the industry has no cause for alarm "if it will arm itself with good pictures."

Declaring the Needly Bill "is on the wrong track," he said, "You don't have to block good pictures."

Mr. Silverstone was followed by Harry Gold, who divulged statistics showing the increase in contract sales to a new high.

Mr. Schlaifer presented gold buttons and cash bonuses of $250 each to delegates who had sold 100 per cent or more of their quotas. These were M. Magill, Guy Gunderson, Harold Harrrity, J. H. Nash, Mark N. Silver, Nat Nathanson, E. Y. Donnelly, A. N. Keeper, E. A. Ashkens, Ray Wylle, Earl Collins, Harry Rees and F. M. Higgins.


Hal Roach screened a special trailer showing scenes from five features and four Laurel and Hardy four-reel pictures, designed, he said, to balance the growing length of "A" pictures. Mr. Selznick described "Intermezzo" and when delegates disapproved the name, agreed to change it.

Mary Pickford was hostess Sunday at a lawn party at Pickfair. Present were Murray Silverstone, Harry D. Buckley, Arthur W. Kelly, Edward Rafferty, Charles Schwartz, Frank Ross, Walter Wang- er, Charles Chaplin, Ernst Lubitsch, David L. Loew, John Ford, Clarence Erickeisen, Mr. and Mrs. Sol Lesser, Mr. and Mrs. David O. Selz- nick, Mr. and Mrs. Hal Roach, Mrs. and Mrs. Alfred Hitchcock, Mr. and Mrs. Douglas Fairbanks, Mr. and Mrs. Tay Garnett, Mr. and Mrs. Henry Ginsberg, Mr. and Mrs. Richard A. Rowland, Mr. and Mrs. George Bruce, Mr. and Mrs. C. W. Thornton.


The delegates left Hollywood Wednesday and spent Thursday at the San Francisco Fair. James Malvey resigned as UA representative on the board of Wanger Productions.

David O. Selznick

From David O. Selznick and Selznick International will come three productions: (Selznick in addition is making "Gone with the Wind" for MGM, for 1940). "Intermezzo," starring Leslie Howard, who will also serve as associate producer; from the

(Continued on opposite page)
CHARLES CHAPLIN

"The Dictators," (tentative title) written, directed and produced by him, will present Chaplin in his first speaking role.

SAMUEL GOLDFYN

Two productions from Samuel Goldwyn are already underway:

"Music School," to present the noted violinist, Jascha Heifetz, in his initial screen role, under the direction of Archie Mayo. "Music School" will also have Joel McCrea, Andrea Leeds, Tommy Kelly and Walter Brennan.


ALEXANDER KORDA

Alexander Korda will contribute five productions:

"Four Feathers," a color production of the A. E. W. Mason novel, adapted by R. C. Sherriff. Has already been completed. Directed by Zoltan Korda, the cast of "Four Feathers" includes: Ralph Richardson, C. Aubrey Smith, John Clements and June Duprez, a new Korda "find." Practically the entire production was filmed in the Sudan.

"Over the Moon," starring Merle Oberon with Rex Harrison, now in the final stages of editing. Was directed in color by Thornton Freeland from the screenplay by Robert E. Sherwood.

"The Thief of Bagdad," a color production of the old Douglas Fairbanks fantasy, with Saba and Conrad Veidt. Ludwig Berger will direct.

"Sinner," based on Prevost's "Manon Lescaut," starring Merle Oberon. Will be directed by Mr. Korda, his first directorial job in three years.

"The Jungle Boy," starring Saba in a color filmation of Rudyard Kipling's "Jungle Book."

WALTER WANGER

Walter Wanger will supply six features:


"House Across the Bay," starring Joan Bennett. Directed by Archie Mayo, from the original by Myles Connolly and the screenplay by Sarah Y. Mason and Victor Heerman.

AN ORIGINAL STORY, to star Loretta Young, by Gene Towne and Graham Baker. Tay Garnet will direct. Tentative title: "Whose Wife?"

A FICTIONIZATION by John Meehan of Vincent Sheean's "Personal History."

Two productions, as yet untitled, to be announced.

HAL ROACH

Hal Roach will be represented by five productions:

"The Housekeeper's Daughter," from the novel by Donald Henderson Clarke. Under the direction of Mr. Roach, it will feature Joan Bennett and Adolphe Menjou.

"Of Mice and Men," based on the John Steinbeck book and the play, "I,000,000 B. C.," a fantasy.

"Captain Caution," from the novel by Kenneth Roberts.

Hal Roach will also produce a series of four productions re-uniting the team of Stan Laurel and Oliver Hardy, also a Thorne Smith novel.

EDWARD SMALL

Edward Small will produce seven films:


"My Son, My Soil!," the Howard Spring novel. Louis Hayward will be starred.

"Quartermen, the Raider," the story of the bandit.

"Valentine," a dramatization of his life story.

"South of Pago Pago," a romantic adventure of the South Seas.

"Two Years Before the Mast," Richard Henry Dana's book.


DOUGLAS FAIRBANKS

DOUGLAS FAIRBANKS will resume motion picture activity with his production of "The Californian."

Still to be announced is the forthcoming Ernst Lubitsch production to be presented by Sol Lesser—the first of the producers' films to be released by United Artists.

Mr. Silverstone also told that David L. Loew will initiate his association with U. A. with the filming of a Broadway play.

Besides those home office executives already mentioned, executives and department heads attending the convention from New York included: Paul Lazur, E. P. Carr, Tom Rouroon, Seymour Poc, Montre Grendhal, Albert Margolies, C. M. Steele, N. A. Thompson, Paul O'Brien, Sam Cohen, Lee Dally, Steve McGrath, Phil Dow, Jack Wren, Ronald Sidney and Robert Goldfarb.


District managers were Dave Prince, Haskell M. Masters, Ben Fish, Charles Stern, Jack Goodman and Bert Starn, as well as Moe Streimer, United Artists' special representative in New York.


Arriving in Los Angeles for the sales convention, United Artists executives, above, are James Mulvey, Edward Rafferty, Harry D. Buckley, Murray Silverstone and E. T. Carr.

"Three lives are now being prepared for screen adaptation at United Artists: "A Woman's Secret," the novel by Graham Greene; "Morning" and "Crimson." Both will be produced by Marguerite Roberts, manager of the writers' department, which was re-established last year by John W. Davis.

"The Stranger," a 1927 silent film starred by Broderick Crawford, producers Fred Nace, Earl Reynolds, Derwood Albee, will be re-made at UA Pictures with Clark Gable, Joan Crawford, Edward Arnold and Gilbert Roland. The new version is scheduled for release in November.

"Tentative plans are being made to re-make "The Life of Emily Bronte." The project is being handled by Samuel Goldwyn. The story will be produced in England, with Elizabeth Taylor to star as Emily Bronte and Richard Burton as the hero, Heathcliff. Shooting is expected to begin in January.
**U.S. PICTURES CONTROL 50% OF GREEK MARKET**

"Robin Hood" Sets Record for First Run Attendance; German, French Films Popular

by JOHN LORANT

in Athens

The Greek film market is ruled almost exclusively by American and French films. The current film season has started very favorably and both distributors and exhibitors are content with the results so far. A total of 76 pictures has been released up till now during the 1938-1939 season. Of the following ten films were the most popular, judging by the number of people who went to see them in first-run movies:

**Top Attendance, 102,500**

"Robin Hood" was seen by 102,500; "The Hindoo Monument" (German) by 99,000; "Snow White and the Seven Dwarfs" by 61,500; The Adventures of Marco Polo" by 59,000; "La Cigale, la Fourmi et la Garrigue" (French) by 46,000; "Carmen" (German) by 45,500; "J'accuse" (French) by 44,500; "La Refugiée" (Greek) by 43,600; "Firefly" by 45,000; "Her Jungle Love" by 35,200.

Of the ten most popular films of the season, five were American, two French, one Greek, one Italian, and one German. "Robin Hood" was the biggest winner in Greek; this was the first film seen by more than a hundred thousand cinema-goers, in the first-run movies. The previous record had also been held by an American film, "The Life Story of Emilie Zola." "Robin Hood," "Carmen," "Firefly" and "Her Jungle Love" were released in a single theatre at a time, but the others were shown in two first-class theatres simultaneously. "Robin Hood" and "Marco Polo" were dubbed in French, but the others were shown in the original version. The only Greek film, "La Refugiée," shot in Egypt, did not score the anticipated success and is only eighth on the list. It is expected, however, to do better in provincial cinemas.

As a rule the financial success of a film depends mostly on the deluxe cinemas in Athens; the provincial theatres do not count for much in the gross income of a film. The case of a local film, which appeals more to country folks than to the cosmopolitan city population, may be reversed.

Of the 76 films shown since the beginning of the season, 38 were American, 24 French, 11 German, 2 Italian, and one Greek. Three films were shown twice in 50 Greek cinemas. II were seen by 20,000 spectators, and 30 by more than 10,000.

**Others Successful**

Of the American films, the greatest hits were those mentioned in the list above. Fairly successful were: "One Hundred Men and a Girl," "Jeezebel," "Blue Beard's Eighth Wife," "Baby Snaps Can't Take Money," "Wings of the Morning," "In Old Chicago," "Vivacious Lady," "Devil's Playground," "Malade X," "Rebecca of Sunnybrook Farm," "Happy Landing," "When You Are in Love," and "Mamnquinn.

As these facts show, the Greek film market is dominated almost exclusively by American and French films. German pictures are only popular if they deal with a romantic, spectacular subject, like the "Hindoo Monument." The Greeks, like the public of other Balkan countries, like to see adventure and romance on the screen. This is the secret of the enormous popularity of "Robin Hood" and that is why Dorothy Lamour is the most popular star in Greece. A part of the local public is also interested in films dealing with social and psychological subjects, but prefer to get these in French. American and German films of this type don't interest them at all. Since a great portion of the population understands French, this being the most widely spoken western language in the Levant, many American films are released with French dubbing.

In the big cinemas in Athens, each giving an hour's program eleven times a day. They show American short subjects, education films, "Kid Movies," and the Big Features. However, do not release short subjects since the presentation of newsreels is not compulsory in Greece as it is in many other countries. The program in the big cinemas consists of a new thriller and a big feature film. There are four performances a day, and the prices of tickets range from 15 to 25 drachmas (15 to 25 cents).

**India Company to Study Our Industry**

A new motion picture company in India proposes to send a British representative to the United States to study the American film industry and contact American producers of motion picture equipment, according to a report from the American Consulate at Bombay made public by the Department of Commerce in Washington.

The new company, called Cine Finance and Banking Corporation of India, Ltd., and will also seek American technical cooperation in connection with its projects, through the issue of requests for tenders to the United States, the report said.

The new Indian company has an authorized capital of $3,480,000 and has arranged an ambitious program for financing and servicing the motion picture industry of India. No direct competition with existing companies is contemplated by the new company, according to the report.

Under present plans it proposes to organize independent companies to handle the industry's problems in connection with production, distribution, publicity, equipment purchases, effecting insurance and training technicians.

The gross income of the film industry in India was estimated at $3,320,000 in 1938, the report said. There are 996 motion picture theatres, 509 touring cinemas, 75 active film companies producing 200 pictures annually, and 253 distributors handling Indian and imported pictures, according to the report.

**Form New Company**

Peninsula Pictures has been formed in San Francisco to produce six and possibly eight pictures a year there. The first production will be "Moon Over Montecito," to be made in both English and Spanish for the United States and South America markets. Executives of the company are listed as Gordon Burdge and Ed Blas, San Francisco theatrical agency owners.

**Lithuania Lead**

Lithuanian imports of films comprised 46.37 per cent of all those censored, and German films 41.39 per cent; that American films are censored because of their so-called "criminal content," and German films for their propaganda; that there was no motion picture industry legislation during 1938, that theatre goers increased 30 per cent during that year; that there was no theatre construction in 1938, but that there may be some in this year; that in December, 1938, there were 68 motion picture theatres in the country, of which 20 were owned by the state: that 41 films, mostly newsreels, were produced in 1938, compared with 64 films, of similar nature, in 1937, all of poor quality.

**Cuba Next to Increase Duties, Says Producer**

With most Latin American countries taxing outside pictures and exempting from such taxes its own budding motion picture industries, it is "only natural" that Cuba should be trying the same, according to Ed-de LeBaron, head of LeBaron Productions, who returned to New York recently from Havana, Cuba, after surveying distribution there.

The Cuban government, Mr. LeBaron said, is considering a measure to raise import duties on films. It has already exempted the major Cuban studio, Peliculas Cubanas, from taxes. Mr. LeBaron noted Mr. LeBaron conducts an orchestra at the Carnegie Room, Rockefeller Center, New York City, and is producing Spanish language films. One of his features, "Castles in the Air," is being distributed by Monogram, and has been running at the Regis Theatre, Mexico City.
MEXICAN UNION BANNING GERMAN AND ITALIAN PROPAGANDA FILMS

Financing Has Become an Acute Problem for Producers, with Production Costs Increasing and Returns Decreasing

by JAMES LOCKHART
in Mexico City

Unintentional aid is being given by American film distributors in Mexico in combatting competition from Germany and Italy by the Confederation of Mexican Workers, Mexico’s most powerful labor organization. The Confederation announced when it forbade an exhibition throughout Mexico of "Sergt. Barry," a German talkie, produced in Germany by Tobis Films, that it intends to prevent showings of all German or in fact any kind of picture that it considers to be a vehicle for Nazi propaganda, ridicules democracy and in so doing jeers at the basic principles of Mexico’s social revolution.

Second from Germany Barred

"Sergt. Barry" is the second-made-in-Germany picture to come under the Confederation ban. The first was "Carmen," which, though of Spanish production and not Nazi, was produced in Germany. This film was forbidden because the Confederation deemed that some of its players have leftist political views. "Carmen" was banned on the eve of its expensively prepared and heralded exhibition in Mexico City. The ban was on for several weeks. The Confederation lifted the lid without explanation, giving rise to speculation as to why it reversed its action.

"Scipio Africanus," made-in-Italy, and of an ancient story, was banned by the Confederation on the ground that it is Fascist and imperialistic propaganda. This ban is still in effect, though it was said some time ago that the Confederation was considering lifting prohibition of this picture.

Bans Are Air Tight

Bans the Confederation exerts are air tight because this organization is all powerful in Mexico with regard to labor matters. All motion picture workers’ unions are members of it. Not one of them would dare defy the Confederation’s orders.

The Confederation is also keeping radio in Mexico free of Nazi and Fascist propaganda, for it is as powerful in air affairs as it is in cinematographic matters. Any radio station that attempted to spread totalitarian gospel would be closed up forthwith.

Financing A Problem

Financing has become an acute problem for Mexican producers. Gone are the days when a feature that afforded a reasonable return on the investment could be made for around $10,000 to $12,000. Gone, too, apparently, are the times of not so long ago when a net of nearly $400,000 profit was garnered from an outlay of but $20,000, as in the case of Mexico’s stellar picture, "Alma en El Rancho Grande" (Way Down on the Rancho Grande). That picture set box office records at home and abroad that have not even been approached by other Mexican films.

Production costs have increased so much in Mexico in the last two years that now $40,000 to $50,000 is about the average per feature.

GENERAL BARR FENDS AN ANTI-NAZI FILM

The British Board of Censors is adhering to its policy of barring films of a content which may be considered offensive to foreign governments. The latest instance is the banning of "I Was a Captive of Nazi Germany," starring Isabel Steele, whose experiences in Nazi Germany the film purportedly recounts.

The picture was distributed in the United States several years ago, by Malvina Pictures.

Pictures at those prices, a whole lot of money for Mexico in these times of her sharpest economic depression, just have to be good if the makers can hope to get a fair profit or at least break even. One fact is now in the making that will cost approximately $60,000 before it is finished, a new high for a made-in-Mexico. There is some worry that the producers will ever recoup their outlay for this film. It is being made in Mexico without features, and only partly with students, six of them, to prevent an increase of cost. It will be finished, however, and may be broadcast by radio station XEQ as a means of demonstrating progress the Mexican government is making in restoring speech and hearing to mutes.

Brazil Prefers American Films

by L. S. Marinho
in Rio de Janeiro

Of the 491 pictures shown in Brazil in 1938, 402 were American films or 82 per cent of all pictures. The predominance of films from the United States is partly due to the fact that all the large American companies have established agencies in Brazil and several others have their representatives here.

Another reason for the high percentage of American films is that people here are more inclined to accept films from our neighbors to the north than films from Europe or films in Spanish, because Portuguese is spoken almost universally in Brazil and consequently even Spanish pictures must have the dialogue translated into Spanish.

Broken down, the figures on imported product for 1938 reveal that the eight major American companies imported 356 of the 402 American films for their two Mexican films. In addition there were shown in Brazil five more from England, 37 from Germany, 21 from France, six from Italy, two from Argentina, one from the U.S.S.R. and one from Spain. Five Brazilian pictures were also shown.

Three of four former first-run houses this year brought back some old favorites and while the majority of them failed to draw very well some did make money.
ASIDES and ILLUODES

By JAMES P. CUNNINGHAM

INTO OUR EDITORIAL ROOMS the other day walked a short, trim, frail appearing clergyman, who turned out to be Father Baltasar, a Capuchin priest, who had just traveled from Venezuela with a can of film he had shot among the primitives in the mountains of the frontier between Venezuela and Brazil. Among them he had many a harrowing experience, not the least of which was the cracking up of his plane in the dense vegetation and the almost certain death from which he was saved by rescuers who reached him weeks later with sorely needed food and water.

A dozen others in the wrecked passenger transport were lifted bodily out of the ruins by little Father Baltasar. He staunch their bleeding wounds and for days nursed them in the jungle. Some died, others were badly shattered. The days dragged on. The radio system had been smashed in the fall. Death by starvation came nearer and nearer. One passenger had a gun, but only a crow and a parrot came near enough to be shot. In three weeks those who could walk at all were staggering. Ribs stood out, showing through holes in tattered garments. Planes apparently bent on rescue. But efforts to attract attention failed.

Then one day voices were heard. Before the enainted victims could realize that they were real voices and not hallucinations of disorderly minds, a bronze woodman came through the underbrush. He led others. All carried packs—food for the famished survivors. One of the rescuers was a government doctor, led by "King of the Jungle," who some days before had picked up the trail of some of the survivors who had been out searching for water. Torrential rains had obliterated most of the signs of their trail, but this woodman followed so accurately those signs that did remain that he found the wrecked plane in underbrush so thick that neither it nor the passengers could be seen from a distance of 12 feet.

Soon a plane was heard. Signals were made to show its pilot where the camp was. Radio carried the news immediately from the plane to Caracas and the world. The 16 planes that were searching converged on the spot. Dozens of parachutes carried more food and medicines out of the blue into the green, great forest.

Three days later the rescue was effected. Father Baltasar saved his film and is now in New York to sell it.

The arrival here the other day of London's well known Will Wyfe to act for Paramount Pictures, brings to mind an interview with the Scottish actor some months ago in London's World Film News, in which he explained why he almost always plays roles of old men, like his Highland Doctor, Glasgow Drunk or Scots Engineer.

"When I was 15," he said, "I found that I could make up as an old man and I realized that if I put on whiskers and played old men, I could go on doing them until I was 90. Thieves are always older than me—and if that is not thrift, its foresight. You see, comedians have to change with the times, but a character actor, playing the kind of parts I can, do can go on for generations. There will always be Scots Engineers and Glasgow Drunks in spite of Swing and Coca Cola."

When Sam Goldwyn's research department was working on material for "Wuthering Heights," now playing, they discovered that in the 18th century the average person took about four baths a year.

Which explains why DeMille has never made an 18th century picture.

Cars will soon be rated on their horse-power. A David O'Wilson, of California, has invented a mechanical tongue-sticker-out, intended to be fitted to the rear of cars. A light illuminates a grotesque mask, a tongue protrudes, and a loud Bronx cheer is heard.

Springtime for traffic cops.

The European war crisis is resulting in some grim advertising in British newspapers. Ads for air raid shelters for the back yard are standing shoulder to shoulder with movie ads. Hollywood pictures are being advertised on the same pages with bombproof shelters, shouting, "Build It Now, Later On It May Be Too Late," and, "It Will Provide Protection For You and Yours Against Blast, Splinters and Falling Debris"—which is a nice frame of mind to offer anyone as he reads through the pages looking for a good movie shoto.

The billboards, as illustrated, are built either below or above ground, selling from $175 to $200 each. The walls are a foot thick.

Other "cartoon" ads are also appearing in the London papers, three typical ads following (the A.R.P. stands for Air Raid Precaution).


A.R.P.—It will save time and money to have the refuge for your staff planned by a qualified expert who has completed many approved schemes. Write A., Box 5,307, Daily Telegraph, E.4.


EVERY ONE IN A WHILE we find in the outside press an editorial that gets and makes a laugh out of a topic that is generally regarded seriously, by exhibitors as well as others—government extravagance, for instance. The Tucson (Ariz.) Citizen, owned by William R. Johnson, is edited, according to its editorial page, by Alex Parker, who seems to know how to talk of technicalities for the unlearned reader. In his own words:

"Credo"

"Our faith in the government has just been revived by a little counthouse experience, the telling of which may comfort others who have been misled by stories of Washington wastefulness and extravagance.

"The experience cost us nine cents but we shall frame the documentary proof of it and publish it some day."

And, in the regular course of business we printed in our advertising columns a little notice for the Farm Security Administration and billed the office for the charge, amounting to $3.90, which figure was obtained by multiplying the per inch rate by the number of inches by the number of insertions. A standard ruler was employed. We swore it was right. But the general accounting office, audit division, would only $3.81. It knocked off one line showing dates of publication, which is not properly chargeable to the government,' and excluded from the incharge the 'shoulders' of the type slugs or lines, which made a difference of $.06 inch.

"All types have shoulders and printers think they are necessary, but you can't fool the general accounting office. Venus de Milo gets along without arms, doesn't she?"

Alfred Hitchcock, noted English director, now in Hollywood under contract to David Selsnick's company, thinks American actresses are just too formal. "Fellows an English actress into a bath of cold water," he says, "and she'll come to the top trying to look aloof and dignified. American actresses, of course, throw up the sponge."

Loretta Young, movie star, has made the picture pages with a statement, issued while she was reclining upon a cushion beside her private pool in Hollywood, calling upon Congress:

To create a Bureau of Public Beauty, setting aside millions, to help all women look attractive, thus make men happy and benefit the state of the nation, the world, and eventually, the universe. Pretty faces, opinions Hollywood's Loretta, are more important than bridges and dams and public works.

Yes, and a Hollywood press agent with Hollywood imagination is often more important than a pretty face in Hollywood.

Elfi Sugarman at Billboard has just rounded up the facts from a poll of American universities and colleges and finds, surprisingly, that the majority of college girls do not like the kind of dancing. One participant describing the "diller diller" dance as having "a spine with a lack of responsibility on both ends." Another called him "a guy who has an itch where he can't scratch it."
42 FEATURES, 16 WESTERNS, FOUR SERIALS, 112 SHORTS FROM COLUMBIA

Director Personnel Emphasized at Atlantic City Regional Sales Convention; Budget Increased $5,000,000 Over '38

With other large companies setting “great stars” or “great novels” as the keynote concentration for their 1939-40 product, Columbia Pictures this week struck on “great directors” as the basis for the production of its new season’s program.

First of Three Regions

Calling 120 home office and eastern branch managers and salesmen to the Ritz Carlton, Atlantic City, Monday morning, for the first of three regional sales conventions to be held this year, Jack Cohn, vice-president, and A. Montague, general sales manager, announced for the new year a program of 40 features, 16 westerns, four serials, two series of two-reelers, 12 series of single reels, a Frank Capra special, “Mr. Smith Goes to Washington,” and a feature and shorts by Mrs. Martin Johnson, the last two features and shorts to be sold individually and aside from the regular program.

Columbia’s new budget will be raised $5,000,000 above this year’s bringing the total to $14,000,000, based on an outside estimate of $8,000,000 spent in 1938-39. There will be 14 “high bracket” pictures in two groups of six and eight. At the opening session of the convention Mr. Montague set down as company policy its belief that exhibitors are best able to decide their own exhibition policies.

Up to Exhibitor

“If it is the exhibitor’s policy to run single features we will cooperate with that individual. And if he prefers double features, again we will cooperate to assure his success.”

“We want the privilege of producing and distributing without unreasonable interference, but always seeking constructive suggestions.”

“We do suggest to some highly-placed individuals in our business that their personal ideas be tested first before they are urged on exhibitor groups and particularly before they are given to newspapers for public consumption.”

“Columbia has taken an important position in the trade practice conferences and the company emphasized the importance of living up to the last word, comma and period of that agreement,” said Mr. Montague.

“We believe, as I am sure a vast majority of the exhibitors in this country believe, that they can be better treated than by a Needy bill or any other form of government supervision.” Mr. Montague reported a record number of accounts sold.

Joseph A. McConville stressed the need of assisting Latin-American exhibitors with successful exploitation methods to attain good will in those countries. He announced the opening of new sales offices in Paris, Marseilles and Brussels and plans for others.

Jack Cohn, vice-president of Columbia Pictures, opened Tuesday’s meeting. After introducing A. Schneider, treasurer, and Nate Spingold, a three-reel film was presented to the sales group.

Harry Cohn, president and directors Wesley Ruggles, Frank Lloyd, Howard Hawks and Ruben Mamoulian spoke directly from the screen to the meeting. Shots of Frank Capra directing “Mr. Smith Goes to Washington” and scenes from the same picture now in production were shown.

Mr. Mamoulian directing “Golden Boy” and scenes with Columbia’s new “find” William Holden, playing with Barbara Stanwyck, Adolphe Menjou and others were included.

Alexander Hall, directing “Good Girls Go to Paris,” was shown in action.

The public must be sold more thoroughly than ever before on motion pictures, said Jack Cohn.

“Exhibitors who intend to rely upon the distributor to sell the picture are remiss in doing a job that primarily belongs to them,” he said.

“Distributors must scatter their ‘shots’ in advertising and publicity and as a result the specialized community showmanship has been glaringly missing.”

“One of the dominant factors in building up the motion picture business was the fact that exhibitors themselves created their own showmanship. This has been lacking in the last few years.

“It is not enough to provide good pictures for those exhibitors who complain there aren’t enough good pictures.

“Columbia is doing its share with its ‘direct to public’ advertising campaign, which is being guided to a great extent by the advice of exhibitors.”

Briskin Emphasizes Directors

Sam Briskin, representing Harry Cohn, president, who was detained in Hollywood by production, emphasized at the meeting that the company’s policy will lay stress, as never before, on the importance of director names.

“The policy of the Columbia Studio has altered considerably,” said Mr. Briskin. “We know that in the hands of great directors even a mediocre story becomes great, while a great story becomes all-important when assigned to men who know their jobs.”

Also continuing its policy that stories, too, make good pictures, the sales staff was told that the company had acquired the most expensive story material in its history, headed by Clarence Brown, Monta Helland’s “Arizona” and Elizabeth Page’s “Tree of Liberty.”

Because of the demand for the homey, domestic drama, the company will continue its “Blonde” group with additional new series starring Edith Fellows.

New Developments Here

COLUMBIA'S NEW SEASON FEATURES

(Continued from preceding page)

Bedloe, Robert Sterling, Richard Fiske, John Tyrrell, Charley Chase, Andy Clyde, Buster Keaton, Larry Fine, Jerry Howard and Moe Howard.

Among the directors and associate producers who will be identified with new season productions are: Frank Capra, Howard Hawks, Wesley Ruggles, Frank Lloyd, Rouben Mamoulian, Allan D'Arcy, Hall, Vincente Minnelli, William Perlberg, John Brahm, Frank R. Strayer, Charles Vidor, Fred Kohlmair, Robert Sparks, Irving Briskin, Sam Nelson, Norman Deming, Del Lord.

Among the writers who will contribute are: Sidney Buchman, Claude Binyon, Charles Lederer, Gladys Lehman, Al Duffy, Richard Flournoy, Richard Maibaum, Peter Martin, S. Dennis Metter, Harry Segall, Daniel Taradash, Leonard Zinnberg.

**Titles and Credits**

Properties from which the 1939-40 program will be selected, follow:

**"Arizona,"** a Wesley Ruggles production, starring Jean Arthur in the Saturday Evening Post serial, and released by Clarence Budington Kelland. Screenplay by Claude Binyon.

Another Wesley Ruggles production, to be directed by him, story and cast to be announced.

**"The Big Lenny,"** a Frank Lloyd production, from the book by Elizabeth Page. To be directed by Frank Lloyd.

Another Frank Lloyd production, to be directed by him, story and cast to be announced later.

**"The Bigger They Are,"** a Howard Hawks production, starring Cary Grant, from the play by Ben Hecht and Charles MacArthur. Screen play by Charles Lederer. To be released in the early fall.

**Super Cubby,** a topical of the air, to be directed by Alexander Hall.

**Singapore,** a story set against the Pacific. A Joan Blondell-Melvyn Douglas production.

**Three Little Mites,** features (to be screened at higher production costs), continuing the adventures of the Bumsteads, portrayed by Penny Singleton, Arthur Lake and Larry Simms. Based on the Charles Lederer story, syndicated in 230 newspapers, the pictures will be backed by a national advertising campaign.

**Give Me Liberty,** starring Joe E. Brown in the story by Grant Garrett.

Another Joe E. Brown production, story, cast and director to be announced.

**Men in Sing Sing,** Warden Lewis E. Lawes, in his own story.

**American At Scotland Yard.**

Three for Edith Fellows

Three Edith Fellows productions, based on the "Five Little Peppers" stories by Margaret Sidney Leslie Laphrop.

Two "Lone Wolf" productions, starring Warren William, in the further adventures of Louis Joseph Vance's gentleman spy.

Four Jack Holt productions.

One Mrs. Martin Johnson production. The company contemplates an Osa Johnson feature to be sold specifically to the 1939-40 program. Featuring the tropical jungle.

Following is a list of other properties from which Columbia may choose further productions:

**The Life of Alfred Nobel,** by Peter Freuchen.

**Chopin,** by Sidney Buchman.

**The Incredible Mr. Williams,** by Sy Bartlett.


**CARTOON SERIAL FOR HOUSE ORGANS**

A theatre program innovation will be started soon by Jules Rubens, operator of the Great States circuit, out of Chicago. The new program will include a cartoon serial similar to those found in newspapers. The serial, which is the brain child of Paul McCarthy, Crawfordsville, Ind., will last for 13 weeks, and will be a mystery affair, with awards going to the youngsters who solve the mystery.

Mr. Rubens plans to try out the idea in several key cities in downstate Illinois.

**The Cavalier of Tennessee,** novel by Meredith Nicholson.

**City for Conquest,** novel by Aen Kandel.

**Miss America,** play by Ward Morehouse and Vinton Freedley.

**The Stars Shine Twice,** by Clare Boothe.

**The Pioneers,** by Courtney Ryley Cooper.

**Frank R. Adams and the Great Affair,** novel by Frances Bardon.

**The Man Who Won the War,** the monthly story by Robert Buckner.

**The Mad Rum elders,** novel by Maude Smith Delany.

**The Second Mrs. Draper,** McCall Magazine serial by Noel Pierce.

**Valley Forge,** play by Pulitzer prize winner Maxwell Anderson.

**When God Laughs,** by Jack London.

The Westerns

Ten Charles Starrett Westerns, a series of stories also featuring the "Sons of the Pioneers" as an added attraction.

**Six Wild Bill Bill Elliott,** a series written especially for Bill Elliott.

The Serials

**The Shadow,** based on the radio program and "The Shadow" magazine.

**Terry and the Pirates,** from Milton Caniff's syndicated cartoon strip.

**The Green Archer,** from the novel by Edgar Wallace.

**Deadwood Dick,** the dime-novel Western hero.

To supplement its features, Columbia will offer a line-up of single and two reel shorts.

Two Series Two-Reel Shorts

Eight "Three Stooges" comedies, starring the comedians in a new series.

EIGHTEEN "ALL STAR" comedies, presenting an aggregation of comedians from stage, screen and radio, headed by Charlie Chase, Andy Clyde and Buster Keaton.

Twelve Series of Single-Reel Shorts

Sixteen "COLOR RHAPSODIES," in full, produced by Charles Mintz.

Ten "PHANTASIES," cartoons, a new series produced by Charles Mintz, Featuring scrap, Margie, Oogee, Krazy Kat and many other cartoon characters.

**Six "KARL"** cartoons, a new comedy series.

**Six "FOOLS WHO MADE HISTORY"** (specials), a new series, anecdotes of inventors and discoverers.

**Twelve "SCREEN SNAPS,"** Columbia's "fan magazine of the screen," entering its 19th year.

**Twelve "World of Sports,"** a series of sport reels.

Six "Washington Parade," a second year of the series which presents behind-the-scenes view of the workings of the government.

Six "Pals and Pets," a new series, devoted to animals and bird life.

"Ten Commandments," fourth year of the series, which presents new tunes and old.

Six "Famous Moments of Comedy," a new series, featuring comics of 20 years ago.

Six "Cinescopes," a new series, devoted to novelty short subjects.

Mrs. Martin Johnson series, to be sold in addition to the 1939-40 program, featuring the tropical jungle.

In addition to the single and double reel shorts subjects comprising the 1939-40 program, Columbia will continue to offer "Happy Hour Entertainments," a nationally organized jukebox program service, launched three years ago and comprised of complete units. A minimum of 12 new units will be added during the coming season, each unit selected by women's or civic organizations, certifying that the programs are suitable for children.

In Attendance


Present from the field were the following division managers, branch managers and salesmen:


**New Orleans**—branch manager H. Dupuis; salesmen, J. Winberry, R. C. Falcher, Oklahoma City—branch manager C. A. Gibbs; salesmen, J. A. Smith, S. Gibbs, J. P. Huddens.


Bing's singing 'em in at the Radio City Music Hall as the Critics Chorus:

"..."East Side of Heaven" is the most delightfully amusing film Bing Crosby has ever done... Sandy is the most adorable infant in a film since Baby LeRoy." — Kate Cameron, Daily News

"...much too ingratiating to be missed..." — Ben R. Crisler, New York Times

"...totally delightful... Sandy Henville... is one of the most beguiling infants to be found..." — Bland Johanneson, Daily Mirror

"You'll find it great fun." — Rose Pelswick, Journal-American

"Sandy Henville... is our favorite actor of the month." — Herbert Drake, N.Y. Herald Tribune

"One of the finest pieces of unadulterated screen entertainment to come along in months." — William Boehnel, World Telegram
Two More Majors Hold Conventions; RKO Meeting June 19-22; Monogram Concludes Sessions; Paramount Foreign Meet

Exhibitors have in hand as of this week the program on paper of 80 per cent of the product promised by the large companies for 1939-40.

With Columbia on Monday announcing 38, the United Artists on the same day disclosing between 28 and 32 features, the identities of 90 features were thereby added to the 311 already announced by Metro-Goldwyn-Mayer, Monogram, Republic, Twentieth Century-Fox, Universal and Warners, all of these eight companies having held their annual sales conventions.

RKO on Wednesday announced June 19-22 as the date for its convention at Westchester Country Club, Chappaqua, N. Y., with representatives from all over the world attending and meeting for the first time under the new president, George F. Schaefer. The company will probably set 42 to 48 features for the new season.

Still to be heard from in convention are Paramount, which meets June 8 to 10 in Los Angeles, probably setting 58 to 60 features, and Grand National, whose new plans are being formulated.

Columbia's full product announcement appears on page 49 and United Artists, on page 44, this issue. For the benefit of exhibitors, dates of publication of programs of the other companies are listed as follows: Monogram, May 6th, page 46, 46 features; Universal, April 22nd, page 24, 58 features; Metro-Goldwyn-Mayer, March 25th, page 13, 52 features; Republic, April 8th, page 57, 50 features; Warners, March 18th, page 18, 48 features.

Monogram Meeting Ends

Following its annual product announcement made at the beginning of its convention, as published last week, Monogram Pictures concluded its four-day sessions, in Chicago, by announcing a $2,505,000 increase in production budgets for the 30 features and 16 westerns it promises.

Monogram on Saturday night held its annual banquet at the Grand Victoria Hotel, attended by 200. Jack Kirsch, of Chicago Allied, was a guest.

The main portion of the evening was devoted to the dinner and a special entertainment program arranged by Henri Elman, local franchise holder. Following, Edward Golden, as toastmaster, introduced Edward Kuykendall, of the MPTOA, and Al Steffes, of Allied, as speakers.

Company executives headed by President W. Ray Johnston, paid tribute to the sales force.

This was followed by the presentation of gifts to company executives by the salesmen. Mr. Johnston, Mr. Golden, Scott Dunlap, George Weeks, Louis L. Lifton, John Harrington, Floyd Lind and Leon Frommell were each called upon.

Mr. Kuykendall disclosed that the members of his MPTOA were interested in taking immediate steps to resolve the concessions offered in the trade practice agreements.

He pointed out that his members felt it more to their advantage to utilize the concessions offered than to make commitments as fast as possible rather than wait until all points had been agreed upon and then start to make use of the concessions offered.

Mr. Schaefer, in his last session announced that Jackie Cooper and Jean Parker have been added to Monogram's roster, Cooper for two features, and Miss Parker definitely for two. Also, the production staff was increased with the addition of Jerry Brandt, son of the late Joe Brandt, who will serve as associate producer, having formed a new company with E. B. Derr.

Norton V. Ritchey, Monogram's foreign manager, announced that the company has under consideration a plan to acquire a number of Spanish language features produced in Hollywood or Mexico for distribution in Latin America. He reported that the company's business in England is at its best in years.

Mr. Johnston held the attention of the meeting with a point-by-point review of "company promises kept," Edward Golden and George Weeks, who stood up as the latter's phrase as "the highest in the company's history." Sol Francis, new Monogram franchise holder in Omaha, addressed the final session.

Following MGM's national convention for managers and salesmen, in March, the third of a series of divisional meetings for office managers, bookers and checkers was held last week for five midwest exchanges at the Muehlbach Hotel in Kansas City.

The house office group included Alan E. Cummings, in charge of branch operations, who presided; Charles K. Stern, Joel Bezahler, William Brenner, Parke D. Agnew and Mike Simonetti. Communications arrangements were made by Harris P. Woldt, district manager; Frank Hensler, branch manager, and Claude Morris, exploitation representative.

Last of Republic's regional sales meetings was held over the week-end at San Francisco's Empire Hotel.

Franklin C. Grover C. Parsons, western district sales manager, also reported. Speakers included H. J. Yates, James R. Grainger, president of Republic; William Szal, special representative; Floyd St. John, J. F. Sheffield and Francis Bateman, franchise holders.

Among others on hand were Grover C. Schaefer, controller, of the office; Ed Walton and Sam Milner, Sol; G. Oerbashe.


Republic played host to a number of San Francisco circuit heads and other exhibitors at a luncheon in conjunction with its western regional.

Among those at the luncheon were Arch A. Bowles, northern California division head for National Theatres, and C. F. Thyell, head of the circuit; R. A. McNeil and A. N. Nairy of Golden States Circuit; Morgan Walsh and George Mann, Redwood circuit; Rotus Harvey, J. Blumenfeld, George Nasser of Nasser Bros, and Sam Levin of San Francisco Theatre.

Paramount's Foreign Meeting

John W. Hicks, Jr., vice-president in charge of Paramount's foreign department, in New York, received a cable summary of the Paramount sales convention held in London Monday night with a dinner at Grosvenor House.

Managing Director David E. Rose, in charge, reported that Friday and Saturday were devoted to sales and policy matters, and that Sunday witnessed the screening of "Union Pacific," "Invitation to Happiness," and "Grand Jury Secrets.

Also presented were shots from Paramount's British production, "French Without Tears," starring Ray Milland, Ellen Drew and Jaime Darcey and three reels of another Paramount British film, "This Man in Paris."

The Paramount production head of Mayflower Films, will attend the Paramount sales convention in Los Angeles, June 8 to 10. He is due here May 15 from London on the Norwalk.

Mr. Pomer will address the convention on the Pomer-Laughton-Mayflower films to be distributed by Paramount here during 1939-40. Those films, are set, including "Tajama Inn," "St. Martin's Lane" and "Admirable Crichton."

Budd Rogers, Pomer's American representative, also will attend the meeting.

Film Carriers Reel ect

James Clark President

Rates, tariffs, safety in handling films, re-election of officers, competitive situations, and state and national governmental attitudes towards their businesses, marked the discussions of the 80-odd members of the National Film Carriers' association, during their sixth annual convention on Monday, Tuesday and Wednesday at the Park Central Hotel, New York City.

The officers re-elected were James Clark of Philadelphia, president and treasurer; Thomas Gilboy of San Francisco, vice-president; Clint Weyer of New York City, secretary. L. D. Benton of Atlanta replaces A. B. Abercrombie on the board of directors.

On Monday the conventionites heard Mr. Clark's annual report, discussed tariffs and competition, and then heard Harold Shertz of Philadelphia, general counsel, deliver a detailed resume of the rate and tariff situation.

Elections were held Tuesday afternoon, after an official convention luncheon. The convention broke up Wednesday afternoon.

EDITORIAL COMMENTS

MORALITY OF FILMS

The Quimby Circuit, of Fort Wayne, Ind., has reprinted an editorial appearing in the Journal-Gazette, local paper, in an advertisement in the same paper, running above its own advertisement.

The editorial, headed "Movies and a Job Well Done," said in part: "The motion picture industry deserves more credit than it has been given for the steady trend away from sexy and gangster-glory movies. A sense of moral responsibility has characterized the industry in recent months. Motion pictures bear an important responsibility. Motion picture men are making a genuine effort, and successful effort, to maintain a high moral and cultural tone while providing first-rate entertainment."

80% OF 1940 PRODUCT COMMITMENTS MADE TO DATE TO U.S. EXHIBITORS

May 13, 1939
BOOK REVIEW

"FOREMOST FILMS OF 1938". By Frank Vreeland. Published by Pitman. Cloth, 347 pages. $3.50.

Admittedly aiming to create for films a reviewer's year book of the type used by Burns Mantle in his annual "Best Play" series, Frank Vreeland, reviewer and editor, has gathered for his first volume brief summaries of 476 pictures released in 1938; more comprehensive reviews of 10 leading films; a review of the "trends" of films in Hollywood, Great Britain, South America and European countries; and a summation of highlights news events of the film year.

Treated in some detail are "Alger's," "The Citadel," "Wells Fargo," "The Buccaneer," "In Old Chicago," "That Certain Age," "The Young in Heart," "Love Finds Andy Hardy," "You Can't Take It With You" and "Snow White and the Seven Dwarfs." The other 476 pictures, including 28 under the heading of "Unusual Films," are given thumb-nail plot delineations, a listing of their dramatic and technical personnel and their release dates.

Events of import in 1938, to Mr. Vreeland, were the decrease in the "cockeyed comedy" picture, the greater vogue of the family type picture with the rise in the importance of juvenile stars, the broader base afforded music in films, the revival of Westerns, the legislative and legal pressure on the industry emanating from Washington and elsewhere, and the increased interest of motion picture companies in television.

Briefly noted, also, are the retrenchment caused by the financial recession and the loss of certain European markets, the subsequent upturn in the industry later in the year; the emphasis on historical films; the roles played in English film-making by Alexander Korda, Alfred Hitchcock, Gabriel Pascal and Erich Pommer-Charles Laughton, and the extension of the activities of American producing companies in England.

Mr. Vreeland says that "with a few exceptions, .... Europe sent nothing notable abroad during the past year." Mentioned are "Mayfly," "The Pearls of the Crown," and "Grand Illusion"; as well as such foreign directors as Jean Renoir, Rene Clair, and Jean Duvivier, and players like Charles Boyer, Pierre Fresnay and Harry Baur.

The increased interest of Latin American countries in film production is also pointed out.

Other sections of the book are devoted to listing the awards of the Motion Picture Academy of Arts and Sciences for 1937 and other awards; to a listing of films reissued, and to a partial summary of Will Hays' annual report.

That there is a place in the growing bibliography of the industry for such a volume seems apparent; that Mr. Vreeland is qualified to present these findings is evident from the first of what should be a most interesting yearly feature.—W. S.

C. R. Corradini, manager of the Cincinnati branch of Ross Federal Service, has been transferred to a similar post at Boston. Hank Gleiss, of the Washington branch, has been placed in charge of the Cincinnati office.

$300,000 Expected From New York Censors

Governor Herbert H. Lehman and the New York State legislature have agreed upon the figure of $300,000 as the probable revenue from the 1939-40 operations of the state's censors in the Department of Education. The estimates for the present fiscal year, which ends June 1, are expected to be a bit higher than the 1937 figure of $306,000.

Last week the state censor board barred "Polygamy," a Continental Pictures, Inc., production from the state, because "it was immoral, sacrilegious, and tended to incite to crime." Syndicate Exchange, the New York distributor, filed an appeal with the New York Board of Regents.

Union Files Suit In Portland, Ore.

The Circle theatre, state and city officials have been made defendants in a new suit instituted in circuit court in Portland, Ore., which is intended to strengthen labor's attack on Oregon's new picketing regulation act. The suit is based on a claimed dispute between the motion picture operators and the theatre over a contract, the new suit being similar in content to the pending suits, although adding four allegations, involving wage scales.

Union operators base their claims for a right to picket the theatre on the fact a majority in the union favored picketing, despite the fact the operators do not number a majority among the employees of the theatre, it was said.

For years, Exhibitors have been demanding a new "coming attraction preview service" that is geared to the needs of modern, streamlined showmanship. This means shorter trailers, requiring fewer minutes of valuable screening time for showing; trailers that tell just enough to make an audience want to see a picture, yet do not reveal too much of the story; trailers that step up box office traffic and step down on cost to Exhibitors.

ALEXANDER PREVIEWS are the welcome answer to these demands. They combine fascinating title board animations; dramatic live action scenes (not from producers' negatives) especially filmed for the previews; the entire gamut of trick camera effects are used to put action into the still photos that are used to illustrate the pictures; every sound effect that helps to dramatize a picture is used in the preview. ALEXANDER PREVIEWS run 50 to 65 feet in length, yet they do a complete selling job for each picture.

ALEXANDER PREVIEW COMPANY will service Exhibitors with a nationwide salesforce, including some sales representatives now associated with the Alexander Film Company.

Write for complete details!

ALEXANDER PREVIEW COMPANY
COLORADO SPRINGS, COLORADO
Offices: NEW YORK CITY • CHICAGO • ATLANTA • DALLAS • SAN FRANCISCO
80 Per Cent. Guild Shop Provided, Minimum Pay for First and Second Assistant Directors and Unit Managers

Climaxing two years of negotiations, oftimes desultory but boiling over last February when the directors in Hollywood threatened to walk out, the agreement between the motion picture-producers and the Screen Directors Guild this week was completed and awaited signing.

It was in February that Frank Capra, as president of the Guild and head of its bargaining committee, threatened a strike, the agreement between the motion picture-producers and the Screen Directors Guild this week was completed and awaited signing.

The Guild, in originally presenting its demands and pressing them at the beginning of this year, primarily was concerned with the salaries of assistant directors and the wages and hours of unit managers. The top figures in the Guild were, in effect, attempting to help their lesser known associates. In summary, the new agreements provide for:

Eighty per cent Guild shop for the duration of the nine-year contracts; minimum salaries for first and second assistant directors and unit managers, consultation by producers with directors, on the casting and editing, severance pay for others than directors, preparation time for directors, prior to shooting.

The contract, the result of conferences between the Screen Directors Guild and the Unit Managers Guild, this newly formed for the purpose of operation of the new agreements. These contracts are liable to cancellation after three years, or, with the service of a year's notice, at the end of three years.

The unit manager terms were, apparently, the final obstacle to obtain agreement between producers and directors. In the contract, such a manager is defined as one who, in addition to the performance of other duties, acts as an assistant to the production manager of the studio and/or the producer, and is a channel through which the production office maintains contact with the shooting unit.

Wage and Working Conditions

In detail, the wage and working hour conditions for unit managers as follows:

A minimum salary of $150 a week, irrespective of the picture to which the manager is assigned, and whether or not he is a free-lance.

One-fifth of the weekly minimum for those employed by the day, or for a fraction of the day.

All unit managers receiving the minimum at the time of agreements, or in excess, to receive a ten per cent salary increase; those receiving less than minimum to have their salaries raised to it or above it.

All studios to recognize the contract's significance regarding salaries.

No limitations preventing the unit manager from accepting employment in other capacities.

Unit Managers' Contracts

Contracts with unit managers to be for a minimum of 46 weeks; to provide for two consecutive weeks of vacation with full pay.

Severance pay of one week's salary for those employed more than two weeks; or three days, if employed for less than that time.

Regardless of membership in the Guild, all unit managers to be paid at least the minimum provided by the contract.

No layoff for a contract unit manager for less than one week at a time.

No free lance unit manager to be called for less than one day's pay.

No "weather permitting" calls.

Contract with Assistant Directors

The contract with the directors, in detail, calls for the following:

For assistant directors: $125 per week minimum salary; a ten per cent raise for those getting over this minimum; a minimum contract time between producers and individuals, of 46 weeks; two weeks' vacation with full pay; severance pay for free-lancers, of one week, for those working for more than two consecutive weeks, and three days' pay for those working less than that time; minimum salaries for non-members as well.

For assistant directors: $90 per cent for the second year; one dollar per hour for the third year, and all following; over-time as provided in the Wages and Hours bill; a ten per cent raise in salary for those getting the minimum and above; a minimum "call" of eight hours.

Directors' Working Conditions

For the directors themselves, the outstanding provisions of any contract with working conditions. The agreement provides that preparation prior to photography, each director be allowed the following:

For pictures of over $200,000, two weeks.

For pictures of that amount or below, one week.

For westerns and serials, five days.

For shorts, two days.

Free-lance directors employed at $750 a week or less, to have their salary during preparation time.

This week, Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, president of the Associated Motion Picture Producers and head of the producers' labor committee, declared:

"Amicable solution of all issues between the Guilds and the producers gives us all great satisfaction. The agreement does more than dispose of pressing problems in the industry. It also serves to emphasize anew that a conference table with a democratic give-and-take is the best medium for solving and settling differences between employer and employee."

15,000 Members, Says Whitehead

The American Federation of Actors now has 15,000 members, half of whom are in good standing, and 1938 was "the greatest year" the organization ever had, Ralph Whitehead, executive secretary, told the annual meeting of the Federation on Tuesday at the Hotel Edison, New York City.

Mr. Whitehead declared that 5,000 new members were received in the last year.

Four new members were elected to the Federation council of 32 members, and four were re-elected. Eight of the council's members come up for election each year. The members re-elected were Rudy Vallee, Jim Dooley, Walter Didge and Sally Rand. The new members are Joe Smith, Lou Taylor, Arvis Andrews and Adele Alyn. These latter replace Ben Bernie, Harry Burns, Chick York, and Horace Dalton.

Harry Richman, chairman of the council, asked greater attendance at the meetings, and emphasized the importance of organization loyalty.

There were other reports by council members. About 200 attended.

Publish Study Guides

Educational guides to a number of new pictures have been published by Educational and Recreational Guides, Inc., under the general editorship of Max J. Herzberg, principal of Woonasquat High School, Newark, N. J. These guides are in accordance with the objectives of the committee on motion pictures of the Department of Secondary Education in the National Education Association. They are on "Man of Conquest"; "Houdini"; "The Muses"; "Ala Sept Nains et le Blanche Neige" (French version of "Snow White and the Seven Dwarfs"); "Union Pacific"; "Goodbye Mr. Chips"; "Young Mr. Lincoln."

Universal expects to get $100,000 on "The Mikado" from Canada. The biggest Universal take from the Dominion previously was $55,000. W. A. Scully, general sales manager, and W. J. Heineman, western sales manager, determined the mass appeal of the opera, opening it in the Strand theatre in Iowa City. The opening day business was reported to be greater by nearly a third than that of any other Universal picture ever to play the house. Iowa State University is located in Iowa City.
It's on the press!
The answer to all projection problems

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F. H. Richardson's BLUEBOOK of PROJECTION

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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER • NEW YORK CITY
BRITISH INDUSTRY MARSHALS FORCES IN OPPOSITION TO NEW TAX BURDEN

Trade Views Import and Excise Increases as "Violent Blow"; American Interests Hard Hit by Provisions of New Budget
by AUBREY FLANAGAN in London

Suffering from the worst slump in its history, confused if not actually confounded by the 1938 Films Act, its trade aggravated by the general air of European crisis, the British film industry has, during the last week, received what is probably the most violent blow ever administered to it.

Hoping for at least one concession, a cut in Entertainment Tax, the industry has found itself, by S. J. Fox's budget, saddled with a tax on all film stock, whether manufactured in this country or outside, which has the net effect of raising film manufacture costs by a hundred per cent, and a virtual increase of duty on imported copyrights and negatives. From his new film duties the Chancellor estimates to add a million pounds to his revenue. A conservative trade estimate is that the industry will pay over to the exchequer at least £625,000 a year. Of this, American interests will be called upon to pay at least 85 per cent.

Tax in Two Directions

The new duties are two. The less onerous, because it is more directly applicable, is an adjustment of the import tax. Instead of paying one penny per linear foot for positives and fivepence per foot for negative, importers will pay sixpence per linear foot for the first copy brought in and twopence per foot for every copy afterwards. The device is an obvious thrust at the American custom of importing cheap film stock. In the past, the Americans have been able to import film stock at a much lower cost than is possible here. Catastrophic, however, was the imposition of an entirely new excise duty of fourpence halfpenny per square foot on all film manufactured in this country. The immediate effect of this has been to raise the price of all film stock by a halfpenny a linear foot, an increase in cost of more than one hundred per cent.

Joint trade deputation to the Chancellor

Newspapers, who would be most heavily hit by both taxes and who would be called upon to pay approximately £250,000 a year, faced with the obvious economic fact that to carry on would be to do so at an excessive loss, talked of ceasing operations altogether.

A press manifest was issued by Mr. Griffiths pointing out the injustice and economic illogic of the new duties, affecting 90 per cent of all sections of the industry for whom he spoke.

For British producers the excise duty on film stock means an increased cost on each film of between £800 and £1,000. Captain Richard Moran expressed the independent producers' view, "We are simply out of business. . . . I regard this as the most devastating blow which the British Film Industry has ever had to face." Exhibitors at once were alive to the dangers of the new tax, fearing not only increased rentals, but a shortage of stock, a reduction in the quality of films, a return to the shoddy quota picture, and the abolition of the newreel.

GRIFFITHS KEYSOTES ATTACK ON BUDGET

At the annual meeting of the Kinematograph Renters' Society on Tuesday at which he was re-elected president, D. E. Griffiths deplored the provisions of the new British budget which, he said, would impose new taxes wrongfully and unnecessarily. He pointed to the Chandler to add a million pounds to his revenue. A conservative trade estimate is that the industry will pay over to the exchequer at least £625,000 a year. Of this, American interests will be called upon to pay at least 85 per cent.

Not least concerned were the English processing laboratories who foresaw an immediate decrease in business. The likelihood that the import tax would result in American companies making their own dupes, was at once obvious. Such, too, foresaw gloomy prospects. They petitioned the Chancellor to review the tax, basing the independent producer and the laboratories, which they interpreted as meaning economies in the form of reduced staffs and reduced wages.

Heavy Burden for Americans

Upon the American shoulders, however, the new duties would seem to weigh most heavily, and it need not be surprising that they have not felt any channel unexplored, not even the diplomatic, though that was the last to be tried. As it is, the 4,100,000 feet of film imported annually, both features and shorts, means, under the import tax, an increased expenditure of $125,000 dollars.

The excise duty, however, with its 100 per cent increase in the cost of film stock means they will pay out a minimum of $1,850,000 annually, adding the $200,000,000 annual cost of the imports. The 4,100,000 feet of film imported annually, both features and shorts, means, under the import tax, an increased expenditure of $125,000 dollars.

The new duties impose a virtual tax upon the importation of British film stock. The Chancellor of the Exchequer said that he was prepared to give all assistance to the British film industry. The new duties impose a virtual tax upon the importation of British film stock. The Chancellor of the Exchequer said that he was prepared to give all assistance to the British film industry.

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Counsel for the bank explained that Glanville Enthoven and Company, brokers who arranged the loan for the film companies, set a trust company, of which the partners were directors in Glanvill's, to take charge of all receipts from films for which advances had been made.

The insurance companies refused, at the beginning of 1938, to pay any more under the guarantee policies based on the ground that the bank owed them $25,000. The insurance companies refused, at the beginning of 1938, to pay any more under the guarantee policies based on the ground that the bank owed them $25,000. The insurance companies refused, at the beginning of 1938, to pay any more under the guarantee policies based on the ground that the bank owed them $25,000.

The bank claimed that the underwriters were relying on themselves and that what the film companies did with the money advanced had nothing to do with the bank.

BRITISH FILMS IN CANADA

British features imported into Canada in 1938 totaled 35, approximately the same number as in 1937. The number of features from the United States in excess of 400, with France second to the United States in the list of countries of origin.
FROM A FULL BELLY—

This cat lives on East 117th Street.
It’s a crowded block.
You’ll find all creeds and races on it
You’ll find Protestants, Catholics, Jews
You’ll find French, Greek, German, Italian
They get along all right with each other—
It’s nice.
Americanism grows that way!
Like a beacon of hope in a distressed world.
You’re part of it today!
You’re helping to encourage it in New York City
By your support of the GREATER N. Y. FUND
It sets an example to the entire country—
A thrilling challenge to a bigoted world!
A city’s people joining hands regardless of race
To help their sick, their needy, their unfortunate—
380 allied groups in one united drive annually
Covering all communal obligations at one time.
Rich man, give in proportion to your means!
And you and you and you—give a day’s pay!
Be part of GREATER N. Y. FUND’s most successful year
It’s your chance to show the world of 1939
The true meaning of the American way.

The Fund Chairman of your company will communicate with you. Others kindly send contributions direct to Motion Picture Division, Greater New York Fund, 1540 Broadway, New York City
<table>
<thead>
<tr>
<th>TITLE</th>
<th>WRITER AND DIRECTOR</th>
<th>CAST</th>
<th>STAGE OF PRODUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARCADE</strong></td>
<td>Director: Steve Sekely.</td>
<td>Marcy, Walter Abel, Wynne Gibson, Lyde Talbot, Veda Ann Borg, June Darke, William Collier, Sr., Dorothy Devore, Willie Best, Luis Alberni.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>COLUMBIA</strong></td>
<td>Director: Alexander Hall.</td>
<td>Joan Blondell, Melvyn Douglas, Walter Connolly, Joan Perry, Alan Curtis, Helen Jerome Eddy, Isabel Jeans.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>MOTION</strong></td>
<td>Director: Frank Capra.</td>
<td>Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Gary Kibbe, Eugeone Palette, Ruth Donnelly.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>PROUTY</strong></td>
<td>From the play by Clifford Odets.</td>
<td>William Holden, Barbara Stanwyck, Adele Menjou, Bette Davis, Joseph Callea, Sam Levene, Edward Brophy.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>PARIS”</strong></td>
<td>Director: Edward Ludwig.</td>
<td>Randolph Scott, Ralph Bellamy, Frances Dee, Joan Perry, Walter Connolly.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>“Good Girls Go to Paris”</strong></td>
<td>Director: Leslie Fenton.</td>
<td>Virginia Bruce, Walter Pidgeon, Rita Johnson, Ilka Chase, Leo Bowman, Joseph Schildkraut.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>RKO</strong></td>
<td>Director: Jack Conway.</td>
<td>Robert Young, Nedda Harris, Ernest Cossart, Margaret Pedula, Gloria Franklin, Richard Lane, Ann Dorval, Margaret Burt.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>PARAMOUNT</strong></td>
<td>From the play by Chire Booth.</td>
<td>Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Joan Fontaine, Phyllis Pavol, Muriel Hutchison, Ruth Hussey, Ann Morris.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>UNIVERSAL</strong></td>
<td>Director: Lewis Milestone.</td>
<td>Virginia Church, Eugene Pallette, Virginia Grey, Virginia Weidler, Florence Nash, Lucille Watson, Esther Hille, Marjorie Main, Hilda Plowright, Dennis Moore.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>“Heaven on a Shoestring”</strong></td>
<td>Director: Roy Del Ruth.</td>
<td>Pat O’Brien, Olympe Bradna, Roland Young, George Stone, Russ Powell, Doodles Weaver, Frank Sully.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>“The Star Maker”</strong></td>
<td>Producing director: Frank Lloyd.</td>
<td>Bing Crosby, Louise Campbell, Fred Spark, Linda Ware, Walter Dumroese.</td>
<td>Editing</td>
</tr>
<tr>
<td><strong>“Ruler of the Seas”</strong></td>
<td>Director: Frank Borzage.</td>
<td>Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe, George Bancroft, Duke of York, Monte Blue.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>“Disputed Passage”</strong></td>
<td>Director: George Archainbaud.</td>
<td>Dorothy Lamour, Alain Tamiroff, John Howard, Gordon Jones, Judy Barrrett, Elizabeth Risdon.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>“Homework”</strong></td>
<td>Director: Al Santell.</td>
<td>Charlie Ruggles, Mary Boland, Donald O’Connor, Joyce Matthews, Billy Lee.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>“Our Leading Citizen”</strong></td>
<td>Director: B. Reeves Eason.</td>
<td>Bob Burns, Susan Hayward, Joseph Allen, Elizabeth Patterson, Gene Lockhart, Kathleen Lockhart, Paul Gillooly, Mae Busch.</td>
<td>In Production</td>
</tr>
<tr>
<td><strong>REPUBLIC</strong></td>
<td>Director: Arthur Lubin.</td>
<td>Gene Amey, Smiley Burnette, June Storey, Maude Eburne, Ferris Taylor, Jack Pennick.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>“Mountain Rhythm”</strong></td>
<td>Director: Joe Kane.</td>
<td>Bruce Cabot, Ralph Byrd, Zasu Pitts, Tommy Ryan, Robert Elliott, Jessie Ralph.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>“Memory of Love”</strong></td>
<td>From the novel by Bessie Breuer.</td>
<td>Roy Rogers, Mary Hart, George Hayes.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>“Woy Down South”</strong></td>
<td>Director: John Cromwell.</td>
<td>Carole Lombard, Cary Grant, Kay Francis, Charles Coburn, Helen Vinson, Katharine Alexander, Jonathan Hale, Nella Walker.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>“Timber Stampede”</strong></td>
<td>Original and screen play, Clarence Muse and Langston Hughes.</td>
<td>Bobby Breen, Alan Mowbray, Clarence Muse, Ralph Morgan, Sally Blane, Charles Lidden, Edwin Watson, Styme blonde.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>20TH CENT.-FOX</strong></td>
<td>Director: Norman Foster.</td>
<td>George O’Brien.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>“Charlie Chan at Treasure Island”</strong></td>
<td>From the novel by Louis Bromfield.</td>
<td>Sidney Toler, Cesar Romero, Pauline Moore, Sally Blane, June Gale, Douglas Fairley, Douglas Dumbrille, Joyce Compton, Wally Vernon, Sen Yung.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>“The Rains Came”</strong></td>
<td>Director: Clarence Brown.</td>
<td>Tyrone Power, Myrna Loy, George Brent, Nigel Bruce, Joseph Schildkraut, Marjorie Rambeau, H. B. Warner.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>“The Jones Family at the Grand Canyon”</strong></td>
<td>Director: Malcolm St. Clair.</td>
<td>Maria Ouspenskaya, Henry Travers, Mary Nash, Jane Darwell, Montague Shaw, William Ralfe, Abner Beberman.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>“Musical School”</strong></td>
<td>Director: Archie Mayo.</td>
<td>Jacqua Haifret, Andrea Leeds, Joel McCrea, Osaoul Stevens, Gene Reynolds.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>“The Real Glory”</strong> (Samuel Goldwyn)</td>
<td>Director: Gregory Ratoff.</td>
<td>Gay Cooper, Andrea Leeds, David Niven, Broderick Crawford, Reginald Owen, Kay Johnson.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>UNIVERSAL</strong></td>
<td>Director: Archibald Collie.</td>
<td>Richard Arlen, Andy Devine, Constance Moore, Noah Berry.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>In Old California”</strong></td>
<td>Director: John M. Stahl.</td>
<td>Irene Dunne, Charles Rorger, Nydia Westman, Inez Courtney, Frances Robinson, Doris Weston, Phyllis Trent, Doris Weston.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>WARNER BROTHERS-FIRST NATIONAL</strong></td>
<td>Director: Lewis Sceary.</td>
<td>Henry O'Neill, Irene Rich, Jackie Moran, Jean Sharon.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>“Dust Be My Destiny”</strong></td>
<td>Director: William McGann.</td>
<td>Fred Stone, Gloria Dickson, Dennis Morgan, Greta Mayer, Bernie Pine.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>“The Hobby Family”</strong></td>
<td>Original story, Edna Ferber.</td>
<td>Donita Granville, John Litel, Franklin Thomas, Fred Tozer, Vera Lewis.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>“Nancy Drew and the Hidden Staircase”</strong></td>
<td>Director: Noel Smith.</td>
<td></td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>“Fraid or Alive”</strong></td>
<td>Director: Joe Yule.</td>
<td></td>
<td>Shooting</td>
</tr>
</tbody>
</table>
Columbia

BLONDIE MEETS THE BOS: Penny Singleton, Arlene Francis and the inimitable daisey Daisy are so much a part of the daily life of the Metro theatre's patrons that we heard complaints about their absence the day this column went to press. This made us curious: was it a case of the theatre's patrons wanting a daily dose of the Meteors? We hope not. But we do know that the Meteors will be back on the bill for at least one more week.

CITY STREETS: Edith Fellows, Leo Carrillo--Mott fokin seemed to enjoy sobbing through five and a half reels of this. Should be doubled with good comedy--C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.


First National

YES, MY DARLING DAUGHTER: Priscilla Lane, May Robson, Jeffrey Lynn, Fay Bainter, Roland Young. May Robson--Another little comedy but the print we had was cut a great deal from the one I had seen in a preview run a few weeks earlier. Clever but not much to rave about. Running time, 85 minutes.--A. J. Inks, Central Theatre, Ligonier, Ind. Small town and rural patronage.

YES, MY DARLING DAUGHTER: Priscilla Lane, Jeffrey Lynn, Fay Bainter, Roland Young, May Robson--A swell little comedy that drew quite a bit above average on an adults only showing. Nothing objectionable in it, just a swell Arizona and Southwestern story that will bring them in.--Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

Grand National


LONG SHOT, THE: Gordon Jones, Marsha Hunt--One of the best we have ever had from this company. Not a big picture but plenty entertaining--C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Metro-Goldwyn-Mayer

BROADWAY SERENADE: Jeanette MacDonald, Leo Ayres, Frank Morgan, Ian Hunter--This picture did not bring the patrons in and I am still searching for a reason why. It was such a flop I have never seen Jeanette MacDonald better. She seems younger and still has a superb voice. The story was good. Frank Morgan made the best show and had a good supporting cast. But, the problem is--we have not the business even with the business being shopped at the box office. We have a dent in our receipts. Maybe all the customers went fishing. It was such a nice spring day. I am mad that I didn't go. Too. Running time, 113 minutes. Played April 25-28.--Mrs. W. A. Wight, Ritz Theatre, Konawa, Okla. Small town and rural patronage.

BROADWAY SERENADE: Jeanette MacDonald, Leo Ayres, Frank Morgan, Ian Hunter--MacDonald and Eddy together in last hot color show was a flop. This one falls in all the time--low house and good--43 people the opening day but only about 20 stuck it out. A long drawn out affair that will make you sore at yourself for playing it. Played April 27-28.--Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

BURN 'EM UP O'CONNOR: Dennis Morgan, Cecile Aubry, and those cast stars like this in such pictures with non-saleable talent. Played on a double bill at two engagements. Later this week.--Frank Slavvy, Alpine Theatre, Hundred, W. Va. Small town patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart, Leo Ayres, Original Ice Follies Cast--A fine picture belies its midwest business. Why, we cannot figure out.--C. L. Niles, Niles Theatre, Amoosa, Iowa. General patronage.

IDIOTS' DELIGHT: Clark Gable, Norma Shearer, Edward Arnold, Burgess Meredith, Joseph Schildkraut, Charles Coburn--What an appropriate title, if you know what I mean. When I played it you knew what I mean. Couldn't even get them in on Bank Holiday.--Small town patronage.


OUT WITH THE HARDYS: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Virginia Weidler--Had them running one minute and the next they were in tears. They certainly liked Virginia Weidler.--Frank Slavvy, Alpine Theatre, Hundred, W. Va. Small town patronage.

SERGEANT MADDEN: Wallace Beery, Tom Brown, Marion Martin, Alan Curtis, Laraine Day--Beery in a重复 and rubber picture which failed to draw more than average business. Supporting cast well played. Leo Ayres impresses.--Frank Slavvy, Park, Mountain Park, Okla. Small town patronage.

SERGEANT MADDEN: Wallace Beery, Tom Brown, Alan Curtis, Laraine Day, Marian Martin--Beery the man who never made a poor picture. Of course he's good and the picture is good in any spot. Large or small. Running time, 80 minutes.--W. E. McPherson, Strand Theatre, Old Town, Maine. General patronage.

SOCIETY LAWYER: Virginia Bruce, Walter Pil-
NEW REPORTERS ON FILMS SHOWN

New contributors this week to "What the Picture Did For Me" are Frank Slavik of the Alpine Theatre, Hundred, West Virginia, and E.A. Slaybaugh, Park Theatre, Mountain Park, Oklahoma.

Read the reports of these showmen in the department this issue.

Twentieth Century-Fox

EVERYBODY'S BABY: Jei Prout, Spring Byng, Winton, Shirley Deane—One or two more like this one and a lot of the public will eat them up. Very good show. Too long to go over. A lot of walkouts on it. The poor little thing couldn't carry through the picture. Only market business. The color was good.

Little Princess, the: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero. Arthur Treacher, Sybil Jason—As with all the Temple pictures, this follows the set formula, the abused Shirley, in addition to the above. The English dialect that was rife through the picture was mainly business. The color was good. Little Sybil Jason shared the honors. In fact, she ran Shirley a very close second. A. E. Hancock, Columbia Theatre, Bohemia, New York.

MOTION PICTURE HERALD  
May 13, 1939  
60
FROM READERS

CALLS WESTERN UNIT BENEFIT TO THEATRE

It may interest you to know that Tom Keene, in person, and his "Dude Ranch Jamboree," which has just finished an engagement here, broke all existing house records for attractions of this type. This performance is unusual due to the fact that the baseball season opened during his engagement, also there is a general drop in business in this section of the Carolinas at this particular time of the year.

Keene has a fast, entertaining show which to my estimation is the best western unit I have ever played and I have played several.

I am passing this information on to you for the express purpose of letting other exhibitors know what this show did for this theatre, which may be beneficial to them if they are playing this attraction or are contemplating playing it.

I have always thought that the exhibitors all over the United States would benefit at the boxoffice if they played definite proven hits. However, it is an impossibility for exhibitors to know about these shows unless the word is passed along by those who have played them.

—MINNEAPOLIS: porch manager, Gem Theatre, Minneapolis, Minn., N. C.


United Artists


Universal

LITTLE TROUBLE MICE: Lantz Cartoons—Funny when the popcorn began to pop. Don't pass it up. —E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.


SOUP TO MUTTS: Lantz Cartoons—Fair. —E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.


Vitaphone

CLYDE LUCAS AND HIS ORCHESTRA: Melody Masters—Excellent with a capital "E." This and Ray Kinney have been the only two worth showing. Hope for some improvement in the balance. Running time, eight minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.


POKEY THE GOB: Looney Tunes—The best Looney Tune we have run this season. The music fitted nicely into the action and made a swell cartoon. Running time, seven minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.


Serials

COLUMBIA


Republic

HAWK OF THE WILDERNESS: Herman Brix, Mabel—First chapter sets stage for what looks like 11 weeks of Tarzan under an assumed name. Don't know what result will be as we always pack the kids on a first chapter with reduced admission. More later. —C. Fisher, Lyric Theatre, Hamilton, Ohio. Family patronage.

HAWK OF THE WILDERNESS: Herman Brix, Mabel—Now playing chapter three. Promises to be a good chapter play. —E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

RKO Radio


MOTH AND THE FLAME, THE: Walt Disney Cartoons—This was particularly good. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.


Twentieth Century-Fox


Why not? Top exhibitors do by super-swift AIR EXPRESS deliveries—2500 miles overnight! It's the film formula for box office profit. Day and night, door-to-door distribution for shorts, newreels, features—right to your door. Special, screen-wise service direct to 232 key cities in the United States and Canada with top speed air-rail connections to off-line points. Also to Latin America, Hawaii and the Far East. Try 3-mile-a-minute AIR EXPRESS—AIR EXPRESS Division.
Blumenthal Wins Court Reversal

The appellate division of New York supreme court today vacated an injunction which restrained Ben Blumenthal from prosecuting a suit for breach of contract against Paramount in England and upheld Mr. Blumenthal’s right to start his action in an English court.

Mr. Blumenthal brought suit in England claiming breach of contract and sought remuneration for the sale of Paramount’s holdings. Paramount obtained an injunction in a New York supreme court to restrain the English suit and obtained an injunction on March 3rd.

Mr. Blumenthal claimed his witnesses resided in England and said he would call Oscar Deutsch, George Elcock and Major W. I. Anderson of Odeon Theatres; David Rose, Paramount’s British chief; J. C. Graham, formerly with Paramount, and William Greve to testify in his behalf.

Reserve Pathe Decision

In Stockholder’s Suit

Samuel I. Rosenman, New York supreme court judge, has issued a temporary injunction on the application of Anna Bashlow, minority stockholder, for the right to inspect the books and records of Pathe Film Corporation. Named as respondents are the company, and its officers and directors.

Plaintiff contends that she is entitled to inspect the books to determine the value of her stock and to determine whether any acts of mismanagement have occurred. The defense pointed out that the same plaintiff brought suit to enjoin the issuing of shares for distribution of Du Pont Film stock and that Justice Philip Mc Cook denied the motion at that time. It was also claimed that full access to the books had been granted to the plaintiff.

"Lone Ranger" Suit Filed in Scranton

The Lone Ranger, Inc., of Detroit, has filed a $250,000 civil suit in federal court in Scranton, Pa., against Lee Powell, film actor; O. C. Cox, operating a Burnet Brothers Circus; the Macou Circus Equipment Company, and three individuals listed as “John Does.” The circuses are listed as Georgia corporations.

The complaint by the plaintiff contends that it has spent more than a million dollars in promoting the copyrighted “Lone Ranger” title and has granted approximately 75 licenses for its use. It asks that the defendants be restrained from using the title “Lone Ranger” of the “Hi Yo, Silver!” of pending trial of the suit.

Columbia Gets Writ

Bernard L. Shentag, New York supreme court judge, has issued a temporary injunction, pending trial, which restrains International Road Shows, Inc., and “John” and Bert Goldberg, operating a Burnet Brother Circus; the Macou Circus Equipment Company, and three individuals listed as “John Does.” The circuses are listed as Georgia corporations.

The complaint by the plaintiff contends that it has spent more than a million dollars in promoting the copyrighted “Lone Ranger” title and has granted approximately 75 licenses for its use. It asks that the defendants be restrained from using the title “Lone Ranger” of the “Hi Yo, Silver!” of pending trial of the suit.

Zanuck Wins Ruling

Alfred Frankenthaler, New York supreme court judge, has issued a temporary injunction pending trial, which restrains International Road Shows, Inc., and “John” and Bert Goldberg, operating a Burnet Brother Circus; the Macou Circus Equipment Company, and three individuals listed as “John Does.” The circuses are listed as Georgia corporations.

The plaintiff claims he won a scat- ter, “Stowaway,” at defendant’s request which he claims was rejected, then plagiarized.

Order Sussman to Testify

Examination before trial of William Sussman, eastern division manager of Twentieth-Century-Fox, which requires him to produce blueprints, plans, leases and inventory of films of the Twentieth-Century-Fox film storage plant in Little Ferry, N. J., has been upheld by the appellate division of the New York supreme court. The trial is ordered by Judge Aaron J. Levy in connection with a $60,000 damage suit brought by Anna and George Greaves, individually, and as administrators of the estate of John Greaves, charging the defendant with negligently causing a fire at the plant on July 9, 1937.

Dismiss Plagiarism Suit

Andreas F. Michael's $1,000,000 plagiarism suit against Twentieth-Century Fox, Eddie Cantor and other involving “Ali Baba Goes to Town” has been dismissed in superior court in Norfolk, Va. The plaintiff, who charged the defendant with negligently causing a fire at the plant on July 9, 1937.

Edward J. Churchill, individually and as president of Donahue and Co., has ordered to testify before trial by Philip J. McCombs, who is defending the company in the copyright infringement suit. The action is based on the application of Edward J. Pfeiffer, who seeks $100,000 damage in a “Movie Quiz” suit.
SO "THE TROUBLE IS", IS IT?

Bend an ear over a friendly bar, or look interested around the lunch table at the various spots where film men gather. Sooner or later, up pops some gent who broadcasts to the effect that the reason grosses are this way and that way has to do with the indifference of the man in the field to vital exploitation.

"The trouble is," opines the know-all guy, "there is no umph at the boxoffice. Instead of getting out and giving it that sockeroo, like the old days, today it's just 'going through the motions, and to hell with it.'"

So "the trouble is", is it? Well, this department is in no position to speak for every theatreman everywhere. Of course, there are situations where the boys yawn away the hours and do their thinking in a recumbent position. That cannot be avoided in any business and neither is this where every manager is not selected only for his ability. But your Chairman rears right up to answer for a sizeable number of theatremen who give every bit of their guts and heart to squeeze every last dime out of their attractions. And how well they do it is something for the industry to give thanks daily and twice on Sundays.

The only positive cross-section of nationwide showmanship is to be determined from the continuously flowing stream of exploitation reports, voluntary and uncolored, that come to this department—the clearing house of boxoffice ideas—from theatremen in every sector. Thus, as a direct answer to the know-alls, let's look at the morning's mail which can be said to be representative of that directed to this desk most any day of the working week.

For instance, from Charles H. Ryan, assistant zone manager, Warner Chicago Theatres, on behalf of Manager Ben Cohn, of the Frolic, on "Honolulu". Cohn arranged for some thousands of copies of the Honolulu Advertiser, leading Hawaiian Islands daily; had the papers shipped via Clipper plane, overprinted the front page and a few days ahead had Chicago newsboys hawking the papers near and far.

Another Chicagoan, Manager Benny Friedman, of the downtown United Artists, for "Wuthering Heights" promoted the evening American to replate page one, after the regular run, the entire page with banner heads and art given over to the Midwest premiere and distributed throughout the Loop section coincident with the opening of the picture. Friedman reports this is the first time in local history that a metropolitan paper had gone for any such promotion.

In Rochester, Loew-man Les Pollock tied in with the American Legion for a broadcast from the stage, over WSAY as an added attraction, of a dramatization based on the life of a local musician who gave his life for the cause. It was Legion Day at the theatre and latecomers hung from every light fixture.

In a much smaller spot—Sycamore, Ill.—Manager Stuart Tomber, of the Fargo, read in a neighboring town paper, not overfriendly to publicity, that nothing had been planned locally to celebrate the 150th anniversary of the inauguration of the country's first President. So Tomber booked the short, "Inside the White House", advised the critical columnist of the booking, and received a full-column writeup immediately ahead of the date that brought a harvest of extra admissions.

Other exploitations as striking will be detailed in due course in these pages, but the reports here outlined—the first picked off the top of the pile, incidentally—will serve as potent examples of the day-in-and-day-out activities of theatremen who stand on their feet and think with their heads.

The trouble is with the showman? Not so from this seat in the grandstand, nor from any other industry location where the situation is to be studied with non-jaundiced eye. The trouble lies, as always, in the laps of those who refuse to concede the crying need of showmanship to plug the hole of boxoffice indifference through which millions of dollars in grosses are callously allowed to escape.

* * *

A. MIKE VOGE
Round Table In. Pictures

Shown at right is one of the many windows secured by Warner Bros. in advance of the world premiere of "Juarez" at the New York Hollywood. In this display were copies of jewelry used in the film and the original gown worn by Bette Davis. Numerous other windows were planted, including book tie-ups, saddlery, silverware, etc., etc.

In keeping with the unusual type of operation announced by the new Telepix Cinema, Boston's latest newsreel theatre, is the different lobby poster here reproduced reported by Sid Solomon, who is handling the theatre publicity for Irving Isaacs, owner.

To stress the evolution of the telephone, Bob Ungerfeld at RKO Proctor's in Newark, N. J., for "Alexander Graham Bell" built the giant setpiece above consisting of actual reproductions of the original photographs taken at the time telephonic history was being made, dating from 1876 to the present. . . . A 14-foot pylon with an automatic neon beacon flasher was mounted atop the marquee of the Regent Theatre, in Rochester, recently, by Art Krolick to sell "Tailspin." Display could be seen from either direction at a distance of 500 feet.
At a total cost of 75 cents the above "Made For Each Other" display was constructed by Harold Cohen, Embassy Theatre, in Lewiston, Pa. The figures depicted in the background were cut out from a three-sheet and mounted on beaverboard. Stork was cut out of board painted in whites and grays, diaper with doll was purchased in five and ten, and copy in heart form plugged the cast, title, playdates, etc. Scene stills were stationed at base of display.

Large star head cutouts were planted in front of the Civic Theatre, in Wellston, Ohio, by Manager John Brown in advance of "Three Smart Girls Grow Up." Also standing out front are two sets of the "three smart girls," children of local prominent families, who were entrants in the exploitation contest run in local newspaper in connection with the engagement.

Promoted from the local Vocational School was use of their Officers' Cadet uniforms in which J. J. La Fave dressed his ushers for the opening of "Gunga Din" at the F-P Tivoli Theatre, in Walkerville, Ontario. The African hats were purchased from five and ten, house artist painting title across the front. Promoted also for the occasion were boots worn by the boys, which were secured from a nearby riding academy. Further publicity was gained by the contingent parading streets opening day.
University Co-Eds Aid On "Girls in White"

Through the cooperation rendered by four co-eds of the University of Georgia and a local ambulance company, Moon Corker, at the Georgia Theatre, in Athens dressed the girls in white nurse's uniform, each carrying a portable weekend bag with "Four Girls in White" imprint and had them drive about town.

As ambulance with siren sounding stopped at all street corners and large department stores, girls alighted and distributed calling cards engraved with appropriate copy bearing the names of the four girls in the picture. Stunt was also pulled twice on the University campus at break of classes. Girls were given passes for their cooperation. Corker credits P. E. McCoy, theatre publicist, who aided on the campaign.

"COME AND SEE US"

Special Breakfast Matinee Staged for 'Prison Without Bars'

Tying in with leading hotel next door to Loew's Stillman, in Cleveland, Manager Jack Lykes promoted coffee and doughnuts to be served to the early birds in de luxe fashion at no cost to theatre for “Prison Without Bars.” Hotel in exchange received mention in the ads and stories, all three local papers running special accounts of the stunt.

Other activities in connection with this

picture were an orchid display in lobby through arrangement effected with leading florists week in advance, their copy reading, "Orchids to Corinne Luclaire on her sensational American debut," etc., etc. Another tieup made with nearby beauty parlor brought imprinted fans used by manicurists to dry liquid nail polish on customers. Letters were mailed to beads of social and welfare organizations and 5,000 large sensational heralds distributed house-to-house and in downtown office buildings.

"COME AND SEE US"

Giant Cake Sale Promoted by Moyer

A tieup which ran for five weeks and brought him daily advertising was arranged by Charlie Moyer, Warner's State, Hanover, Pa., with local five and ten. Giant cake sale was arranged by the store which plugged the fact that a certain number of packages of cakes each day would contain passes to the theatre. Coupons stressing the sale were handed out to each customer by every employee, window displays were given over to the stunt and advertised in local dailies.

Having but three days advance notice of a spot booking of Adrienne, well-known mind-reader, Moyer personally promoted a full co-op ad page with banner across top touting in clairvoyant's predictions on spring styles.

Conner Supervises First Community Style, Models Show

For the two-day, Friday and Saturday, style and modeling contest, the first of its kind put on in his community by Marlowe Conner at Warners' Rhodes in the 10th Street section of Chicago, cooperation of 12 local merchants was secured. These included two local department stores, two dress shops, two milliners, two shoe stores, a furrier, a florist, a beauty shop and a jeweler, merchants contributing all necessary apparel and advertising the show heavily in exchange for which they were given lobby and screening.

Girls were recruited from the neighborhood via screen and local paper. About 50 girls were registered, from which a committee selected the final 10 girls to do the modeling and compete for the cash prizes. Girls were also given free training for a week by a modeling school instructor.

Conner Announces Commercials

Noted beautician and stylist on local radio program was hired by the merchants to do the announcing; this brought daily plugs on the program for a week in advance. A runway was built from stage down center aisle, girls made four appearances each time in different costume with stylist giving description of the gowns and Conner doing the commercial announcements. In between appearances of girls, local singers, paid off in passes, were presented. To build further interest, door prizes were given to the audience on each night, via the drawing method. The modeling contest was held on the last night, girls judged by popular applause and winners presented with cash prizes put up by the merchants.

"COME AND SEE US"

"Baby Dumpling" Contest

Capital district fathers and mothers responded eagerly to the "Baby Dumpling" contest conducted by Larry Cowan, manager of Fabian's Grand, in Albany, N. Y., in connection with "Blondie Meets the Boss." Parents were requested to send a picture of their male child under five years to the theatre. Cash prize was awarded to winner, with local "name" officials acting as judges. Newspaper tien with the Times-Union, which carried the "Blondie" comic strip, cooperated with abundant publicity on the stunt.

"COME AND SEE US"

Distributes "Missouri" Pipes

Week ahead of opening of "I'm From Missouri," Joe Hewitt, Lincoln Theatre, in Robinson, Ill., dressed two young girls in hillbilly outfits, overalls, straw hats, and title imprinted bandannas and set them to work covering main streets contacting all male patrons asking if they smoked a pipe. Those who did, received a genuine Missouri Meerschaum (corncob), each containing label with star name, title, playdates, etc.
Ohio School Bands Compete for Baton Offered by Bannan

Since school bands in the rural schools, around Van Wert, Ohio, are very popular, George Bannan used this angle recently for a novel stage presentation at Schine's Van Wert, in the form of a competition for the drum major of the school bands, sponsored by the local merchants. The competition devised to draw entrants from all schools favoring this activity brought a long list of contestants.

Bannan started off by writing heads of the music departments of all the schools and followed it up with a personal visit to further explain the idea in detail and how the contest was to be handled. Announcements were made at the schools and heralds distributed in all situations. Local and county papers built up further interest with publicity on the event. First prize was an expensive baton donated by local music company which was further advertised by an eight-foot lobby cutout of a drum major holding the prize.

Concert Held Out Front

Each contestant worked four-minute periods on the stage facing the audience. The local high school band served for all entrants in the orchestra pit, parading to the theatre before the competition to give a half-hour concert before entering the house.

Judges included the heads of the music departments of the county schools and rated individual entrants as follows: 1. Start band playing. 2. Beating time while strutting. 3. Stop band playing. 4. Salute. 5. Voluntary exhibition.

The contest proved to be highly successful, the entire cost to Bannan being total of $65.00 for the heralds.

"COME AND SEE US"

Lamm Promotes Music Lessons

Cooperation of the local Wurlitzer Company was secured by Julius Lamm, of Warners' Uptown Theatre, Cleveland, for his opening of "Honolulu." Store built a lobby setpiece and printed tickets used in connection with a giveaway of a steel guitar and 20 lessons through the medium of a lucky number contest. For lobby, Hawaiian music was played by students of the Wurlitzer School of Music at the break of each show. Stunt was advertised widely throughout store and in their advertising in addition to breaks in the theatre's programs, ads and trailer.

"COME AND SEE US"

Wide Coverage Secured on "Adventures of Jane Arden"

Local Ward's Bread distributed cooperated with Andy Roy, Strand, Albany, N. Y., by bannering complete fleet of trucks with picture tiein copy on "The Adventures of Jane Arden." In addition, 10,000 heralds were distributed by the Ward salesmen for wrapping various products and special announcements were made over radio broadcast. Numerous displays were planted on counters and in windows of stores which included scene stills from the picture.

Elaborate Entertainment Program Arranged for "Grand Awards" Week

Arrangements are now completed for the welcome and entertainment of the 1938 Quigley Grand Awards winners, John Burhorn and George Limerick, due in New York on Monday for a week's stay as guests of Motion Picture Herald. Acceptances to the luncheon to be given by Martin Quigley at the Hotel Astor on May 16 in honor of the visiting theatricals indicate a record turnout of industry heads to witness the presentation of the Silver "Grand" and the Bronze "Grand" by William F. Rodgers, general sales manager, Metro-Goldwyn-Mayer.

Invitations have also been extended to Governors Leon C. Phillips of Oklahoma, Henry Horner of Illinois, United States Senators from Oklahoma Josh Lee and Elmer Thomas, and from Illinois Senators Scott W. Lucas and James M. Slattery. Among the speakers will be Spyros P. Skouras, president of National Theatres.

Other events in honor of the winners include a special meeting of the A.M.P.A.G. at the Astor, on Thursday, May 18. In addition, those who will entertain the visitors at theatre and night club parties, private luncheons, ball games and sight-seeing trips, visits to the World's Fair, are Metro-Goldwyn-Mayer, RKO Radio, Universal, Altec Service Co., United Artists, Warner Brothers, Twentieth Century-Fox, Republic, National Screen Service, among others. Also listed is a backstage tour of the Radio City Music Hall, as guests of W. G. Van Schmus, managing director.

"Sweetheart" Folders

Ingenious three by four folder was distributed by Russ Bovim, Loew's Ohio, Columbus, in advance of "Sweethearts." Cover bore copy to the effect that the following pages would show how sweethearts through the ages made love. Inside spreads carried caricatured cartoons of Adam and Eve; the cavanian era; Launcelot and Elaine; Romeo and Juliet; John Smith and Pocahontas and winding up with Jeannette MacDonald and Nelson Eddy as they appeared in the picture. Under each cartoon was gag copy.

"COME AND SEE US"

"Oklahoma Kid" Hunt Staged by Harwell

Canton, Ohio, was the scene of a merry chase recently when Bill Harwell, manager of Warners' Ohio, announced that he would have a man on the streets resembling James Cagney who would distribute guest tickets to "Oklahoma Kid." To the first 25 sleuths recognizing the cowboy the tickets were awarded. Stories ran in papers giving description of the man and informing readers what he would wear. Only requirements was that winners approach the Cagney double and ask him if he was the "Oklahoma Kid."

On "Wings of the Navy," theameatre dressed his entire staff in imprinted aviation caps, and through cooperation of Naval Recruiting officer, two one-sheet boards were stationed in post office week in advance and during run of picture with appropriate tiein copy.

"COME AND SEE US"

Penn Celebrates Boy Scout Week

By wholeheartedly getting behind the recent Boy Scout Week, in Santa Barbara, Ed Penn, at the Fox Arlington, turned the event into a goodwill campaign for the theatre. 14 troops were given the forecourt of the theatre, where they erected very attractive displays showing Scout-craft. All local Scouts paraded to the theatre on Saturday morning, held a rally and attended the matinee, boys also furnished a cowboy orchestra which played for two hours in front of the theatre each night.

For week ahead of "Stagecoach" opening, entire staff was attired in costumes of that era, old stage coach was promoted for display in theatre forecourt where it attracted considerable attention and numerous windows carried picture copy. "Thanks for Everything" brought a co-op ad page, guest tickets going to the 10 best entries on what each thought the average man would say about each merchant's merchandise.
MORE AWARDS ENTRIES

In addition to the entries detailed in last week’s issue of theatremen who were awarded Fortnighter Appointments in the first preliminary of the Second Quarter, the following are further accounts of what other Fortnighters did to catch the eyes of the judges.

"Story of The Empty Window"
As Presented by Burhorn

With his eye on an empty department store window located in a busy shopping district, John Burhorn, Gayety Theatre, in South Chicago, persuaded the landlord to allow him to "look after" the empty building in exchange for permanent and active window displays. In connection of his showing of "The Spider's Web," theatremen promoted 1,000 copies of the Spider Magazine and planted these in the window with tien copy to pep up interest in the serial.

For "I Was a Convict," with some paint and at little expense, Burhorn converted the window into a powerful and effective seat-selling medium through uses of cell scene with lad dressed in convict’s uniform supplying the animation. It is the theatremen’s contention that an empty store window can be used to good advantage week after week and that the landlord rather have his empty store attract attention than have it appear neglected and forgotten.

Unique Syracuse Newspaper Contest
Planted by Lampe for "Castles"

Readers who could locate copies of sheet music of pre-war tunes danced to by the Castles during the hay-day of the team’s popularity were given an opportunity to win cash and tickets to the date at Keith’s Syracuse, on a tien with the local Journal, engineered by Gus Lampe, Schine’s city manager, and Manager Harry Unfortier. Contest ran four days and the prizes went to entrants who brought to the theatre the greatest number of these old songs, entire list of which was run by the paper for the benefit of contestans. Publicity was widespread and heightened with scene cuts from the picture.

For outside bally, a 1909 Hupmobile, banded with picture copy, was run around town and parked at busy intersections. In addition the car followed behind the runners in a popular annual Marathon which attracted crowds lined up to see the race. Second bally, was a girl costumed as the "Yama Yama Girl," in the picture, carrying back-bander around the downtown streets, in stores, etc.

Loewmen Tie Bowie Racetrack
To Opening of "Wuthering Heights"

Learning that Billy Saxton had arranged a "Wuthering Heights" handicap at nearby Bowie race track for the Baltimore showing of that film, Ray Bell ahead of the opening at Loew’s Capitol in Washington, tied in by taking local newspapermen and sports editors to the track to interview Lawrence Olivier, who came over from Baltimore, where he was appearing with Katherine Cornell in a show. Interview netted the showman four-page one breaks.

Also reported by Bell, is stunt arranged by his assistant, Ed Gilley, as advance building for Fred Waring’s personal appearance at Loew’s Capitol. Contacting local merchant, Gilley sold him on the idea of numerous plugs for the band leader on the store’s weekly radio quiz program. In addition, Ed promoted nine cooperative ads pages, four excellent window displays in leading merchant’s windows and three radio plugs.

Real Airplane Assembled at Garage
To Exploit "Wings of the Navy"

Stunt which created plenty of excitement in Gallup, New Mexico, was arranged by Johnny Sanders for "Wings of the Navy" at the Chief when the theatrenman arranged to have a real airplane assembled at a garage and then displayed in the theatre and then towed through the streets for display in front of house. Owner of plane supervised placing of the craft which was planted nose down with tail sticking up in front of crowd.

With no airport in Gallup, this was a rare treat for the townsfolk, who followed the towing of the ship to theatre and stayed to watch the doing. Newspapers were generous with stories and art.

First-Time Club Endorsement
Given Martin for "Pygmalion"

Counted as a distinct accomplishment for his "Pygmalion" date at the Colfax, South Bend, Ind., was a personal endorsement on the picture secured by Guy Martin, from the president of leading women’s club. It was a first-time, Martin reports, that such endorsement has been obtained locally and to make it stronger, the president was prevailed upon to address signed letters to the membership on the club letterhead, in support of the date.

Featured in Guy’s newspaper campaign was a one-column type ad, headed "Getting Personal," and signed by the theatrenman. Copy led off with "pull up a chair, movie fans, and we’ll tell you about that picture," etc. Rest of the display gave the low-down on the picture, all done in a casual, adjective-less manner, which proved highly effective.

Lamoureux Sells Theatre Personnel
With Series in Local Column

Keeping in mind the value of the institutional publicity as concerns the operation of his theatre, Ed Lamoureux recently promoted leading local columnist to run a series of stories on the modus operandi of the personnel of the Empire Theatre, in Windsor, Ontario. Series proved to be widely read, since the stories appeared in the city’s most popular newspaper column. The idea was thought of by the Famous Players’ home office to adopt the feature for recent publication in McLeans, Canadian national magazine.

(Continued on page 70)

The ‘What’s What’
About Display Ads
On the Next Page

(1) Since the second day of his "Oklahoma Kid" date was up against strong local opposition, the National Orange Show, Manager John Robinson, Warners’ Ritz, San Bernardino, Calif., elected to employ this novel 95 lines on two columns, instead of the usual small after-opening display. Result at the box-office far surpassed expectations, he reports.

(2) To get away from the usual hold-over copy, the showmanship backfield of Shutter-Fatchen-Harold, Standard Theatres, Oklahoma City, used this approach for the second week of "Hunch" at the Tower. Ad held up since the endorsement was the "nccoy" with letter containing plug for the hold-over on the date.

(3) The Fort Wayne Ind., Journal-Gazette found occasion editorially to praise the industry, which put-on the back was seized upon immediately by Harvey Cocks, general manager, Quimby Theatres, for this smart 125 lines on three columns, in the following Sunday’s issue. Ad tied in the editorial to the attractions at the four local theatres of the circuit.

(4) The four small one-column here reproduced are some of those used for the extended run of "Lady Vanishes" at the Little, Baltimore, by Manager Maxwell Weinberg, and offered as an example of what can be done when a small ad budget demands compact copy that pulls. To be noted is that none of the displays in the entire campaign ran over 45 lines on one column.

(5) Realizing that "Pygmalion" was the type of attraction best sold by telling the folks a show, Guy Martin executed this effective version of a "fireside chat" in which readers were invited to pull up a chair and give ear. The 160 lines on one column said all there was to say about the date at the Colfax, South Bend, Ind.

(6) Whether or not St. Paulites were familiar with the term "cafe society," they were well informed as a result of this 135 lines on five columns, by Don Alexander, ad manager of the Paramount, in the Minnesota metropolis. Patron comment cards from the audience at the preview were reproduced for the foundation of the display for good returns.

(7) Another spectacular from Charlie Pincus to introduce his date on "Union Pacific" at the Centre, Salt Lake, carried hand-drawn art in the wood-cut technic found effective by the Utah Round Tabler. Reveries were used liberally to sell both story and spectacle in this 140 lines on four columns.
"AND IN ADDITION"

(Continued from page 68)

Spencer and Bishop Score
With Advance on "Pygmalion"

To secure the general public’s interest in "Pygmalion" at the Capitol, in Hamilton, Ontario, Manager C. T. Spencer concentrated on the comedy angle of the picture in all ads and theatre displays, in addition to prominent mention of Shaw and the stars to secure interest of the intelligentia. First newspaper announcement was made two weeks ahead with special stories planted in both local papers on the socially prominent persons making up parties to attend the formal opening. Ad campaign opened with teaser cartoons, on Shaw, switching on opening day from Shaw to the glamour girl star.

While, in Winnipeg, Hal Bishop at the Capitol, for the same picture highlighted his campaign with a lobby broadcast immediately following the reserved seat preview. Patrons were interviewed as they left the theatre. Spot announcements were carried over both radio stations to stimulate advance boxoffice sale and a scene from the picture was enacted by local amateur dramatic club over CJRC with mention also on CKY’s Dr. Query program.

Robot Promoted by Charninsky Sells
"Peck’s Bad Boy at the Circus"

Secured by Louie Charninsky, of the Capitol, Dallas, Texas, in advance of opening of "Peck’s Bad Boy at the Circus" was a radio-controlled robot from a local engineering school which the theatreman reports to be the best crowd-stopper ever used at that house. In fact, it was so good that the theatreman was able only to use the man for a few minutes at a time to avoid street congestion. Man who was tagged “Clank” gave a show on the picture.

Entire lobby was transformed into a circus with entire staff dressed in costume and doorman seated on stool from which he ballyhooed the picture. Spot announcements were carried over both radio stations to stimulate advance boxoffice sale and a scene from the picture was enacted by local amateur dramatic club over CJRC with mention also on CKY’s Dr. Query program.

Small Ads on Different Pages
Used by Wise for Ben Blue Date

Since Ben Blue has acquired added draw through his roles in pictures, for the comic’s personal appearance at the RKO Colonial, in Dayton, Ohio, a series of two-inch reverse ads were planted on different pages tied to his film background. Small face cut in the three local papers to call attention to the comic’s personal appearance in each of the displays immediately below a different line of copy referring to the pictures played in.

The ads all appeared on one day, two days ahead of opening, reports Nathan Wise, Dayton RKO publicity director, who handled the assignment. Sixteen were placed in each of the two afternoon dailies and eight in the morning paper, so that the date was sold to readers, no matter what page they were reading.

“Princess for a Day” Contest
Promoted by Wright in Syracuse

All the angles of the “Princess for a Day” search put on in connection with the Shirley Temple picture were covered by Erle Wright at the Paramount, in Syracuse in a tie-in with the local Herald, which cooperated generally for a week ahead. Department store outfitted girl from head to foot, hotel suite was promoted with a luncheon for the winner with six of her playmates. Children were driven around town in an open-banne red car and then taken to the theatre to witness the film. Dramatic, managing and city editors of the local papers were each mailed “Little Princess” birthday cakes with cards enclosed signed by the starlet and Wright. This stunt brought additional publicity for the date with each of the papers playing up the engagement.

Shaffer Sells "Pygmalion" to Patrons
Through Novel Newspaper Contest

To familiarize the folks of Staunton, Va., with the title “Pygmalion,” to open at Warner’s Dixie, Manager Frank Shaffer planted a contest in the News-Leader nine days ahead. Teaser box was run daily instructing readers to turn to the society page where at top of page a single letter would be found. Entrants were then requested to save the nine issues and correctly assemble initial until they spelled the title and forward set to Contest Editor. Guest tickets were awarded to winners.

Mechanical Man in Window Used
By Harwell on "Blackwell’s"

Executed on behalf of “Blackwell’s Island” at the Ohio, Canton, Ohio, was action display created by Manager Bill Harwell in advance of opening. Stationed in vacant store window on the main street was typical cell block designed from strips of black crepe paper in which was seated a mechanical man. Bill further arranged for the robot while performing his gyrations to exhibit numerous 11 by 14 cards made up with selling copy on the picture. Gag proved to be one of the best attention-getters used by the theatreman in some time and comment from the innocent bystanders confirmed his opinion.

Johnson’s "Banner Week" Drive
Holds Grosses During Mid-Lent

Having booked a strong list of pictures to contend with the mid-Lent period, Bill Johnson sold his attractions at the Opera House, Millinocket, Maine, as a “Banner Week,” plugged width with a series of half-page, street stunt. With no newspaper published within a radius of 90 miles, Bill endeavored to reach all families with a flyer of some kind on each change of show. Local grocers stuffed outgoing packages with door cards for the convenience of patrons who wished to leave a note on their doors stating they had gone to the movies. Entire lobby was decorated with banners featuring the week’s attraction.
On this following page appears an alphabetic index to the titles of all pictures 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 classified as "Mel," Comedy by "Com," & Comedy-Melodrama by "Com-Mel," Musical by "Mus," Musical Comedy by "Mus-Com," Western by "West." If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Col-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." It is in the atter dates following titles denotes sequence of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 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 production is listed in Hollywood, 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 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 local censor's rulings 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>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adventures in Sahara (G)</td>
<td>Paul Kelly, Laura Gray</td>
<td>Nov. 15, 38</td>
<td>58</td>
</tr>
<tr>
<td>Stolen (G)</td>
<td>Jean Perry, Ray Strader</td>
<td>May 11, 39</td>
<td>71</td>
</tr>
<tr>
<td>California Frontier</td>
<td>Perry Sloane, Arthur Lake</td>
<td>June 5, 39</td>
<td>57</td>
</tr>
<tr>
<td>Crime Takes a Holiday (G)</td>
<td>Jack Holt, Marcia Departree</td>
<td>Oct. 15, 34</td>
<td>26</td>
</tr>
<tr>
<td>Homeward Bound (G)</td>
<td>Bruce Cabot, Rita Hayworth</td>
<td>Jan. 5, 39</td>
<td>59</td>
</tr>
<tr>
<td>I Am the Law (G)</td>
<td>Barbara D'O'Neil, John Seanelli</td>
<td>Feb. 6, 39</td>
<td>58</td>
</tr>
<tr>
<td>In Early Arizona</td>
<td>Bill Elliott, Dorothy Gibling, Julia Lockwood</td>
<td>Dec. 18, 39</td>
<td>57</td>
</tr>
<tr>
<td>Law and the Mob (G)</td>
<td>Stedman, Lulu-Bernard Bogen</td>
<td>Mar. 29, 39</td>
<td>56</td>
</tr>
<tr>
<td>Law Comes to Texas (G)</td>
<td>Bill Elliott, Veda Ann Borg</td>
<td>Apr. 16, 39</td>
<td>58</td>
</tr>
<tr>
<td>Law of the Texas</td>
<td>John Bowers, Dorothy For</td>
<td>July 3, 39</td>
<td>56</td>
</tr>
<tr>
<td>Let Us Live (G)</td>
<td>Ralph Bellamy</td>
<td>Feb. 23, 39</td>
<td>99</td>
</tr>
<tr>
<td>Little Addictions (G)</td>
<td>Edith Fellows, Robert Paige</td>
<td>Nov. 12, 39</td>
<td>57</td>
</tr>
<tr>
<td>Lone Wolf Hunt, The (G)</td>
<td>William Allan, Ida Lupino</td>
<td>Nov. 12, 39</td>
<td>57</td>
</tr>
<tr>
<td>My Son is a Criminal (G)</td>
<td>Alastair-Jacqueline Wells, Florence Venable</td>
<td>Feb. 22, 39</td>
<td>59</td>
</tr>
<tr>
<td>North of Shanghai (G)</td>
<td>Betty Furness, James Craig</td>
<td>Feb. 10, 39</td>
<td>59</td>
</tr>
<tr>
<td>North of the Yukon (G)</td>
<td>Charles Starrett, Linda Winters</td>
<td>Mar. 30, 39</td>
<td>64</td>
</tr>
</tbody>
</table>


EXPIRATION: Dec. 25, 39, p. 60.

GRAND NATIONAL

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Minutes Reviewed</th>
</tr>
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</table>
| Adventures of Huckleberry Finn (G) | Mickey Rooney, Walter Connelly, Ray Ingrain| Apr. 10, 39 | 92. Feb. 11, 39
| At Home in Hells Angels (G) | Harry Carey, Bert Lytell| Mar. 27, 39 | 59. May 31, 39
| The Man on the Range (G)  | Charles Starrett, Iris Meredith| Feb. 27, 39 | 59. May 31, 39
| Strange Cargo of Dr. Moreau, The (G) | Boris Karloff, Lionel Atwill| Dec. 13, 39 | 67. Oct. 29, 39
| Terra of the Titans (G)    | Billy Curtis| Dec. 2, 39 | 59. July 29, 39

EXPIRATION: Feb. 25, 39, p. 60.

THE CHART--CONT'D

(The Release Chart -- Cont'd)
(THE RELEASE CHART-CONT'D)

**REPUBLIC**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Star</th>
<th>Ref. Date</th>
<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Billy the Kid Returns G1</td>
<td>36 min</td>
<td>Roy Rogers</td>
<td>Oct. 27, 1939</td>
<td>28 min</td>
</tr>
<tr>
<td>Blue Montana Skies G61</td>
<td>62 min</td>
<td>Gene Autry, Bobby八</td>
<td>May 18, 1939</td>
<td>56 min</td>
</tr>
<tr>
<td>Go On, Rangers! G18</td>
<td>65 min</td>
<td>Roy Rogers, Mary Hart</td>
<td>Nov. 21, 1939</td>
<td>79 min</td>
</tr>
<tr>
<td>Guns in &quot;Arkansas&quot; (G) 908</td>
<td>65 min</td>
<td>Errol Flynn, George Raft</td>
<td>Jan. 20, 1939</td>
<td>74 min</td>
</tr>
<tr>
<td>Law Worthy of Timblin, The G1</td>
<td>55 min</td>
<td>George O'Brien, Kay Sutton, Frances Warren, Robert Berger</td>
<td>October 21, 1939</td>
<td>59 min</td>
</tr>
<tr>
<td>The Big Boy Done G66</td>
<td>57 min</td>
<td>Eddie Quillen</td>
<td>Oct. 14, 1939</td>
<td>50 min</td>
</tr>
<tr>
<td>The Spoilers (G)</td>
<td>60 min</td>
<td>Roy Rogers, George Allan</td>
<td>Dec. 22, 1938</td>
<td>66 min</td>
</tr>
</tbody>
</table>

**RKO RADIO**

<table>
<thead>
<tr>
<th>Title</th>
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<th>Star</th>
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<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Affairs of Annabel, The (G)</td>
<td>57 min</td>
<td>Jack Oakie, B.B. O'Connell</td>
<td>Sept. 27, 1939</td>
<td>62 min</td>
</tr>
<tr>
<td>Almost a Gentleman (G) 926</td>
<td>72 min</td>
<td>James Ellison, Helen Helen</td>
<td>Mar. 21, 1939</td>
<td>70 min</td>
</tr>
<tr>
<td>Amabale Takes a Turn G106</td>
<td>66 min</td>
<td>Roy Oakley, B.B. O'Connell</td>
<td>Nov. 13, 1938</td>
<td>77 min</td>
</tr>
<tr>
<td>Art House Yesterdays G132</td>
<td>55 min</td>
<td>Donald MacBride</td>
<td>Aug. 22, 1939</td>
<td>60 min</td>
</tr>
<tr>
<td>Beauty for the Asking (G) 915</td>
<td>70 min</td>
<td>B.B. O'Connell, W. S. Witherspoon, June 19, 1939</td>
<td>68 min</td>
<td></td>
</tr>
<tr>
<td>Boy Slaves 91 (G)</td>
<td>76 min</td>
<td>Anna Shirley, Mary Helen</td>
<td>Sep. 10, 1939</td>
<td>74 min</td>
</tr>
<tr>
<td>Captain Ahab of the &quot;Pequod&quot; G4</td>
<td>72 min</td>
<td>Robert Armstrong</td>
<td>Apr. 25, 1939</td>
<td>73 min</td>
</tr>
<tr>
<td>Fugitives for a Night (G) 907</td>
<td>66 min</td>
<td>Forrest Ackerman, Charles Winning, Frances Warren</td>
<td>Apr. 28, 1939</td>
<td>67 min</td>
</tr>
<tr>
<td>Lawful Valley G91</td>
<td>69 min</td>
<td>George O'Brien, Kay Sutton,医疗 Lee, Frances Warren, Robert Berger</td>
<td>Nov. 25, 1939</td>
<td>66 min</td>
</tr>
<tr>
<td>Let's Be Merry, The (G) 499</td>
<td>66 min</td>
<td>Robert Armstrong, George Raft, Frances Warren, Robert Berger</td>
<td>Nov. 25, 1939</td>
<td>66 min</td>
</tr>
</tbody>
</table>

**I Want to Be a Millionaire, The**

<table>
<thead>
<tr>
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<th>Star</th>
<th>Ref. Date</th>
<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Testimony of Dr. Bull's Life (F)</td>
<td>57 min</td>
<td>Lew Ayres, Lloyd Nolan, George Macready</td>
<td>Sep. 2, 1933</td>
<td>60 min</td>
</tr>
<tr>
<td>Testimony of Dr. Bull's Life (F)</td>
<td>57 min</td>
<td>Lew Ayres, Lloyd Nolan, George Macready</td>
<td>Sep. 2, 1933</td>
<td>60 min</td>
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**I Want to Be a Millionaire, The**

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<td>Sep. 2, 1933</td>
<td>60 min</td>
</tr>
</tbody>
</table>

| 1939 R. May 13, 1939 MOTION PICTURE HERALD | 75 |
### TWENTIETH CENTURY-FOX

**Running Time**
- Star: Rel. Date: Minutes Reviewed

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Running Time</th>
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#### MOTION PICTURE HERALD, May 13, 1939

**THE RELEASE CHART—CONTD.**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Running Time</th>
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</table>

#### UNITED ARTISTS

**Running Time**
- Star: Rel. Date: Minutes Reviewed

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Running Time</th>
</tr>
</thead>
</table>
**COLUMBIA BROADWAY COMEDIES**

**Title** | **Rel. Date Min.**
---|---
A-Ducking They Did Go (4-22-39) | 9061...

**Notes**:
- (2 Stages)
- April 7, 1939
- Directed by: Andy Clyde

**COLUMBIA TOUGHS**

**Title** | **Rel. Date Min.**
---|---
Beverine—Isle of Paradise (2-18-39) | 9061...

**Notes**:
- (2 Stages)
- Directed by: John Farrow

**COLOR RHAPSODIES**

**Title** | **Rel. Date Min.**
---|---
Animal Crooner Crow (10-8-39) | 9061...

**Notes**:
- Directed by: John Farrow

**DANCE WITH THE DAY**

**Title** | **Rel. Date Min.**
---|---
Buddies | 9061...

**Notes**:
- Directed by: John Farrow

**EDUCATIONAL**

**Title** | **Rel. Date Min.**
---|---
Long and Comedy Hits | 9061...

**Notes**:
- Directed by: John Farrow
### THEATRES

**WILL PAY CASH FOR ESTABLISHED THEATRE**

with no opposition, in small town between 1,500 and 4,000 population with good rural territory to draw from. Will buy in any state. R. M. Hough, LaJunta, Colo.

**WANTED THEATRE IN WISCONSIN. SMALL town.** BOX 1130, MOTION PICTURE HERALD.

**WANTED TO LEASE THEATRES IN VIRGINIA.** West Virginia or North Carolina in towns of less than 5,000. J. F. Loftus, Brandy, Va.

**UNUSUAL OPPORTUNITY. CIRCUIT FOUR theatres.** No competition, catering population 50,000. Sale price $100,000. Real estate holding exceeds 50% entire investment. One theatre alone showing 15% profit total price. Terms: cash. Not forced sale. Seven day business. Southern location. BOX 1145, MOTION PICTURE HERALD.

**WANTED THEATRE IN NEW ENGLAND or New Jersey, town 10,000 or less.** BOX 1149, MOTION PICTURE HERALD.

### NEW GENERAL EQUIPMENT

**YOUR CREDIT IS GOOD AT S.O.S. QUALITY equipment, low prices, easy time payments, this unbeatable combination is yours for the asking. S. O. S. CINEMA SUPPLY CORP., New York.**

**THEATRE EQUIPMENT—SUPPLIES—ACCESSORIES—repair parts.** Savings 30% to 50%. Send for big free catalog. CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

**AIR CONDITIONING—MAGIC WEATHER—100% performance, 100% customer satisfaction. Silent operation, low first cost, low operating cost. Write for testi- monial folder and price. THE BALLANTYNE COM- PANY, 225 N. 16th Street, Omaha, Neb.**

**NEW 12,000 CFM BLOWER, ONLY $99.50.** Complete with pulleys, variable speed drive, fanlif bearings. Ideal for 500 seat house. Other sizes proportionately reduced. S. O. S. CINEMA SUPPLY CORP., New York.

**FOR SALE—TWO LEROY-POWERS SOUND-HEADS.** COMPLETE, brand new. $300. ELECTRONIC MFG. CO., 914 Chapin St., South Bend, Ind.

### USED GENERAL EQUIPMENT

**SOME THEATRE CAN USE YOUR OLD EQUIP-**

ment. A little ad here will reach thousands of poten-

tial customers. Only a little ten cents a word to tell the

world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

**BARGAINS—RECONDITIONED ARCTIC NU-AIR**


**GOOD USED THEATRE CHAIRS, 75c UP.**

Choice of thousands veneer, upholstered, American seating, Ideal, Irwin, etc. All excellent value. Write S. O. S. CINEMA SUPPLY CORP., New York.

**7,000 USED THEATRE CHAIRS.** HEYWOOD AND American. Full upholstered and veneer backs, box spring and spring edge cushions. Reasonable. Complete used theatre equipment, STANLEY THEATRE SUPPLY CO., 1235 S. Wabash, Chicago, Ill.

### POSITION WANTED

**PROJECTIONIST, ALSO MANAGER AND AD-**

vertising man. Young, married. Go anywhere. BOX 1151, MOTION PICTURE HERALD.

### BUSINESS OPPORTUNITIES

**TERRITORIAL REPRESENTATIVES WANTED**

who are equipped with capital and contacts to sell theatres. Revolutionary plan of promotion to offset receipts. No game or premium but real continuity campaign. New appointing state distributors and will arrange interview if letter furnishes complete information. Only those interested to operate as franchised agents and financially able, need reply. BOX 111A, MOTION PICTURE HERALD.

**SHOWMAN AND WIFE TO TAKE CHARGE**

of new paying theatre. Less than $500 cash will handle by right party. W. A. Nave, Box 164, Anthony, New Mex.

**PARTNER WANTED IN WELL-ESTABLISHED**

rapidly growing business, fully developed, high grade product, big demand in United States and abroad. Manufacturer of sound equipment for theatres, schools, churches, etc. Also handle full line of theatre equipment. BOX 1112, MOTION PICTURE HERALD.

### WANTED TO BUY

**ORGANS—WE BUY ALL MAKES OF USED**

organs for cash. DELOSI BROTHERS, 3905 15th St.,

Corona, L. I.

**15 WATT AMPLIFIER OR LARGER, JMM**

camera and tripod. SHAFER, Washington, Ind.

### PERSONAL

**CORRESPONDENCE WITH ANY COUNTRY**

for pen friendship, trade, journalism, arts, stamp collections, gardening, etc. Inquire WORLD FRIENDLY SOCIETY, Corporation Place, Calcutta, India.

### BOOKS

**MOTION PICTURE SOUND ENGINEERING**

547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading en-

ginners explain every detail of apparatus and its ar-

rangement, with diagrams, tables, charts and graphs. This manual comes straight from the workrooms of the studios in Hollywood. It is indispensable to everyone working with sound equipment. $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

**FAME, AN AUDIT OF PERSONALITIES 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 ACCOUNTING BY WILLIAM E.**

Morris, is still the best bookkeeping system for the-

atres. It not only guides you in making the proper bookkeeping, but provides sufficient blank pages for a com-

plete record of your operations for each day of the year. Notable for its simplicity. Order now—$4 post-

paid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.
EASTMAN’S three new motion picture negative films have quickly established themselves as the favorites of the industry. *Plus-X* for general studio work ... *Super-XX* for all difficult exposures ... fine-grained *Background-X* for backgrounds and all-round exterior work. Each makes its special contribution, and all have that typical reliability closely identified with Eastman films.

Eastman Kodak Company, Rochester, N. Y.
(J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

---

**EASTMAN Plus-X...**
**Super-XX... Background-X**
PARAMOUNT FOR 1939-40

For theatre men by theatre men

For Fall Release

DISPUTED PASSAGE

BY

MAGNIFICENT OBSESSION • GREEN LIGHT

LLOYD C. DOUGLAS

85,000

of this best seller bought to date...the best of the Lloyd Douglas novels.

AKIM TAMIROFF • DOROTHY LAMOUR

JOHN HOWARD

Directed by

FRANK BORZAGE
Theatre Showmanship honored at Quigley Awards function

Rodgers presents plaques to Burhorn and Limerick

Spyros Skouras says: "Showmen are made, not born"

The winners see Broadway and New York's World's Fair
"HO-HUM!"

TOP MONEY PIX THIS YEAR

MG LEADS '38-39; WB 20, 20TH 30

First Week of N.Y. To B'w' Angeles, Other M.G.M. TOP MONEY PIX

P.S.—And that's not counting "Goodbye, Mr. Chips" which opened sensationnally this week at the Astor, N.Y. and Four Star Theatre, Los Angeles.
New Product
Featured In
Week's News

'A FAMILY AFFAIR' is ready for preview! Screen reunion of John Garfield, 'The Four Daughters' and the rest of the big 'Four Daughters' cast will be a headline feature of the important Warner attractions for summer release.

DECORATION DAY DEBUT of Paul Muni and Bette Davis in 'Juarez' will be accompanied by year's top magazine and newspaper advertising coverage!

THE KISS FROM 'KOKOMO'. Pat O'Brien, Joan Blondell and May Robson discreetly disappear while 'Brother Rat' Wayne Morris goes amorous and Jane Wyman goes glamorous (both below) in 'The Kid From Kokomo', new Warner comedy sensation.

A THRILLING PICTURE. Ann Sheridan lends her exclusive variety of 'oomph' to the action-filled scenes of 'The Devil on Wheels', script of which holds her rapt attention as production nears completion. Others cast are Pat O'Brien, John Payne, Gale Page, Frank McHugh.*

PULITZER PRIZE PLAY becomes next Warner vehicle for Bette Davis. Also far-famed as a novel, 'The Old Maid' brilliantly co-stars Miriam Hopkins.

DIRECTION BY MICHAEL CURTIZ, elaborate filming by Warner studio and sincere performances of Claude Rains, Gale Sondergaard, Donald Crisp, Montagu Love result in trade press hailing Vitaphone's 'Sons of Liberty' (in Technicolor) 'finest of all short films.' (left)
This Stops Fast Drivers

FULL STOP

DARK VICTORY
JUAREZ
DODGE CITY
THE OKLAHOMA KID
WINGS OF THE NAVY
YES, MY DARLING DAUGHTER
DAWN PATROL

Never a let-up! Fall and Winter

NOWHERE ELSE IS THERE ANYTHING PART OF OUR SUMMER!

For the Summer!
JUAREZ • THE KID FL
Muni and Davis in the No. 1 dramatic attraction of all time!

For the Summer!
HELL'S KITCHEN • A
First big starring show for the 'Dead End' Kids since 'Crime School'!

For the Summer!
THE DEVIL ON WHEELS •
Most unusual, most thrilling story of dare-devil drivers! (Pat O'Brien, John Payne, Ann Sheridan)
Fast Talkers!

THE KID FROM KOKOMO
FAMILY AFFAIR
THE MAN WHO DARED
HELL'S KITCHEN
HEY MADE ME A CRIMINAL
CONFESSIONS OF A NAZI SPY
ACH DAWN I DIE

BROTHER RAT
DEVIL'S ISLAND
ANGELS WITH DIRTY FACES
THE DEVIL ON WHEELS
BLACKWELL'S ISLAND
THE SISTERS
FOUR DAUGHTERS

Spring and Summer!

WHAT APPROACHES EVEN SCHEDULE!

For the Summer!

FAMILY AFFAIR
Daughters, and 'Four Daughters' cast and director reunited!

ACH DAWN I DIE
Co-starring Cagney and Raft! Terrific follow-up for 'Angels'!

Warners are on top!
The Record is Here!
The Record Proves It!
"""We seldom commit ourselves, but..."

"""Charles P. Skouras, one of the shrewdest operators in the business, wires: "As you know we seldom commit ourselves about pictures, but this is one of the exceptions. 'Young Mr. Lincoln' is one of the greatest pieces of entertainment I have ever seen, and its appeal for young and old, the masses and classes, is bound to make it one of the outstanding pictures of all time."""
"VOLUNTARY CHAIN"

The project which seeks the auspices of the Allied States Association for the formation of a buying-and-booking combination representing some 2,500 theatres may be either a political or a commercial fact, or both. In any event it contributes a dash of action and excitement to the recently rather tedious aspect of the issues between the majors and the independents.

Twenty-five hundred is a lot of theatres, showing that the independents can be colossal too if they want to, and can get together.

One is to be reminded that booking combines have often in the past been a way to power—and commonly to ultimate mergers or other form of benevolent assimilation. The news pages of the Herald last week mentioned the rise of Mr. Stephen Lynch and his theatre combine which went ultimately into Paramount's structure. And there was, and is, the Stanley circuit, drawn at long last into Warner Brothers. Mr. Sam Katz rose to power and dominion by a Chicago booking combine, acquiring the strength of competitors and neighbors, and that went into Paramount, too.

The Stanley circuit was, if you have a moment for history, born at the nucleus of the Lubin theatres, of which Mr. Sigmund Lubin was required to divest himself when he became a producer member of the Patents Company group. It was the notion of the late Jeremiah J. Kennedy that the picture makers should not, at that time, compete with the exhibitor customers. It is true enough incidentally, that he did have, not only an idea about distribution—which became the General Film Company—but also one about exhibition. And that never came to flower because of government suits, among other things.

The pattern of development is familiar, too, in other fields. In the retail grocery trade there has for some years been visible the rise of buying coalitions to give competition to the chain stores with "voluntary chains."

The final problem involved in these inevitable trends toward consolidations is the maintaining of the local institutionality of the theatre, the showmanship of the local administration—the continuance always of that part of the show that can not be shipped, either in the film can or the press book. In the case of Paramount, the movement has been seen in full cycle, with the semi-disintegration of the Public chain into the array of Paramount partnerships, each of which is in turn in no small degree made up of what amounts to sub-partnerships in the autonomous nature of the more successful theatre managements.

RELEASE FROM CARE

In the wake of the high wave of shouted contentions, mostly external, that the motion picture must get acutely socially conscious and excited over causes, comes now a marked flow of expression in behalf of what the motion picture is about—entertainment.

Over in London the other day, writing in the Observer, Miss C. A. Lejeune, assuredly no die-hard conservative or reactionary, says: "... any widespread attempt to combine pictures with politics would be exceedingly unpopular in this country, and both dangerous and unprofitable in the long run..."

Miss Lejeune speaks for: "... more honest comedy and even a reversion to romance and sentiment. Ronald Colman, for instance, in 'Monsieur Beaucaire,' Deanna Durbin and Basil Rathbone in 'Triby,' and either a revival or a remake of 'Smiling Thru.'"

And from Columbia Pictures Corporation's Chicago convention speaks Mr. Jack Cohn, saying: "The world looks today, as never before, for release from care and for entertainment. Where one person may go to the theatre hoping for the strong meat of controversy, hundreds go for lighter but no less important fare."

COMPETITION for the screen, as has been remarked often enough on this page, has been steadily, continuously increasing ever since Mr. Henry Ford brought out a car to take the customers past the scenery, which previously was taken past the customers on the screen—as exemplified by Hales Tours and Scenes of the World. Since have come cabaret, roadhouse, public dancing, motion pictures, golf, bridge, radio, the cocktail custom, organized and syndicated gossip, motor trailers, letteries, cruises by land and sea, penny-ante stock speculation, installment selling of luxury gadgets, cultured-pears, merry-go-round economics, and a Federal Theatre. All in all, it is a miracle that the industry of the motion picture has done so well as it has in maintaining call upon mass attention. It was born as almost the only important mass entertainment and has come into a period where it is but one of many appeals for the customer entertainment dollar.

Now important is the fact that something like an equilibrium of status has been reached by the motion picture among the media of emotional satisfaction, and that from this time on the job is giving the audience, no longer miracle or wondrous, but rather its competitive money's worth of emotional reaction—entertainment.

The ill-fated experiment of the campaign entitled "Motion Pictures Are Your Best Entertainment" punctuated the end of the movie "instituational" era. The possession of the medium of the screen assures nothing. The decision is on the entertainment value of the individual picture and its merchandising. Once every motion picture was a show, always entertainment, now it depends on what motion picture it is. It may be the most entertaining thing in town, or it might be more fun to do a lot of other things.

BECAUSE men outlive their periods and carry over memories of success patterns of other days, the motion picture industry is still beset on its margins by hopes and promises of miracle. Miracles are not to come again on the screen. It has had its share. We have now seen enough of color to know that no perfection of color to come would make a vast, or any, difference at the box office. The stereoscopic picture has long been a fact, using several systems, and it is a trifling gadget of occasional novelty exploitation. We saw the amus-

[Continued on following page, bottom of column]
Showmanship Honored

The tools of selling evolved and developed as a by-product of the motion picture have been adopted by general business with notable success and with efficiency which might well be emulated today by the industry which fathered the art of showmanship. Such was the theme developed by Spreh Skoutras in the principal address at the presentation of the annual Quigley Grand Awards to John Burborn of Chicago and George Linderick, of Enid, Okla. The silver and bronze plaques were presented by William F. Rodgers to Martin Quigley and Morton Hope, Herald at a luncheon attended by ranking executives of advertising and publicity departments of the major companies on Tuesday at the Astor Hotel.

The presentation is reported in the story on page 15 and is pictured on pages 12, 13 and 14.

Favorable

Financial statements were forthcoming this week from RKO, through its trustee, the Irving Trust Company, and from Monogram, Universal, and Technicolor. In each case the company showed a profit.

Details of this and other financial news are on page 40.

"VOLUNTARY CHAIN" [Continued from preceding page]

Wants Rights

Gerald Cock, television director of British Broadcasting Company, of London, talked this week with various of the major distributors' executives to obtain from them permission to use some of their features and shorts in BBC’s British telecasts, and to arrange for availability of prints. He had sought arrangements through the Motion Picture Producers and Distributors of America which referred him to individual executives of member companies. Progress, if any, was not disclosed.

The novelty appeal of newly launched television is being capitalized by New York theatres, four houses in the midtown area having installed sets in their lobbies for the incidental entertainment of their patrons. They are the Paramount, Carnegie, Plaza and New Amsterdam.

Optimistic reports of popular acceptance of the medium continue to come from England, talent guild disputes over control of television actors remained unsettled, and American radio and electrical companies rushed plans for increasing production of sets.

Developments are on page 46.

ASCAP Acts

The American Society of Composers, Authors and Publishers will amend the pending action attacking the constitutionality of the Florida law penalizing the operation of hold society in that state, to cover any changes which may be enacted in the law. The amendments will be with reference to the proposed changes in the new Florida law now before the Florida legislature, including a provision for a three per cent tax on the Society’s gross receipts in Florida; the appointment of a receiver for ASCAP’s Florida business in the event the tax is not paid; minimized penalties of the existing law, and repeal of the provision prohibiting infringement suits.

Defense of Methods

Present day motion picture advertising methods, accused of unsavory approach, old-fashioned style, and failure to attract the customers by a psychologist and authority on film and radio research, were defended as being practical and effective although necessarily pragmatic by Howard Dietz, director of advertising and publicity for Metro-Goldwyn-Mayer, and Harry Goldberg, Warner theatre exploitation director, at a luncheon meeting of the Associated Motion Picture Advertisers.

The debate is reported on page 24, picture on page 11.
Story Purchases

Buying a total of 66 story properties, the highest purchased in any month since August, 1938, 16 producers added 47 originals, nine novels, seven plays and three magazine stories to their literary holdings last month. Metro-Goldwyn-Mayer was the largest buyer; while such plays as "The American Way," "The Road to Rome" and "The Blue Bird," and novels such as "The Mortal Storm" and "Grapes of Wrath" were among the works acquired.

An account of the month's purchases will be found on page 25.

Copyright Change

Working now on the language of a first draft of the proposed change in the Federal Copyright Act of 1909, representatives and attorneys of various interests, including film and radio, are continuing the discussions which have been under way for more than a year, in an attempt to introduce a bill which would modernize the law before the present session of Congress adjourns. The first draft was drawn up by Dr. Edith Ware, executive secretary of the committee for the study of copyright of the committee for international intellectual cooperation of the League of Nations.

Tax Cost to Americans

Distributors in England say that the newly proposed import and excise duties will mean a payment of at least $3,821,925 annually by American interests, a minimum cost to them of 10 to 15 per cent on their operations. Producers declare the total assessment would mean the difference between profit and loss. Exhibitors see the likelihood of a marked product shortage and increased rental costs. Labor is fearsome of less employment and lower wages.

Details are in Aubrey Flanagan's article on page 55.

War Clouds

Truman Talley, director of Fox Motion Picture News, on Monday set up the first American newsreel office at The Hague, in Holland, to care for any footage arriving from any conflict in Central Europe. It was the first time that any American newsreel had any direct representation in The Hague, which heretofore, was covered on assignment from Paris.

Mr. Talley arrived in Paris on Wednesday and after the weekend will proceed to Spain to reestablish the newsreel there. It was not known at what point Spanish newsreel headquarters will be placed.

Royalty and Reels

A plane carrying the newsreels of the arrival of King George and Queen Elizabeth, the first monarchs of Great Britain ever to set foot in North America, took off from Quebec early Wednesday afternoon, carrying the combined coverage of the five American newsreel companies to New York for printing and thence to the screens. As the "Empress of Australia," serving as a royal yacht, landed at Wolfe's Cove Wednesday morning, with its convoy of two Canadian destroyers and two British cruisers, the guns in the fortress boomed out a 21-gun royal salute, all caught by the cameras.

The King and Queen, walking down the gangplank to the maroon and gold marquee on the dock, were met by the officials. All Montreal theatres were closed from 4 to 4:30 p.m. so that staffs and patrons could see the King and Queen. "Intermission passes" good until 6 p.m. were issued.

The first reels will be included in this week's makeup by the newsreel companies where possible, this footage being taken under the conditions agreed upon by the American companies and the Canadian Government, under which the companies received a special permit for their men and equipment to pass through to Canada and back, without customs inspection. Each company has one crew (consisting of three men, of whom one is a contact man) in addition to the coverage afforded by the Associated Screen News, the Canadian agency.

The newsreel men are under the direct supervision of the Canadian Royal Mounted Police.

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German Bund Sues

A $5,000,000 libel action against Warner Brothers, Milton Krims, John Wexley and Leon G. Turrou, and a petition for an injunction to restrain further showing of Warners' "Confessions of a Nazi Spy" were filed in New York federal court last Friday by Fritz J. Kuhn, on behalf of himself and the German-American Bund, of which he is president.

Mr. Kuhn contended that the Bund is "a patriotic, loyal American organization, upholding the Constitution and laws of the U. S."

Vahan H. Kalenderian is counsel for Kuhn; Joseph Karp of Warners' legal department is handling the suit for the company.

The arrest of Mr. Kuhn and several of his lieutenants in the Bund was ordered Wednesday by New York officials, on perjury charges.

Nazi Films

The attention of the Government at Ottawa has been drawn to a series of lectures and film exhibitions being conducted in British Columbia by an Austrian Nazi. The Honorable Grote Stirling made the complaint, charging that the film was comprised chiefly of "Heil Hitler" and the singing of "Deutschland Uber Alles." He urged it was "time for action" when public opinion was so aroused. Prime Minister Mackenzie King assured Mr. Stirling that the incidents referred to had already come to the Government's attention and that the authorities were taking steps. In Vancouver, a member of the British Columbia board of motion picture censors said he understood police were searching for the German film propagandist and hoped to catch him at the next showing.

Merger

Associated Film Audiences and Films for Democracy, the organization from which Walter Wanger recently resigned because of its refusal to take a stand against Communism, have merged.

Bootlegging

A number of arrests in Michigan, Ohio and Kentucky this week signaled a drive by the industry to stamp out the bootlegging of stolen or illegally duplicated prints, a practice which has plagued film producers and distributors since the birth of the industry but which within the last year, it is indicated, has grown to large scale operation.

The tangled trail of the bootleggers and the extent of their operations are reported on page 16.
This Week In Pictures

VISITORS, left. Richard P. Leahy, exhibitor of Bay City, Mich., and Nancy Carroll who presently is playing the lead in the Broadway play, "I Must Love Someone", meet in the RKO exhibitor reception room in Radio City.

PRIZE WINNER, left. Theodore G. Ehrsam, manager of the Huntington Station theatre, Huntington, L. I., receives a cash prize won in a letter writing contest from Ray Perkins, radio star, at the Westinghouse exhibit in the World's Fair.

EXHIBITOR AND HOSTESS, below. Sidney E. Samuelson, leader of New Jersey and national Allied States, meets Miss Frances Smith, receptionist, in the lounge room prepared by RKO for exhibitors visiting New York.

SPECIAL TRAIN. Paul O. Klingler, above right, manager of the Rialto in Lewiston, Pa., welcomes William H. Pine, Patricia Morison and William Henry on the "Union Pacific".

EXHIBITOR in New York, above. Sam Lee, Kentucky circuit operator, arrives for the Fair.

CHARTER MEMBER of Projectionists Local 306, Mike Berkowitz, above, of the Capitol theatre, New York, one of the oldest projectionists in service, was honored this week by the 25-30 Club of the Local.

FROM NEW ORLEANS, Alfred E. Gross, owner of the Cortez in that city, visits the RKO World's Fair reception room.

MONOPOLY. Santiago Castillo, visitor to New York, operates the Palace, only house in British Honduras.

By staff photographer
NEW EQUIPMENT, developed by Western Electric and its licensees is shown for the foreign market at the Astor Hotel, New York. Left to right, K. A. Stuber, National Theatre Supply; Victor Coster, Moviograph; Miles Goldrick, Latin American manager for Erpi; Clifford W. Smith, Erpi vice-president; Mrs. Victor Coster; A. E. Meyer, International Projector; Alfredo Murua, Argentine producer; E. S. Gregg, Erpi; Ray Gallo, George Schutz, Better Theatres; and Jack Broszek.

By Cosmo-Sileo

NEW CAREER. Walter Damrosch, above, will appear as himself in Paramount's "Star Maker".

By Cosmo-Sileo

SOUND PROJECTOR for 16 mm film, designed for heavy duty theatre use, is demonstrated by William and Herman DeVry. Examining critically is F. H. Richardson, technical writer, Motion Picture Herald. See page 36.

By staff photographer

BEEFSTEAK PARTY guests, above, Walter Immerman, Balaban and Katz general manager, and Phil Dunes, Columbia midwestern manager, at the dinner which followed Columbia's Chicago convention.

By staff photographer

DEBATE, below. A quiet moment at the AMPA meeting at the Astor in New York which was featured by a defense of present film advertising technique. Left to right, Paul Lazarus, Jr., president; Harry Goldberg, WARNERS, and Howard Dietz, MGM, defenders, and Howard Strickling.

By staff photographer

LOBBY CONVERSATION above is by Nicholas M. Schenck, president of Loew's, Inc., and MGM, and J. R. Vogel of the theatre department at the invitation preview of "Goodbye, Mr. Chips," Metro's third from its British studios which opened this week at the Astor in New York.

By staff photographer

HOUSEWARMING. Executives of the Alexander Film Company and guests at the cocktail party opening their new quarters at 630 Ninth Avenue, New York, are Ansel C. Knowles, James P. Cunningham, Motion Picture Herald; Adolph Haas, Charles Light, and James A. Cron, Motion Picture Daily.
Quigley Awards Mark Honors for Showmanship

SHOWMANSHIP in the theatre was honored this week at the presentation of the annual Silver and Bronze Quigley Grand Awards Plaques to John Burhorn of Chicago and George Limerick of Enid, Okla. The need for emphasis on the development of ingenuity in selling was emphasized by Spyros Skouras, principal speaker at the Awards luncheon on Tuesday in New York, and by William F. Rodgers, who made the presentations on behalf of Martin Quigley and Motion Picture Herald.

(Pictures by staff photographer)

Below, Terry Ramsaye, editor of Motion Picture Herald; Charles E. McCarthy of Twentieth Century-Fox, and Mort Blumenstock of Warner Brothers.

Above. Spyros Skouras of National Theatres; Martin Quigley, publisher of Motion Picture Herald, and William F. Rodgers of MGM.

Above. Leon Netter, Paramount; Colvin Brown, vice-president of Quigley Publications, and John Burhorn, Silver Award winner.

Below. A-Mike Vogel, Round Table chairman, leans over for a word with George Dembow and Herman Robbins of National Screen Service.

Al Adams of Republic, Gertrude Merriam, associate chairman of the Managers' Round Table, and George Dembow, above.

Along the table from right to left above, Mr. Blumenstock, Joseph Bernhard and Gradwell Sears of Warner Brothers and Ned E. Depinet of RKO Radio.

Below, Mr. Depinet, Mr. Sears and Mr. Rodgers.

Lynn Farnol of United Artists, second from left above, holds Mr. Brown, Monroe Greenthal, UA, and Oscar A. Doob, Loew's, in conversation.
The Silver Grand Award won by Mr. Burhorn is shown above. Approximately 15 by 18 inches in size it includes, besides the inscription to Mr. Burhorn, the names of quarterly winners of plaques and citations of merit during 1938. A similar plaque, in bronze, was awarded to George Limerick.

Below, Mr. Limerick discusses a point with Ned E. Depinet.

Above. Spyros Skouras, the principal speaker, with Mr. Quigley.

Below. John O'Connor of RKO and Harry Mandel.

Si Seadler of MGM gestures expansively for the camera.

William Ferguson, also of MGM, demonstrates something with a fountain pen.
INDUSTRY LEADERS HONOR QUIGLEY AWARD WINNERS

Skouras and Rodgers, Speakers at Presentation to John Burborn and George Limerick, Praise Goal of Competition

The importance of continuous, ingenuous and imaginative showmanship at the motion picture industry’s point of contact with the public, the theatre, was the theme stressed by speakers at the presentation this week of the annual Quigley Awards. The silver and bronze plaques, symbolic of outstanding honors in this competition conducted by the Managers’ Round Table were presented on Tuesday to John Burborn of Chicago and George Limerick of Enid, Okla., at a luncheon at the Astor Hotel, New York, attended by circuit and home office advertising executives.

Spyros Skouras, National Theatres head who gave the principal address, and William F. Rodgers, Metro-Goldwyn-Mayer sales manager who made the presentation on behalf of Martin Quigley and the Motion Picture Herald, both spoke with emphasis on the need for improved showmanship today in presenting the product to the public and maintaining sound good will.

Use in Other Industries Cited

Pointing out that other industries, notably the automotive field, have adopted the tools of showmanship developed by motion picture pioneers and used them well to build sound and material reputations, Mr. Skouras accused the film industry of neglecting to make full use of the materials at hand for proper presentation of its product to the consumer.

“The films of importance, of value, which are being produced by the industry today,” he said, “are not receiving the box office response which should be expected as a reasonable return for the care and money expended in their production. That they do not deserve thus can be blamed only on lack of proper exploitation and showmanship. It is up to the theatremen, the exploitation men in the field to direct their efforts so that these pictures receive their due response from the public.”

Asks Higher Standards

The National Theatres executive prefaced his plea for more and better showmanship by praising the Quigley Awards competition for raising standards and encouraging new efforts.

“I have known Martin Quigley for 24 years and for that long have admired and respected his influence in furthering the interests of the motion picture industry,” he said. “I have watched particularly the Quigley Awards and the work they are doing in encouraging showmanship.”

“Showmen are made, not born. The motion picture today is a temple of entertainment for all peoples. It is a great cultural force, powerful in raising the mentality of its vast world audience. This influence should be strongly encouraged and it is through such means as these Awards that it will be fostered and brought to efficient functioning.”

“Other industries—the motor car field is a case in point—have adopted the tools of showmanship developed by the motion picture industry and used them to their own interest with great success. We should take advantage of the means at our hand to build public good will for our industry as they have done for theirs.” — SPYROS SKOURAS, National Theatres executive, at the presentation of the Quigley Awards.

Leading from his observation that general business has turned to good advantage the showmanship in which the motion picture industry pioneered, Mr. Skouras pointed out that the first steps toward concerted good will or promotional advertising were made in the Motion Pictures’ Greatest Year drive and urged a continuation of that effort.

“We should all combine our thoughts and energies to bring about a movement to make the public conscious of the important pictures being made.” He continued to believe that the industry drive last year was a great success in bringing the attention of the public to bear on important pictures. The newsworthy attention we received is worthy of note. Headlines, stories and editorials in 895 newspapers presented our story to the public. I would like to see a similar effort made this year by the combined industry.

“In congratulating these winners of the Quigley Awards I ask all of you to join in an effort to bring the industry the rewards it deserves.”

Mr. Quigley, presiding at the presentation luncheon, expressed appreciation for the fact shown by the guests and speakers and pointed out that because of the nature of the duties and responsibilities of most of those present no emphasis was needed on the part played by showmanship in the industry.

“The Awards to be presented today,” he added, “are only a reasonable recognition of works of merit in showmanship in the field.”

Encouragement First Purpose

A-Mike Vogel, chairman of the Managers’ Round Table, said that the first and most important function of the Awards competition was the encouragement extended to the men in the field to exert extra showmanship effort by setting up a goal for which to strive.

“Our industry today,” he continued, “must compete on equal terms with other forms of entertainment for a share of the amusement dollar. Success in that competition is only possible if we use to the fullest advantage every device watched pictures, every hand and every device our ingenuity can invent.”

He exemplified the material value of the Awards to exhibitors with the statistics that among the more than 100 winners of monthly plagues named since the competition began in 1934 more than one-third have received definite salary increases and at least half have been given better positions and a majority of all other winners have received salary increases or bonuses as a direct result of the Awards.

The actual presentation of the plaques to Mr. Burborn and Mr. Limerick was made by Mr. Rodgers, introduced by Mr. Quigley as a “pioneer in motion pictures and pioneer of the industry, although he is youthful by the calendar.” The MGM general sales manager alluded first to his activities in the formulation of the trade practice code, adding that he hoped at the luncheon to make at least two new converts to it.

Turning to the winners, he said, “Distribution and sales departments have always had great respect and admiration for the exploitation end of the business, for the men who can accomplish the unusual through imagination and ingenuity. This respect should be and is heightened for these two men who have succeeded in competition with others in their field from all over the world.

“Example for Others”

“In the past these presentations have been made by esteemed representatives of the industry, usually in the department of production. That they are now being made by a representative of the sales department does not lessen the sincerity of the respect and congratulations we offer you.

“I believe I speak on behalf of the entire industry in congratulating you. We all hope that you will continue the work which you have begun. You have set an example for others to compete for these Awards and you are a credit to this competition.”

A blue ribbon party of advertising and publicity executives voted the silver plaque to Mr. Burborn and the bronze to Mr. Limerick last week in the newsmans’ class of the industry. The winners had the highest standings in each classification in the quarterly awards for 1938. The Silver Award winner is manager of the Geyer Theatre in Chicago last month out of the Indiana-Illinois circuit. The bronze winner is city manager for the Griffith Amusement Company in Enid, Okla.

Entertained in New York

The winners were the guests of Quigley Publications in New York for the entire week, their companies joining in a full program of entertainment for them.

Arriving Monday, they attended a screening of "The Mikado" and a luncheon given by Nate Blumberg, president of Universal, at a Warner Brothers’ cocktail party at the Rainbow Room they were dinner guests of Herman Robbins and George Dembow, of National Screen Service.

Following the presentation luncheon Tuesday at the Altec Service Company was host at a Plaza Hotel cocktail party and at dinner in the Diamond Horse Shoe.

On Wednesday RKO Radio gave them a luncheon at the New York Athletic Club and, following a backstage tour of the Music Hall, a theatre party at a performance of "Abe Lincoln in Illinois." A Associated Motion Picture Advertisers luncheon Thursday at which they were speakers was followed by a visit to the Eastern Service Studios in Astoria. Universal was host at an after party and at a performance of "Hellzapoppin."

On Friday Twentieth Century-Fox was to be host at a luncheon at the Waldorf Astoria Hotel, the studio sponsoring a baseball game and playing "Leave It to Me" as guests of United Artists.

The weekend was to be spent at the World’s Fair, on Saturday as guests of Metro-Goldwyn-Mayer and on Sunday as guests of Republic.
Sequences from a Dozen Pictures, Even Including "Rushes" from Studio Floors, Cemented Together Into "Feature"

The organized industry and Federal Bureau of Investigation started this week to explode the "bootleg print racket" which has been known for a year to have flourished in New York, Ohio, Michigan, Illinois, Wisconsin, West Virginia, New Mexico, West Virginia and Indiana.

Pleads Guilty

The first sizeable "leak" in distributors' normal income channels was believed to have been stopped with the FBI's apprehension of one R. E. Gregg, operating through the Pan-American Films, by the former in Chicago. He pleaded guilty last Wednesday, before Judge Philip L. Sullivan, following an indictment handed up by the federal grand jury there.

Gregg pleaded guilty to four counts, specifically for copying, reprinting and vending, for profit, an RKO short film, "The Cat's Canary," which was copyrighted under Section 28 of the United States Copyright Law, covering willful infringements for profit, Gregg faces imprisonment up to one year, or a maximum fine of $1,000, or both. Information obtained Tuesday disclosed that the distributors and the authorities are on the trail of others.

100 Prints Recovered

Already 100 prints of features and shorts, possession illegally, have been recovered.

The organized industry for years has been conducting investigations into "bootleg" and illegal trafficking in duped and stolen prints, and on occasion has succeeded in rounding up the culprits and prosecuting them. Through its Copyright Protection Bureau, however, the majors for a year have been concentrating on a nationwide hunt for present situation, working with local and state authorities, and finally bringing in John Edgar Hoover and his FBI men.

Jack H. Levin, director of the Copyright Protection Bureau, of which Gabriel L. Hess, of the Hays organization, is counsel, said this week, in West Virginia, as were the complaints made directly to the Bureau and to distributors by owners of regular theatres and their exhibitor organizations against itinerant exhibitors in the neighborhoods. A number of theatre owners complained that product of the major distributors was being shown in unfair competition to them, and on investigation the distributors discovered that they had no record of any such rewinds or exhibitions. The itinerants obtained their films from "bootleg" print traffickers, and in many instances the itinerants themselves engaged in the "bootleg" business after obtaining possession of prints.

The Copyright Protection Bureau made clear that it itinerants and not regular theatre owners are for the most part the participants in the present schemes.

State and Local Authorities

As a result of the exhibitor complaints, Harold L. Groves of the Protection Bureau was assigned to West Virginia and during the early months the trail led to tracking down exhibitions through New York, Ohio, Michigan, Illinois, Wisconsin, Virginia, Iowa, New Mexico, West Virginia and Indiana. Mr. Groves worked with the local and state authorities, obtaining the necessary evidence. This evidence indicated a violation under the criminal statute of the federal copyright laws, which evidence was turned over to the Federal Bureau of Investigation, which assigned special agents, resulting in the matter being referred to Martin S. Hess, Assistant United States Attorney in Chicago.

As the investigation dug deeper, it showed not only the 10 or so, but also 16 mm. duped prints were being distributed throughout the country.

Acting further on exhibitors' complaints of outdoor merchant shows in competition with regular theatres, the trail continued through Indiana, Illinois, Wisconsin, and finally led to the source of supply in Traverse City, Michigan.

Operated Own Exchange

In that city, an itinerant exhibitor, who also operated his own "distributing exchange" for other itinerant exhibitors, surrendered to Mr. Groves 15 reels of 35 mm. film belonging to major distributors, after M. Fitzark, chief of the Traverse City fire department, found the prints stored in a garage. The exhibitor admitted that all of these prints, which were the property of the major distributors, had been purchased by him for theatre exhibitions in Indiana, Michigan, Illinois, and Wisconsin, and that, in turn, his source of supply was a "bootleg" distributor in Cincinnati. As the Copyright Protection Bureau refused to identify the titles of the prints seized or disclose the name of the itinerant at this time.

In Cincinnati the Bureau uncovered the bootleg exchange, also unnamed at this time, and found films which were stored in a hideout in Covington, Kentucky. Inspection of 91 reels so recovered revealed that the title leaders were stripped. These are being held at present in New York for identification pending further prosecution.

According to further information obtained in Cincinnati, this exchange also was leasing film to small theatres in West Virginia and Illinois, and in Michigan, although they bore the title, copyright notice and imprint of a major distributor, they really were cut-outs of many various subjects that were rented and sold as major product.

Exhibitors soon realized that the films they rented were "hot" and contained choppy sequences perhaps from a dozen pictures—the feature they "rented" maybe containing part of a comedy, parts of cartoons, dramas and whatnot. All with cuts and montages to make up the length of a feature, without any continuity or entertainment value. Their own private pre-exhibition screening, of course, showed them that they could not rejoice in their public success. One "feature" even contained "rushes" from studio floors, containing the unit number identifying plate.

 Dummy Titles Used

Contrasting this method of sale and exhibition, another truckload of films exhibited were found to be major product with dummy titles. The original titles were removed and dummy ones inserted to reduce the possibility of detection.

In those states where censorship seals were necessary, spurious seals were affixed. One establishment in Cincinnati had a whole can of censors seals ready to affix to all illegal films they were using.

In Cleveland, cooperating with Emett Potts, secretary of the Copyright Protection Bureau, it was revealed that independent distributors new in the business had purchased unwittingly several subjects from a bootlegger in Maryland, and were operating as such, basing such operation on a rental basis. Upon being questioned they disclosed their source of supply and turned over the prints.

Old Film Thought Destroyed

Much of the film being trafficked is film which the distributor owners thought had been destroyed. They ordered by distribution executives to be destroyed—chopped in half as is customary, on its way to being treated to regain the silver—sometimes is never destroyed, according to the Copyright Protection Bureau, whose Mr. Levine points out "leaks" even exist in the organized industry. Other films trafficked are dups of prints that have been stolen, principally from film delivery trucks, from around exchanges in the field and elsewhere. Others are prints supposedly sold legitimately, used, but, in line with the system, eventually finding their way back to this country for bootlegging.

The Bureau could give no actual estimate of the amount of rentals involved in the bootlegging, other than to say it runs into many thousands of dollars a year. In the old days of film bicycling, said Mr. Levine, rental losses ran as high as $400,000.

Product of all of the larger distributors has been bootlegged. Where a feature or short was used in its original form, the titles were changed as not to have any similarity whatever with the original, the bootleggers thus hoping to avoid detection. In the cases where the picture is merely a collection of shots and sequences of pictures, as already explained, the title, of course, means nothing.

The "bootleggers," however, did come quite close to the original in their use of "Crazed Life, Goodbye Newscrew" for "Goodytone Newscrew," "Wild Man" for "Going Wild," "The Gang" for "Our Gang" comedies, and so on.

Others under Investigation

Both the FBI and the majors and their Protection Bureau are in possession of information on the methods and tricks by which some chain operators are doing their crooked business. Although it is said that fully 90 per cent of the operators are not "sharps" and run their business crudely.

The Bureau refused to disclose the names of the itinerants and theatres renting the films, because publication of such information now would jeopardize the cases and also "tip off" those still being investigated.
INDUSTRY TO TAKE PROGRAM FOR SELF-REGULATION OUT FOR AIRING

Program of Allied

New York Sessions

The three-day meeting in New York of six regional Allied organizations, starting Tuesday, will highlight an "open forum" on the pending trade practice program, in which both owners and distributors will participate.

The full schedule of the convention in the Grand Ballroom of the Hotel Astor follows:

TUESDAY, MAY 23
10 A.M. — Registration.
11 A.M. — Eastern regional Allied conference—presiding officer, Frank Lydon.
2:30 P.M. — Open meeting, New York Allied—appointment of resolutions committee; election of delegates to national Allied convention, June 12; general business.
7:00 P.M. — Guests of reception committee of distributors.
Evening — Guests of Broadway first-run theaters.

WEDNESDAY, MAY 24
2:00 P.M. — Open meeting—addresses by Col. H. A. Cole, president, national Allied; and Abram F. Myers, chairman, national Allied; reports of grievance and resolutions committees; talk on "Insurance Economy".
7:00 P.M. — Official visit to World's Fair, evening designated by Fair as "Allied Theatre Day".
For the Women — Matteen theatre party, "The American Way", Center theatre.

THURSDAY, MAY 25
12:30 P.M. — Luncheon.
2:00 P.M. — Open forum, for the industry—topic, "Self-Regulation".
7:00 P.M. — Cocktail party, Grand Ballroom, reception hall.
8:00 P.M. — Theatrical dinner.
10:30 P.M. — Dancing.
For the Women — Matteen theatre party, "Kiss the Boys Goodbye", Henry Miller theatre.

Major Line Up with Exhibitors for "Open Forums"; Executives in New York Reopen Conferences on Arbitration

The industry's trade practice program for self-regulation, in formulation now for nine months, is about to be brought into the open for discussion and dissection by all concerned.

(Signs late Wednesday, as given by a leader of the majors' trade practice committee, indicate that the program might be in final form by the weekend. Similar "signs" have appeared, however, for weeks on end, for months.)

Although the document itself has not yet emerged from the latest of its many revisions at the hands of the distributors' lawyers, and from the hands of the distributors' executives who still are trying to arrive at a workable form of arbitration, the attention of both exhibitors and distributors will be given to the program by the time the three days finally join in "open forum," first, on Thursday, at a meeting in New York's Astor, called by Allied States of New York, and, secondly, at the already widely publicized national convention of the parent Allied, June 13th to 15th, in Minneapolis.

Large Groups from Both Sides

With large delegations from both sides on record to attend both meetings, the program now faces a thorough inspection in public. During the long period of construction, it has had only the attention of comparatively small committees representing the various organized exhibitor groups, meeting in private negotiation with committees of the distributors.

Just what is to come, "codewise," out of the two approaching "open forums," remains to be seen; for one thing, the exhibitors want to know what the majors intend to do about some of the preliminary resolutions they have asked for, and just what the majors propose by way of arbitration machinery.

That arbitration stands as a very vital point was conceded by William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, chief of the majors' negotiation committee.

Elsewhere there has been mention of actual enactment around August, retroactive to all 1939-40 contracts.

New York Forum

May Draw 1,000

Taking advantage of the scheduled convention of the six eastern regional Allied organizations, Max A. Cohen, president of the comparatively new Allied of New York, has received acceptances from many of the majors' executives, to hold open discussion with independent exhibitor delegates on the trade program and industry matters, at the Hotel Astor, New York, starting Tuesday morning.

Attendance of 1,000 Expected

Mr. Cohen announced that independents participating will come from Maine to Ohio, and Washington, D. C., delegations from the six eastern Allied units holding the convention: Allied of New York, New Jersey, Eastern Pennsylvania, Connecticut, Washington, and the Motion Picture Theatre Operators of Maryland and Independent Exhibitors of Boston. One thousand is the anticipated attendance.

Colonel H. A. Cole, president of national Allied, and Abram F. Myers, general counsel and board chairman, led the independents in the trade program forum, with distributors represented by William F. Rodgers, MGM; Neil F. Agnew, Paramount, and Ned Dejniet, RKO. Other distribution executives will be on hand.

Col. Cole left his headquarters at Dallas Sunday, on an eastern organization trip that will take him to Allied affiliates in Indianapolis, Detroit, Columbus, Baltimore, and, finally, to New York.

Open Forum Highlighted

With sessions open to all, the steering committee is aiming to highlight the open forum on Thursday afternoon, the final day of the meeting.

Allied is understood to have requested the attendance of United Artists at the forum, but the company declined; it is said, on the grounds that the form of its operations preclude its participating in the self-regulation plan, as previously noted.

The distributors have agreed to entertain the delegates Tuesday evening at a reception, their committee comprising H. M. Richie, RKO; Jack Daily, United; A. M. Miller, Paramount; James E. Amos, RKO; E. K. Shea, MGM; Ed Schmitt, Warners; Charles Stern, U. A.; William Selznick, RKO; Century-Fox; George Weeks, Monogram, and Lou Weinberg, Columbia.

Code A Highlight

At National Meet

Attention to the self-regulation program will be of even greater scope when Allied members from all over the country converge upon Minneapolis at the Hotel Astor, Tuesday, to decide, also in open forum, whether independent exhibitors will "go along" with the program as presently constituted.

There, too, the majors will participate in open discussions, besides representatives of the MPTOA and other exhibitor organizations, and the majors' code committee.

The keynote, as set down by Allied's President Col. Cole, will be a "once and for all" settlement of trade practice controversies, so far as independent exhibitors are concerned.

"Each theatre owner," he said, "will be given opportunity to hear, and to answer the other side, and from there on he is on his own." The committee, "If the majority of theatre owners of the U. S. want to accept the trade practice reforms as submitted by the producers, they may be assured that Allied will find no fault, and we are positive that the producer-distributors feel likewise." Allied previously had rejected the program.

Nominations and balloting, and others in Allied have said that they feel some solution will be reached at Minneapolis, and that solutions will also be reached on the controversial issues of the Needy anti-block selling and bookkeeping plan.

Leaving the floor open to all groups, as promised both by Col. Cole and Al Steffes, Allied chairman of the National Allied convention, during the convention, a secret ballot by individuals attending is likely to follow, both on the trade program and on block booking regulation.

While a majority of both MPTOA members, and independents on the trade practice program and other controversial questions "will likely make it necessary to extend the convention two days.

Last week, Motion Picture Herald (page 13), disclosed that petitions from representatives of hundreds of theatres had been filed with the MPTOA for permission to present a plan for a national booking-and-blocking combine, which Mr. Steffes granted.

Last week, acceptances to the Minneapolis sessions were reported from E. L. Kuykendal, secretary of the competitive MPTOA, from C. C. Pettijohn and David Palfreyman, of the Hays organization, and from Jack Cohn, Ned Agnew, Ned Dejniet, William F. Rodgers, James R. Grainger, W. Ray Johnston, Tom Conners, Al Schlaifer, Joseph I. Breen, H. M. Richey, Harry Buchaum, Sam Denver, Edward A. Golden, Abe Montgomery, William Sealy, Edward M. Saunders, Mort Singer, George Skouras, Max Roth, Gradwell Sears, Jules Levy and Harry Brandt.

Among acceptances this week were those of Herman Robbins, Morgan Ames, Henri Elman, Jack Flynn, W. C. Gehring, Harold B. Franklin, R. R. Blythe.

Committee Deep in Arbitration

With the majors' lawyers believed to have finished or approached the end of the revisions they have been making for weeks in the trade practice program, the distributors' executives have turned to "the stumbling block," arbitration, which they had promised in the original draft, but which had not been fully developed.

(Continued on following page, column 1)
ARBITRATION STILL CHIEF PROBLEM

(Continued from preceding page)

Majors Seek More Particulars; U. S. Would Avoid Naming Names

The bill of particulars which the Department of Justice gave distributors two weeks ago, in the Government's anti-trust suit in New York, is far from satisfactory to the defendant companies and application to federal court in New York to compel the Department to provide additional details was to be made late this week.

The Government last Saturday filed an affidavit and letter with Federal Judge William Bondy, in reply to the majors' affidavit submitted in opposition to the Government's application for an order dispensing with the naming of witnesses under item eight of the bill.

The Government's affidavit disputed the applicability of Federal Judge John C. Knox's decision in the suit brought by Vocalina Corp. of America against American Telephone and Telegraph Co., Western Electric Co. and Eps., cited by the majors. The Go-Ahead on Monday is to resume the questioning of United Artists executives before trial of the New York suit.

Austen C. Krouth, general counsel of Paramount, in an affidavit filed Wednesday with Judge Bondy, denied that Paramount had retaliated against witnesses and participants in the anti-trust suit.

Trust Situation in the Field

Frank Murphy, United States attorney general, will go to the West Coast shortly, "to make some speeches," and is expected to discuss the California film situation.

Department officials at Washington, however, said Mr. Murphy is not going west to try any suits. They said the contemplated series of trust suits against circuits, similar to the Oklahoma case, probably would not materialize before July 1st.

New Suit Filed, Action on Others

Following the recent U. S. supreme court decision against the Interstate Circuit of Texas, B. R. McLeodan, operating theatres in Atlanta, Texas, on Monday filed suit in Judge W. H. Atwell's federal court at Dallas, for an injunction to restrain the eight majors distributors from withholding product from his theatres until 30 days after they are shown at Texarkana, 21 miles away. Judge Atwell set May 27th for a hearing. All are named are the Paramount-Richards theatres.

The 12 distributors and four circuits (Griffith companies) named by the U. S. in its trust suit filed May 1st in Oklahoma, joined Tuesday in asking extension of time to answer the federal complaint.

The hearing before Edgar Eldredge, master in chancery, in Chicago, in the suit of the Government against Balaban and Katz and the major companies, began on Tuesday, with the admittance into court of the documents subpoenaed by the Government. Because attorneys for the independents in their suit against Balaban and Katz and the eight majors were busy elsewhere, there was a postponement of this case for 30 days.

Ohio Court Exempts Candy And Popcorn from Tax

Ohio exhibitors are concerned over a decision just rendered by the state supreme court which held that candy and popcorn come within the classification of food, and as such are exempt from the three per cent retail sales tax. Food for consumption off the premises is not taxable. The decision affirms one rendered by the lower courts after a contention challenged the tax issue. The State Tax Commissioner estimates an annual loss of $500,000 by the exemption, and this, many exhibitors feel, will offer the legislative solons another excuse for reinstating the previous 10 per cent admission tax, which was rescinded in favor of the current three per cent impost.

Says Hollywood Share in Latin America Is Growing

American distributors have not lost ground in Central America and Mexico despite the recent Department of Commerce report that Hollywood product in that territory now accounts for 70 per cent of the total used as compared with 95 per cent previously, according to A. L. Pratchett, Paramount manager for Central America and Mexico, who arrived in New York Wednesday. He said the markets there have grown greatly and Hollywood's share is larger than ever.

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AN

ADVERTISEMENT

ABOUT

A

PRODUCT

ANNOUNCEMENT
**SHORTLY** Columbia Pictures will issue its product announcement for 1939-1940. This announcement has been prepared with great care because in its ultimate effect we wanted to be certain that it was primarily FACTUAL ... simple ... direct ... sincere.

Because it is the most important announcement exhibitor-wise that Columbia has ever made covering any single year's product, we urge you to examine it very closely.
Writers Delay
On Affiliation

The Screen Writers Guild on Tuesday voted to present the question of the unit's affiliation with a national labor organization to the council of the Authors' League of America, of which it is a part.

Negotiations Dropped

In Hollywood, the negotiations between the Screen Writers Guild and the producers were broken off. The producers claimed their recognition of the Guild as a bargaining agent and the "receipt of the letter" from the guild would prevent that organization from pressing its claims against the producers before the National Labor Relations Board. The Guild claimed that the producers, in letter, "foist a company union" contract upon them. They pointed out the refusal of the producers to allow any contract shorter than seven years. The NLRB had a request from the Guild to resume its hearings.

Communism Charges Aired

Charges of communism in the studio locals—levelled at IATSE dissidents by the Interna- tional Officers with whom Jeff Kibe, minority leader of Local 37, and other Local 37 officers have been waging an internal fight—faced an air as the result of a decision by American Federation of Labor. The AFL's executive council had asked the Labor Labor Council to investigate the "Los Angeles Citizen," organ of the AFL of L. John Gatelee, international officer of the IATSE, who is expected to present to Congressmen Martin Dies of the Congressaon un-Americanism investiga- ting committee, and Attorney General Frank Murphy, who is expected to present the case before the House Un-American Activities Committee.

In the fight between Local 37 and the IATSE international officers, an agreement may be reached if the IATSE offer of restoration of autonomy to the local is accepted. The IATSE wants the "subversive" officers to be discarded. Jeff Kibe—leader of the fight against the national leaders if the IATSE, who was arrested twice last week, first for contempt of court and then on suspicion of criminal syndicalism,—and each time released—offered to resign if international officers Harold V. Smith and Lew Bix also resigned. The offer was declined.

Other Activities

In New York City, Warner Brothers' warehouse workers, claiming anti-union discrimina- tion, struck against the Vitagraph, Inc., First National, and the Globe Importing Company. At midweek, the strikers, members of the American Federation of Bookkeepers, Stenographers, and Typists Union, posted picket lines in front of Warner home offices and theatres, and announced that they would extend the lines to all theatres showing Warner product.

Other labor developments were:

A call issued by the board of the Screen Actors Guild, asking extras to vote on reten- tion of their membership in the guild, and a mail election for a new council;

Effective operation of the nine year contracts of the Pacific Coast Screen Directors Guild and the Unit Managers Guild;

Renewal of negotiations between the Screen Publicists Guild and the studio managers;

Approval of the by-laws and the new working agreement with the American Society of Cinematographers;

Approval by the Society of Motion Picture Editors of their new working contract with the producers;

A strike against the Moe Rosenberg circuit houses in Los Angeles by the Theatrical Managers, Agents, and Treasurers Union, three theatres affected;

Reelection of Ribert Ansetet as president of Local 1, New York stagehands union.

COLUMBIA-FOX MGM DIVISIONAL MEETINGS

Paramount and RKO Conven- tions in June Will Wind Up Sales Gatherings

With their main 1939-40 sales meetings long since out of the way, Columbia Pictures, Twentieth Century-Fox and Metro-Goldwyn-Mayer this week turned to the "receiving" and "managing" of their salesmen. to their staffs in the field, here and abroad, of product and policy for the new season.

Paramount and RKO in June

Columbia this week held the second of three regional conventions, starting Sunday, at the Hotel Drake, Chicago, where the announce- ment was made of plans to the westerns, four serials and 14 series of shorts, made previously at the first convention, in New York. The third meeting opens Saturday at the Hotel Ambassador, running through Monday.

Metro-Goldwyn-Mayer on Saturday and Sunday concluded its fourth regional meeting, in San Francisco.

In London, Twentieth Century-Fox's British sales convention was held, and plans were made for the opening of the new V.C. of France.

At Paramount and RKO setting June 19th to 22nd, at Westchester Country Club, Rye, N. Y.

At the RKO convention, the delegates will hear from the company's plans for Gene Towne, producer and former writer, who will make four a year, and of Graham Baker's new asso- ciation with Mr. Towne; also, of plans for three Richard Dix features for 1939-40, of a new contract with Jean Hersholt for three features a year, continuing the "Dr. Christian" stories, to be made by Stephens-Lang Productions, and of the project for RKO's new association with the new producing firm of Boris Morros, who will produce eight remakes of French pictures, some with S. T. Lowel, Carl Laemmle.

Twentieth Century-Fox Convention

The British sales convention of Twentieth Century-Fox was held in London last Thursday through Saturday, with Herman Wobber, sales director; Walter J. Hutchinson, foreign sales manager, and Truman H. Talley, Movietone news producer, from New York, in attend- ance. Francis L. Harley, British managing director, presided with R. Sutton Daws, sales director, assisting.

Mr. Hutchinson took to the convention a new-season message from S. R. Kent, presi- dent of Fox, and Mr. Towne, had the news of 52 features already made known for 1939-40.

Mr. Wobber sailed for the United States, and Mr. Hutchinson for Rio de Janeiro, to lay by the company's first South American conve- ntion.

A convention for France, scheduled for Tuesday and Wednesday, in Paris, was postponed because Mr. Talley, who was to preside, was in Holland.

Twentieth Century-Fox in Hollywood this week is working on plans for a "Hollywood Cavalcade," history of the business, to cost an estimated $2,000,000.

New season's sales effort will be concen- trated on developing the market in a series of sales drives, to be dedicated to Joseph M. Scheneck, board chairman, starting August 20th.

Metro-Goldwyn's Meeting

The fourth in a series of regional meetings for MGM office managers, bookers and checking supervisors was held last weekend in San Francisco, with a fifth meeting to follow in Chicago this weekend, all sessions hearing of the company's plans for 44 to 52 features for 1939-40.

The Columbia Convention

Columbia held its second regional convention last Sunday at the Hotel Drake in Chicago, attended by 70 delegates, including New York home office executives, and salesmen in five Midwest and Canadian branches. The next meeting, concluding the series, will be in Los Angeles.

Mr. Cohn said that the question of social and political problems in screen pictures can best be answered by his conviction that "the world looks today, never before, for release from and entertainment.

"The problem of entertainment versus the presentation of current problems does not exist," he continued. "Where one person may go to the theatre for escape from the mounting meat of controversy, hundreds go for lighter but no less important fare. This doesn't mean that we can't provide the public with immature entertainment. We have a social message to offer, we must provide it with interest and excitement.

"The tricks of selling film," he continued, "have been replaced by the 'business' of selling, and I think that Columbia has made much progress along those lines." He, said, to the close association between home office and the salesman, through decentralization of au- thority and the development of manpower.

Besides the announcement of 42 features, 16 westerns and four "B" pictures for the new year, the convention was told that with 30 or 34 features for the present season already completed, Columbia will offer one production a month for release the remainder of the year.

With "quality than the basis of short sub- ject sales under the planned industry code of fair practices, Columbia will set its short sub- ject budget at almost $2,000,000, a substantial increase," Max Weisfeld, short subject sales supervisor, announced.

The convention also told that "Lost Horizon" and "The Awful Truth" will be available for return bookings, on a special contract basis, with new prints, new "paper" and new advertising campaigns.

Mr. Jackter, assistant sales manager, dis- cussed "manpower" within the company's ranks, and reviewed the promotion of Joe Jacobs from salesman in Minneapolis, to manager in Omaha.

FORMING PROPAGANDA BUREAU

Edmund Goulding, motion picture direc- tor, is expected in New York from Holly- wood soon to form the "American Propa- ganda Bureau." Mr. Goulding in Holly- wood last month got a contract that he can get a non-story newspaper publisher, a newspaper editor, a magazine owner, a ranking church- man, a movie producer and a book publisher, all to sit on the same committee, talk over national problems and give their opinions to the public.
I HAVE AN IRRESISTIBLE IMPULSE TO KILL!!

Daringly Different.

No wonder Motion Picture Daily said BLIND ALLEY is "two pictures in one" and that "it may be offered to practically any type of patronage with confidence." Imagine, if you can, a drama in which psychiatry becomes a thrilling, living, thing... reconstructing a murderer's mind... bit by bit... to reveal what makes him kill! Realism... stark
I'm going to take your brain apart... and show you the pieces... so you'll never kill again!

Weirdly fascinating

...grim... and plunging on to an unpredictable, unforgettable climax... that is BLIND ALLEY...

A COLUMBIA PICTURE... starring CHESTER MORRIS, RALPH BELLAMY, ANN DVORAK... and with a cast including Joan Perry, Melville Cooper, Rose Stradner... a screen play by Philip MacDonald, Michael Blankfort, Albert Duffy... and directed by Charles Vidor.
CHARGES OF "STALE" FILM ADS ANSWERED

Attendance the Best Test of Methods, Dietz Tells Psychologist at AMPA Luncheon

Charges by a psychologist that current styles of advertising motion pictures are "old-hat," or that they have been used in 25 years and are failing to attract customers to the theatres, were answered in detail Thursday, at a luncheon of the Associated Motion Picture Advertisers, in the Hotel Astor, New York City, by Howard Dietz, director of advertising and publicity for MGM, and Harry Goldberg, director of exploitation for Warner Brothers Theatres. Dr. J. S. List, psychologist and authority in radio and film research, and associated with the National Broadcasting Company and the National Board of Review, had made the charges at an AMPA luncheon three weeks ago.

Repeats Charges

Dr. List sat on the dais during the three-cornered debate Thursday and heard the pragmatists. Dietz and Goldberg, in the industry praised above the exactitude of pre-examined campaigns and heard the value of psychology as a scientific application. Dr. List repeated his assertions that the advertising of motion pictures was "stale" and that unless the advertisers "woke up," the industry would die. Mr. Dietz ridiculed Dr. List's suggestion that a "survey" be made from house to house to determine public tastes. The job, said Mr. Dietz, was not to give the public what it wanted, but what it needed.

The Crosley and other radio public preference surveys were then cited by Mr. Dietz, thus:

"I feel somehow that the man who conducts such a survey is accompanied by the ghost of Joe Miller. We in this industry could not survive on that basis."

When asked what film been in its prime for the last ten years, the motion picture industry also had experienced a 100 per cent increase in theatre attendance. Mr. Dietz said, answering the intimations of Dr. List that radio was more successful through better advertising methods.

"If the people do come out from their homes to pay money in the theatres, one draws the conclusion that it is true that they do stay at home to listen to the radio."

Mr. Dietz noted that radio does not charge admission to home listeners.

Calls Attendance Best Proof

The best proof of the success of present motion picture advertising methods is boxoffice attendance. Mr. Dietz said. "Audiences, he asserted, would not "... and the entertainment" that did not come up to their expectations, "... and they would not have come in such increasing numbers to the theatres, in these past years."

Mr. Dietz admitted motion picture ads were too much, but the language, the pictures, the space, the types of stories enforced limitations, he pointed out.

"The most important thing in any advertisement," he said, "is to tell where the picture plays, when, and how much it costs."

Opening the debate. Mr. Goldberg made the points that radio programs on the network that a campaign for a radio program may extend over weeks and months, but motion picture advertisers must plan anew for a new picture every week, and that "radio gives away free what we sell; so our success is even more remarkable."

Mr. Goldberg said "little or nothing" could be known from radio studies that the motion picture business was a "pragmatic" business, where "everything is tried."

Decires "Scientific Approach"

Mr. Goldberg declared the "scientific approach" does not apply in motion pictures because "you are practically in a new business every time you have a new picture to sell."

In reply, Dr. List said that neither radio nor psychology needed defense, but that "when the fourth industry in the world has to depend upon a few carloads of stars for its success, there's something wrong with that industry."

He asserted that the advertisements for the Motion Picture's Greatest Year campaign last year were an example of "stale" things.

"I say to you, as a psychologist," he added, "that unless you use the clean cut of a surgeon, the movie industry will bleed to death. You have fallen into a type of advertising that repeats itself a thousand times over and over."

Grand National Has Four Ready for Distribution


Sol Edwards, eastern division sales manager, has announced the following appointments of branch managers: Marcel Mekelberg, Boston; Bert Freese, Buffalo; Max Stahl, Cleveland; William Minder, New Orleans; Herbert Given, Philadelphia; Joe Hartman, St. Louis; Don Kaliski, Washington; Paul Richrath, Albany; William Benjiamin, Chicago, and Ralph Peckham, Detroit, and acting branch managers, Douglas Desch, Kansas City, and Max Shulgold, Pittsburgh.

Set Actor Refugee Unit

Actors' Equity has granted permission for the formation of Refugee Artists' Group in response to a request signed by Sam H. Harris, George S. Kaufman and Moss Hart. The group will function as a cooperative unit under the direction of Beatrice Kaufman, the playwright's wife.

Aaron S. Rosenthal, formerly controller for Republic and Grand National, has opened an office in the Union Bank Building in Los Angeles as an accountant and tax consultant. He was for many years with the Internal Revenue department.

"Crisis," the Herbert Kline documentary film based on the recent Czechoslovakian situation, has been booked by Loew's for its entire metropolitan New York circuit. Mayer and Bostyn, New York, own the American distributing rights.

Twentieth-Fox Set for "Young Lincoln" Opening

Twentieth Century-Fox on Wednesday completed plans for the first public showing of its "Young Mr. Lincoln," to be held at the Fox Theatre in Springfield, Ill., on the night of Memorial Day. The company says the State of Illinois and the City of Springfield are cooperating.

Newspaper critics from 22 cities, syndicate writers, photographers and trade press representatives in addition to governors of nearby states and educators and historians will make the pilgrimage to Lincoln's home city for the first showing of Darryl F. Zanuck's second Cosmopolitan production, as guests of the company. A special train will carry the easterners from New York to Springfield and special accommodations have been arranged for those going from middle western cities. A special car will take Hollywood celebrities.

The Hollywood stars will participate in a nation-wide radio broadcast of the scene.

Lowell Thomas will act as master of ceremonies for the radio part of the festivities and will introduce Marian Anderson, Negro contralto, who will sing a group of songs.

The broadcast will be staged before the audience in the theatre as a prologue to the picture. It will display pictures of Chicago, and will be carried by 72 stations on the coast-to-coast network of Mutual Broadcasting, from 8:00 to 8:30 P. M., Central Time, and from 10:00 to 10:30 E.S.T.

In Springfield, headquarters for the visitors will be established in the Abraham Lincoln Hotel and the Leland Hotel. Special wire facilities for the working press will be provided through arrangements with the Illinois State Journal. The visiting newspapermen will have access to the equipment of the newspaper's editorial rooms.

The visitors will arrive in Springfield on the morning of May 30. They will be guests at a luncheon given by the civic organizations of the city. Mayor Loomis will make the speech of welcome by Mayor John W. Kapp and will introduce the motion picture celebrities, after luncheon. The guests will be taken on a tour of the historical spots of the city, including the Lincoln Memorial and Lincoln's home. Following the screening that night the guests will be entertained at a buffet supper at the Abraham Lincoln hotel. Entertainers will be taken from New York.

This week the Illinois State Legislature passed a resolution introduced by Representative Streper, calling for the appointment of a committee of seven senators and seven representatives to represent the state at the premiere.

The program has been arranged by Charles E. McCarthy, director of advertising and publicity for Twentieth Century-Fox, and his home office staff, who will be the visitors on the trip to and from New York.

Fan Magazine Enlists Papers in Duals Survey

With the cooperation of local newspapers throughout the country, Screen Book, a Fox magazine, will launch, during the week of June 12, a "public preference" survey on the dual bill situation.

RALPH DAIGH, managing editor of Screen Book, this week, said he had received the endorsement of the industry, and an agreement to cooperate, from a majority of the studio executives.
HOLLYWOOD BUYS 66 MORE STORIES FOR 1939-1940 FEATURE PROGRAMS

Many from Among Outstanding Plays and Novels of the Season; Largest Number for Month Since August, 1938

Hollywood has acquired 66 more books, plays and originals for their feature program commitments to exhibitors for 1939-40. Many of the newly acquired properties are from the outstanding plays and novels of the season. The purchases constituted the largest total in a month since August, 1938.

Comparing with the 37 properties acquired in the corresponding month last year, April's purchases included 47 originals (which accounted for 71 per cent of the total), nine novels, seven plays and three magazine stories. The largest single purchase was Metro-Goldwyn-Mayer, with five originals, three plays and a novel; while RKO bought seven originals, one play and one novel, for a total of nine properties; and Twentieth Century-Fox and Universal each accounted for eight, with Warner Brothers and Monogram acquiring seven apiece.

Among the outstanding works purchased were Robert Sherwood's "Road to Rome," for which screen rights were bought from Pathe, and the Philip Bottome novel, "The Mortal Storm," both acquired by Metro-Goldwyn-Mayer; "The American Way," stage play by George Kaufman and Moss Hart, bought by Max Gordon for RKO reissue; John Steinbeck's novel, "Grapes of Wrath," now in its fourth printing and purchased by Twentieth-Century Fox for a reported $65,000, and "The Blue Bird," Maurice Maeterlinck's play, for which the same company is said to have paid in the neighborhood of $35,000.

The Stories Bought

The month's purchases, with all available production credits, follow:

ABRAHAM LINCOLN BOXES, original by Harry Hamblin, purchased by Republic. Edward Ellis will be featured.

ADVENTURES OF DON JUAN, original by Rowland Leigh and King Lardner, Jr., purchased by Warner Brothers for Errol Flynn.

ALONG THE RIO GRANDE, original by Oliver Drake, purchased by RKO.

AMERICAN WAY, stage play by George Kaufman and Moss Hart, purchased by Max Gordon Plays and Pictures Corp. RKO will distribute.

ANNA LEIS, 22, stage play by Sinclair Lewis, purchased by Lester Cowan, for RKO or Universal release.

AROUND THE WORLD IN 80 DAYS, novel by Jules Verne, made into a French silent film by the R. A. C. Company; purchased by Bos Morros.


Maeterlinck's "Blue Bird"

BLUE BIRD, TH. stage play by Maurice Maeterlinck, purchased by Twentieth-Century-Fox for Shirley Temple. Ernest Pask will write the screenplay and Gene Markey will be the associate producer.

BOYCOTT, original by Vincent Sherman and

Lee Katz, purchased by Warner Brothers for Alan Hale and Lya Lys.

CALL A MESSINGER, original by Michael Kralie and Sally Sandlin, purchased by Universal. CLINTON MEETIN, stage play by Emmerich Kalmann, purchased by Metro-Goldwyn-Mayer.

COURAGIOUS SEAMAN, THE, original by George Kaufman, purchased by Metro-Goldwyn-Mayer for Wallace Beery.

CRIMINAL AT LARGE, original by Eric Taylor, purchased by Larry Darmour.

DARK EMPIRE, original by Michael L. Simmons, purchased by Universal.

DAVID COOK OF THE ROCKIES, novel by Edwin V. Westrate and William Ross Collier, purchased by Republic.

DEADWOOD CITY, original by Harrison Jacobs, purchased by Paramount. Harry Sherman will produce.

DEAL IN HEARTS, A, original by Rex Taylor, also known as Queen Takes Queen, purchased by Twentieth-Century-Fox.

DEATH HOPS THE BELLS, magazine story by Charles Moleynx Brown, purchased by Monogram.

DESSERT STORM, original by Don Ryan, purchased by Warner Brothers.

DESPERATE TRAIL, original by Andrew Benison, purchased by Universal.

On the Bronte Sisters

DEVOTION, original by Theodore Reeves and Dewitt Bodeen about the Bronte sisters, purchased by Warner Brothers. Bette Davis, Geraldine Fitzgerald, Olivia De Havilland, George Brent, Jeffrey Lynn and Claude Rains will be seen.

DR. JENNER, original by Dr. Ryland B. Madison, purchased by Metro-Goldwyn-Mayer.

FINAL EXAMS, original by Dalton Trumbo, a stage play purchased by RKO. FIRST REBEL, THE, novel by Neil H. Swanson, about the French and Indian wars, purchased by RKO for Douglas Fairbanks, Jr.

FRONT PAGE, THE, stage play by Ben Hecht and Charles MacArthur, made into a film in 1931, remake rights have been purchased by Samuel Goldwyn.

GALLOPING KID, THE, original by Milton Raison, purchased by Universal.

GANGS OF CHICAGO, original by Martin Mooney, purchased by Republic.

GENERAL HAS A WIFE, THE, novel by Captain Thomas Leivelt, purchased by A. Edward Sutherland.

STEINBECK NOVEL

GRAPES OF WRATH, novel by John Steinbeck, purchased by Twentieth Century-Fox.

HAPPINESS GIRL, original by Mark Goldman, purchased by Monogram.

HEADLINE HOLIDAY, original by Wolfe Kaufman, purchased by RKO.

HOBBY FAMILY, original by William Brockway, purchased by Warners for Henry O'Neill and Pictures.

Hollywood Cavalcade, original by Lou Breslau and Ernest Pascal, purchased by Twentieth-Century-Fox a fictionalized history of the film industry to star Alice Faye and Don Ameche. Harry Joe Brown will produce, Mack Sennett will be associate producer and Irving Cummings will direct.

I HAD A COMRADE, original by the Honorable Edward Charles Viscous Castlesorosse, purchased by Metro-Goldwyn-Mayer.

IRISH LUCK, original by Charles Moleynx Brown, purchased by Monogram for Frankie Darro.

I WAS AN ADVENTUERESS, French picture produced by Saturn-Film, purchased by Twentieth-Century-Fox.

JUNIOR POLICE, original by Scott Darling, purchased by Monogram.

LIFE AND LOVE OF WILEY BERG, THE, the original by Joseph Ansen, purchased by Metro-Goldwyn-Mayer.

LOUISIANA LADY, original by Fred Myton, purchased by Monogram.

MALUK, magazine story by Corey Ford and Alastair Mackain, purchased by Paramount.

MARCH OF THE TITANS, THE, original by John Twist, purchased by RKO. Robert Sirk will produce.

SING SING ORIGINAL

MEN IN SING SING, original by Warden Lewis E. Lawes of Sing Sing, purchased by Columbia.

MIDNIGHT RIDER, original by Dick Bare, purchased by Atlas.


MY MOTHER, LILLIAN RUSSELL, Liberty Magazine story by Dorothy Russell, purchased by Twentieth-Century-Fox.

OCEAN BETWEEN, THE, original by Bruno Frank, purchased by Universal.

OLD SPIES, THE, original by Fred Niblo, Jr., purchased by Warner Brothers for Pat O'Brien.

OPENED BY MISTAKE, original by Hal Hudson and Kenneth Earl, purchased by Paramount.

REXO, original by Ellis St. Josephs, purchased by RKO. Robert Sirk will produce.

ROAD TO ROME, THE, stage play by Robert Sherwood, purchased by Metro-Goldwyn-Mayer from Pathe. Myrna Loy and Clark Gable will produce.

(Continued on following page)
Irving Berlin Music

SAY IT WITH MUSIC, original, featuring Irving Berlin's music, purchased by Twentieth Century-Fox.

SING "WAGES OF SIN" TO A HUSBAND, original by Myron Fiscus, purchased by Metro-Goldwyn-Mayer for Errol Flynn.

SINCE YOU'RE AWAY, original by Alexander Courage, purchased by Republic.

Music Paces Action as Screen Widens Scope of 'The Mikado'

Film Liberates Characters from Stage Limitations and Unshackles Music, Too

by JOSEPH O'SULLIVAN

Gilbert and Sullivan addicts who have had the jitters at the thought of what might happen to the works of their idols when brought to the screen—who have envisioned the Savoyards butchered to make a musical movie holiday—can rest easy. Likewise those practical showmen who have been puzzled by the delay in film production of the world's greatest comic operas, can stop wondering and chipping a few cheer.

For "The Mikado," the most popular of all Gilbert and Sullivan pieces, is finally exposed to view virtually in its entirety, and in gorgeous color. This is the Geoffrey Toye production, directed by Victor Schertzinger, enlisting most of the principals and all the chorus from the D'Oyly Carte company with the London Symphony Orchestra playing the score, released through Universal Pictures.

They're All There

It is important first to record that the cast measures up to the best ever assembled for this opus. Schooled in the authentic Savoyard traditions, they sing and act with authority; and there is nothing in the production that is not Gilbert and Sullivan. The lyrics, the dialogue, the music, the familiar "business" that has become a hallowed tradition of the Savoyards—they're all there. As Pooch-Bah says, "I counted them myself."

They're all there, although the satiric Gilbert might shudder at the ad lib expansion of his static stage business to fit the scope and movement of the screen. On the other hand, the great librettist might emit a supernal chuckle at the Gilbertian spirit that went him one better.

Sullivan Would Approve

But no matter how the old gagger took it, certainly his collaborator, Arthur Seymour Sullivan, would approve, as the musical half of the opera team got all the better of the decision so far as the literal transcription of his work is concerned. By getting the better of the decision, we mean that, while the Gilbert action is subjected to what might be termed "swing," the Sullivan score is retained in its pristine purity.

Understanding, Pace, Color

On the stage, the music is concerned almost solely with emphasizing the barbed shafts of the Gilbert satire and giving tonal wings to the librettist's flights. On the screen, the music interprets the fantasy of the lyrics and gives pace and color to the constantly shifting scene.

The most striking instance of this moving-musical treatment is Nanki-Poo's singing of "A Wand'ring Minstrel," the vagabond son of the Mikado, seeking Yum-Yum, renders this famous ballad while sauntering through the streets of Titipu, and every scene described in his song is shown in natural, unforced action. "Are you in sentimental mood? I'll sing with you," he sings to two lovers discovered on a balcony. When the song swings into the allegro marziale of "If patriotic sentiment is wanted," a company of the Mikado's soldiers come marching by. A song of the sea "with a yeo heave ho, for the wind is free," brings him to a group of sailors on a corner, who join lustily in the chorus.

Life and Movement

This is a most vividly effective demonstration of screen technique giving life and movement to the stage interpretation of descriptive song. And just as natural and effective is the scene following, where Pish-Tush struts along with Nanki-Poo and tells him (in song) all about the great Mikado's "decreed in words succinct, that all who jested, leered or winked (unless combinably linked), should forthwith be headed." The tempo of the music, in synchrony with the constant motion, keeps the action flowing throughout this sequence.

Breaking Gilbertian Bonds

Now, all this perpetual motion is not at all as Gilbert conceived these scenes, as the author of the Bab Ballads worked within the limitations of the stage, and within those limitations was an autocrat. He created his own world of topsy-turveydom and enacted arbitrary laws governing his subjects—how they were to talk, to walk, to react to every situation—every word and movement being geared to the gait conceived by their creator. There is no doubt that, were he living today, he would not be found wanting in the realm of the audible screen and would be the first to break his own traditions.

But Sullivan's music is not bound by any such limitations, and it actually seems to have become unshackled by the greater freedom of the screen and to take on new and richer meanings when merged with the other sound screen elements. The "Three Little Maids" is revealed as a scherzando of pattering feet and youthful insouciance. The enchanting madrigal, "Bravely Dawns Our Wedding Day," with golden-tongued bells, the seen swaying in Oriental towers, is a symphonette in color, action, and sound. The Moon and I" becomes a nocturnal reverie, and "Tit-Willow" a romantic bacolic burlesque. "The Lord High Executioner" follows more closely the stage pattern, as does the duet, "Were You Not To Ko-Ko Pughted," one of the loveliest things in the opera.

The dramatic and the macabre of the musical score are illustrated and emphasized by the pictured action and the pacing of the scene. Katsaha's first entrance, announced by a motif of impending doom for the luckless Ko-Ko, is a case in point. The music is cut down to the essential action, Katsaha's big solo, "Ye Torrents Roar," being omitted.

No Counterpart on Stage

The most impressive coalition of action and music, one that could have no counterpart in any stage presentation, is the entrance of the Mikado and Katsaha. To the accompaniment of the traditional Japanese "Miya Sama" and the cheers of the citizens of Titipu, the Mikado and his daughter-in-law-elect, while borne aloft by slaves on sumptuous palanquins, sing their well-known hymns of praise to themselves to the rhythmic tramp of their loyal legions who lift up their voices in chorus of assent and adulation.

Something to Ponder Over

At certain points in the picture, underscored music is used to dramatize the dialogue. Notably effective is that used in the scene of the first meeting of Nanki-Poo and Yum-Yum, a romance theme; and in the scene where Ko-Ko reads the message from the Mikado decreeing that there must be an execution within a year—or else. Here the "Miya Sama" is underscored, a threat in musical terms if Ko-Ko doesn't carry out the execution.

How Victor Schertzinger, who was recruited from Hollywood by producer Toye to direct "The Mikado," and Toye himself, who directly supervised the music and conducted the London Symphony Orchestra in the production of the film, succeeded in preserving the sacred traditions, while expanding these lyric pictures within their own frames to the broader dimensions of the sound screen, without throwing the subjects out of perspective and inducing a Lord Chancellor's nightmare in the Old Guard of the Gilbert and Sullivan fans, is an achievement that will give the Savoyards something to ponder over.
"Rose of Washington Square"

Big Great Sensational!!

New York (Held for 3rd)
Baltimore (2nd wk. smash)
Charlotte, N.C. (uptown opening)
Kansas City (within $4 of "Ragtime"
San Francisco
Memphis
Springfield, Ill.
St. Louis
Bridgeport (Toppling "Ragtime"
Springfield, Mass. (Toppling "Ragtime"
Buffalo
Worcester Mass
Richmond

An elephant is big
And so is the 2nd week at Baltimore

Al Jolson

Mammy
'Rose of Washington Square'
3rd Smash Week Roxy, N.Y.

Tyrone and Alice

"Rose" the sweetest boxoffice flower that grows!

Holdover hit and how!

20th Century Fox
ECKHARDT'S 25 YEARS IN INDUSTRY HONORED

Chicago Exchange of 20th Century-Fox Film Get Set for Silver Jubilee Drive in July

by WILLIAM F. CROUCH in Chicago

Chicago's film industry will pay tribute throughout the month to one of its outstanding leaders, Clyde W. Eckhardt, manager of the 20th Century-Fox Film exchange. The occasion is Mr. Eckhardt's 25th anniversary in the film business, during which time he has been with the Fox company almost exclusively.

Silver Jubilee Campaign
Clyde W. Eckhardt's Silver Jubilee is the title given to the month-long campaign prepared for the month of July by the Chicago Fox staff. The local exchange is leading in the company's annual sales drive, which ends next month. His standing of his exchange in the community is pointed to as typical of Mr. Eckhardt's performance over the many years.

One of the things to learn that it was then, as treasurer and advance representative of the Lincoln J. Carter Theatrical Attractions, Inc., that Mr. Eckhardt made his debut in the show business. He remained with the Carter company until 1907 when he became manager of three W. P. Slaver "legitimate" theatres. From 1907 to 1914, Mr. Eckhardt was travelling business manager for various attraction producing companies. During this time he augmented his business duties with acting assignments, and played varying roles when emergencies prevented a member of the cast from appearing.

Into Films in 1914
In the early summer of 1914 Mr. Eckhardt entered the motion picture industry as assistant to the manager of the A. W. Cross Independent Film Company. The following year, on September 13, 1915, he entered the employ of the Fox Film Company as an assistant manager of the Pittsburgh exchange. He remained with the company three months later, on November 15, that he was made branch manager, holding that position until June 4, 1917, when he was promoted to an executive position at the home office of Fox.

September 25, 1917, he took over the management of the Chicago exchange.

Mr. Eckhardt remained in charge of the Chicago branch until April 21, 1923, when he was brought back to the home office to serve as assistant to Winfield Sheehan, general manager of the company. In April, 1926, he returned to Chicago and has been here ever since as branch manager. In the last seven years Mr. Eckhardt, whether his guidance, has shown a remarkable increase in earning power, according to company executives. The Dynamo, the company's house organ, said, "No branch of the organization, here or abroad, has this season effected the over-quotas a greater extent to which the Chicago exchange has.

First Head of Board of Trade
No history of the film industry in Chicago would be complete without innumerable references to Mr. Eckhardt and his efforts on behalf of the industry as a whole. He was the first president of the late Film Board of Trade and was its president when it was disbanded some months ago. He helped organize the board.

One of the important jobs that confronts the

CLYDE W. ECKHARDT

film industry in Chicago every year is participation in charity drives. As head of the Community Chest fund, Will Rogers and NVA drives in the amusement industry here at various times Mr. Eckhardt has been noted for his over-quota accomplishments.

New Exchange Building
One of the outstanding features of the Clyde W. Eckhardt Silver Jubilee will be the opening of the new 20th Century-Fox exchange building on the northwest corner of 13th street and Wabash avenue. The opening is scheduled for the middle of July and the $150,000 two-story building will take its place as one of the finest exchange structures in the country. Air-conditioned, fireproof in every detail, the building will be a fitting tribute to the man whose expert leadership in a large way made it possible.

Throughout Chicagoland and the surrounding territory some 505 exhibitors and other film executives will join in helping Eckhardt celebrate his Silver Jubilee at an event now in preparation.

The idea of the Silver Jubilee celebration started with the employees of the local exchange, who plan to make the month of July one of record-breaking business.

Mr. Eckhardt is known throughout the industry for his business ability. His word is law when it comes to a film deal and although they say he drives many a hard bargain he has the respect of all who deal with him.

Loew's, Inc., has filed an appeal in the infringement suit of Edward Sheldon and Margaret Ayer Barnes, authors, who won a judgment of $532,155 against Loew's on a charge of plagiarism of their play "Dis-honored Lady" in the MGM picture, "Letty Lynton." The appeal argues the computation of damages.

Edwin Bergman, of Twentieth Century-Fox, recently promoted from the road to Cleveland salesman, was a dinner guest Thursday at the Mahoning Country Club, Girard, Ohio. The occasion also marked Mr. Bergman's 14th anniversary with Fox.

Bank Night Legal
In South Carolina

Promotion plans akin to Bank Night are not violations of the lottery laws and are therefore legal in South Carolina, the state supreme court ruled this week. The ruling affirmed a lower court order restraining the late Sheriff J. H. Coler of Darlington County from interfering with the operation of such a plan by the Darlington Theatres, Inc., and H. R. Berry, theatre operator.

The case was selected for appeal as a test case and it is known, although the involved theatres abandoned Bank Night before the suit was heard by the court.

Connecticut Bingo Bill

In Connecticut a Bingo bill, which has been revised to include any licensed operator, instead of "charitable" organizations only, has passed the Senate and is expected to pass the House as well, since more legalizing chance games in Connecticut. Restrictions imposed as to limitation of prizes to $250 in merchandise, local cost of operation of the game and others that the promoters are, however, intended to eliminate promoters.

Elsewhere chance games fared less favorably. In New Hampshire, the attorney general's office filed that the state bank laws, which constitute a gambling practice.

In North Dakota, Charles Verret, assistant attorney general and John Grey, chief of the regulatory department, are making a statewide tour, ordering discontinuance of gambling devices of all kinds. Proceedings for revocation of licenses will be instituted against all devices in operation which continue chance drawings, Mr. Grey said.

In New York City another effort on the part of circuits is being fostered to eliminate games.

To Pennsylvania Supreme Court
Another move was made this week to determine the exact status of Bank Night in Pennsylvania. James A. Mook, Meadville district attorney, appealed to the state supreme court a recent county court ruling, which has declared a permanent injunction against interference with the game at the Park theatre in Meadville. Mr. Mook said the question had never been carried to the state's appellate court.

The Cincinnati police department reports a falling off of 26 per cent in the number of Bingo games in that city as compared with the March figures.

Mr. Einfeld recommends "Family Affair"

MOTION PICTURE HERALD has from S. Charles Einfeld of Warner Brothers a radio- gram from Hollywood in which he enthusiastically says:

Just about this time last year I wired you about "Four Daughters" and predicted its success. I am now happy to tell you that last night we sneaked 'Family Affair,' which is a follow-up to "Four Daughters" with the same cast but with a totally new and different story line. I am willing to go on record with my enthusiasm about this picture than 'Four Daughters' from every standpoint.

"Here we have portrayed the life of a typical American family with its joys and human frailties; it is the type of picture we believe the public wants more and more of from this industry. As in the case of 'Four Daughters,' 'Family Affair' is one of the greatest screen advertisements for the business, and is the kind of picture that makes going to the movies a habit."

May 20, 1939
larger projection rooms required for new and remodeled theatres; exchanges, laboratories, vaults affected

substantial changes in the regulations governing film buildings and in the general handling, storage and exhibition of regular motion picture (nitrocellulose) film have been made by the national fire protection association, as proposed by its special committee on nitrocellulose and explosives, and duly approved last thursday by the association at its annual meeting in chicago.

new buildings affected

as the full body was voting changes further to protect the motion picture industry in its own campaign to avoid conflagrations, the city of chicago itself was battling one of the worst fires in its history, a $4,000,000 grain elevator fire that took nine lives, almost within the shadow of the organization's meeting in the stevens hotel.

the new regulations for the motion picture industry will principally affect new construction of theatres—some 200 new structures are put up annually. heretofore there must provide for large pan fireproof rooms. the rules similarly affect all theatre remodeling jobs where the present booth does not conform to the new sizes of eight feet wide by ten feet deep and eight feet high, for one projectorist and 14 feet wide, 10 feet deep and eight feet high for two operators. standing theatres which are not remodeled are not compelled to enlarge their booths.

apply to exchanges also

in one way or another the changes apply to the 256 film exchanges of the eight major companies and the 157 independent exchanges, also to the numerous laboratories handling nitrocellulose film. the manufacturers of the companies in hollywood and new york, besides the theatres.

in some places local fire or building ordinances require reference to rules and regulations promulgated by the national fire protection association. in others, distributors and exhibitors in other places usually find it advisable to comply in order to avoid increased fire insurance rates which follow noncompliance. in any case, it was pointed out, the major companies, in exhibition, distribution, laboratories and elsewhere in production, strictly comply with fire protection association's rules and regulations, as recommended by its own fire-and-safety department, an adjunct of the motion picture producers and distributors of america and in charge of arthur s. dickinson.

commitee members

some indication of the nationwide authority behind the new regulations for the fire protection association's committee in charge of regulating the handling, shipping and exhibition of motion picture films, can be gleaned from its membership: e. a. adams, national electrical manufacturers association; a. l. armstrong, eastman kodak company's department on fire film hazards; c. e. h. smith, association of american railroads; george w. booth, national board of fire underwriters; l. davis, factory insurance association; lawrence daw, new york fire insurance organization; arthur s. dickinson, mppda; e. e. elmg, chicago board of underwriters; cecil h. fisher, institute of makers of explosives; bernard flood, t. z. franklin, conference of special risk underwriters.

also, a. b. guise, associated factory mutual fire insurance companies; william g. hayne, new york board of fire underwriters; e. s. hayes, southern film producers association; garrett b. jones, western actuarial bureau; garrett b. jones, western fire insurance association; harold a. knapp, mutual fire insurance company; d. l. simon, michigan insurance bureau; h. l. miner, manufacturing chemists' association; l. b. newell, new york fire insurance rating organization; w. c. perkins, board of fire underwriters; h. s. smith, compressed gas manufacturers association; and c. b. white, chemical fire extinguisher association.

rule extended

the aforementioned membership entitled the new rules and regulations governing motion picture film, voting to extend the rule for approving of plans for buildings to be used for motion picture film occupancy, to include the approval also of plans for installing any projection or screening room, which heretofore was not necessary, previous approval only being necessary for an actual building or remodeling of a building.

projection rooms and other rooms in which film is handled, either in theaters, exchanges or elsewhere, hereafter shall be provided with aisle space not less than 30 inches clear where walking is necessary.

fire appliances, and not the old-style water pails, are to be provided for rooms in which film is stored or handled, except film vaults.

considerable changes are made in the rules and regulations of structures or rooms housing projection machines (projection booths and such).

provisions are made for the processing, cleaning, polishing and buffing of film, including such processes done in theatres, where they must be confined to a rewinding room.

splicing of film in theatres must be made on mechanical cutting and splicing machines.

the revisions made last week by the fire protection association are the first since 1936, when amendments were made to the original regulations. the new regulations, as promulgated, stand as follows: revisions are indicated by italics.

introduction

4. approval of plans. before constructing any building for use as a motion picture film occupancy, or remodeling any building for such occupancy, or building any film vault, or installing any enclosure for motion picture projection, or installing any screening room, complete plans of such proposed construction or installation shall be submitted to the inspection department for approval. these plans shall show in detail all proposed construction and structural changes and the proposed equipment provided, the heating system with the protection for it, the electrical equipment, and the character and location of exposures.

part i. general provisions regarding the storage and handling of motion picture films

section ii. construction and arrangement of buildings

section 112. electrical equipment

121. all electrical wiring and equipment shall conform to the national electrical code. the wiring method shall be protected by a properly approved type of metal raceway. fusals shall be enclosed.

122. light fixtures shall be firmly fixed in place, and all light fixtures shall be protected against water or vaporous fumes. all lights shall be equipped with keyless sockets and operated by a properly approved type of metal raceway. fuses shall be enclosed.

125. portable electric lights on extension cords shall not be used in any room in which film is handled or exposed; or less than 10 feet from the floor, except that in emergency such portable lamps may be used, provided: if the hood is of metal and metal protective lamp guards, and having rubber-cord green wire, the current shall not exceed 30 amperes. (see par. 132.)

120. motion picture projectors and other associated electrical equipment shall be approved types and safeguarded in accordance with the requirements of the national electrical code.

section 113. heating equipment

130. air conditioning, warm air heating, air conditioning and ventilating systems employing ducts shall be installed in accordance with the regulations on air conditioning, warm air heating, air conditioning and ventilating systems. in addition to the fire dampers required by said regulations, approved automatic fire dampers shall also be located at such points as may be necessary so that, as far as the duct system is concerned, each such room in which film is handled is separated by dampers from every other room, including those within the ducts. (see par. 191(g) regarding ventilation of any type of building or other structure.)

131. in conditioning a film vault shall be extremely independent, with no duct connection to any other vault or room.

section 114. special instructions for fire protection appliances

141. quote the words "water pails" from the note to par. 131. the words "water pails" shall be substituted with the words "water meters.

141. every room in which film is stored or handled, except film vaults, shall be equipped with fire appliances of the types using water or water solutions.

note.—small hose equipment is recommended, and the following types are considered suitable: soda acid, calcium chloride, pump tank, and hose reel (يفح 16). for each storage or handling room, one of these fire extinguishing appliances shall be provided. (see regulations on first aid fire appliances, and standpipe and hose systems.)

section 115. motion picture projection and special processes.

151. enclosures for motion picture projectors. (a) motion picture projection film shall (continued on following page)
MEXICAN HOUR ON GERMAN CULTURE

Radio has been enlisted by the League for German culture in Mexico to combat Communism and Fascism. The programs are being broadcast for a hour every Thursday evening over XEIS, the principal station of Mexico City. Vicente Lombardo Toledano, Mexican labor leader, is one of the principal speakers.

Distribution List: More Foreign Releases in U. S.

In addition to the foreign product listed in the article in last week's issue of MOTION PICTURE HERALD (page 17), the following features are being released in the United States:

By J. H. Hoffberg: Czechoslovakian—Senkyva V Divoke Krasy (Gay Hostess Inn); To Neznate Hadimrsku (Business in Distress); Strycek Z Ameriky (Uncle from America); Skrivanci Pisen (Song of the Larks); Karel Hynek; and Svend Daced. Also the Dutch film De Big Van Het Regiment (Mascot of the Regiment) and Oranje Hein, and a German film tentatively titled Glughty Tales.

By Americal Film Importing and Distributing Corporation, the following Italian films: Lorenzino De Medici, La Figlia Della Rivoluzione (Daughter of Revolution); Sia Fatta La Volontà Di Dio (God's Will Be Done); Milizia Territoriale (Territorial Militia); Amo Te Sola (I Love You Only); La Cieca Di Sorrento (The Blind Girl of Sorrento); Millionario Per Un Giorno (Millionaire for a Day); Le Scarpe Al Sole (Alpine Love); Lealtà Di Donna (Loyalty of Love); Canzone Del Sole (Song of the Soul); Cappello A Tre Punte (Three Cornered Hat); Amore E Danaro (Love and Money); Il Padre Della Patria (The Father of the Country).

Balaban Addresses Interstate Meet

Barney Balaban, Paramount president, addressed the final session of the Interstate and Texas Consolidated Theatres' convention in Galveston last Thursday, saying that the condition of the industry was "excellent," and that it has substantially completed its debt retirement program.

Advertising and public relations topics were predominant in the next to the last meeting, with discussions also given by Austin, Kansas, Chamber of Commerce, vice-president; John C. Hart, legal head; Bill O'Donnell, San Antonio city manager, and Frank Starz, circuit publicity head.
—you never saw such lines at the box-office!
—you never read such lines in the reviews!
—read ’em and leap with joy! (be chipper as you flip the page →)

FULL HOUSE WITH "CHIPS" AT THE ASTOR!
“Goodbye Mr. Chips” opening day beat the record-breaking “Pygmalion”, launching a new sensation at the Astor, N. Y.

BEAUTIFUL LINES!

“A motion picture which you will want to see time and again and will remember long after the other offerings of our days have been forgotten... Beautiful and eloquently moving... directed brilliantly by Sam Wood and performed consummately... A screen masterpiece... Has a rich humanity rarely achieved... Mr. Donat’s portrayal inspired... Greer Garson’s performance enormously sincere, electric and haunting. A film to be remembered!”
—HOWARD BARNES, Herald-Tribune

“‘Goodbye Mr. Chips’ is everything they said it is and more... It is one of the few really great plays the screen has so far produced... Robert Donat brilliant... Greer Garson a real delight... proves she is just about the best thing that has happened to the movies in years... A great picture, and if you miss it, you’re playing a dirty trick on yourself.”
—WILLIAM BOHNEL, World-Telegram

“‘Goodbye Mr. Chips’ stirring... very moving picture. Mr. Donat gives a stunning performance... the most exciting of his career... Greer Garson is exquisite. Beautifully acted and artfully made. It constitutes a real treat for film fans.”
—BLAND JOHANESON, Daily Mirror

“Takes its place as one of the screen’s finest entertainments... Wholly delightful is the work of the two principals, Robert Donat and a lovely newcomer named Greer Garson... A picture of warmth, interesting and enjoyable... and its sentiment is genuine.”
—ROSE PELSICK, Journal-American

“Excellent... Robert Donat’s portrayal as good as his doctor in ‘The Citadel’... Greer Garson proves that her next appearance cannot be too soon or too long... She is exciting... performances beyond criticism.”
—ARCHER WINTEN, Post

“Robert Donat brings beloved Mr. Chips to life... has already joined the ranks of fictional immortals. Donat’s performance puts him in line for this year’s Academy award... An achievement of the first order... Greer Garson making first screen appearance is beautiful and talented... The other members of the cast are fine, too. It is all there on the screen... heart-warming, charming.”
—KATE CAMERON, Daily News

“Told from the heart. It will be practically everyone’s favorite film for quite a while. It will be remembered long after most of this year’s and last year’s pictures are forgotten... Donat’s performance distinguished... You might as well make it your own favorite film before everyone else tells you it is theirs.”
—EILEEN CREELMAN, Sun

“A masterpiece, a work of beauty and charm that you must see once, and that you will want to see again and again... The triumph of Donat’s career... One of the screen’s all-time great performances... A superlative screen play, even finer than its original.”
—HERBERT COHN, Brooklyn Eagle

“Goodbye Mr. Chips’, rises to the rank of a great screen classic, a radiant, lovely, endearing film. A picture that you will see again and again and cherish and remember long after other things have passed into oblivion.”
—LEO MISHKIN, Morning Telegraph

“Mr. Donat gives an incredibly fine characterization... Miss Garson is altogether believable and quite entrancing... The picture is admirable and right. As Katharine remarks to Chips: ‘What a nice lot they are!’ And that suits the picture. What a nice one it is!”
—FRANK NUGENT, Times

Proudly M-G-M presents to the industry

“GOODBYE MR. CHIPS”

a friendly hit from the friendly company!
Susannah of the Mounties
(20th Century-Fox)

Action Adventure
In keeping with the studio's policy of providing Shirley Temple with roles of increasing dramatic importance, she will be seen in her most mature role in "Susannah of the Mounties." She will be seen as an orphan girl, parents massacred by Indians. Her cheerful disposition, courage and diplomacy bring peace between whites and Blackfoot warriors during the roving Northwest Canadian era of the early 1880's. Adopted by the historic Mounted Police, Shirley, entrusted with the responsibilities of a grown woman, strives to keep the perils of the wilderness becomes jealous of a city beauty who wins the heart of her favorite Mounty, is initiated into Indian tribal customs, and finally brings about the end of savage warfare in a series of thrill packed sequences.

While Shirley and her new type of production (the only one approaching similarity was "Wee Willie Winkie") naturally will come first in showmanship, there are other worthy items, particularly the supporting cast. Randolph Scott, who was with Shirley in "Rebecca of Sunnybrook Farm," will be the Mounty. The city girl is Margaret Lockwood, now featured in "The Lady Vanishes" and soon to be seen in "Ruler of the Seas." A second lead is a full-blooded Blackfoot Indian boy, 13-year-old Martin Goodrider. Among others who have important roles are J. Farrell MacDonald, who appeared with Shirley in one of her early features, "Our Little Girl," Victor Jory, one of the foremost of the industry's Indian character delineators, who played "Indian Joe" in "The Adventures of Tom Sawyer," Maurice Moscovich, Moroni Olsen, Lester Matthews, Leyland Hodgson and Jack Judson. There will be a full tribe of Blackfeet under Charles LaBarba and stunt director Herman Cherry.

William A. Seiter, associated with scores of big pictures, is the director. The story is out of a book by Muriel Denison, from which material shot of prairie and desert. Walter Farris was completed in screen play form by Robert Ellis and Helen Logan.

Release date: July 28, 1939.

Disputed Passage
(Paramount)

Human Interest Melodrama
To exhibitors and patrons who are fed up on the present routine of entertainment offerings, diverse and varied as they are, Paramount's picturization of Louis Bromfield's best selling novel, "Disputed Passage," should be of more than usual significance. Picture theatre patrons remember his "The Magnificent Obsession," "White Banners" and "Green Light."

"Disputed Passage" is the story of two doctors and a girl. The picture will not be just another "doctor-hospital" show; rather, it will be a seriously presented human interest melodrama given fictional treatment but having a basis in fact. It concerns a doctor whose god is science. To be his unwed, younger physician who is experiencing his first adventures in ministering to mankind's needs, and a girl who must make a vital decision.

Akin Tamiroff, now in "Union Pacific," will be seen in a powerful role as the doctor who is guided by science, and John Howard will be the youthful practitioner to whom life and the problems of life are almost unfathomable mysteries. Dorothy Lamour will be called upon to play a strong, appealing, and, from anything else she has essayed. The featured supporting players are headed by Gordon Jones, Judith Barrett, Oscar O'Shea and Elisabeth Risdon.

Frank Borzage, the director, was in charge of "Green Light," "The Shining Hour" and "Three Comrades."

Release date: to be determined.

Inside Information
(Universal)

Crime Melodrama
"Inside Information" will be a "cops and robbers" picture. The basic elements contained in the original story by Martin Mooney and Burt Heveshy, as well as those in Alex Gottlieb's screen play, are similar to those used many times before. New twists, however, have been incorporated into the production, which is an Irving Starr picture. His record includes the "Crime Club" series and "Gambling Ship." The director, Charles Lamont, has specialized lately in melodramatic material, and has about 20 crime stories to his credit.

While the familiar situations and reactions again will be developed, the chief difference from formula will be the manner in which a rookie policeman uses modern scientific crime detection methods, very much of the Sherlock Holmes standard. En route he wins the girl, daughter of an old line police captain who had no time for anything but "third degree" methods.

For name values, "Inside Information" will offer Dick Foran, presently in Monogram's Jackie Cooper picture, "Streets of New York;" Jory, June Lang, now in "Captain Fury;" Mary Carlisle, Joseph Sawyer, Addison Richards and Grant Richards, lately in "Under the Big Top" and "Risky Business."

Release date: June 2, 1939.

Mr. Moto Takes a Vacation
(20th Century-Fox)

Crime Melodrama
The eighth number in the series dealing with the amazing escapades of the J. P. Marquand's Oriental detective character has as locales an Arabian desert, a transoceanic liner and a museum in San Francisco. The plot has to do with the discovery of the crown of the Queen of Sheba, the risks encountered during its transportation to America and Mr. Moto's skill in preventing its theft by rival gangs of international crooks. Melodrama, mystery, comedy, excitement, action are emphasized.

Norman Foster, director of all but one of the "Moto" series, is again in charge. The story used is an original screen play which he and Philip MacDonald concocted.

As usual Peter Lorre will be featured. His supporting cast includes: Louis Schmidlau, Claire Trevor, Virginia Field, John King, Iva Stewart, George F. Huntley, Jr., Victor Varconi, John Beiley, Honorale Wu, Morgan Wallace, Anthony Warde, Harry Strang and John Davidson.

Release date: July 7, 1939.

What a Life
(Paramount)

Comedy
The entertainment substance of "What a Life" will be material that has not claimed much screen attention of late. It's about the everyday troubles of a school boy. The lad who is the hero couldn't turn around without getting himself into some sort of scrape. The blundering, bewildered boy finally finds himself in a real jam and wants to take a certain girl to the school Prom.

The basis of the production is a play by Clifford Goldsmith which during its New York run was a favorite, assignment. It was transcribed to the screen by Charles Brackett and Billy Wilder. The director, Theodore Reed, numbers among his credits "I'm from Missouri" and "Tropic Holiday."

The leading name value is Jackie Cooper, who, through a series of exceptional productions culminating with "Streets of New York," has regained popularity. Others who will be seen are Betty Field, John Howard, Janice Logan, Lionel Stander, James Corner, Dorothy Dickenson, Lucien Littlefield, Kathleen Lockhart and Hedda Hopper.

Release date: to be determined.

Memory of Love
(RKO-Radio)

Problem Play
Two items of more than casual showmanship importance in "Memory of Love" recommend themselves to exhibitors. One is cast strength. For names the picture will make available Carole Lombard and Cary Grant (co-featuring some years ago in "Sinners in the Sun" and "The Eagle and the Hawk") and Kay Francis in the principal roles. Miss Lombard's recent pictures are "Made for Each Other," "Fools for Scandal" and "Nothing Sacred;" Grant's are "Gunga Din" and "Only Angels Have Wings."


The story is essentially seriously presented that's entertainment, a study of the modern divorce problem. The right to happiness of a man who is married in name only and of a woman who loves him but would sacrifice her love rather than break up his home, forms the theme of the up-to-date production. Grant, married to Miss Francis, who admits she wed him for money and social position, falls in love with Miss Lombard. Miss Francis refuses to get or give a divorce. The problem is resolved in a daring manner.

A notable by the same title by Bessie Breuer is the story back. Although screen play writing credits have not as yet been determined, the film, a George Haight production, is being directed by John Cromwell, who made "Algeirs" and "Made for Each Other."

Release date: To be determined.
W. E. Shows
Sound System For Theatres

A new sound system to be handled by dis-
tributors of Western Electric theatre equip-
ment abroad was introduced to the industry
in New York Monday at a sales exhibition
held by the Electrical Research Products,
Inc., at the Hotel Astor. Simultaneously,
exhibitions were given in New York, Ha-
vana, Mexico City, Rio de Janeiro, Buenos
Aires, Santiago, Lima, Manila, London,
Montreal, Singapore, Sydney and Welling-
ton.

In Toronto, Dominion Sound Equipments
Ltd., distributors of Northern Electric theatre
equipment, demonstrated the equipment at
the Royal York Hotel.

The new system is adaptable to theatres
of any size and the design anticipates such future
advances in recording as indicated in the high
volume prints being experimented on in Holly-
wood.

Among the refinements made in the new
system is the use of a special liquid in place of
a regular oil in the rotary stabilizer mechan-
ism. The liquid, the chemical composition of
which is undisclosed, is declared to be un-
affected by extreme variations in temperature
encountered in the workings of the machine.

The new system has been more than double
the minimum recommended by the Academy
of Motion Picture Arts and Sciences.

All of the soundhead shafts turn upon ball be-
arings, another soundglove threading is employed, effecting a minimum.

Another departure from the previous design is
due to a device for supporting the motor, with
location of the constant speed drive motor in a
central position on one side of the reproducer
set where, regardless of the projection angle,
the motor-armature and its associated drive
shall operate horizontally. This mounting also
permits direct coupling through helical gears
between the motor and its load. A silent link-
chain of hardened steel couples the reproducer
and the drive as a single mechanism. The link-chain
enables projectionists to interchange mechan-
isms between reels.

The reproducer set is designed to operate
with all standard makes of projector mechan-
isms.

Protection against excessive motor current
occasions by subnormal line voltage, or other
circumstances, is afforded by an "overflow sensor"
which automatically functions as an instantaneous
circuit breaker when needed.

Concentric feed lines carry the sound in a
protecting metal sheath during transit from the
photoelectric cells to the individual premixers,
shifting it from exterior electrical influence.
Acoustic compensators are built into the
electrical circuits. All vacuum tubes are
"cascaded" through pure resistance elements,
and the operation of every tube may be checked
by means of a built-in test set.

ERPI officials attending the exhibition were:
T. K. Stevenson, president; Fred Foster, con-
troller; E. S. Gregg, general foreign manager;
Miles Goldrick, assistant general foreign
manager; M. A. Frank, general sales man-
ger; Dr. Donald MacKenzie, director of en-
gineering; E. W. McLellan, foreign depart-
ment; Herbert Forster, Western Electric in-
formation manager.

At the Toronto exhibition the speakers in-
cluded A. B. Hunt, manager of the Special
Products Division, Northern Electric Com-
pany, and S. T. Fisher, assistant development
engineer of the same division.

Says Sound Will Shape Buildings

Buildings shaped by sound, rather than by
geometry alone, may add a strange new
beauty to the architecture of tomorrow, J. P.
Maxfield and C. C. Potwin of Electrical Re-
search Products, said Monday at the 10th
anniversary meeting of the Acoustical Soci-
ety of America, in session at the Hotel
Pennsylvania, New York. The acoustic fac-
tor has grown so important in the eyes
of architects that today the requirements of
good acoustics are being added only to the
found influence on the appearance of new
structures, they added.

The demands of proper acoustics are now
taken into account when the plans for a
building are drawn, in contrast with the for-
maker practice of waiting until it was finished
and then applying corrective treatment.

Surprisingly, modern architects have found
that, by following the acoustic requirements
closely, in design, new shapes and contours
of added beauty often resulted.

One method described involved "arranges coordinat-
ing the shape of the room with the place-
ment of sound absorbing material in such
manner that undesirable sound reflections
and echoes are dispersed and blended to pro-
duce a more pleasing acoustic effect. It also
calls for a more scientific arrangement of the
sound absorbing materials or "padding,"
and makes it possible to create good listening
conditions even in spaces of most uncon-
ventional basic design.

New Red Cross Reel

A one reel picture entitled "Footsteps,"
which portrays the training of the Red
Cross nurse and the work she performs has
been completed by the American Red Cross.
The film's purpose is to acquaint the public
with the scope and nature of the organiza-
tion's activities. Classroom lectures, lab-
oratory research, bedside practice and oper-
ating room procedure are introduced, and
the three different paths a graduate nurse
can take to serve are shown: First, as a
nurse in hospitals; second, as a home hygiene
nurse, and finally as a Public Health Nurse
among the needy in regions where doctors,
nurses and hospitals are few. The film was
produced by the William J. Ganz Company,
with Hilton J. Cross as narrator.

Warners Announce Series
Of "Good Neighbor" Films

"Juarez" is the first of a series of what
Warner Bros. consider to be "good neigh-
bors," pictures, with a tendency to knit
together the Americas, according to Sam E.
Morris, vice-president of Warner Pictures.
"Our company is planning other films deal-
ring with the struggle for independence
and democracy in the Western Hemisphere,
the next having as its central figure General
Simón Bolívar, the 'George Washington'
of South America," he added.

"Warners are planning to release 'Juarez'
simultaneously in Buenos Aires, Santiago,
Lima, Caracas, Colon, Rio de Ja-
neiro, Montevideo, Havana and San Juan
early in July. In each country the premiere
will be sponsored by the resident
minister of Mexico," said Mr. Morris.

De Vry Says It's Now Ready for
16mm Newsreels

Local newsreels on 16 mm. film appear to
have taken another step forward—this time
with the introduction, last Friday, of a
16 mm. sound projector designed for the-
theatre in the new reel by De Vry, vice-
chairman, whose president, Herman De Vry,
had conceived the idea of local newsreels
some 10 years ago.

Demonstrated before metropolitan circuit
heads and newsreel theatre operators, the
new De Vry projector, based for heavy
duty service uses, having carbon are light-
ing, and is provided with magazines for 4,000
feet of 16 mm. film, the equivalent of 10,000
feet in 5 mm. film. A separate ventilation
system and a sound system connecting in
with the existing equipment.

Mr. De Vry's plan is to rent the projectors
on a month to month basis, with branch
offices established for the developing, print-
ing and editing of the footage taken by a
local newspaper photographer. At these
locations, North Carolina, as it will be oper-
ated on a franchise basis, the newspaper, which is
the real producer of the film, may also purchase
scenarios.

The first move in a competitive direction
made in the newsreel field since Universal
re-entered the field with the advent of sound
in 1927, the local reels, on safety film, will
have no advertising matter in them. The idea
of "five and dime" movies has been aban-
donated, according to Hugh Elssasser,
New York newsreel director for the De Vry
company, with efforts now being concen-
trated on placing the local reels into the-
atres as a special attraction. Contracts
are now held with 37 houses in the Illinois
area, Mr. Elssasser said.

Difficulties experienced in the working
out of the De Vry plan in previous years
are now believed to be ironed out, with the
introduction of the new projector. The
atre in Illinois, Colorado, Oklahoma, Wis-
consin, North Carolina, Minnesota, as well
as the 190 in Iowa subscribing to the Bur-
ton Jarre "News Flashes," have been using
local newsreels.

The Ginicolor Company has announced a
method of processing 16 mm. films in color.
The film is single coated. A. L. McCor-
nick, president of the company, claims many
advantages for the new film. It is said that
the single-coated film will require no change
of focus on the part of the projectionist, and
handling will be easy, as will splicing of the
new film, the danger of scratching will be
minimized and a sharp image will be yielded.

Myer P. Beck, formerly publicity manager
for United Artists, has been appointed east-
ern representatives for Russell Birdwell and
Associates of Hollywood. He will open
offices soon. Among talent handled by the
company are Norma Shearer, Douglas Fair-
burn, Jr., Loretta Young and Edmund
Goulding.

Fred Matthews has joined Fotograph,
Inc., in a supervisory capacity. He is a
brother of Thor Matthews, recently named
president.
U.P.

YOUR

PLAYING

TIME

Paramount Pictures
They’re going up.

“UNION PACIFIC” HOLDOVERS

Chicago Theatre, Chicago ..... 7 days
Circle Theatre, Indianapolis ... 7 days
Newman Theatre, Kansas City ... 14 days
Omaha Theatre, Omaha ....... 7 days
Denham Theatre, Denver ....... 14 days
Centre Theatre, Salt Lake City ... 6 days
Fox Theatre, San Francisco .... 7 days
Paramount Theatre, Los Angeles ... 13 days
Paramount Theatre, Seattle ..... 7 days
Paramount Theatre, Portland ..... 7 days
Orpheum Theatre, Ogden ....... 3 days
Ada Theatre, Boise ........... 4 days
Park Theatre, Cedar City ..... 2 days
Capitol Theatre, Worcester ..... 7 days
Paramount Theatre, Springfield ... 7 days
Allyn Theatre, Hartford ..... 7 days
Strand Theatre, Providence ... 7 days
Tivoli Theatre, Chattanooga ... 4 days
Paramount Theatre, Montgomery ... 2 days
Majestic Theatre, Houston ..... 7 days
Worth Theatre, Fort Worth ..... 3 days
Martini Theatre, Galveston ..... 3 days
Capitol Theatre, Grand Island ..... 3 days
Capitol Theatre, Burlington ..... 3 days
Capitol Theatre, Ottumwa ..... 2 days

“UNION PACIFIC” MOVE-OVERS

Detroit Michigan to State ..... 7 days
Milwaukee Palace to Strand ..... 7 days
Lincoln Nebraska to Lincoln ..... 7 days
Oakland Paramount to Orpheum ... 7 days
San Diego Fox to Orpheum ..... 7 days
Boston Metropolitan to Par. Fenway 7 days
Cleveland State to Stillman ... 7 days
Birmingham Alabama to Strand ... 7 days
Atlanta Fox to Paramount ..... 7 days
San Antonio Majestic to Texas .... 4 days

with Paramount’s “UNION PACIFIC”
<table>
<thead>
<tr>
<th>TITLE</th>
<th>WRITER AND DIRECTOR</th>
<th>CAST</th>
<th>STAGE OF PRODUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARCADIA</strong></td>
<td><strong>&quot;Miracle on Main Street&quot;</strong></td>
<td><strong>Director: Steve Sekely.</strong></td>
<td>Margo, Walter Abel, Wynne Gibson, Kyle Talbot, Veda Ann Borg, Jane Darwell, William Collier, Sr., Dorothy Devore, Willie Best, Luis Alberni.</td>
</tr>
<tr>
<td><strong>COLUMBIA</strong></td>
<td><strong>&quot;Mr. Smith Goes to Washington&quot;</strong></td>
<td><strong>Director: Frank Capra.</strong></td>
<td>Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Gary Cooper, Eugene Pallette, Ruth Donnelly.</td>
</tr>
<tr>
<td><strong>&quot;Golden Boy&quot;</strong></td>
<td><strong>From the play by Clifford Odets. Director: Ruben Mamoulian.</strong></td>
<td>William Holden, Barbara Stanwyck, Adolphe Menjou, Bebe Daniels, J. J. Calefia, Sam Levine, Edward Brophy.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>&quot;Coast Guard&quot;</strong></td>
<td><strong>Director: Edward Ludwig.</strong></td>
<td>Randolph Scott, Ralph Bellamy, Frances Dee, Joan Perry, Walter Connolly.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>&quot;A Woman Is the Judge&quot;</strong></td>
<td><strong>Director: Nick Grinde.</strong></td>
<td>Frieda Inescort, Rochelle Hudson, Otto Kruger, Gordon Oliver.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>&quot;Mounted Police, No. 2&quot;</strong></td>
<td><strong>Director: C. C. Coleman, Jr.</strong></td>
<td>Charles Starrett, Iris Meredith, Sons of the Pioneers, Stanley Brown.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>METRO-GOLDWYN-MAYER</strong></td>
<td><strong>&quot;Stronger Than Desire&quot;</strong></td>
<td>Virginia Bruce, Walter Pidgeon, Rita Johnson, Ilka Chase, Lee Bowman, Joseph Schildkraut, Robert Taylor, Hedley Lamarr, Ernest Costard, Margaret Pedela, Gloria Franklin, Richard Lane, Ann Dvorak, Margaret Burt.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>&quot;Lady of the Tropics&quot;</strong></td>
<td><strong>Director: Leslie Fenton.</strong></td>
<td>Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Joan Fontaine, Phyllis Povah, Mariel Harniss, Ruth Hussey, Ann Morris, Virginia Grey, Virginia Weidler, Florence Nash, Lucile Watson, Esther Dale, Margerie Main, Hilda Plowright, Dennis Moore.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>&quot;The Women&quot;</strong></td>
<td><strong>From the play by Claire Booth. Director: George Cukor.</strong></td>
<td>Mickey Rooney, Judy Garland, Betty Jaynes, Douglas MacPhail, Charles Winniger, Henry Hull, June Preisser, Grace Hayes.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>&quot;Babes in Arms&quot;</strong></td>
<td><strong>Director: Busby Berkeley.</strong></td>
<td>Bing Crosby, Louie Campell, Nell Sparks, Linda Ware, Walter Depro.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>PARAMOUNT</strong></td>
<td><strong>&quot;The Star Maker&quot;</strong></td>
<td>Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe, George Bancroft, David Torrence, Montagu Love.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>&quot;Ruler of the Sea&quot;</strong></td>
<td><strong>Producing director: Frank Lloyd.</strong></td>
<td>Charlie Chaplin, Mary Boland, Donald O'Connor, Joyce Matthews, Billy Lee.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>&quot;Homework&quot;</strong></td>
<td><strong>Director: George Archainbaud.</strong></td>
<td>Bob Burns, Susan Hayward, Joseph Allen, Elizabeth Patterson, Gene Lockhart, Kathleen Lockhart, Paul Guignol, Max Bauch.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>&quot;Our Leading Citizen&quot;</strong></td>
<td><strong>Director: Al Santell.</strong></td>
<td>Tito Guisar, Emma Dunn, Alan Mowbray, Gale Sondernag, Jane Chtyon.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>&quot;Double Dyed Deceiver&quot;</strong></td>
<td><strong>Screen play, Wanda Tuchock. Director: Dan Venturini.</strong></td>
<td>Bruce Cabot, Ralph Byrd, Zasu Pitts, Tommy Ryan, Robert Elliott, Jesse Ralph.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>REPUBLIC</strong></td>
<td><strong>Director: Arthur Lubin.</strong></td>
<td>Pull Reugn, Jean Parker, Ferrone MacMahan, Jerome Gowen, Dorrith Kent, Peggy Ryan, Benny Baker, Mary Gordon, Richard Keene.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>&quot;Oklahoma Outlaws&quot;</strong></td>
<td><strong>Original screen play, Olive Cooper. Director: Sidney Salkow.</strong></td>
<td>John Wayne, Ray Corrigan, Raymond Hatton.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>RKO RADIO</strong></td>
<td><strong>&quot;Timber Stampede&quot;</strong></td>
<td>George O'Brien, Marjorie Reynolds, Chilly Wilts, Tom London, Lee Tracy, Barbara Read, Patric Knowles, Allan Lane, Morgan Conway, Leona Roberts, Pierre Watkin, Ray Teelan, Charles Townbridge, Chester Chute.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>&quot;The Spellbinder&quot;</strong></td>
<td><strong>From the novel by Louis Bromfield. Director: Charence Brown.</strong></td>
<td>Sidney Tolno, Cesar Romero, Pauline Moore, Sally Blane, June Gale, Douglas Fairley, Douglas Dumbrille, Joyce Compton, Wally Vernon, Sen Yung.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>FRENTHIEND CENT.-FOX</strong></td>
<td><strong>Original story, Joseph Anthony. Director: Jack Hively.</strong></td>
<td>Tyrone Power, Myrna Loy, George Brent, Nigel Bruce, Joseph Schildkraut, Marjorie Rambeau, H. E. Warner, Maris Davenport, Henry Travers, Mary Nash, Jane Darwell, Montague Shaw, William Boyle, Abner Biberman.</td>
<td>Shooting</td>
</tr>
<tr>
<td><strong>&quot;The Rains Came&quot;</strong></td>
<td><strong>Original story, Elsa Maxwell, Kathryn Scola and Darrel Ware. Director: Gregory Ratoff.</strong></td>
<td>Jane Withers, Leo Carrillo, Marjorie Weaver, Kane Richmond, Spring Byington, Inez Palange, Hobart Cavanaugh.</td>
<td>Shooting</td>
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<tr>
<td><strong>&quot;Elsa Maxwell's Hotel for Women&quot;</strong></td>
<td><strong>Director: Herbert I. Leeds.</strong></td>
<td>Jascha Heifetz, Andrea Leeds, Joel McCrea, Onslow Stevens, Gene Reynolds.</td>
<td>Shooting</td>
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<tr>
<td><strong>&quot;Chicken Wagon Family&quot;</strong></td>
<td><strong>Original story, Archie Mayo.</strong></td>
<td>Lee Tracy, Barbara Read, Patric Knowles, Allan Lane, Morgan Conway, Leona Roberts, Pierre Watkin, Ray Teelan, Charles Townbridge, Chester Chute.</td>
<td>Shooting</td>
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<tr>
<td><strong>UNITED ARTISTS</strong></td>
<td><strong>&quot;Music School&quot; (Samuel Goldwyn)</strong></td>
<td>Ann Sheridan, Richard Carlson, James Carver, Helen Parrish, Joan Bennett, Virginia Gilmore, Robert Armstrong, Alan Bakhwin, Martin Louey, Robert Allen, Gary Cooper, Andrea Leeds, David Niven, Broderick Crawford, Reginald Owen, Kay Johnson.</td>
<td>Shooting</td>
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<tr>
<td><strong>&quot;Water Carnival&quot; (Walter Wanger)</strong></td>
<td><strong>Director: Richard Wallace.</strong></td>
<td>Irene Dunne, Charles Boyer, Nydia Westman, Inez Courtney, Frances Robinson, Doris Weston, Phyllis Trent, Doris Weston.</td>
<td>Shooting</td>
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<tr>
<td><strong>&quot;The Red Glory&quot; (Samuel Goldwyn)</strong></td>
<td><strong>Director: Harold Young.</strong></td>
<td>Gloria Jean, Mitzi Green, Robert Cummings, Virginia Weidler, Ann Gillis, Ernest Truex, Doris Lloyd.</td>
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<td><strong>UNIVERSAL</strong></td>
<td><strong>&quot;Modern Cinderella&quot;</strong></td>
<td>Sigrid Gurie, Donald Briggs, Eve Arden, Donnie Dunagan.</td>
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<td><strong>&quot;Dames&quot;</strong></td>
<td><strong>Director: Henry Hathaway.</strong></td>
<td>Bonita Granville, John Litel, Franklin Thomas, Fred Tozer, Vera Lewis.</td>
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<tr>
<td><strong>WARNER BROTHERS-FIRST NATIONAL</strong></td>
<td><strong>&quot;Trust Me My Destiny&quot;</strong></td>
<td>Jane Wyma, Allen Jenkins, Tom Kennedy.</td>
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<tr>
<td><strong>&quot;Nancy Drew and the Hidden Staircase&quot;</strong></td>
<td><strong>Director: Lewis Seiler.</strong></td>
<td>Bette Davis, Errol Flynn, Olivia de Havilland, Donald Crisp, Vincent Price, Henry Stephenson.</td>
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<tr>
<td><strong>&quot;Dead or Alive&quot;</strong></td>
<td><strong>Director: William Clemens.</strong></td>
<td>John Garfield, Pat O'Brien, Margot Stevenson, Billy Halop, Bobby Jordan, Allen Jenkins, Henry Armetta, Stanley Ridges.</td>
<td>Shooting</td>
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<tr>
<td><strong>&quot;Elizabeth and Essex&quot;</strong></td>
<td><strong>From the play, &quot;Elizabeth, the Queen,&quot; by Maxwell Anderson. Director: Michael Curtiz.</strong></td>
<td>Jane Wyma, Allen Jenkins, Tom Kennedy.</td>
<td>Shooting</td>
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RKO Clear $388,823 in Thirteen Weeks, Contrasted with $53,205 Loss for Same Quarter in the Preceding Year

Profits from operations were reported this week by Monogram Pictures, Radio-Keith-Orpheum Corporation through its trustees, by Technicolor, Inc., and by Wall Street sources reported substantial profits for Universal.

RKO's trustees told the New York federal court in charge of the reorganization that the company had cleared $388,823 in the 13 weeks to April 1st, against a $53,205 loss for the same quarter in 1938. In its report for all of 1938, issued two weeks ago, the trustees listed profits for the year at $18,604.

Monogram's profits for five months to April 1st were $57,308, Technicolor earned $310,500 in the first three months of 1938, and Universal's half-year profits, to May 1st, are estimated at $400,000.

Dividends were declared this week by Consolidated Film Industries—25 cents per share on preferred, payable July 1st—and by Eastman Kodak, which will pay $1.50 per share on its common, on July 1st.

The profits reported this week add to those disclosed in the May 6th issue, when a combined net of $14,200,271 was listed for six companies: Loew's $7,268,847 for 28 weeks; Paramount, $4,105,675, for 52 weeks; Twentieth Century-Fox, $1,224,250, 13 weeks; RKO, $18,604; General Theatres, $145,544, for 13 weeks, and RCA, $1,488,110, for 13.

RKO Nets $388,822 in Quarter

Andrew Christensen, vice-president of the Irving Trust Company, acting as the trustee's representative, submitted to Federal Court in New York last Thursday the eight report of the Irving Trust Company, showing an estimated net profit for the quarter ending April 1st of $388,822 for RKO. The net profit included all charges, including the accrual of $191,027 on outstanding debentures and gold notes, but before provision for dividends on the Keith-Albee-Orpheum preferred stock. The result for the quarter compares with a net loss of $53,205 for the corresponding period a year ago.

Also disclosed by the report was the fact that the remaining $50,000 of RKO secured gold notes outstanding have been extended to June 30th, and that a further extension will be asked by the trustee later. The bond indebtedness of RKO is said to have been reduced by $610,776 during the latter half of 1938, making the total reduction since July 1st, 1934, $8,026,238. Cash increased approximately $2,650,000 during the same period, rising to about $7,650,000.

Universal Nets $400,000

Heralding the first six month profit for the company in eight years, Universal's earnings for the first half of the fiscal year ended May 1st have been estimated at approximately $400,000 by Wall Street sources. The expected results for the period compares with a loss of approximately $500,000 for the same time last year.

The company reported a profit for the first quarter of its fiscal year ended November 1st, although operations for the year ended in a loss. However, with a profit shown for the six months just ended, Universal has been in the black for the last nine months, a record for the company not matched within the past 10 years.

The consolidated net earnings of Technicolor, Inc., and of Technicolor Motion Picture Company for the first quarter of 1939 were $310,500 after estimated taxes, compared to the $300,889 for the same period last year. Higher wage levels were advanced to workers in the lower earnings. The footage delivered in the period amounted to 20,837,521 against 20,500,000 a year ago.

At the stockholders' meeting held Monday at which the profit was announced, four directors were unanimously reelected for a term of three years: Emlen, F. Loew, Robert Cushman, Murray D. Welch and John McHugh.

Monogram Profit $57,308

Monogram earned a consolidated profit of $57,308 for the five month period ending April 1st, 1939. The company's operations for the first three months of this year show a consolidated profit of $20,175 after amortization. This unaudited figure does not make provision for Federal income taxes.

O. Henry Briggs, president of the Pathe Film Corporation, received a salary of $25,531 in 1938, the Securities and Exchange Commission recently reported. Judge Crosley, Jr., president of the Crosley Corporation, received $25,000. Vice-presidents Lewis Crosley and James D. Strope received $39,000 and $19,000 respectively.

Film Baseball Schedule

The schedule of games in the Motion Picture Baseball League, New York, follows: May 19, RKO vs. Paramount; May 20, NBC vs. Columbia; May 22, Loew's vs. Rockefeller Center; May 24, Paramount vs. Consolidated Film Industries; May 26, NBC vs. Skouras; May 27, Columbia vs. RKO; May 29, Loew's vs. NBC; May 31, Rockefeller Center vs. Paramount; June 2, RKO vs. Skouras; June 3, Columbia vs. CFI; June 5, Paramount vs. Rockefeller Center and Loew's; June 7, CFI vs. RKO; June 9, Paramount vs. Loew's; June 10, Columbia vs. Skouras; June 12, RKO vs. NBC; June 14, Rockefeller Center vs. CFI; June 16, Skouras vs. Loew's; June 17, Paramount vs. Columbia.

Games already played were between Rockefeller Center and Skouras and CFI and Loew's.

Holding "Happiness" Previews

Following comments in 12 cities from in- vited members of women's clubs, civic and social leaders, Parent-Teachers Associations and Better Business Committees in urging feminine reaction to the Paramount pictures "Invitation to Happiness," Paramount is holding five similar screenings this week in Pittsburgh, Salt Lake City, Detroit, Chicago and Toronto.

Victor M. Shapiro, publicity director for Selznick International, has resigned to return to an executive position with Baer Laboratories on the coast. He is succeeded by William Hebert, former aide to C. B. De Mille.

R. C. Patterson, N. P. Rathvon To Join RKO

Richard C. Patterson, assistant secretary of Commerce, and N. Peter Rathvon, investment broker, were proposed on Tuesday to Federal Judge William Bondy, in New York City federal court, as executives of the newly reorganized RKO, Mr. Patterson as a director, and Mr. Rathvon as chairman of the board. Mr. Rathvon as chairman of the executive committee. The Atlas company, proponent of the reorganization plan, submitted the proposal, which is expected to receive Judge Bondy's approval.

Mr. Patterson is to resign from his government post in mid-July. His background includes the following: member of the United States Government's monopoly committee; director of the Import-Export Bank; and executive vice-president of the National Broadcasting company from 1932 to 1936; commissioner of correction for New York City from 1927 to 1932; an engineer; a Colonel in the United States Army during the World War; holder of the French Legion of Honor award; holder of decorations from other countries; member of the advisory board of the Chemical Bank and Trust; trustee of the Provident Loan Society and Central Savings Banks; and holder of the Columbia University Medal for distinguished public service in 1932. Additionally, Mr. Patterson, in 1932-33 declined the Fusion nomination for Mayor of New York.

Judge Bondy was asked that Floyd B. Odum, who had been temporary chairman of the board, "be permitted" to withdraw in favor of Mr. Patterson. The statement in his corporate statement to the press emphasized that Mr. Odum believed that "in Mr. Patterson . . . he has found a permanent chairman who, due to his qualifications and experience, can be of real service to the company, and to president George Schaefer," and that "the nomination of Mr. Patterson has the approval of the Rockefeller and Radio Corporation of America interests."

The statement said that Mr. Patterson will not be obligated to give full time to his new RKO duties, and that "the executive work of the company and all operations will be completely under the jurisdiction of George Schaefer, as president."

Mr. Rathvon had been approved by the court, previously as one of the nominees to the directorate. His new position as chairman of the executive committee is expected to require only part of his time, according to the Atlas company statement.

Mr. Schaefer is expected in New York this weekend from Hollywood.

John S. Stover, attorney for Ernest Stern, holder of 1,234 shares of Class A stock, Wednesday filed his appeal asking for a reversal of Judge Bondy's order in filing the plan. Arguments will be heard in the week of June 5th.

William V. Mack, formerly GB district manager in St. Louis, is now city salesman there for National Screen Service.

Harry Smythe has been named Tri-National district manager in Chicago.
ERPI creates world’s most amazing Sound System!

Amazing 20 ton sound unit engineered by ERPI—which is, in effect, 150 sound heads combined in one! It delivers 150 different talks at one time to 600 moving chairs equipped with speakers. The 150 talks are so perfectly synchronized that spectators hear described the exact scene they are viewing in the “Highways and Horizons” panorama. The original sound film will tell General Motors’ story 5 million times!

Below: model of General Motors Building at the New York World’s Fair, designed by Norman Bel Geddes.

Giant machine delivers 150 talks at the same time

Nothing like this multi-voiced marvel—now installed in General Motors’ exhibit at the New York World’s Fair—had ever been attempted before.

In working out the many unique technical problems involved, ERPI once more showed how it is constantly finding new uses for ideas developed by Bell Telephone Laboratories.

For this giant machine is based on the familiar “sound on film” principle—originally developed for use in motion pictures.

Pioneering in new fields is an important part of ERPI’s work. But the old will suffer no neglect. For—through scientific research—ERPI maintains its leadership in the work of improving apparatus for recording and reproducing sound in pictures.

Electrical Research Products Inc.
A SUBSIDIARY OF
Western Electric
Only Angels Have Wings

(Columbia)
Adventure and Romance

The elemental principles of cinema entertainment—story, characterization, appeal to the emotions—are fused and furnished to a high degree in Columbia's "Only Angels Have Wings," a story of adventure and romance in a little banana port in South America.

Within one minute of two hours in length, the film is a gripping and highly emotional portrayal of love and life under the constant menace of nature's elements.

Seldom if ever have such thrills of aviation been shown on the screen; seldom if ever have such characteristics been blended in a story having spectacle, comedy, feeling.

This is Howard Hawks' first picture for Columbia under a producer-director agreement. He not only produced and directed the film, but supplied the story upon which the screenplay is based.

The result is a production with potentials of universal appeal. It depends for spectacle and thrill upon the dangers of flying "crates" over the Andes mountains, and battling storms. It has a dual love story, that of "Geoff Carter" and the showgirl, played by Cary Grant and Jean Arthur, and that of a shunned ller and his wife, Barthelness and Rita Hayworth.

The Hawks touch for the spectacular in flying has been heightened. The preview audience again and again applauded the daring of the aerial scenes. The background is aviation, the locale a little banana port in South America which serves as the starting point of a projected transport line.

For marquee strength there are Cary Grant and Jean Arthur. Then there is Barthelness, in his first picture since his decision to return to the screen. Judging from the applause at the preview, his return will be widely welcomed. Supporting them, in addition to Miss Hayworth, are Thomas Mitchell, whose character role has won him wide acclaim, Allyn Joslyn, Sig Ruman, Victor Kilian, John Carroll, Donald Barry, Noah Beery, Jr., Maciste, Milissa Sierra, Lucio Villegas, Pat Flaherty, Pedro Regas and Pat West, a cast painstakingly selected. Principal acting honors go to Grant, whose characterization as the hard head of the airplane firm, who drives his fliers to almost suicidal trips in decretip planes, is another outstanding role added to his impressive list.

"Bonnie Lee," a showgirl, falls in love at sight with "Geoff Carter," the transport line executive, and leaves her boat to be near him. The drive to continue regular flights causes him to ignore her, in view of the importance of a promised subsidy from a South American republic. Further complicating their romance is the arrival of "Judy," to whom "Carter" once was married, and her new husband, "Bat MacPherson," a pariah among fliers. In a series of extraordinary events, in keeping, however, with plausibility, the romance is culminated and "MacPherson" redeems himself.

Jules Furhman, who has received screen credit on some of Hollywood's outstanding box office pictures, adapted Hawks' story with an adept hand, giving it the flavor of comedy and suspense in appealing proportions. Elmer Dyer gets credit for the aerial photography, Roy Davidson for special effects and Paul Mantz for technical advice and stuntung.

"Only Angels Have Wings," the picture is one about which showmen may shout from the house-tops.

Previewed at the Pontages theatre, Hollywood, where the audience, both professional and paying, cheered Grant's work and that of Jean Arthur, and roared a welcome to Barthelness. Lobby talk was unanimous that Columbia has a winner.—V. K.


CAST

Geoff Carter .................. Cary Grant
Bonnie Lee ....................... Jean Arthur
Bat MacPherson .................. Peter Lorre
Judy .......................... Rita Hayworth
Kid Dubach ..................... Thomas Mitchell
Les Teller ....................... Les Jolyn
Dutheby ......................... Sig Rumann
Sparks ......................... Victor Kilian
Gent Shelton ................... John Carroll
Steve Ferguson ................ Donal Barry
Joe Souther ..................... Noah Beery, Jr.
Tom Singer ..................... Maciste
Lilly .......................... Milissa Sierra
Doctor ........................ Lucio Villegas
Pancho ........................ Pedro Regas
Bally ........................ Pat West

Goodbye, Mr. Chips

(MGM)
Character Portraiture

In the third production from its British studios, Metro-Goldwyn-Mayer, adapting to the screen James Hilton's compact novel which recorded phenomenal sales immediately upon its publication in 1934, presents as a cinematic fact a story evolved from material which, seldom attempted on the screen, has been attended by artistic or boxoffice success only when it has been handled with supreme skill.

"Goodbye, Mr. Chips" is a mature example of the technique of portraying intangibles, of making the camera record in vignettes the tender joys and daily disappointments in the ordinary life of a character completely fictional but completely true to life.

Like previous pictures of the same type, it departs completely from the school of action which, since the filming of the first full feature, has been so dependable and rich a reservoir of material. Instead it is an episodic treatment, quiet in mood and slow in tempo, but deeply moving, of the life of a schoolmaster from shy youth to benign old age.

Comply English in setting, the story tells of "Mr. Chips" coming to tradition-laden Brookfield school; of the shyness and ineptness which keep him from close contact with the boys, his pupils; of his marriage in early middle age with a charming girl and of her faith in him; of his growth as a beloved part of Brookfield after her early death has brought him sorrow and wisdom, and of the love and respect of four generations of boys which he has earned when it is time for "Goodbye, Mr. Chips."

Dramatic unity, suspense and interest derive from the careful direction of Sam Wood, whose Hollywood productions have been such action pictures as the Marx brothers extravaganzas and "Navy Blue and Gold." A special title credit is given Sidney Franklin, who will be remembered especially for "The Barretts of Wimpole Street" and "The Good Earth." It is to be remarked that these two films, with "A Man to Remember," were the most recent examples of the type of production to which the present picture belongs.

Although its externals will be unfamiliar to Americans, the film depends entirely on the outstanding performance of Robert Donat. Audiences who applauded him in "The Ghost Goes West," "The 39 Steps," "Knight without Armour" and lately "The Citadel" will acclaim his characterization of "Mr. Chips" from a youthful graduate to a vigorous 83 as the finest of his career.

Launched as a roadshow at the Astor theatre in New York with an elaborate campaign, including with "Pygmalion," the Shaw opus which preceded it there, the production is assurred all possible pre-release exploitation support, valiantly assisted by fulsome praise in newspaper and magazine criticism and publicity.

Faithful in its adherence to the spirit and letter of the book, the picture should find a profit-giving favor with the public which expressed its liking for the published version in terms of eager buying and with the much larger
audience which can be reached through careful exploitation.

Reviewed in a projection room.—JAMES D. IVAN.


The Mikado
(Universal)

Gilbert and Sullivan

Devotees and admirers of the composer and librettist from whose works selections have been sung, hummed and whistled throughout the world for fifty years will find in this opulent production faithful and a literal translation from the stage to the one of the most extravagant musical adaptations, by Joseph O’Sullivan, appears on page 27.

Reviewed in a projection room in New York.—JAMES D. IVAN.


The Gracie Allen Murder Case
(Paramount)

Murder Comedy

Probably no showman who hasn’t seen it will feel quite up to promising his customers a picture as funny as the title of this one suggests, and probably few customers are likely to take that portion of the picture for all it’s worth anyway, so perhaps the proper first step in exploitation of the picture is to notify the patrons that the chairs have been securely bolted down and reinforced and that persons wishing to miss none of the dialogue had better sit close to the screen because audience laughter will kill important sections of it for those who have no real strain on the seat anchorage, and the advice about sitting close to the screen is legitimate. It’s an uproariously amusing comedy.

The name of the late S. S. Van Dine has become synonymous with cleverly concocted murder mysteries in the minds of a large segment of the population. This work of his does not rely merely on plot and ingenuity, but also on realism, and the results are notable. "A Gracie Allen" played by Gracie Allen. But this is not mere murder mystery. This is, additionally, a gloriously competent demonstration of Miss Allen’s extraordinary talent for portraying the dumb dame.

Miss Allen’s performance is one for the history books. Working without George Burns, but with half a dozen other straight men feeding her gag lines, she is at least half a dozen times as funny as she ever was before. She makes stupidity a fine art, ignorance an enviable virtue, and insanity an inestimable virtue. By way of variation, she achieves an equivalent result in one long sequence of anticipated silent slapstick which registers as well as a full-fledged physical performance appealing lustily for her singing of "Snug as a Bug in a Rug," a song Malnike-Frank Loesser song number already dotingly admired by movie buffs.

There are as many ways to exploit the picture as there are ways to serve a comedy. It is distinctly a departure from comic norm as the "Thin Man" was, and as worthy of sequel. It is all-purpose, full-length entertainment, a complete justification of its immodestly humorous title and an extremely amusing film. ""Butch"" at the Rialto, Glendale, Cal., to a Friday night audience that laughed almost continuously, and frequently in such volume as to drown out sections of dialogue, an impresciss array of completely contented customers.—WILLIAM R. WEAVER.


Ex-Champ
(Paramount)

Ringside Melodrama

Don’t check this off as another variant of "The Champ." It’s a plain, rugged and singularly honest sort of story about a former fighter turned doorman, his grown children and a young boxer he finds in his own son breaks his heart. It gives plain, rugged, believable, real-life characters a chance to be such a husky as they can be, and an underdog with the virtues of the former champion.

Philip Rock, director of these players in a straightforward screen play by Alex Gottlieb and Edmund L. Hartman, from a communistic story by Gordon Kahn, is a study in effective restraint. No one who patronizes this film as a film is likely to be disappointed in what it’s worth, and not forcing an effect or strain on an emotion. Comedy and pathos are smoothly counterpointed and neither is carried so far as to prevent an audience of even the most common in pictures and practically unknown in fight pictures. Bert Kelly, associate producer, and Jack Otterson, art director, provided well-sketched production values.

Unlike the heroes of films in kind, the ex-champ played by McVigenet neither glorifies nor abuses the pugilistic profession, neither weeps like a baby nor paunches a match in the sleeves. A son on whose education he has spent his savings denies him and poses as an orphan to套 a socialite. He finds a sub-
NEW BILLS AFFECTING FILMS IN SIX STATES

Washington Hearings, May 25-26: On Barbour Measure to Repeal Ban on Film Taxes

Legislative activities this week affecting the motion picture and unfavorably for the most part, centered as usual on taxation, ranging from new tax moves in Florida against the American Legion, to hearings in Congress on copyright and society censorship. This week, New York will be affected by a tax on outdoor advertising.

Barbour Bill Hearings May 25-26

At Washington, hearings on the Barbour bill, which would repeal the ban upon film taxes, were held Monday and Tuesday. Bill Hearings SET FOR MAY 25TH AND 26TH. Well known boxing figures, including Jack Dempsey and representatives of the film and broadcasting industries are expected to testify before a Senate interstate commerce subcommittee headed by Senator Ernest Lundeen of Minnesota. Delegate to a meeting of governors are expected to voice opposition to the measure.

Albany was the scene of the most active state legislature this week, with the introduction of a new housing law, the passing of the Senate bill to control real estate, the passage of the bill providing for the appointment of a fireman to the state fire department, and the introduction of a measure to regulate the sale of film tickets.

Michigan Tax Measure

The Michigan House has passed and sent to the Senate an amendment to the tax bill that would yield in the neighborhood of $3,000,000. The amendment was inserted as an amendment to the tax act which would impose a tax of five per cent on theatre receipts.

Change of UA Name

Samuel Goldwyn this week filed an application with the Secretary of State at Sacramento, Cal., to change the name of United Artists Corporation to American Artists Corporation. Mary Pickford and Douglas Fairbanks own the land on which the studio is located, although it is leased to Mr. Goldwyn, who has been the sole owner since 1935 of all the buildings and equipment on the property.

Boyer Honored

Charles Boyer has been awarded the annual gold medal of the Federated British Film and Stage Association for his acting in the pictures "Algiers," produced by Walter Wanger, and "Mayerling," a French film, distributed in this country by Pax Films.

Hays in New York

Will H. Hays, president of the Motion Picture Producers and Distributors of America, arrived in New York Tuesday morning. Mr. Hays was accompanied with Cecil B. DeMille on the feature industry is preparing for the New York and San Francisco Fairs. The title has been changed from "Cavalcade of America" to "Our America."
The old-time Country Store Night at the neighborhood movie grew to wide proportions with dish giveaways and to still greater proportions with “Buck Night” and such, and has taken a new freakish turn in the Bronx, of New York, where, starting a few weeks ago with the giving of $2 for such stunts as ripping off a customer’s trouser leg, they’re now having balloon-blowing contests, in which women, appearing on the stage in their tops while blowing-up balloons, the winners getting a whole quarter (25 cents). Another new front-the-stage stunt is to have a lid submit to his suspenders being torn off and thrown on again while lying over the lap of a pretty scamstress. Still another—entitled “She arrived in Omaha on April 29th, the old VEUX pushed a packet across the stage floor with her nose. Then there’s the “shoe race.” This performance tickles the audience, if not the toes of the crows, who leave their seats as movie patrons to volunteer for the shindig. The lads don their footwear, step to the opposite corner of the hall, race back to don their shoes. Prize: 50 cents.

Aspirin was consumed plentifully in Wash- ington on the other end by the special evening crew of radio station WJSV and the Paramount contingent traveling with the “Union Pacific” train. The halftour exploitation program was scheduled for two P. M., whereverupon it developed that the old-fashioned wood-burner could not travel very fast and would be delayed. Equipment was set up on the lower level of the Washington depot. Then the Paramount people decided that it would be an imposition on the public if it came in on the lower level, the equipment there be- ing brought up to the upper level, and so the equipment was transferred. The train arrived on the upper level and on time, too, but it was shoved into track 27 instead of track 30, where it was expected. That’s when the harassed WJSV crew went on strike. But the brook was made good and the cars were running when they got back to the station. The train was shifted.

For the denouement, WJSV is blaming the whole thing on Warners, being under the impression that “Union Pacific” is that company’s picture.

Another “Union Pacific” tale is told by Leonard Lyons in his Lyons Den column in the New York Post, and it starts with the fact that “Union Pacific” had its world premiere in Omaha on May 22nd. That day Hitler made his speech replying to Roosevelt. Because the premiere was one of the most publicized events to hit Omaha since the railroad got to town, the editors of the Omaha World-Herald were distressed at the news that Hitler’s speech would be broadcast. They asked the publisher to send a staff, “shall we do with Hitler’s speech?”

“If he mentions something about Union Pacific,” was the reply, “run it.”

Western Electric has a new sound gadget in which a man’s voice can be transformed into that of an aged and quivering person, or to that of a soprano, or even a roaring, thundering giant. One person can sing a duet with himself, too.

"YES, things are fairly safe now—in all ways," observes Mike Berkowitz, for 48 years a projectionist, "peep-show" and otherwise, and one of the oldest, in service, in the business. Mike, who serves at Loew’s Capitol Theatre, in New York, was tendered a dinner Friday night, by the “23-30” club of the New York projectionists’ union, Local 306. “For one thing, you don’t have to lock your booth, and carry a gun any longer,” he said.

Mike, who is 65 years old, and whose experience as a projectionist began rather informally, was referring, in this instance, to his career as a pin-up girl, having worked with Frank Cannock at the Eden Musée, New York. The two of them, who had invented a machine they called “The Edengraph,” took such precautions. Ethics were just not in those days; machines needed a lot of improving—and men were out to make money.

Mike’s career began, some 48 years ago, when, as a machinitist, he was walking idly along New York’s Bowery. A foreigner, whom he recalls as a “French Count,” approached him, asking for directions to the Gaity Museum. Mike directed him, and then was asked if he wanted a new job. "What do you ask, Mike?” “Making pictures move,” the “French Count” replied. So, Mike Berkowitz went to work. Two hours later the machine caught fire.

Later, he worked as a projectionist for the early Vitagraph, now Warners. At the time, the equipment was sent out with their films. For a while, he worked in Coney Island, with Camnock. When the company wanted to send Mike “on the road,” he balked: he couldn’t speak English very well, and that was a handicap, he felt, outside of New York.

So he went back to the machine shop. Then Camnock, at the Eden Muses, a world famous "wax works" and amusement enterprise, sent for him. The two worked together, de- veloping the "Edengraph," which, Mike claims, was the forerunner of the present day Simplex mechanism.

About 28 years ago, Mike joined the auxiliary of Local 35, which was then called the spot-lit projectionists, and now is the Local No. 1, stagehands’ union. The union auxiliary, made up of projectionists, shortly broke away from its parent, asked for, and received its own charter, and began its career as Local 306, which now has over 2,000 members.

For nine years, Mike was with the Warner Brothers studios, and he claims, invented the "Vitascope," a machine to project films other than 35 mm.

Mike’s son, Milton, is chief operator at the Capitol Theatre, and "bosses the old man." Milton has been a regular theatre projectionist for about 15 years, the last eight at the Capitol.

Ripleyisms: George Edward Walsh replaces George Edward Walsh as manager of the Strand theatre at Brockton, Mass. First picture to be played by the new George Edward Walsh was “Stablemates.”

Wanna-Eat Department, from the classified section of Imperial Film, Buenos Aires: “Would exchange $240,000 fully equipped motion picture house in the Federal Cap- ital, a small home, and all fixtures, for the ‘Soldiers’ going to work in the ‘war’” David Selznick is putting on for “Gone with the Wind” have got to have sound teeth—very sound. They’ll have to use old Confederate rifles, and those guns require a waxed paper cartridge, consisting of a fixed charge of black powder and a lead bullet tied together with rubber bands. Before the cartridge is rammed down the barrel of the gun, the riflemen have to bite a piece off the breech end so sparks from the percussion cap ignite the powder charge, as of old. The Confederate Army’s recruiting officers first looked at a man’s teeth to make sure he could bite cartridges. Toward the end of the war a Confederate soldier could lack an arm or a leg but he had to have good front teeth.

In London’s music halls these days they’re singing a brand new little nursery-rhyme, entitled: “We’ll Be There,” the chorus running as follows:

We’ll be there if we’re wanted, we’ll be there;
We’ll be there and prepared to do our share,
Passing on the word to all the faithful, it’s our part;
But we’ll be ready at our Empire’s call.
We have heard lots of people shout and rave ‘Britain isn’t ready,’ they declare.
When you hear the lion’s roar, don’t you worry any more,
We’ll be there if we’re wanted, we’ll be there.

Back in 1918, John Burborn was selling film for General Film in Pittsburgh. Bill Rodgers was his chief, at General’s headquarters in New York, and when General Film was liquidating, Mr. Rodgers found it necessary to write to Mr. Burborn informing him of the fact and adding that if ever he could do anything for Mr. Burborn he stood ready and happy to do so. The years passed—21 of them, and it was not until Tuesday that William F. Rodgers, now general sales manager of Metro-Goldwyn, got the opportunity to do something for his former aide. Mr. Rodgers on Tuesday presented to Mr. Burborn the Quigley Silver Grand Award, at Motion Picture Herald’s annual “Manag- ers Round Table Club” award ceremonies at the Hotel Astor in New York, to which Mr. Burborn had traveled from his Gayety theatre in Chicago as the guest of Quigley Publications for his winning the year’s best exploitation campaign as adjudged by the industry in New York.

Dinty Doyle, New York Journal-American radio editor, in his column this other day, invited all married couples named Eddie and Ida to write him for tickets to the 25th wedding broadcast of Eddie and Ida Cantor June 5th—605 Eddies and Idas replied, and Dinty doesn’t know where to put all of them.

Howard Wright, of the Strand theatre at Huntington, Pa., sends along a classification advertisement from Huntington’s local newspaper; "Selling a New Jersey Bell, Old Enough. Nelson Pearce, R. D. 2, City.”

A Londoner opened a letter the other morning in which he stated he was) won the Irish Sweepstakes for $150,000. It turned out to be a mock check drawn on the International Bank of Entertainment by Director Frank Capra and the note read: “You Can’t Take It With You,” Columbia Pictures.

His comment is interesting but we can’t print it here.
MORE HOUSES TO GET TELEVISION; SCHENCK SAYS FOX WILL BE READY

New Studio Lighting System; Combined Transmitter and Receiver Patented; Paramount on Broadway Installs Receiver

Advances in the laboratory field, the installation of a receiving set in three more New York theatres, and an announcement by Joseph Schenck, Twentieth Century-Fox board chairman, that his company will be installing television equipment commercially feasible, marked the past week in television.

The television scene in England also continued active, with Gaumont pressing installation work on 12 London theatres in order to have them ready May 24 to receive the Derby by television, although war scares appear to have held up other English television developments; while in New York, no decision was reached as to the final disposition of the unreserved parts of the field, with Actors' Equity renewing its demands for jurisdiction.

New Lighting System

A new system of television studio lighting, which "in a few years, will also be in film studios," according to O. B. Hanson, National Broadcasting Company's vice-president in charge of television, has been developed by William C. Eddy, NBC engineer. The system consists of numerous remotely controlled lighting units suspended from the ceiling. Each unit, mounting a bank of six lamps, may be raised and lowered, or tilted, through a considerable angle, and swung through nearly a complete circle in focusing the illumination on any desired spot, Mr. Eddy said. Through remote control from the lighting engineer's desk, the lighting set-up may be changed at any time without interfering with camera action.

A combined television transmitter and receiver, which utilizes only one cathode ray tube while permitting simultaneous two-way television communication between two stations, has been developed at Washington University. The invention is the work of Allen B. Du Mont, head of the Paramount television affiliate which bears his name. The new tube has two screens. One is photoelectric, and on this the image to be broadcast is focused and converted into electric impulses corresponding to the lights and shadows of the image. The second screen is fluorescent and visible as an image the television impulses received.

Paramount Installs Receiver

The second theatre in the New York metropolitan area to install a television receiving set, the Paramount on Broadway, has placed a Du Mont receiver in its Elizabethan Room. The Little Carnegie Playhouse is currently using a Du Mont receiver. The New Amsterdam and Plaza have also installed receivers.

Twentieth Century-Fox, interested in television through its holdings in Gaumont-British, which is experimenting in England, will be ready for television when it arrives, Mr. Schenck said this week, though he has emphasized his conviction that "while television will come, the struggle for control of the television field among members of the Associated Actors and Artists of America, the parent body of the "talent" unions and guilds in the American Federation of Radio Artists continue, the results will be decided by the Aaron Fox of Monday evening presented a resolution to the AAAA demanding jurisdiction. The Screen Actors Guild and the American Federation of Radio Artists continue their refusal to sign the grant, following a period of "watchful waiting" until it could be seen in what direction television was heading. Equity felt that there should be no question of jurisdiction, and although the television jurisdiction was included in the preamle to the Constitution as adopted in 1930, and since both the actors' guild and the radio artists' federation were said to have been organized through Equity's efforts, the guild and federation felt that the assignment of jurisdiction should be made on the basis of which organization can best be of service to members.

The matter was tabled, delegated to the AAAA board refusing to vote without specific request in any case, they represented, with executive board meetings of the member unions expected to be held during the week.

Actors' Equity on Tuesday took a strong stand in the jurisdictional fight for control of the television field and asserted its right to control and management in this way: "The Equity Council has no doubts in its mind, and wishes to leave no doubts in the minds of others, that it is able and willing to exercise the jurisdiction it holds over the field of television," said Equity. "It asks this help of its members at this time to enable it to make the exercise of jurisdiction a matter of pride to them, the Council and the Association."

The organization declared that all Equity members who are approved for regular work in television are required to submit the offer and its terms to Equity for approval.

More Marketing Receivers

General Electric is rushing to completion plans to market receiver sets, as is Stewart Warner; with the Columbia Broadcasting System due to start its television programs early in June from the tower of the Chrysler Building in New York.

With television interests in New York believing that sport will be one of the main subjects to be treated by television, along with sports, horse racing and such, the first telecast of a baseball game was made Wednesday, when a game between Columbia and Princeton universities was picked up by NBC's mobile television unit. NBC has set up its own newsreel for television, with several issues of the reel, entitled "teletopics," already released on the air. The reels are on 35 mm. stock, and run from five to eight minutes in length.

An RKO short subject, "Television," which is a short story of the subject, has been booked into the Rivoli theatre in New York, beginning with the run of "The Mikado" on May 25th.

Forms Open-Air Theatres

Robert Cobe, former Republic exchange manager in New Haven, has organized Open Air Theatres of America, Inc., in Boston. Mr. Cobe is president, treasurer and chairman of the board. Salvatore Adorno plans to open a drive-in theatre in Middletown, Conn.

Leonard Snyder, formerly with American Record, has joined Consolidated Film Industries as assistant general sales manager.
THE HOLLYWOOD SCENE

13 Start; 8 Finish

As nine companies started production work on 13 pictures, a new unit, Cathedral Films, entered the picture making field. The new organization's initial effort will be a Biblical story of topical significance, with John Beal, Gibson Gowland, Lloyd Corrigan and Maurice Moscovitch, and others. The title is "The Great Commandment."

Four studios each started two pictures. The RKO-Radio numbers are "Timber Stampede" and "The Spell Binder." The first named is a George O'Brien feature in which he will play Marjorie Weaver, Chill Wills, Tom London and Bob Courtney as the principal support. Lee Tracy is the star of the second, in which will be seen Allan Lane, Linda Hayes, Charles Halton, Pierre Watkin and Leona Roberts.

At Universal camera work was started on "The Underpup." It will present Nan Grey, Robert Cummings, Gloria Jean, Virginia Weidler, Ann Gillis, Ernest Truex, Doris Lloyd, C. Aubrey Smith and Raymond Walburn, Sigrid Gurie, Donald Briggs and Eve Arden will be featured in the second activity, "Dames."

New "Mesquiteer" Team

The first of two started at Republic, "Oklahoma Outlaw," will present a new "Three Mesquiteer" team, John Wayne, Roy Corrigan and Raymonnd Hatton. The cast for the "Fighting Irish" will include Phil Regan, Jean Parker, Jerome Cowan, Horace MacMahon and Barrett Parker.

Columbia began work on "A Woman Judge," featuring Freida Inescort, Rochelle Hudson and Otto Kruger. At the same time it started "Mounted Police," which will star Charles Starrett and Iris Meredith.

With Jane Withers as the top name, 20th Century-Fox started "The Chicken Wagon Family." Other personalities who will be seen are Leo Carrillo, Spring Byington and Marjorie Weaver.

The most pretentious of the picture is credited to Warner Brothers, who began work on "The Knight and the Lady." A historical subject, it will present Bette Davis, Errol Flynn, Olivia de Havilland, Donald Crisp, Allan Hale, Henry Stephenson, Robert Warwick, Rosella Towne, Leo G. Carroll and Ralph Forbes.

For Paramount distribution, Harry Sherman started "The Double Dyed Deceiver," the picturization of an O. Henry story. Leading names are Tito Guizar, Emma Dunn, Alan Mowbray, Gale Sondergaard and Jane Clayton.

Mickey Rooney and Judy Garland will be starred in MGM's "Abies in Arms."

Bette Davis Film

Warner Brothers completed two pictures. Of the pair, "The Old Maid" undoubtedly is the more important if looked at from the point of name value alone. The star is Raynold Massey, star of the Pulitzer prize winning play, "Abe Lincoln in Illinois," who will repeat his stage role in RKO Radio's forthcoming screen version, receives from Daniel Frohman the annual award of the Drama League of New York for the most distinguished performance of the season.

Bette Davis, who will play a sympathetic-stimulating role. Cast name value is supplemented by the presence of Miriam Hopkins, Jerome Cowan, Donald Crisp, Egon Brecher, Louise Fahyeva, Sidney Bracy, Cassie Lofus, Jane Bryan, James Stephenson and William Lundigan. In the second picture, "Hobby Family," will be seen Henry O'Neill, Jean Sharon, Fred Tozer, John Ridgely and Aldrich Bowker.

Universal finished "In Old California." The cast includes Richard Arlen, Andy Devine, Constance Moore, Noah Beery, Sr., Guinn Williams, Mabel Albertson, Thurston Hall, Paul Fix, Mala and Mauno Clark.

"Andy Hardy Gets Spring Fever" wound up at MGM. It features the regular cast, Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Sara Haden and Ann Rutherford, plus Terry Kilburn, Helen Gilbert and Sidney Miller.


Columbia completed "Good Girls Go to Paris," Melvyn Douglas and Joan Blondell are the stars. In support are Walter Connolly, Alan Curtis, Joan Perry, Isabel Jeans, Stanley Brown, Alexander D'Arcy, Robert Sterling, Beatrice Curtis, Helen Jerome Edel, Howard Hickman and Barlowe Borland.

Self-Glorification

Hollywood, long adept in glorifying any subject or personality within the ken of man when the moment seemed propitious, is now indulging in a little self-gloration. Of course there have been scores of "Hollywood" pictures, some of them fiction but all satires and burlesques in which Hollywood poked fun at itself. Shortly, however, patrons will have an opportunity to see three productions which will be Hollywood historicales, in which the story of the industry's town will be approached somewhat as was Irving Berlin's music in "Alexander's Ragtime Band" and the background story and music of "Rose of Washington Square."

One of the subjects, an industry project temporarily titled "Our America," is unique in that it will only be seen by the public at the World's Fairs in New York and San Francisco. Now being rushed to completion by Cecil B. De Mille in collaboration with Will H. Hays, the picture will contain the highlights of virtually all great American historical films made in Hollywood to date, bound together by a screen story of one American family. While present plans do not call for showings other than at the Fairs, there is a possibility that the production may be reproduced on 16 mm film.

The second subject, "Hollywood Cavalcade," a 20th Century-Fox production and strictly a commercial proposition, will tell a human interest story of the community, blending fact with fiction and primarily dealing with the history of the motion picture industry from 1913 until the coming of sound in 1927. With Irving Cummings assigned as director, the picture, which will be made in color, will start in about a week. Don Ameche and Alice Faye will be the stars. Mack Sennett has been brought back to the Hollywood scene he knows so well to serve as technical adviser as well as to act as associate producer on the film with Harry Joe Brown.

The third picture, MGM's "Nickel Show," will expand the Hollywood history idea in that while running through the history of famous accomplishments and personalities, it will also trace the history of theatres from the old "store show" days to the era of luxurious picture palaces.
miscalcary in a manner to bring about a happy
trend.

Previewed at the Alexander theatre, Glenn-
 Dale, Cal., to the manifest satisfaction of paying
and professional audiences.

Produced and distributed by Universal, Director, Deane
Philip; Associate producer, Burt Kelly. Original
story by Mary McCarthy. Screen play, Alex Gottlieb,
Edmund L. Hartman, Cameraman, Elwood Redlitt,
Editor, William Morris. Produced by Charles Carroll, Release date, May 19, 1929. Running
time, 72 minutes. F.C.A. No. 549. General audience classification. CAST

Gusser Gray ....... Victor McLaglen
Bob Hill ......... Tom Brown
Joan Gray ......... Joan Grey
Mrs. McNulty ......... Maude Givens
Doris Courtney ......... Constance Moore
Jack Kelly ......... Donald Briggs
The Commissioner ......... Samuel S. Hinds
Bill Culpepper ......... Wallace Beery
Max, Courtney ......... Thurston Hall
Triby ......... Charles Halton

The Girl from Mexico
(1.R.K.O. Radio)

Farce Comedies

Hokum as a slapstick combine to make "The
Girl from Mexico" a farce comedy of down
to earth amusement with a couple of capable far-
carcs, Lupe Velez and Leon Errol. Fun is the
element to exploit in this Robert Siod production,
from Lionel Houser's story and the screen play
on which he collaborated with Joseph Fields, Miss Velez, Errol, Donald Woods, Don-
ald Mackaye, Linda Hayes, Elizabeth Banke, Eduardo Raquello and Ward Bond have most
to do in making the piece lively. In directing, Leslie Goodwins steered the picture in a man-
er that gives it much showmanship exploitation
merit.

Talent hunting in Mexico, radio executive
"Lindsay" discovers a kind of singing senora he
would like to use in "Carmelita," he had in
New York, where "Lindsay" is having love trouble
with girl friend "Elizabeth," he entrusts his discovery
to "Mat," a playboy uncle. He prompt-
ly shows "Carmelita" all the town's hot spots.
But when it comes time for the audition, she
can't sing a note because she has lost her voice
reading at ball games and wrestling matches.
Simultaneously "Elizabeth" visions "Carmelita" as
a romantic menace and insists that she be
returned to Mexico. With "Mat's" connivance,
"Carmelita" gets a night club singing job. The
attractions of the rival broadcaster's attention and
forms an association that makes "Lindsay" jealous.
Thereupon the picture becomes as comical as
the world of women, with Leslie Goodwin, thrilled
that "Elizabeth" has broken their engagement,
embarking upon a hctic pursuit of his discovery to
recover her. The finale is a wild and woefully hilarious
cocoon between "Carmelita" and "Elizabeth."

Previewed at the RKO-Hillstreet theatre,
Hollywood. The crowd was not bashful in
demonstrating that it was having a good time.

—M. G.

Produced and distributed by RKO-Radio. Robert
Siod, Director; Louis Golding, Associate producer play by Lionel Houser and Joseph Fields. Story by
Houser. Sam Ruman, Assistant director, Desmond
Marquette, film editor. Photographed by Jack McKen-
ze, P. C. A. certificate number 597. Running time
seen here, 70 minutes. Release date: not deter-
mind. General audience classification.

Carmelita Fuentes ......... Lupe Velez
Dennis Lindsay ......... Donald Woods
Edith Lindsay ......... L. B. Remer
Donald Mackaye ......... Donald MacBride
Linda Hayes ......... Linda Hayes
Elizabeth Banke ......... Elizabeth, Riddle
Anastasia ......... Eduardo Raquello
Anastasia ......... Edouardo Raquello
Anastasia ......... Edouardo Raquello
Mexican Pete ......... Ward Bond

Code of the Secret Service
(First National)

Serial Stuff

This is one to tell the serial fans about. It's
complete in one chapter, and the chapter's an
hour long, but it contains just about everything
serial fans have been thirsting upon for the last
couple of decades.

Material used by Lee Katz and Dean Frank-
lin in their screenplay was compiled by W. H.
Moran, former chief of the U. S. Secret Serv-
ce. It pertains to the theft of engraving plates
from the U. S. Mint and the pursuit and cap-
ture of the thieves who were caught up with and
dispensed of in a mountain of action in deep Mex-
ico. The pursuit, capture and doing away with
are embellished with as many narrow escapes
and breathless emergencies as can be packed
into 60 minutes of running time.

Ronald Reagan plays the Secret Service man
assigned to the case, at breakneck speed. Eddie
Foy, Jr., plays his comic assistant. Rosella
Towne, heroine, enters the picture well up

Previewed in studio projection room—W.
R. V.

Produced and distributed by Warner Brothers.
A First National picture, Associate producer, Bryan
from Clarkson, released by Noel Smith. Screen play
by Kay Katz and Dean Franklin. From material compiled by W. K. Corio, photographer, Warren
McLendon. Film editor, Frederick Richards, P. C. A.
certificate No. 861. Release date, May 19, 1929. Running
time, when seen in Hollywood, 60 minutes. General
audience classification.

LT. "Brass" Boncroft ......... Ronald Reagan
Eliza Towne ......... Eddie Foy, Jr.
Gaby ......... Kay Katz
Dorothy Ross ......... Edgar Edwards
Deedar ......... E. F. McFadden
Lone Star ......... John Gillett
Sarcy ......... Joseph King
Taratza ......... Joan Darrow
Dutch ...(First National) ......... Son Goras
George Regas ......... Frank Furlong
Fernando Cerda ......... Rafael Corio
1st Detective ......... Antonio Filatru
2nd Detective ......... Antonio Filatru

The City
(Civic Films)

Documentary Film

"Year by year our cities grow more com-
plex and less fit for living. The age of
rebuilding is here."

So run opening lines of this four-reel docu-
mentary reel depicting the need of city planning.
Sponsored by the American Institute of Planners
through a special profit corporation, the production
costs, estimated at $50,000, were advanced by
a grant from the Carnegie Corporation of New
York. The film is to open at the Science and Edu-
cation Building of the New York World’s Fair on May 27th. Commercial
distribution has not been set.

In technique and tone, the production is
similar to a previous documentary work,
"The River." With a kaleidoscope style of
superlative camera focusing and directional
panorama from Ralph Steiner and Wil-
lard Van Dyke, an effective musical back-
ground as provided by Aaron Copland and a
clearly spoken narration by Morris Car-
nosky, the film offers powerful educational
and propaganda material for the pleading
of a new era in housing and industrial
planning. However, whether it constitutes
theatre entertainment seems doubtful.

There is no note of factional propaganda.
Running time, 44 minutes.

The March of Freedom
(Universal)

Americanism

Universal has invaded the Americanism field
in this picture. The freedom of the people,
under the Bill of Rights, is traced from the
American Revolution to the present.
Scenes of the World War include the outbreak,
combat in the air, on the water and on land,
and the return of the American troops after the Armistice. A comparison also is made of how the youth of Europe, under dictatorship, are trained for war while the younger generation of the United States lead free lives in the field of sport.—Running time, 21 minutes.

**Donald’s Cousin Gus**
*(Disney-RKO Radio)*

**Warning!**

This Disney number presents the case history of one Gus Goose, cousin to the illustrations Donald Duck. Donald, the good host, has prepared a meal fit to set before a king, but he has not reckoned with a gargantuan appetite of Cousin Gus, who doesn’t stop at table manners. The picture is a tasty dish of rich fun.—Running time, seven minutes.

**Porky and Teabiscuit**
*(Vitaphone)*

**Cartoon**

Porky’s latest adventure finds him at the race track with a broken down race horse as his entry in the steepchase. The stuttering pig has had the horse wished on him but the nag’s chances of winning the race turn out to be better than the goose’s. Good humor is provided, but John Mack Brown, Fuzzy Knight and Bill Cody, Jr., remove them. The serial, 15 chapters, has a running time of 21 minutes for each episode.

**Oregon Trail**
*(Universal)*

**Action Serial**

The first three episodes of this serial are packed with hard riding, fighting and shooting of the pioneer days. John Mack Brown is the Government agent assigned to uncover a band of outlaws who are holding up trains on the Oregon Trail. He meets a girl (Louise Stanley) whose father is bringing a train across the country to settle in Oregon. Indian raids, prairie fires and train thefts, but John Mack Brown, Fuzzy Knight and Bill Cody, Jr., remove them. The serial, 15 chapters, has a running time of 21 minutes for each episode.

**Smooth Approach**
*(RKO Radio)*

**Golf Lessons**

This is an ideal short subject for the golf enthusiast. Against the scenic background of Pebble Beach, Calif., and the National Course, at Augusta, Ga., Horton Smith, Jimmy Thompson, Ed. Dudley and Dick Metz give a few pointers to the average golfer on how to improve his game. The most difficult shots are executed in slow motion with detailed narration. This is one of the better shorts on golf.—Running time, 9 minutes.

**Pharmacy Frolics**
*(Universal)*

**Variety Program**

This musical variety introduces the Three Playboys as masters of ceremony and soda clerks. They introduce the Frazee Sisters, singing duet, who have appeared in other short subjects and in various hotels, Emerson’s Mountaineers, hillbilly group, Giffone and Starr, ball-room dancing team, Richard and Caruso, dancers, and Dave Monahan on the xylophone.—Running time, 18½ minutes.

**A Worm’s Eye View**
*(Columbia)*

**Cartoon**

Scrappy goes fishing but the action centers not around Scrappy but the little worm at the other end of the line. The worm’s immediate problems is to avoid the hungry fishes that swarm around him. A fast talker, the worm convinces the fishes that once they have eaten him they themselves will be caught and fried. So Scrappy’s fishing excursion is unproductive and he wends his way home at the end of the day while the hungry fishes still dance in the lake singing A Charlie Milner production. Running time, seven minutes.

**Arcade Varieties**
*(RKO Radio)*

**Musical Comedy**

With Eddie Foy, Jr. and Ralph Dumke, better known to radio fans as the “Sisters of the Skillet,” as master of ceremony, the latest Nu-Atlas Musical introduces Lilian Roth singing, the Frazee sisters harmonizing a Mother Goose ditty, Giffone and Starr, who have appeared in many New York hotels, and Radio City Music Hall, ballroom dancing, and for a ch-max the Six Philharmonicas, a group of young men who have had success in night clubs and on the radio.—Running time, 11 minutes.

**Nellie of the Circus**
*(Universal)*

**Melodrama**

This Walter Lantz Cartoon is a burlesque animation of the gay ‘90s melodrama complete with the heroine, hero and villain. Big Dan is searching for Nellie, the heroine, who has been kidnapped and put in the circus to perform on the trapeze. After years of discouragement Dan finds her, overpowers the villain and as in all melodramas hero and heroine live happily ever after. Once again the dialogue of the characters makes this cartoon entertaining and amusing.—Running time, 7½ minutes.

**Diving Rhythm**
*(Columbia)*

**Special Features**

The skill of outstanding exponents of diving is illustrated here in slow-motion by Pete DesJardines, former Olympic champion; Charley Diehl, heavyweight champion; Marshall Wayne, 1936 Olympic’s winner in flying somersaults, and Tony Zukas, world’s most spectacular diver. Practically all the dives in the show are executed brilliantly and effort-lessly by the champions. A touch of humor is provided by the diving comedians Ted Wein- garten and Frank Foster. Narrative by Jack Kofod and directed by Ford Bond. Running time, 10 minutes.

**Swing Sanitarium**
*(Universal)*

**Musical Comedy**

Stone and Collins (Dorothy, daughter of Fred Stone, and her husband Charles Collins), open a sanitarium for curing all ills with swing. Roscoe Ates, the stuttering comedian, is their first patient. The Three Marshalls are introduced in a vocal rendition, followed by Kathleen Nay, soprano, the Robbins Brothers and Margie doing their tumbling act and the Melody Sisters doing their routine from liquid filled bottles. Stone and Collins wind up this short with a tap dance.—Running time, 17½ minutes.

**Stronger Than Fiction, No. 62**
*(Universal)*

**Oddity**

Alais Havillard here has an assemblage of many interesting subjects for his narration. John Boyle, a radio engineer, has a collection of miniature oddities, including a playable violin no larger than a cigarette. Reverend Lin- ton Reed, a country parson in Greenville, Tenn., has captured a wild horse and trained him to do tricks. In Nashville, William Edmondson, a Negro sculptor, cuts objects from stone. Also in Tennessee a mule raider of Columbia has crossed mules with Shetland ponies and produced mules of smaller stature. Road builders in Holland are shown overcoming the obstacle of exceedingly marshy land. Tall pikes must be driven into the ground to lend support to the concrete that will be laid on top of the pikes. Automatons, mechanical figures that move and act like human beings, comprise an interesting collection now on display in New Orleans. This is an interesting and instruc-tive color subject.—Running time, 10 minutes.

**Paramount Pictorial, No. 9**
*(Paramount)*

**Coast Guard, Wild Life and Fashion**

Paramount’s latest pictorial is divided into three parts. First is filmed the United States Coast Guard Academy at New London, Conn., with young men being trained in the classroom, machine shop and on the water to face all emergencies. The second section takes the camera below the surface to glimpse the actions of ducks swimming and diving, and then goes into the dense swamps, after nightfall, to study the habits of animals. The final section is devoted to the women, with Colette, famous style ‘’deco,” creating a formula from which any woman can dress becomingly.—Running time, 10 minutes.

**Screen Snapshots—**
**Series 18, No. 9**
*(Columbia)*

**Stars and Horses**

Hollywood’s current interest in horses is taken note of in this issue of the Screen Snapshots series. Bing Crosby, Joe E. Brown, Virginia Bruce, Charles Starrett, Allan Jones and Robert Young are shown with their stables. As a horse show in the San Fernando Valley in California are seen such horse fanciers as Bill Boyd, Irene Hervey, Robert Taylor, Clark Gable, John Wayne, Louise Lombard and Jean Parker among others. The same show is suggested by the Three Stooges. Running time, 10 minutes.

**America Takes to Skis**
*(Universal)*

**Skiing**

As the spring and summer sports the current past time, this short is a little belated. The subject deals with skiing instruction by Otto Lang, famed ski expert and instructor in turning experts and slalomers. The short also shows the delicate care in ski-manufacture. It is an entertaining and instructive seasonal short.—Running time, 9 minutes.

**Come Back to Erin**
*(ABPC)*

**Travelogue**

The beauties of the Emerald Isle here are translated into a color picture which has a quiet charm all its own. The tour takes in its stride Blackrock Castle, Giants Causeway and Killarney, the fishing industries of Ulster, and the homely folk of the western coasts. The footage is over-long and the dialogue commentary, between a couple of Irish exiles, verbose. There are Irish airs as a musical background. In the United States, no less than on this side of the Atlantic, a wide public exists for such a film. Running time, 33 minutes.

**The Hockey Champ**
*(Disney-RKO Radio)*

Donald on Ice

Fun is fun, in or out of season. Master Don-ald’s role here pictures him as a ducklike Sonja Hegg. Excellent, Donald inquires who is this Nordic skating star. Then comes the debunking by that trio of related imps, Donald’s nephews. The hostilities was hot and furious despite the wintry arena. It’s merriment unconfined.—Running time, seven minutes.
Columbia

LAW COMES TO TEXAS, THE: Buck Jones, Veda Ann Borg—Well, we finally have something with each showing. Columbia should help him along with good material. Good for western lovers. Running time, 60 minutes. May 14, 16-18. Auditorium Theatre, Torrington, Conn. General patronage.

LAW OF THE TEXAN: Buck Jones, Dorothy Fay and Tom Brown. Also good for those who haven’t seen the box office. Money is scarce among the group that have been accustomed to the westerns. Played March 4–C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.


WEST OF SANTA FE: Charles Starrett, Iris Meredith—This was probably the lowest gross we have had for a western in several years. Picture satisfactory. Played March 21–C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

YOU CAN’T TAKE IT WITH YOU: Lionel Barrymore, Spade and Louella–Very good picture. They brought us out temporarily out of depression. Harland Rankin, Plaza Theatre, Tilton, Ontario, Canada. General patronage.


First National

ANGELS WITH DIRTY FACES: James Cagney, Pat O’Brien—Well, we finally have to get the SBO sign out and dust it off for this picture, and that hasn’t happened in a long time. As far as the box office is concerned, this is the best Bob Hope picture. Running time, 90 minutes. Played April 22–23–25–26–27–30–31. H. and Morgan, Inc., Star Theatre, Dewey, Okla. Small town patronage.


Metro-Goldwyn-Mayer

ADVENTURES OF HUCKLEBERRY FINN, THE: Mickey Rooney, Walter Connolly, Rex Ingram, Lynne Carver—Well, we finally had to get the SBO sign out and dust it off for this picture, and that hasn’t happened in a long time. As far as the box office is concerned, this is the best picture we have played this year. Played April 22–B. Hollenbeck, Rose Theatre, Sunna, Wash. Small town patronage.

ADVENTURES OF HUCKLEBERRY FINN, THE: Mickey Rooney, Walter Connolly, Rex Ingram, Lynne Carver—Enough has been said by other exhibitors, which are correct. The best story and next to the Hargreaves series, this is the best picture we have played this year. Played April 15–14–13–12–11. Ouida Stephano, Grove Theatre, Grove, Texas. Small town patronage.


SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas, Pay Bainter—First of this picture seemed dreary but picked up at the end. This was just a fair picture and sure was not worth the rental paid for it. Played April 28–30–May 1–2–3–4. O. W. Chapek, Annex Theatre, Anamosa, N. D. Ralston, Family patronage.


WITHIN THE LAW: Ruth Hussey, Paul Kelly, Lynne Carver—Not a super picture but a good program picture. It has pace, and while it deals with a gang of smart crooks, there was but one killing, a trash that was welcome. And a word for Ruth Hussey, new to us, but a sureness and deftness in her performance that was remarkable. Played E. H. Barse, Columbia, Columbia Theatre, Columbia City, Ind. General patronage.

Paramount


EAGLE AND THE HAWK, THE (reissue): Freddie March, Cary Grant, Carole Lombard, Jack Oakie—Good picture; picture is everything and is right down Miss Col- leroy’s alley. But you can’t give Colbert two or three leads and expect success. Today the memory of the public is long; they remember the failures and forget the successes. If there is one star that has bad breaks that star is Colbert. She belongs in light comedy and that is where she should stay—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

I’M FROM MISSOURI: Bob Burns, Gladys George—This is not an “Arkansas Traveler” but it did satisfy the fans evidently. Only trouble is that we saw it on week end. Burns is a salty individual and he has something that is not taking place. Played April 15–16–17–18–19. L. L. Brink, West Point Theatre, West Point, Iowa. General patronage.


MIDNIGHT: Claudette Colbert, Don Amchele, Frances Loderer, John Barrymore, Mary Astor—This picture has everything and is right down Miss Col- leroy’s alley. But you can’t give Colbert two or three leads and expect success. Today the memory of the public is long; they remember the failures and forget the successes. If there is one star that has bad breaks that star is Colbert. She belongs in light comedy and that is where she should stay—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PARIS HONEYMOON: Bing Crosby, Franciska Gadieff, Elke Rickert—Reissue, Ward Everett, Norton, Aam tie, Reel—A grand musical picture. Paramount has made quite a few good pictures this year, at least they have proven so at my box office. This picture is different from any he has made. Also Miss Gadieff is a fine little actress, even if she is “a Sweet Little Headache.” Running time, 78 minutes. Played April 22–30. Ouida Stephano, Grove Theatre, Grove, Texas. Small town patronage.

PERSONS IN HIDING: Lynne Overman, Patricia Morison—Well, as far as I am concerned we are not going to Paramount. They need a shake up out on the coast. They never come up with anything very good. They are good with their pictures. Out of the number they are releasing they have about two or three that are good. Played April 15–16–17–18–19. Ouida Stephano, Grove Theatre, Grove, Texas. Small town patronage.

(Continued on page 52)
The cure IS here!

“There is nothing wrong with the motion picture business that good pictures can't cure.”
— Nicholas M. Schenck

Across the continent a camera turns, stars speak words into a microphone, and a picture is born.

Men and women — artists, directors and technicians — their careers and their professional lives at stake, sweat, struggle and dream to make that picture a success.

Sometimes they fail. More often they succeed.

Today, it seems to us, these men and women have succeeded more brilliantly than ever before.


These are great pictures, money pictures. They are pictures that will be seen and talked about in cities and small towns throughout the country. They are pictures that point to happy days for every box office, large or small.

For good pictures are good for everyone. They're good for those who make them, good for those who show them, good for those who see them.

But especially are they good for those whose business it is to show them. For what is good for the average exhibitor is good for the industry as a whole.

Perhaps it seems presumptuous of us to pass judgment on pictures. But our position in the industry only makes us prouder to be part of a business that can stir America with craftsmanship of such a high order.

Now in this May of 1939, in a year that still has more than seven months to run, we firmly believe that the industry has the pictures, great pictures.

Gentlemen, we think that the cure IS here — for all of us. From our end of this great industry you will receive the fullest cooperation.

W. Green

President

NATIONAL THEATRE SUPPLY COMPANY
BRANCHES IN ALL PRINCIPAL CITIES
any honor.—E. Hancock, Columbia Theatre, Columbus City, Ind. General patronage.


ST. LOUIS BLUES: Dorothy Lamour, Lloyd Nolan, Tito Guizar—Just what the doctor ordered for a small town. Went over with a bang. Give it your best playing time, follow downhome, it's worth it. You won't regret advertising this picture because pictures like this are the feature of the future. Running time, 89 minutes. Played April 20-21.—Oldia Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

Republic


DOWN IN ARKANSAS: Ralph Byrd, Weaver Brothers and Elderly, Pinky Tomlin—A real hill billy that is a scream in every inch of him. These are great for small town approval and great for your box office. Play it by all means.—Roy Brineck, West Point Theatre, West Point, Iowa. General patronage.


RENEGADE RANGER: Thee: George O'Brien, Rita Hayworth, Roy Whitlcy—This picture was substituted for "Painted Desert" too hot to advertise to our box office people. Played Excellent. Running time, 88 minutes. Played April 21-22—Gladys E. McArthur, Owe Theatre, Lebanon, Kansas. Small town patronage.

PRISON WITHOUT BARS: Corinne Caluaira, Edna Best—Played this during investigation of Iowa prison system. Picture excellent but has no draw names so must be put over.—C. L. Niles Theatre, Anamosa, Iowa. General patronage.

TRADE WINDS: Joan Bennett, Freddie March, Ralph Bellamy, Ann Sotherson—Personally we enjoyed this picture much but our friends are poor lovers, so we suffered. Would recommend it double billed.—Hal Deacon, Palace Theatre, Tilton, Ontario, Canada. General patronage.


Twentieth Century-Fox

ALLWAYS IN TROUBLE: Jane Withers, Robert Kellard, Jean Rogers—Jane got us into a lot more trouble. People disproporionated and proprietor disproporionated at the box office. Failed to make box. —Harland Rankin, Plaza Theatre, Tilton, Ontario, Canada. General patronage.

ARIZONA WILDCAT: Jane Withers, Leo Carrille, Pauline Moore, Henry Wilcoxon—As usual Jane had some extra draw for us and brought out our good office. And she had Carrille to help out a lot, too. Running time, 69 minutes. Played May 6-7.—Gene Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.


JESSE JAMES: Tyrome Power, Henry Fonda, Nancy Carroll, Scotty Swell, the office really did swell. One of the best money makers since Tom Sawyer. It had played more than two weeks and was still doing better than ever. Running time, 105 minutes. Played April 19-20.—Ted Bickford, Grove Theatre, Groveton, Texas. Small town patronage.

JUST AROUND THE CORNER: Shirley Temple, James Dunn, Charles Farrell, Amanda Duff, Bert Lahr, Bill Robinson—With this picture we began our Friday-Saturday shows. In addition we had a matinee performance Friday afternoon. Picture highly satisfactory. Returns at box office good considering busi-
-ness.—Fred N. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—Certainly here is a box office natural. It is a beautiful picture with a small cast, and how the office really did swell, too. One of the best money makers since Tom Sawyer. Played more than two weeks and was still doing better than ever. Running time, 94 minutes. Played April 16-17.—Oldida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

KING OF THE UNDERWORLD: Humphrey Bogart, Claire Trevor—Probably the best picture we ever had at this house. Probably the best picture we ever had at this house. Played May 2—Earle F. McPhee, Strand Theatre, Old Town, Maine. General patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher—One of the sweetest, most beautiful pictures we have ever seen. The Miss Temple has made. The grandest entertainment ever to come to my screen. Played for two weeks and we have no regrets about giving the people what they wanted. The box office has been good because it has box office value. Even if some people don't like Temple, they will take their kids to see her. We can't help but regret their coming. Truly one of the best pictures I have ever seen. Running time, 82 minutes. Played April 16-17.—Oldida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

SPEED TO BURN: Michael Whalen, Lynn Bar-...
MAY 20, 1939

MOTION PICTURE HERALD

SCREEN SNAPSHOTs: No. 4—The poorest that we have seen. Parsious must be running out of material when she made this one. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligioner, Ind. Small town patronage.

SCREEN SNAPSHOTs: No. 4—Above the average of this season.—W. E. parsons, Niles Theatre, Amamosa, lowa. General patronage.

Metro-Goldwyn-Mayer

DREAM OF LOVE, A: Musical Comedies—Wonderful, with the best recording we have had on a reel of radio sound. Short but heavy when it holds a small town audience spellbound as it did our patronage. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligioner, Ind. Small town patronage.

MARINE CIRCUS: Pete Smith Specialties—A novel and interesting short of fish in their own pond or one. The color is beautiful. Thanks, Mr. Smith, for an interesting radio show. Running time, one reel.—Gladys E. McArtle, Owl Theatre, Lebanon, Kansas. Small town patronage.


NEW ROADWAYs: Passing Parade, No. 2—One of the most interesting we have seen this season, the taking the audience into features of medical science that we have never seen before. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligioner, Ind. Small town patronage.

NEWS OF THE DAY: No. 258—This is the issue that reported parts of Roosevelt’s speech in Georgia. Frankly, we are not too interested in the smug, rubeuulous tone that he used in denouncing the European situation. There is something wrong with business in this part of the country and we have been through this since the depression entered in. Certianly it reaches a vast number of people in the different industries of the country that now have as their goal the peace of mind when they hear the news directly as they can read it in this News that was run tonight—A. E. Hancock, Columbia Theatre, Columbus, Ind. General patronage.

ONCE OVER LIGHTLY: Johnny Downs, Dixie Dunbar—Too subtle to be really funny. Songs okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.


ONCE OVER LIGHTLY: Musical Comedies: This series has been a disappointment so far but we are concerned. Nothing to write home about. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligioner, Ind. Small town patronage.


RURAL HUNGARY: Fit-Patrick Travel Talks—Average color travel. Not outstanding but satisfactory.—C. L. Niles, Niles Theatre, Amamosa, Iowa. General patronage.

SEAL SKINNERS: Captain and the Kids—The best cartoon that Warner’s have given us this season. Very good. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligioner, Ind. Small town patronage.


THREE KINGS AND A QUEEN: Vincent Lopez and His Orchestra—This is one of the better bands we have seen this season. Definitely worth listening to. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligioner, Ind. Small town patronage.

TINY TROUSLES: Our Gang—Our Gang goes to town in another good comedy. Patrons are always disappointed whenever we sing well. We are always pleased. Running time, one reel.—Gladys E. McArtle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WANTED: NO MASTER: Cartoons—About the poorest cartoon we have had this year,—C. L. Niles, Niles Theatre, Amamosa, Iowa. General patronage.

WHILE AMERICA SLEEPS: Crime Doesn’t Pay—Another swell “Crime Doesn’t Pay” project. These are thoroughly enjoyed by all but do not seem to have much drawing power. This one was extra good and should be seen by all good Americans.—Horn and Hardart, Paramount Theatre, Hay Springs, Neb. Small town patronage.


HUMAN BOMB: THE: Floyd Gibbons’ “Your True Adventure”—Good. Better than must have been this season. Well told, and it brings back fond memories of the incident.—Running time, 11 minutes.—A. J. Inks, Crystal Theatre, Ligioner, Ind. Small town patronage.

LITTLE PANCHO VANILLA: Merrie Melodies—Excellent. One of the better cartoons of the season. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligioner, Ind. Small town patronage.

SMALL TOWN IDOL: A: Ben Turpin—Do not waste this one as it is a knockout. A picture as they were made to be and it is hard to tell with a heavy show. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligioner, Ind. Small town patronage.

Kerrigan Joins Film

William T. Kerrigan, press agent and newspaper writer, has joined the copy service and advertising department of the Film-Talk Trailer Company of Chicago.

Producing WPA Project Film

Charles K. Freeman, formerly director and writer with Universal, will direct and produce “Life and Death of an American,” by George Sdkar, for the WPA Federal Theatre Project.


SERIAL REPUBLIC


Ship ‘em Fast

BY RAILWAY EXPRESS

AT NEW ECONOMICAL RATES

Day and night, right to your door, films speeded by RAILWAY EXPRESS—at low cost. Special rate reductions on shipments of 21 lbs. or less regardless of distance shipped and up to 50 lbs. to nearest points. No extra charge for receipts, insurance, pick-up and delivery in all cities and principal towns. Your local RAILWAY EXPRESS agent will gladly explain the rate revisions to you. For super-speed deliveries use AIR EXPRESS—2500 miles overnight! Merely phone the nearest RAILWAY EXPRESS office for information, and complete nationwide service.

1839...A Century of Service...1939

RAILWAY EXPRESS AGENCY, INC.
NATION-WIDE RAIL-AIR SERVICE
Paramount Starts

With the arrival of Ray Milland and Ellen Drew from the United States, work began immediately, under Mario Zampi, on Paramount's first major production in this country, "French without Tears." Anthony Asquith is directing. The film, being made from one of the most successful comedies to have graced the London stage in many years. Previous to shooting at the Sound City Studio, considerable exteriors were taken in a Normandy fishing village where much of the action supposedly takes place. Scenes of a village fête with bands playing and open air dancing were featured. These will be matched up with studio sequences in which 500 persons will take part.

Various leading French artists have been brought over from France by Zampi and include the massive comedian Jim Gerald, and ingénue Janine Darcey.

Productions imported from France and include specifically French seltzer spiphons, cafe tables, umbrellas and other details of local color. Also in the cast are Roland Culver and Guy Middleton, who both appeared in the London play.

London on Screen

An effort to put London on the screen is planned by G. & S. Films, now being formed by Capt. Richard Norton and Josef Somlo, whose first picture, "A Window in London," is due at Pinewood for immediate production.

The story, which is to have authentic London backgrounds, already has had the blessing of Herbert Morrison of the London County Council, and a feature of its narrative will be the rebuilding of Waterloo Bridge. The London Passenger Transport Board is also collaborating.

Herbert Mason is directing from a screen play by Ian Dalrymple, and locations already have been shot on the Embankment, Waterloo Bridge, Chelsea Palace, Savoy Court and the Underground railway.

Paul Lukas will appear with Michael Redgrave and Sally Gray, GFD will distribute.

52-Week Schedule

A 52-week production schedule is boasted by Strand Film Company, major producer of documentary films in Britain. Recently Strand moved to the Meriton Park Studios where, with the close collaboration, financial and otherwise, of Western Electric, they are at full pressure on their 1939-40 program.

From East Africa has returned Alexander Shaw, who has been shooting a picture on Colonial administration. This is to be cut and made ready for showing at the New York World Fair. On the completion of this film Shaw will make a four-reeler on the Newcastle to London pullman boats in color. Basil Wright will produce.

During the absence in Canada of Stuart Legg, Donald Taylor, managing director of Strand, is producing. His activities include a film on the work of the national fitness campaign, "Animal Kingdom," dealing with the black-headed gulls of Lincolnshire, and a three-reeler creating "Gang"

A novel production plan which it is hoped will have the backing of one of the leading figures of the European show business, has been launched by Irish director Michael Dillon, creator of the documentary of London, "Eight Million." Dillon plans to create what he terms "Michael Dillon's Murder Gang," bringing into it certain unknown but talented artists from provincial repertory theatres. He will make three pictures a year on a single quota basis and the gang will be featured in radio and television shows as well. The story of each film will, as the title suggests, be mainly of the thriller variety. Though the players will be paid on a salary basis, there will also be profit sharing on cooperative lines.

Brewery Again

A brewery played a prominent part in the last George Formby film. A brewery is a leading feature in "Cheer, Boys, Cheer!" currently on the floor at the Ealing Studios under the direction of Walter Forde.

Particular care for authenticity has been displayed by art director Wilfred Shingleton with the set upon which Nova Pilbeam, Jimmy O'Dea, Edmund Gwenn, Moore Marriott and Graham Moffatt perform their routines. Much of the action of the film takes place there, and realism has been added to the scene by having the bottling done by men and woman lent for the occasion by a brewery.

No time has been lost by Sam Sax, executive producer of Warner First National, in getting to work at the Teddington Studios. Within a week of his arrival from the United States, shooting commenced on "Confidential Lady," which is being directed by Arthur Warton with Jane Baxter and Ben Lyon in leading roles. Production started on May 3rd. The story concerns a bride jilted on her wedding day.

Work recently was concluded, under "Doc" Salomon, "Murder Will Out," in which John Loder, Jane Baxter and Hartley Power leads.

Itemized

Louis Zimmerman and author-producer Ber-
nert Mainwaring are associated in a new pro-
duction company. Adelphi Films, Ltd., formed in Britain to emphasize on the screen the "glorious traditions and the beneficial influence on the human race of the British Empire."

The company plans to shoot exteriors in various Empire locations and start work on "In the King's Service."

"MLolly, Bless Her!," is the title of Gracie Field's second 1939 picture, due for production by Robert T. Kane, with Monty Banks again directing. It is from an original story by Frances Marion and deals with an out-of-luck vaudeville star who tires of her métier and becomes housekeeper to a millionaire.

The film will go into production at the Islington Studios, August from a scenario which is being prepared by Roger Burford, and with dialogue by Miles Mallison.

Anglo American's "Secret Journey," in which Basil Radford and Silvia St. Claire have leading roles, has been finished under the direction of John Baxter.

The producers declare that in Silvia St. Claire they have discovered a new star. The story is one of international espionage.

"Saved by the Flying Squad," "East of the Strand" and "Good for Nothing" are the titles of three films which are to be made against a background of everyday London, by Marlborough Films, Ltd., a new company at the head of which are Keith Mitchell and E. R. Russell Starr.
BRITONS FIND PROPOSED EXCISE TAX WILL COST AMERICANS 10 TO 15%

Distributors in London Say New Import and Excise Levy Would Require Americans to Pay At Least $3,821,925 Annually

by AUBREY FLANAGAN

in London

A fortnight after the chancellor of the exchequer introduced his new import and excise duties and presented the British trade with its preickest financial dilemma in years, the industry is still awaiting word how and where it will be affected. Its representatives have failed to achieve change in the situation. Beyond verbal expressions of interest and non-committal promises of sympathetic consideration from Sir John Simon, no suggestion has yet been made that the burden is likely to be lifted.

Protests Presented

Activity the last week has concentrated on pleadings and expostulations by the various branches of the industry. The second and highly charged and complimentary invitation of Whitbread, has presented their protests and their case against the new duties to the chairman of the board of customs. The industry's request was received and no alteration has been made since.

Sir John Simon has been promised a hearing. However, discussions have centered around the threat of a 4,000-5,000 reduction in the turnover of the industry if the tax is levied in the manner proposed, and 10,000-15,000 if other Government departments are affected.

Protests have been made in Parliament itself, and Sir John Simon has promised to give the industry a hearing. However, it was admitted that it might be necessary to consider adjustments.

Complications Unsuspected

It has been increasingly clear that the chancellor was not aware of the ultimate complications of his taxes, that they were perhaps the result of more zeal than enlightenment on the part of the Customs department or the men who operate under the Treasury banner.

Until the finance bill reaches its first reading, probably not till late May, there is little likelihood of practical action. This may come in the form of amendments proposed by non-Government members, or even by the chancellor. A wide circle believes the case for the new duty, if it is ever heard, already has opened Sir John's eyes. Others expect concessions to British producers and on behalf of foreign films for specialized showing. The widest circle is not hopeful for a general removal of the excise tax.

Warms of Burdens of Americans

It is obvious, of course, that there is truth in Mr. Williams' comment agent the American distributor, that the new excise duty on British raw stock is not going to make a difference between profit and loss. His estimate is that for an average feature with twenty release prints, the additional cost would be £456. But there is equal truth, probably, in his suggestion that further to burden American interests, which have already been compelled to keep £2,000,000 of their money in the hands for the production of films, is not to improve relations with the importing country.

Sir John has commented that "I cannot believe that an excise duty which is expected to produce £600,000 will prove a really serious dog to a great industry which is now taking at $3,821,925 annually. The film industry is worth $3,821,925 annually. The film industry is worth

Gary Subleases Theatre

Gary Theatres, Inc., of which Maurice Parks of Newark, N. J., is president, has sub-leased the Atlantic theatre at Atlantic Highlands, N. J., for six years. George F. Archer will manage the house, which was sub-leased from Jack McNamara who leased it from Harry Kridel, Mr. McNamara plans to go to Maine for his health.

Horne Named Vice-President

Hal Horne, eastern representative for Walt Disney since 1937, has been elected vice-president in charge of distribution and a member of the board of governors of Walt Disney Productions. Mr. Horne, now in Hollywood, will return to New York May 23.
In Courts

Circuits Open Fight On Louisiana Tax

The right of a state to collect a sales tax on fee earners submitted for showing of motion pictures in Louisiana was emphasized in the opening hearing of a suit filed by 11 circuit operators of Louisiana in the district court of Baton Rouge. The suit was primarily instituted for recovery of money they paid in protest under Louisiana's one per cent sales tax, or public welfare revenue tax as it is formally entitled. Attorneys in opening the trial said that the litigation was the first within their knowledge—contesting the point, stressing the fact that Ohio and California have declared the fees exempt from their sales tax.

Infringement Action Filed Against Disney

Claiming infringements of three of its patents, the Mignongraph Process, Inc., Detroit, Mich., has filed a 10-count federal court in Los Angeles against Walt Disney and Walt Disney Productions, Ltd., demanding an accounting of profits and an injunction to restrain further use of the infringing processes.

The patents, according to the complaint filed by Hazard and Miller, attorneys, are for methods and devices for making multicolored prints, reducing colored copy on printing plates and reproducing colors. The suit charges the processes were wrongfully used on "Snow White and the Seven Dwarfs" and other productions.

Lasky Air Program In $500,000 Suit


John C. Carnevalle, plaintiff, claims that he devised the scheme used in the program of inviting film aspirants to send in their photographs and other information, in June, 1938, and that the idea was used without his consent. Carnevalle said he incorporated the idea at that time as New Screen Faces, Inc.

File $500,000 Plagiarism Action on "Rembrandt"


Miss Hunt claims she submitted a scenario, "The Night Watch of Rembrandt Van Rijn," to London Films in 1935 and had it returned to her. Mr. Zuckerman wrote the script for the film.

Trial of Sign Suit Ends

Trials of the suit in federal court in Chicago brought by Wagner Sign Service, Inc., against Adler Sign Letter Company, Ben Adler Signs, Inc., and Pal Theater Company, wherein the defendants are charged with infringement of the Wagner patents relating to silhouette letters and sign equipment, ended this week. Briefs are being submitted by parties to the suits, and the cases will be argued orally before Judge John P. Barnes on June 10th.

James Parrott Dies; Writer and Director

James Gibbons Parrott, 42, writer and director, died in Hollywood May 11th from heart disease. Mr. Parrott entered the motion picture business in 1918 as an actor in single reel comedies for Pathé under the name of Poll Parrott.

He directed Charley Chase comedies, Max Davidson comedies and Roach Star comedies for Metro-Goldwyn-Mayer, including several Laurel and Hardy films. In 1935 he collaborated on the Shirley Temple picture "Carly Top" for Twentieth Century-Fox. In 1937 he collaborated on the series plot of the Laurel and Hardy feature "Way Out West" for MGM.

Frank Moulan Dies

Frank Moulan, 63, whose characterizations in the Savoyard operettas had made him a Gilbert and Sullivan favorite for more than 35 years, died May 13th in New York. In 1937 Mr. Moulan appeared in "The Girl Said No," in which a medley of Gilbert and Sullivan songs were incorporated.

Judge Klein Buried

Funeral services for Judge Morris Klein, Baltimore exhibitor, were held last Sunday in Hebrew Friendship Cemetery there. He is survived, with J. Louis Rome, the Associated Guild's treasurer, as his legal successor to the seat.

Title Rights Action In Los Angeles Court

An unusual suit over rights to a title of a literary work has been filed in federal court in Los Angeles. Margaretta Tuttle, novelist, seeks $100,000 damages from Low's, Inc., Metro-Goldwyn-Mayer Corporation, First National Pictures, Inc., and Warner Brothers Pictures, Inc., over the picture "The Unguarded Hour," now in release.

Miss Tuttle claimed she sold silent picture rights to her novel "The Unguarded Hour" to First National in 1925 when a title of the same name was used in a newsreel. She said that in 1937 MGM, despite her protests, made a picture with the same title. The complaint claims that MGM is still retaining property interest in the title.

Universal Is Upheld

The appellate division of the New York supreme court has affirmed the legal sufficiency of the complaint of Universal Pictures Company, Inc., in its suit for $270,000 damages and an accounting against John D. and Eugene T. Tippett in a unanimous decision. The suit charged the defendants with entering a fraudulent plan in 1927 with Carl Laemmle, then president of Universal, to split commissions on a five year contract for the sale by the defendants of raw stock to Universal.

RCA Loses Appeal

The Delaware supreme court has sustained the decision of the late Chancellor J. O. Wollcott in favor of the Philadelphia Storage Battery Company, parent organization of Philco Radio and Television Corporation of America. The case was an appeal in the litigation of Chancellor Wollcott on an injunction bill filed by the battery company seeking to enjoin Radio Corporation of America from terminating licensing agreements granting the right to use basic radio patents owned by RCA.


MOVIE NEWS—No. 71, Vol. 21—British royalty on way here—Grand elevator fire in Chicago—Polish Corridor—Heck's address to Parliament—Cool peace signed—Choose typical mother—Fasion—Dancing—Cousin—Canoeing—Boxing—

NEWS OF THE DAY—No. 266, Vol. 16—Salute to Britain's king and queen—Town with postage exhibit—RKO plans Canadian tour—Poland answers Nazia on Dangiz—Robert Taylor and Barbara Stanwyck in surprise wedding—Chalcedon beats Johnstown in Preakness.


PARAGWENT NEWS—No. 82—Europe holds up Miller—RKO has Tulsa Time festival—Barbara Stanwyck weds Robert Taylor—Metro-Goldwyn-Mayer film fleet arrives in Los Angeles—British royalty on way here—Greene, Jr. camped.

RKO PATHES NEWS—No. 85, Vol. 16—Danzig and the Polish Corridor—President Roosevelt's "hot" lighting—Softball game held at Madison Square Garden—Walter Pidgeon makes debut Niagara—Dedicate new Modern Art Museum—Girl gymnasts stage show at Soldier's Field.

RKO PATHES NEWS—No. 85, Vol. 16—Chicago grain fire—Ignited after Nazi threats—Coal pact ends deadlock—Persian fete for royal newlyweds—Algeria—Typewriter of the Day—British air—of the Day—Sunflower—Prey on...
FACT THAT PLOT IS FICTIONAL, DOESN'T SANCTION UNAUTHORIZED SHOTS: RULING

Remade Speech Shown Society

New York Appellate Court Finds Against Universal on Madison Square Garden's Hockey Case

The fact that a motion picture story is "fictional" doesn't give a producer the right to include in that picture scenes showing outside persons or their property which were filmed without authorization, New York's court of appeals has decided.

Madison Square Garden Case

Producers, when selecting names and places for their screen stories frequently have relied on the fact that the plot was entirely fictional, but in the case of Madison Square Garden versus Universal Pictures (7 N.Y.2d 884), it was ruled that even the fictional nature of the plot is no defense. In this case, Universal's "Idol of the Crowds" was conceded by both sides to be fictional, and the picture made no direct reference to the Garden, although the press book did.

These were the facts alleged: The Garden owns the ice hockey team known as the "Rangers." During the championship Stanley Cup playoffs in Detroit in 1937, the defendant, Universal, obtained permission to photograph the games with which the shots were to be used for its newsreel only.

The feature film story was based on professional ice hockey, and the plot dealt in part with the Stanley Cup playoffs in New York City, but there were no shots actually taken within the Garden, and the Garden and the Rangers were not mentioned. However, the film did include shots from the newsreel taken in the Detroit playoffs which showed the Rangers in action, and the press book mentioned the Garden.

The Garden contended that an impression had been created that the film was actually made there.

Ruling Reversed on Appeal

The lower court, however, ruled for the defendant, declaring that it was not "unfair competition" because the plaintiff had failed to show any property interest or reasonable expectancy in the decision in such action; that the plot was purely fictional; and that no attempt had been made to "pass off" the film as the work of the Garden. As for the advertising material which used the Garden's name, the court held that a private person's name could not be used without consent as it was protected under the Civil Rights Law, but that a corporation was not entitled to the same protection.

On appeal, taken by the Garden, this ruling was reversed. The complaint was upheld and the suit ordered to trial. The court said, in part:

"Though the plot of the picture was fiction, the melodramatic interest in the story was increased by apparently authentic photographs of the plaintiff's team playing a championship ice hockey match which purportedly was located in New York City. The public would suppose, and actually did, that the background of the film was an authentic background presenting scenes of actual games in which the plaintiff's team participated in New York. Defendant's circulars to exhibitors referred to the arena as Madison Square Garden. Even in a story that is obviously fiction so far as fact is concerned, defendants should not be permitted, by the unfair practices alleged, to violate and appropriate to themselves plaintiff's valuable property rights."

Even if the statements of newsreel excerpts and the mention of the Garden in the press book were absent, there is for comparison the case of Reed v. Mayer (255 N.Y. Supp., 1016). In that case the same court granted an injunction restraining Pathe from distributing pictures of the Sharkey-Wallace fight. "The花园" Field, Brooklyn, had granted the plaintiff exclusive rights to make a film. The defendant contended that there was no property right in a boxing match, and that the cameraman, equipped with a telescopic lens, to a neighboring roof to photograph the fight. The court, however, ruled that proper right was invaded and granted an injunction.

Another Case

Also by the same court, in 1922, an injunction was denied in "unfair competition" in violation of a property right. Horace Goldin, the magician, claimed unauthorized use of an act he had invented called "Sawing a Woman in Half." (Goldin v. Charles Photoplays, 195 N.Y. Supp., 453.) The defendants produced a film of the same name which purported to show how the trick was accomplished and was admitted to the court, and by copying his methods in an unfair competition and unreasonable interference with plaintiff's rights, which the courts should and will prevent."

Tiffany & Co., jewelers, were successful in an action against Tiffany Productions, Inc., to restrain use of the name Tiffany, in World Wide Organization, were intended to confuse the public and create the impression that the jewelers were connected with the producer.

Despite the fact that six years had elapsed between the adoption of the name and the commencement of the action, the court granted the injunction. Also overruled was the fact that non-competing products were involved. "The real injury in such cases of non-competitive products is the gradual whittling away or dispersion of identity and hold upon the public mind of the mark or name by its use upon non-competing goods. The more distinctive or unique the mark the deeper is its impress upon the public consciousness and the greater its need for protection against vitiation or disassociation from the particular product in connection with which it has been used."

The case was carried to the court of appeals, where the decision was affirmed in 1933, with one judge dissenting.

Attorneys in Campaign Suit

Schwartz and Froehlich are attorneys for Columbia, and Rosenblatt and Jaffe are counsel for Monogram in the suit brought against the majors, several reality corporations and Motion Picture's Greatest Year, Inc.

Alfred N. Sack, general manager of Sack Amusement Enterprises, is in Hollywood for a fortieth of business conferences with producers.

The sound revamping device reveled in producing artificial voice effects of the kind used in animated cartoons and in horror pictures. Motion picture engineers who condensed the demonstration discussed its adaptability to dubbing emphasis and emotional inflection into unsatisfactory recordings, thus avoiding retakes, as well as its power in modulating the natural voices of players to produce superior dramatic or comic effects.

The full possibility of the device was not exhausted at the demonstration, since in its present form it is adapted only to telephone circuits, and therefore to a frequency range limited to 3,000 cycles. Extension of the same principle to a greater range of sound, it was explained, is entirely practicable, and involves only adding more circuits of the kind now in use.

In the present analyzer device the output of a microphone into ten bands of frequencies, pitch and emphasis. Direct currents, corresponding in strength to the energy contained in each of these sound elements are then created, sent over a transmission line, and used to control the operation of oscillators that produce a re-creation of the original sound elements. Manipulating a control board so as to vary the strength of the individual direct currents results in the re-creation of sound that differs from the original in pitch, emphasis or frequency content. Thus pitch can be raised or lowered, emphasis removed or added, bass sound converted into soprano, and so on, producing effects that can be made dramatic, weird or comic as desired.

In telephone use the new device will multiply the number of conversations that can be carried over a single pair of wires, since the direct control currents occupy a band only 25 cycles wide. Thus a pair of wires capable of accommodating a range of 2,900 cycles ordinarily a single channel, can carry 2,900/25 or 116 conversations if used to carry only the control currents, with re-creation of speech at the far end. In addition, the possibility of disconnecting and re-building sound is expected to facilitate investigation of questions of quality and distortion that have not proved completely amenable to other methods of research.

Vallen—Automatic Devices Patent Suit Is Dismissed

In a bench decision, Judge W. H. Kirkpatrick has dismissed a patent suit in United States district court at Philadelphia, brought by Vallen, Inc., Akron, Ohio, against Automatic Devices Company, Allentown, Pa. Both companies are manufacturers of certain control and track equipment. Judge Kirkpatrick also dismissed any counterclaim without prejudice. The suit was filed in 1937.
Newspapers, magazines, posters rely on the eye-catching values of the illustrated printed word... but lack the heart-stirring qualities of the human voice.

THE NATIONAL SCREEN TRAILER HAS BOTH!
Radio appeals through the ear-catching values of music, sound-effects and voice... but it doesn’t give you the thrill of seeing.

THE NATIONAL SCREEN TRAILER GIVES YOU BOTH!

Plus Lowest cost per person reached because the National Screen Trailer reaches a hundred per-cent audience all of the time.
You KNOW how many ticket-buyers see and hear your National Screen Trailer... you can only guess when it comes to other advertising mediums.

That’s why the National Screen Trailer is the biggest advertising dollar’s worth you can buy!
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

TIME TO SOFT-PEDAL

Right now, while the weather is still amiable, let there be an immediate removal of the yearly mental hazard having to do with summer business.

For too long it has been the practice to make a bugaboo of the heated months and outdoors opposition. Already the loud speakers are blaring:


In other words, the enemy is at the gate. "And though we are outnumbered, men, let us sell our lives dearly."

Catch on?

Well, to hell with that. Cease firing. Let's look at this thing calmly.

* * *

The forming of the summer battle-lines is a hangover from the old days when the "legitimate" houses closed in April-May and reopened in September. Folks were expected to find their amusement elsewhere during the intervening months. Then picture houses with continuous policies came along to keep open all year. Exhibitors, faced with the job of selling their summer wares, worked desperately, hysterically, for business against the real opposition of outdoors sports and entertainment. There was reason then to fear the menace of the hot months. But why should that uncertainty exist as potently today?

Hot months or cold, the modern theatre has just a little more to offer than any other form of amusement at a price within the reach of all. Entertainment, comfort, convenience, safety—even luxury, in a salubrious atmosphere of courtesy and hospitality—are to be had for the asking. Then what more is to be expected in the summer than in any other season? Nothing more is expected, only that these attractions and comforts be sold effectively. And the selling is to be done by the theatreman in a calm, collected manner, without hysteria, worry or fear.

Only a sucker will maintain that the hot months bring no peculiar boxoffice problems that need firm, purposeful handling. But it's time to soft-pedal this business of getting the manager's kidneys in an uproar over what to do and how.

If the public is asked to look upon the theatre as a refuge from the heat, a release from discomfort and jangled nerves, how can the theatre function thusly while the manager, keystone of the operation, is not in complete control of the situation. And that control cannot be had unless it accompanies an attitude of mind free of hot-weather scares and exaggerated menaces.

Of course, the heated period challenges every manager to keep the grosses up and the temperature down. That's a man-size job in itself, a job the conscientious showman is prepared to meet and properly lick for satisfactory summer grosses. In so doing, he should not be confused with unnecessary alarms that June, July and August are boxoffice monsters that wear horns and spit fire.

▽ ▽ ▽

THE ANSWER COULD BE "NUTS"

It's a very popular pastime, that already outworn device of charging motion picture advertising with every possible crime of selling appeal. Every now and then, and maybe too often, up pops An Authority from outside the business to call out, but loud, that unless something is done about it right now, something sure is going to happen.

Well, something did happen at a recent meeting of the A.M.P.A. It was a Prominent Business Psychologist, "held over" from a previous session, who volunteered to point out some defects in the advertising mechanism of the home offices. And it was Harry Goldberg, Warner Theatres ad head, and Howard Dietz, Metro-Goldwyn-Mayer director of advertising and publicity, who answered for the industry. Truth forces your Chairman to break down and confess the film men did much the better job.

▽ ▽ ▽

Considering the intangibles and vagaries of motion picture values, there is little for which our side needs to apologize in the creation of advertising, of sheer necessity often conceived and executed overnight for effective nationwide consumption. And as concerns showmanship, it is to be noted that the most successful advertising launched by outside businesses, stem from ideas originated and first proven at the boxoffice by the motion picture industry in the long, long ago.

A-Mike VOGEL
The winning of a First Mention in the Third Quarter of the 1938 Quigley Awards was signalized appropriately some weeks back in Rio de Janeiro where Vital Ramos de Castro of the Plaza Theatre was presented with his Certificate. At the ceremonies were, from the left, L. S. Marinho, representing Quigley Publications; de Castro, the winner; Dr. Ary de Castro, general manager of the circuit, and R. Pallanidi, general manager of Paramount Films in Brazil.

Carrying out the theme of the New York World's Fair, Morton Cole, manager of the Lane Theatre, New York City, advertises his current and coming attractions through copy planted on composition board trylon and perisphere. Each week the scene stills are replaced with current ones, as is the copy on the sphere.

Giant cutout of Bob Burns mounted on his "nag" was planted atop marquee of the Rialto Theatre in Phoenix, Ariz., by Round Table "Carolina" Bronson in advance of "I'm From Missouri" opening. In addition, large stencils of horse's head with cast, playdate and title copy were used throughout the city. Other street stunt consisted of usherette in overalls stationed beside map. Pedestrians were asked if they were from Missouri, if so, girl put colored pin in town from where they came.

Material that had been used by the Boy Scouts at the Washington Jamboree in 1937 was taken out of the mothballs and used for street bally by Bill Smith for the "Stagecoach" date at the Palace in Breckenridge, Tex. Tepees, drums, fireplace, etc., were set up in front of theatre ahead and during run, with Boy Scouts dressed as Indians with headgear and bows and arrows stationed on guard. Giant banner with title, cast and playdates was included.
What proved to be a crowd-stopper was stunt used for "Ice Follies" by Manager Howard Ralston at Warner Brothers' Granada in Santa Barbara, Calif. Lad with ice tongs pulled 150-pound cake of ice about town; pasted to either side were cards bearing copy to the effect that boy was on his way to the theatre to see the picture.

Cardboard brick fireplace, electric logs, with all the irons and props, were part of the lobby display created for the short, "Lincoln in the White House", by Manager E. D. Hopson and his assistant, E. J. Friedwald at the Oakland Square in Chicago. Included in the display were old guns, candlesticks, picture of Lincoln, etc.

With Ohio's State House as a background for his street bally on "Dodge City", Russ Bovim's lads pose with five-foot title letters to exploit the opening of that picture at Loew's Ohio. In addition, 24-sheets were used on truck which also covered main streets in advance of the attraction's opening.

To build up Loew's "Twin Hit Shows", Joe Rubenfeld at the Oriental in Brooklyn, N. Y., promoted two layettes and all drug material to be presented to the mother of the first pair of twins born during inaugural week. Shown above is lobby display constructed by theatre display man, Henry Mangravite.

Photo above shows cutout of Douglas ("Wrong Way") Corrigan seated in the cockpit of a gas model plane flying an imprinted banner on "The Flying Irishman", created for the date at the Georgia Theatre, Athens, Ga., by L. S. J. City Manager Moon Corker.
MOTION PICTURE HERALD

SHOWMEN'S LOBBY LAFFS

May 20, 1939

COX REPORTS FROM DEXTER, MAINE

Playing single day dates on "West With the Hardys" and "Tailspin," the former on Saturday and the latter on the following Monday, it was Manager Bob Cox's idea to kill two birds with one stone, so to speak, by incorporating exploitations on both attractions at the Park, Dexter, Me., with one big street stunt.

In exchange for generous plugs for the owner's flying school, Cox promoted the use of a local plane for cost of gas, advertised widely via throwaways in advance that at noon on the Saturday before the opening plane would fly over the town to drop gold certificates and passes to "Tailspin." Banner across page one of the local daily was also promoted, copy reading, "Dexter to Be Bombed," with story following.

As a guard of honor and a safety patrol, Bob selected 25 Boy Scouts who wore imprinted overseas caps as they paraded the main street with banners to the center of town, where the Scouts acted as patrols to regulate traffic during the plane stunt. To announce the events of the day, the manager also promoted a sound truck and microphone over which he plugged both attractions while the crowds gathered. When the flight was over Cox brought the crowd to the microphone, where he interviewed the finders of the certificates and passes, followed by a sidewalk interview in which questions were asked about the Hardy picture with silver dollars given for the best answer. Result, according to Bob, was outstanding attendance on both days for the two pictures.

Inaugurates Merchant and Auto Show

Another activity reported by Cox was a combination Merchant and Auto Show put on in a vacant three-floor garage, obtained without charge, for the various exhibits which are shown without charge for the purpose of bringing outsiders to town. In cooperation with leading store-keepers and chamber of commerce, heralds and special newspaper edition were circulated widely in the drawing area, Cox gathering all the ads for the newspaper which he put together, in exchange obtaining lots of free space for his attractions. The three days of the show drew 12,000, says Bob, the theatre voted first prize for the most unique exhibit, a miniature front advertising coming attractions and a pretty gal passing out programs.

In addition to the extra business brought in by the exposition, the Round Table built up a lot of goodwill for towns in which he is now able to make with merchants in this conservative downeast community of 4,000 who heretofore were hard to land.

"COME AND SEE US"

EXCUSE IT, PLEASE

On last week's editorial page, the very excellent one break secured for "Wuthering Heights" at the United Artists Theatre, in Chicago, was erroneously credited to Manager Benny Friedman. It should be Benny Feldman. Excuse it, please.

The ushers take it hard, according to Milt Rosenfeld, staff cartoonist.

FIRST USHER: "First, 'Made for Each Other' and now, 'Love Affair' . . . I can't cry any more."

SECOND USHER: "You can't? Just wait until you see 'Dark Victory.'"

MERCHANT SPONSORS

SERIAL FOR KIDS

To usher in his new "Flying G-Men" serial, Nelson McCollom at the Tivoli, in Gary, Ind., promoted local merchant on a tie-in for which the store furnished trailer and model airplane kits for giveaway to kids in exchange for lobby, trailer and program credit. Merchant also supplied balsa wood gliders which together with little G-Men booklets were presented to each child attending opening of the serial. Special shows were plugged in lobby display set-piece which was prepared for the occasion and mounted with stiff from each chapter and cutout one sheets.

"COME AND US" KUMLER USES PARACHUTES FOR "THE FLYING IRISHMAN"

Owner John Kumler of the Pantheon Theatre, Toledo, O., used a plane from which were released hundreds of parachutes as a ballyhoo for Doug Corrigan's "The Flying Irishman." First a special story appeared in the Toledo Blade announcing that the chutes with pass attached would be released at noon on the following day. Just before the parachutes were released eight government bombers flew over the district, apparently on their way to Detroit. "Flying Irishman" was stamped on each parachute.

THEATREMAN CONCENTRATES ON GOODWILL BUILDERS

Reported as proving highly successful is the birthday club inaugurated by Gordon Carson, Toronto, Ontario. Cards are issued to each child on which he places date of birth and are duly filed chronologically. On natal day, congratulatory message together with guest ticket is mailed to the member.

Another method of instituting goodwill reported by Carson is his shoppers' check room service inaugurated the first of the year. Trailer was run several weeks in advance, informing patrons that the service was available, in addition an attendant is on hand at all times to wrap parcels into one convenient package. Showman also uses small stickers with copy to the effect that it was a pleasure to offer the service.

"COME AND SEE US"

MOST POPULAR COP CONTEST

Campaign to find Racine, Wisconsin's, most popular policeman as tiein on "Sergeant Madden" at the Rialto Theatre was featured by a double truck carrying official voting coupon for readers' favorite cop. Tie-in picture copy ran four columns full.

Entire campaign was put on under the supervision of Jack Keegan, district manager for Warner Theatres, working with Harry Kny, manager of the Rialto, and Louie Orlove, M-G-M exploiter.
**Number of Winners Measures Up to Top Scores Made in Previous Preliminary Periods; Awards Entries Acclaimed**

ROUND TABLERS are doing a splendid job of holding their own, plus a bit more in the Quigley Awards, as the selections are made that determine the Fortnighter Appointments in the second period of the Second Quarter. In all, the entries from all parts of the country continue to maintain the high standard of exploitation established in the 1939 competitions, in part due to the new policy which stresses the single exploitation idea or promotion and not the entire campaign as heretofore.

On this page, will be found the names of those who scored in the last judging and also set down here are the details of what some of the winners accomplished. Other entries will be run next week.

Again, entrants are requested to keep in mind that those who win in more than one Fortnight Appointment will be given more consideration in the Second Quarter judging for the Quarter-Master Plaques, Medals and Citations. Entrants are urged to be represented in as many Fortnights as possible.

**Gates Ties in Picture Critic**

For Unique "Serenade" Trailer

An exclusive, arranged with Sid Andorn, local movie critic, who also has a radio program, was stunt put on by Arnold Gates, manager of Loew's Granada, Cleveland, in advance of "Broadway Serenade." Gates used a record of the star serenading the critic, at the end of which the screenman cut in with "you have just heard Jeannette MacDonald serenading you in behalf of her new picture," etc., etc. Andorn built up gag and mentioned the star, title and playdates.

For his "Homecoming" date, lobby display, Gates arranged large cutout of Mickey Rooney in fisherman's garb at base of which was large tin wash boiler, containing decks of cards. Copy overhead invited folks to use fishing tackle placed conveniently and take two minutes to fish out five red jacks. To those accomplishing the feat, guest tickets were awarded.

**Braunagel Sponsors Third Annual Bridge Tournament in Theatre**

Growing more successful every year, the third annual citywide bridge tournament held at the Paramount Theatre, in Provo, Utah, is reported by Manager Jack Braunagel. Entry blanks were run in the cooperating Herald, an entrance fee of 50 cents covering all costs. Rules and other publicity were run 10 days in advance and prizes were promoted from merchants, with the exception of the two main championship trophies which carry theatre name into prominent place in homes of winners.

Much publicity was accorded the event, paper carrying daily stories about matches and results of former day's playing. Matches were carried off in the same way as a golf tourney, with championship and consolation brackets after the first day. All entrants had to play at least twice, and contest itself lasted for three weeks.

**Fortnighter Winners**

| GEORGE BANNAN | Manager, Van West Van West, Ohio |
| E. A. GISLINGHAM | Manager, Gaumont Cheltenham, England |
| JACK BRAUNAGEL | Manager, Paramount Provo, Utah |
| LEW BRAY | Manager, Lyric Brownwood, Texas |
| LIEGE BRIEN | Manager, Prince Ambridge, Penna. |
| JOHN BURHORN | Manager, Gagey Chicago, Ill. |
| A. M. CARPENTER | Manager, Gaumont Palace Barnstable, England |
| BEN COHN | Manager, Frolic Chicago, III. |
| MARLOWE CONNER | Manager, Rhoades Chicago, Illinois |
| MOON CORKER | City Mgr., L19 Theatres Athens, Ga. |
| BOB COX | Manager, Park Dexter, Maine |
| E. V. DIVERMAN | Ad. Mgr., RKO Theatres Cincinnati, Ohio |
| J. I. FAIRBAIN | Manager, Capitol Cardiff, Wales |
| BEN FELDMAN | Manager, United Artists Chicago, Ill. |
| BOB FULTON | Manager, Paramount Waterloo, Iowa |
| ED FITZPATRICK | Manager, Loew's Poli Waterbury, Conn. |
| ARNOLD GATES | Manager, Loew's Granada Cleveland, Ohio |
| E. GIERSLINGHAM | Manager, Gaumont Cheltenham, England |
| CHARLES GREIME | Pat TAPPAN Mgr., & Asst. Villehome Wenatchee, Wash. |
| KEN GRIMES | Manager, Warner's Erie, Penna. |
| JOHN HOWE | Manager, Olympia Portsmouth, Ohio |
| BIL伞 HAWKELL | Manager, Ohio Canton, Ohio |
| GUS LAMPE | RKO Schine's Knigh Syracuse, N. Y. |
| LES POLLOCK | Manager, Loew's Rochester, N. Y. |
| JIMMY REDMOND | Manager, Bonham Fairbury, Neb. |
| MORRIS ROSENTHAL | Manager, Majestic Bridgport, Conn. |
| MAUVE TAUFERD | Manager, Poli Bridgport, Conn. |
| STUART TOMBER | Manager, Fargo Sycamore, Ill. |
| ELERY WRIGHT | Manager, Paramount Syracuse, N. Y. |

Fairbairn Holds Plane Display

In Lobby on "Men With Wings"

With a lobby spacious enough to accommodate a display of aircraft, J. I. Fairbairn for his "Men With Wings" date at the Capitol in Cardiff, Wales, promoted equipment from four commands of the Royal Air Force and held a foyer display for two weeks which brought unusual newspaper publicity. Also exhibited were displays of various commodities used in building ships, and on duty daily was C. W. Watkins, pioneer of flying in Wales, who answered all pertinent queries.

Also of interest to patrons were air mailed greetings to Fairbairn which were displayed in lobby and received from theatremen all over Europe who had played the date and who were lavish in their praise. Installed in the foyer was a recruiting office with sergeant in attendance daily and mobile recruiting van toured the outlying districts.

Oddest Proposal Contest Helps Brief Exploit "The Girl Downstairs"

Following the suggestion in the MGM pressbook for an "odd proposal" contest for "The Girl Downstairs," Manager Lige Brien at the Prince, in Ambridge, Pa., secured cooperation of local high school, with students submitting accounts of oddest proposal witnessed in any motion picture. These were run in the school paper, guest tickets going to winners. Also featured in the school paper was a dream contest, entries detailing their favorite dreams.

Harris Plants Ingenious Calendars

In Merchants' Windows for Powell

In advance of personal appearance of Eleanor Powell at Loew's State, Cleveland, Milt Harris printed up window cards to which were attached calendar pads of 12 sheets, copy on first reading "12 more days," the second "11 more days," the third "10 more days," etc., etc. Merchants cooperated by tearing off sheets regularly each day to note number of days before opening. On Sunday after opening stores in downtown area all carried large yellow "notice" cards with information that the store was closed to permit employees to see Eleanor Powell.

Corker Ties College Language Heads

To One-Day Date on "Mayerling"

The cooperation of the Department of Romance Languages of the University of Georgia was secured by L. & J. City Manager Moon Corker for the one day date of "Mayerling" at the Georgia Theatre, in Athens, Ga. Department head wrote letters to each faculty member, teachers and principals of the 30 high schools within a 75 mile radius made announcements in schools and class rooms. Mimeographed copies giving brief summary of the picture accompanied each letter. All theatre ads, display frames and marquees copied "This picture sponsored by the Languages Department of the University of Georgia." P. E. McCoy, publicityman, aided on the date.

(Continued on following page)
Beautiful Baby Contest Arranged
By Wright for "East Side of Heaven"

Through a tieup effected with art photo department of the local Kresge’s, a beautiful baby contest for “East Side of Heaven” at the Paramount in Syracuse was promoted by Erle Wright. Voting coupons were paid for and distributed by the store, giving one complete side to picture and theatre and other to contest. Store also gave 10 prizes for every 50 entrants and theatre presented a gold loving cup as a grand prize, which was inscribed by Sandy, the baby in the picture. Cup was on display in store window during contest. Newspaper contest in Syracuse Journal featured a special puzzle of Bing and Baby Sandy with prizes to those submitting correct solution of how to get Bing home with the baby without being captured.

Appleton Junior Chamber of Commerce Welcomes Rooney as Honorary Member

At a meeting of the Appleton Junior Chamber of Commerce, Mickey Rooney was made honorary member. In the effort of Manager Stan Gross of the RKO theatre, Appleton, Wis., and as a buildup for his Hardy date, Board sent a letter to Rooney stating that the membership was voted because of his high ideals and their application of this in his help in the Americanization of American youth and his excellent acting. Newspapers carried story on this, together with three-column photo of giant membership card mailed to the star, which was held aloft by the signers.

"Professor" Burhorn Heads Quiz Night To Stimulate Single-Feature Program

In a double-feature district and with no giveaways, screen or chance games allowed at the Gayety, Chicago, John Burhorn recently, with much success, sponsored a Quiz Contest, with himself as the “Professor,” with grand prizes given by cooperating jeweler and other prizes, guest tickets to the theatre. The single feature attraction was “Pirates of the Syl.”

To encourage questions on the two nights of the Quiz, Burhorn’s district paper, the Daily Calumet, ran coupons for readers who had questions to enter, with those selected for the Quiz also earning passes. Publicity ran for seven days prior and over 150 coupons received. Jeweler paid for trailer and program in addition to giving the big prizes.

Local Air Organizations Tie in For “Wings of the Navy” Date

The main event in the “Wings of the Navy” campaign at the Vitaphone Theatre, Watertown, Mass., was a model airplane show put on by Charles Greime and his assistant Pat Tappan, through cooperation of the local Air Service and also the Model Airplane Club. The former paid for all costs and in addition furnished a goodly number of free airplane rides and a free course of flying instructions in exchange for advertising in the foyer. Show was announced weeks ahead of picture opening, models placed on display in lobby day before with credit cards, a pass was presented to each entrant with grand prizes for winners.

Judging of the models took place afternoon of opening and winners announced from stage opening night, at which time the prizes were presented. Newspapers were given special cutting cards, and week Air Service cooperated also by dropping lucky numbered heralds from ship flying over city, free rides going to those catching heralds, numbers on which corresponded with those posted in lobby.

Fulton Sponsors Special Newspaper In Advance of "Little Princess"

Disposéd of house-to-house by a licensed distributor company were the 5,000 special four-page full-sized newspapers put out by Bob Fulton, on “Little Princess” at the Paramount, Waterloo, Iowa, the entire cost of printing and distribution covered by outside advertising carried on the back page. Labelled “Paramount Theatre News,” the edition was given the same professional treatment as the daily papers and was credited with being the top feature in the campaign.

A benefit contest offers a Blues Singer contest on behalf of “Saint Louis Blues,” put over with the cooperation of the leading daily. Local girls singers were invited to participate for the cash prizes at a special midnight show, the preliminary auditions held on a broadcast over station WMT.

Interviews with Old-Time Operators Features Lampe Advance for "Bell"

Numerous newspaper publicity breaks were secured by Gus Lampe for the opening of “Alexander Graham Bell” at RKO Schine’s Keith Theatre in Syracuse, topped by shots of three local telephone operators shown comparing telephone instruments of the past and present. Interview with one of the city’s first telephone operators during the period between 1880 and 1887 was also run, as was story and photo of former commissioner of public safety and a pioneer leader in the Syracuse telephone field.

Syracuse Journal’s fleet of trucks were appropriately bannered with cast, playdates, etc. All display windows of the telephone company carried tiein cards, as did Postal Telegraph, Western Union and bus terminals. Picture was screened for the executives of the telephone company, who helped publicize the date to all employees.

Eleanor Powell Acts as Judge In "Beauty With Brains" Search

Before taking off for Paris as guest of MGM, Ray Bell planted another page-one tiein, this time for the personal appearance date of Eleanor Powell at Loew’s Capitol, in Washington. Contest came about as a result of recent senatorial investigation wherein it was testified that gorgeous gals were being given all the breaks in the Civil Service. Ray thumped up a search for “beauty with brains” and sold the idea to the Washington Post for a long run. Miss Powell bowed in by accepting appointment as one of the judges, the winners to be selected during her local stay.

Chamber of Commerce Sponsors Special Fargo Theatre Week

Using as a jumping-off point the first run of “Spirit of Culver,” together with the fact that a lad from a neighboring town appeared in the production, a “Fargo Theatre Week” was declared under the auspices of the local Chamber of Commerce and through the efforts of Manager Stuart Tomb of the Fargo in Sycamore, Ill. Highlight of the campaign was special edition of the local Tribune secured for the week, with numerous stories, banners, merchants’ ads, etc. In appreciation of the additional advertising secured by Tomb, the paper made up a larger than usual edition and distributed it to every residence in Sycamore in addition to those on subscription list and its rural route boxholders.

Other promotions for the event included the issuance of a bulletin by the Chamber of Commerce authorizing the affair, the pasting of “Fargo Theatre Week” stickers on all store windows, counter cards in all stores, the insertion of pictures and stories in newspapers, an announcement of the occasion and the adoption by the membership of all local organizations.

Redmond Promotes Railroad Day For Date on “Union Pacific”

For the first time in local theatre history, Jimmie Redmond reports a complete newspaper tiein for a picture, with both papers in Fairbury, Nebr., going for extensive promotions on “Union Pacific” at the Bonham. Hereinfore, writes Jim, he was only able to crack one sheet at one time. Both dailies ran special co-op spreads, more than the usual publicity plus feature stories on the coming of the railroad in the early days, all of which was hooked up to a special Railroad Day proclaimed by the Mayor.

Continuing his publicity drive in the drawing area, Redmond also arranged extra publication on the opening of the weekly papers, his entire advance campaign running two straight weeks to be registered among the most effective put on by this Round Tabler.

Fitzpatrick Invites High School Leaders To Be Guests of Andy Hardy at Opening

Raising his exploitation on the pride displayed by Mickey Rooney in winning his letter at basketball, in the Hardy series, Ed Fitzpatrick tied in the high schools of Waterbury, Conn., on “The Hardys Ride High” at Loew’s Poli, by inviting all letter-men to be his guests at the opening. The result was a first-time break in the weekly paper of the leading school which also broke the ice for possible future tieups.

To build up the promotion, Fitz located a local boy bearing a strong resemblance to Rooney, dressed him in tuxedo and high hat, had him drive a collegiate jolly suitably inscribed in the company of a pretty usherette. The entire campaign was then tied in with a street parade at noon of opening day led by the state’s cadet fire and drum corps, followed by the invited letter-men and escorted by police detail.
SUGGESTIONS FOR TRAINING THE THEATRE SERVICE STAFF

Highlights of Manual Compiled As Instruction for Ushers and Other Personnel

by Rudolph A. Kuehn
District Manager, Warner Jersey Theatres

An usher at all times on the floor should be neat and well-groomed. He should be at least five feet ten inches tall if possible. Clean shaven, clean face and hands, fingers, nails trimmed and clean, hair combed neatly, shoes shined and clothes pressed and neat. If an applicant is untidy when applying for a job, it is a fair indication that he is naturally untidy and careless of his appearance. Poise is another important requisite in picking ushers. A boy may qualify in every other detail, but he may not be able to walk correctly. He may be one of those ungainly, loose-limbed, gangling boys who are awkward and would have an awkward appearance. Each boy must have the ability to walk, stand and be snappy in his posture. One boy out of line in poise will practically ruin a service staff in its appearance.

Says Service Most Important

In the preliminary training period, the boys should be brought together for a talk on the why and wherefore of service in a theatre. Make them realize that service is fully as important as the quality of the show. A theatre without service would be like a movie without sound. A patron should be treated with the utmost courtesy and deference. If he is treated right before he is seated, he will enjoy the show much more. And he will come back again and again despite the quality of the show if he knows that he is being shown every attention possible. Each new boy must be made to feel that service is the most important thing in a theatre as far as he is concerned.

A special place is put to put the training school through a drilling period. Each boy should know how to march, keep in step and do the regulation right face, halt, left and about face commands. That is the basic step in teaching them discipline, which, although not of military intensity, is an important factor in insuring a good staff. They are trained to stand correctly. Head back, chest out and stomach in. They must be taught to walk snappily with a military carriage. A sloppy carriage tends to sloppy habits while on the floor.

How to Address Patrons

The usher should know how to stand at attention on post, with arms in back of him, hands tucked at the base of his spine. Here his posture may be relaxed to insure comfort; but not relaxed enough to look indifferent. Although a prosaic fact, the slogan, "Service with a smile," is perfect for any theatre.

Before addressing a superior, the usher must know that he is to stand at attention a foot or two from the person he wishes to address. When recognized, he says, "I beg your pardon, sir," then he states his business. He uses this phrase whenever he addresses his chiefs, any members of the management, or people on business in the theatre to see the management.

When he addresses a patron, he uses the same phrase. He must be taught never to touch a patron when addressing one to gain his attention. A stumble of a patron at the time the usher is addressing and touching him might lead to a lawsuit. Only if asked to assist should an usher ever touch any patron, the exception being with old and feeble people who obviously need assistance. When one usher addresses another usher or calls him by his last name prefixed with "Mr." It is always Mr. Jones or Mr. Smith, and never a first name or a last name alone.

Learn Theatre Layout

Another point in training the usher is the physical layout of the theatre. Show him where each exit is and the number of the exit so that he can remember it when he goes over the theatre again. He must know the locations of all fire extinguishers and the places of the fire hose stations. Show him the porters' room, projection booth, engineers' and artists' room, etc. He must know where everything in the house is located. The numbers of the aisles in the orchestra, loge and balcony are of prime importance.

Each theatre probably has its own system of signals for the service staff. The following is that used in the Stanley Theatre. Signals mostly used among ushers is to indicate or ask for a superior. If the chief of service is wanted, the right index finger is placed across the left arm. Three fingers for the treasurer and four for the assistant.

Examples of Checking Signals

Another phase of checking is the communication of numbers by signalling to indicate the number of people or empty seats in a given section of the house. The signal for a hundred is to move one finger in a circular motion diagonally across the body and across the chest. Two fingers for two hundred, etc. For the number ten, one finger is moved downward in front of the chest. Two fingers for twenty, etc. For signalling numbers from one to ten the fingers are moved upward across the chest. Example: Two hundred sixty-five. Two fingers in a circular motion across the chest; then five fingers moved downward, followed by one finger of the same hand; then five fingers upward across the chest.

The usher must know how many seats are in the entire house. Then he must know the breakdown of how many seats in the orchestra, balcony and lace. The important thing about this is that the usher should know at all times how many available seats are in his sections.

ESCORTING PATRONS TO SEATS

Escorting patrons to their seats has a definite significance and must be done with the utmost courtesy and satisfaction to the patron. This is an important factor in service. The flashlight should be held in either hand, but in the back of the usher and pointing downward in order to give good light to the patron, but where it will not glare in the eyes of seated patrons. The usher should be about three or four feet in advance and should stand facing the patron when the proper seat is found. The seat should not be pointed out with the flashlight.

As the usher meets the patron in the aisle (when the house is not crowded) it is a good point in service for courtesy and convenience to ask the patron, 

"How far, please?" and 

"How many, please?" First of all, it helps the usher and gives the patron something personal to think about. He feels that the theatre is doing all it can for him.

FILLING SINGLE SEATS

Selling seats is one of the most important factors in service where the conditions are near standing room. The usher must learn that he must take patrons into his confidence, so to speak, and convince them that where there is standing room only, he will do the best possible for them. Phrases such as, "I have a good pair of seats, right down this aisle," and "There are two good seats near the front, but in a good place," and etc., and the things which please the patron.

In a crowded house where most people come in couples, there is usually an overabundance of single seats which are wasting money for the theatre. These must be filled to make more room for additional patrons waiting. Now there is a definite technique for selling single seats. Naturally, a young couple, or even most older people, do not like to be separated. Here is the time when the usher must use persuasion, tact and diplomacy to get couples to take single seats. He can say, "I have two single seats, close together and in the center where you can see each other and join later." There are countless ways in which to word phrases to a patron which will satisfy him. The main idea is to get the singles sold.
YOU ARE INVITED TO JOIN UP

JOE D. MARINO started his work at the Maryland Theatre in Omaha, Nebraska, where he is now manager, in 1935. His first job at the house was to act as janitor. The following year brought him into the doormen’s category and the next promotion saw him as assistant manager, as well as cashier. Climbing steadily, he finally got the managership of the theatre and we expect to hear frequently from him about his activities.

BERNARD V. SAMUELS started in as an usher at the Colonial Theatre, Detroit, Mich., in 1923 and the next year procured the job as house manager at the Liberty, in the same sector. From there he went to the Gratiot as manager, soon changing to the Hancock. In 1930 the Fine Arts house claimed his managerial duties and the next promotion brought him to manage the Majestic and Colonial Theatres. He became the assistant general manager in 1934 of these Midwest Theatres and in 1937 secured the post of general manager.

GEORGE W. COLEMAN is the skipper at the Arcade Theatre, Springfield, Massachusetts, one of the houses of Western Massachusetts Theatres, Inc. In 1932, at the outset of his moving picture career, he was an usher at the Metropolitan and Washington Street Theatres in Boston, Mass. Two years later, moving to the Scollay Square House, George was appointed chief usher and remained there for a couple of years, after which period he was promoted to act as the assistant manager at the Paramount in Springfield. The following year George was made house manager of this theatre and in 1938 he came over to his present spot.

CURTIS BLUCHER BELL manages the Angleton Theatre in Angleton, Texas, which house belongs to Long & Long Griffith’s circuit. He started in show business in 1935 and is quite happy working in this field. Please let us hear from you and at not too infrequent intervals, Blucher, for much of what you are doing would undoubtedly be of interest to the rest of the readers.

WALTER E. COHEN started his theatrical career as an usher and display artist at the Broadway Theatre, Baltimore, Maryland. He also wrote copy and announced the program on Polish Radio Hour, discoursing in English. Seeking to resume his art career, Walt left his organization but the very next day found him back at his post. The next move was to the Apollo Theatre, acting as assistant manager, but he continued as paint-slinger, extending his efforts to other theatres of Rome’s Associated circuit. A managerial post at the Lemon was next and from there he transferred to the Leader, in the same capacity, where we now find him. Motion Picture Herald appreciates the nice things you say about it and Managers’ Round Table is delighted to receive your many contributions. Keep ’em coming, Walt.

Birthday Greetings


APPLICATION FOR MEMBERSHIP MANAGERS’ ROUND TABLE Rockefeller Center, N.Y.

Name ........................................ Position ........................................ Theatre ........................................ Address ........................................ City ........................................ State ........................................ Circuit ........................................

WILLIAM J. HAMBORSKY is the skipper of the Victory Theatre in Tompkinsville, Staten Island, New York. He has been connected with this business for a number of years, having employed his talents at the Stadium, Arena, Harlem Grand and Palace Second Avenue Theatres in New York and at the Strand in New Jersey. For the past two years Bill has worked in the promotion department of the Staten Island Advance, the local newspaper, and we know he is well equipped to assume his managerial duties.

FRED E. FORRY began thinking of entering the motion picture industry while still at school and secured an usher’s job to start the ball rolling. Subsequently his jobs were those of doorman, director and head usher. A year later, after having learned the office work, he qualified to accept an assistant managership. In 1938 Fred became the manager of the Colonial Theatre in Lancaster, Pennsylvania.

FRANK BLOCHER last little time in becoming involved in theatre business, started to work at the early age of 13, at the Drexel Theatre, Chicago, Illinois. He has been in this field for 14 years and is very happy with his occupation. At the present time Frank is managing the Kimbark Theatre in Chicago, Illinois. We anticipate contributions on what you are doing for the box office grosses, Frank.

ALFRED SIMON started his theatrical career in 1932 at Loew’s, 125th Street Theatre, New York City. Two years later he left there to join the Strand Theatre in the metropolitan district of the same city, acting as chief usher. His next chief usher position was at the nearby Skouras’ Riverside Theatre, and when the Olympia house was added to the Skouras circuit Al was made assistant manager there. A transfer brought him back to assist at the Riverside, under our good friend Joe Salom. Several months ago Al changed circuits, being employed by Brandt Theatres to manage their Inwood Theatre in Forest Hills, Long Island, New York.

ROBERT W. BAIER manages the Uptown Theatre in Fort Arkins, Wisconsin, belonging to the National Amusement Company Lakeside Theatres. Part of his duties bring him to the Fort Theatre, in the same sector. We look forward to representation from you, Bob, from your vicinity, so please report your various activities.

NORT ROSEVOLD started as usher at the Strand Theatre in Minot, North Dakota, in 1933, during the time he attended college. Upon graduating from college with a B.A. degree he was promoted to doorman and assistant manager at the same house. In 1935 a transfer took him to the State, also in Minot, where he had the job of an assistant. Two years later he gripped the managerial reins at The Orpheum, where he is now doing a fine job.
**INDEX**

On this page the following alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

**The Name 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., Western by W. If the production is 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.

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NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies. When the production is being released by the company for the first time, it 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 final 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 departments may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Running Time
Title Star Role Date Minutes Reviewed
Adventures in Sahara (G) Paul Kelly-Lena Gray Nov. 15, 387 58 Dec. 24, 38
Blood Alley (G) Chester Morris-Martin Bellamy Oct. 31, 387 59 Jan. 15, 39
Blind Date (G) Peggy Singleton-Artie Lake Larry Simms-D. Mommert Nov. 30, 387 72 Nov. 5, 38
Blind Mates the Best (G) P. Singleton-A. Lake, L. Simms, M. March 6, 387 74 Feb. 25, 38
California Frontier Buck Jones-Carmen Bailey Dec. 19, 387 58
Crimes Taken Holiday (G) Jean Adair + Maria Rahden Douglas Dumbrille Oct. 5, 387 59 May 7, 38
First Orderers W. Allyn-B. Roberts-J. Dawn Dec. 12, 387 62
Flight to Fame (G) Robert Taylor-Jean Arthur Willy Kellogg March 23, 387 58
Frontiers of '49 Bill Elliott-Laura De Alcacin Jan. 19, 387 54
Homicide Bureau (G) Bruce Cabot-Rita Hayworth Jan. 5, 387 59 Feb. 11, 39
I Am the Law (G) John Barrymore-Wesley Barryre-C. ctype-J. Simons Feb. 2, 387 53 Aug. 23, 37
In Early Arizona Bill Elliott-Dorothy Gulliver Nov. 2, 387 53
Law Comes to Texas Bill Elliott-Lucas Bertron Dec. 19, 387 58
Law of the Texas Buck Jones-Dorothy Fay Oct. 24, 387 54
Let Us Live (G) Patric Knowles-Donald Meekson-Nov. 27, 387 59
Mr. Lincoln's Manservant (G) van-Ralph Bellamy Feb. 28, 397 65 Feb. 18, 39
Little Adventurers (G) Edw. G. Robinson-Westey Barrie-C.类型的-J. Simons Dec. 19, 387 58
My Son is a Crinshall Betty Furness-James Craig Oct. 16, 387 59
North of Shanghai Betty Furness-James Craig Dec. 12, 387 59
North of the Yukon (G) Charles Starrett-Linda Winters Mar. 30, 387 64
Outside These Walls Dolores Costello-M. Whalen Nov. 5, 387 59
Over the Range Charles Starrett-Linda Winters Mar. 30, 387 64
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Put Your Mask on, Mr. Sturtevant (G) Virginia Weidler May 8, 387 59
Rico Grande Charles Starrett-Ann DeRae Dec. 8, 387 59
Romance of the Redskins Jean Parker-Chick Bickers Dec. 30, 387 67
Smashing the Big Ring (G) Fay Wray-Bill Elliott May 28, 387 62
Sons of the Range Charles Starrett-Iris Meredith Apr. 27, 387 58
Strange Case of Dr. Meade J. Holt-B. Roberts-N. Byers Jan. 14, 387 57 Oct. 25, 38
Terror of the Tillys (G) Billy Curtis Dec. 1, 387 56 June 23, 39
(Exploitation: Feb. 25, 39, p. 68.)
Texas Stampede Charles Starrett-Iris Meredith Feb. 9, 387 57
(See "This Woman Again," Feb. 9, 387, p. 57.)
There's That Woman Again Charles Starrett-Iris Meredith Feb. 9, 387 57
(Exploitation: Feb. 18, 39, p. 63.)
Thundering West, the Charles Starrett-Mrs. of the Plains Dec. 24, 387 61 Apr. 12, 38
Times of the Plains Charles Starrett-Iris Meredith Oct. 3, 387 57
Whipping Chantoms Charles Starrett-Iris Meredith Mar. 24, 387 63 Jan. 7, 39
Arizon.a Cowpdy Charles Starrett-Mrs. of the Plains June 8, 387 59
(See "Comming Attractions"

THE CHAR

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 name denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

FIRST NATIONAL

(See Warner Brothers

GB PICTURES

(Distributed in part by 20th Century-Fox)

Running Time
Title Star Role Date Minutes Reviewed
Climbing High (G) 8012 Josie Matthews-Michael Red- grate-Nat Madison Apr. 28, 397 79 Dec. 17, 38
Lady Vanishes (A) 8011 Margaret Lockwood-Paul Lukas Michael Redgrave-W. K. L. scraped Dec. 17, 38
Dorothy Advenutress (G) Jan. 6, 397 89 Sept. 3, 38
Man With 100 Faces (G) 8008 Peter Lawford-Jane Haden- Coming Attractions
Chicago Mo...

CHICAGO

Running Time
Title Star Role Date Minutes Reviewed
Climbing High (G) 8012 Josie Matthews-Michael Red- grate-Nat Madison Apr. 28, 397 79 Dec. 17, 38
Lady Vanishes (A) 8011 Margaret Lockwood-Paul Lukas Michael Redgrave-W. K. L. scraped Dec. 17, 38
Dorothy Advenutress (G) Jan. 6, 397 89 Sept. 3, 38
Man With 100 Faces (G) 8008 Peter Lawford-Jane Haden- Coming Attractions
Chicago Mo...

GRAND NATIONAL

Running Time
Title Star Role Date Minutes Reviewed
Climbing High (G) 8012 Josie Matthews-Michael Red- grate-Nat Madison Apr. 28, 397 79 Dec. 17, 38
Lady Vanishes (A) 8011 Margaret Lockwood-Paul Lukas Michael Redgrave-W. K. L. scraped Dec. 17, 38
Dorothy Advenutress (G) Jan. 6, 397 89 Sept. 3, 38
Man With 100 Faces (G) 8008 Peter Lawford-Jane Haden- Coming Attractions
Chicago Mo...

METRO-GOLDYNN-MAYER

Running Time
Title Star Role Date Minutes Reviewed
Adventures of Huckleberry Finn (G) Mickey Rooney - Walter Con- noson - Lummis - Smith - Ingram - Ingraham - Mar. 13, 397 92 Feb. 11, 39
(Exploitation: Mar. 13, 397, p. 72; Apr. 1, 397, p. 75; Apr. 29, 39, 74.)
Broodywood Scared (G) 9313 Lummis-Donald-Levy Ayres- Hunter-Frank Murphy Mar. 7, 397 113 Apr. 8, 39
(Exploitation: Apr. 13, 397, p. 81.)
Burk 'Em Up O'Connor (G) Dennis O'Keefe-Claudia Parker Harry Corry-Neville D'Aubigny Dec. 13, 397 70 Jan. 14, 39
Calling Dr. Kildare (G) 9322 Kirk-Webster-Young-Keller- Clark Kildare-Dec. 8, 397 94 Sept. 25, 39
Christmas Carol, A (G) 9173 Kellin-Reginald Owen- Lawrence C. C. James-Donald, John Logan-Scot Dec. 16, 397 70 Dec. 17, 39
(Exploitation: Jan. 7, 397, p. 51; Jan. 21, 397, p. 54.)
Citation (G) 9094 Robert Deaton-Deann Russell Oct. 28, 397 112 Oct. 29, 39
(Exploitation: Oct. 28, 397, 112 p.; May 30, 397, 92.)
A Child (G) 9156 Lulu Raine-Paulette Goddard-...-Alan Marshall - Amy Rother Dec. 9, 397 90 Dec. 10, 39
Fast and Loose (G) 9249 Roht-Montgomery-Russell-Feb. 17, 397 79 Feb. 16, 39

(See "The Release Chart--Cont'ed"

MOTION PICTURE HERALD
WARRNER BROTHERS-FIRST NATIONAL

First National Running Time

Star

Angels with Dirty Faces (A) 301

James Cagney - Pat D'Brian

Angie Dickinson - Christina Carmichael

Running Time

Dec. 29, 1939

Minutes Reviewed

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PARAMOUNT FOR 1939-40

For theatre men by theatre men

"BOB CASEY JONES"

"BURNS"

For Fall Release
Government refuses to jump aboard television bandwagon, Federal Communications Commission withholding action on standards » » » Independent exhibitors and major distributors air problems at Allied “Open Forum” in New York » » » Britain’s King and Queen push “Scotland Yard” aside to permit U.S. newsreels to record their tour » » » Kent and Silverstone favor foreign expansion on “reciprocal” basis » » » American companies consider reopening offices in Manchukuo » » » New film import duties and excise tax in England unite all groups of British industry in protest » » » »
There is one way—only one way—to get for tion the size of ‘Juarez’ can bring! The migh entertainment this great was ours, and it’s don movie-goer within reach of the voice of sh important share of the ready to g ing is for remember LET THE
Ill is iness!

Your theatre all that an attraction of making dramatic entertainment known to everyone is a job of equal importance. And we’ve done our full duty. The stage is set, the show is on... the one thing remaining is to roll up your sleeves, you’re in show business and KNOW ‘JUAREZ’ IS HERE!

Only WARNERS give you a hit as big as ‘Juarez’ now!

Only WARNERS give you national backing as big as this!

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**ON 72 STATIONS ... THE NATION WILL BE LISTENING IN!**

A broadcast comparable in scope and listener-interest to 20th's Kentucky Derby scoop will signalize the world premiere of YOUNG MR. LINCOLN at Springfield, Illinois, May 30.

Networking the nation from coast to coast, 72 Mutual Broadcasting System stations will present Marian Anderson, world-famous negro contralto, singing a group of songs ... and Lowell Thomas' introduction of celebrities ... as part of an elaborate program.

Hear it on your own radio at 10-10:30 EDT the night of May 30.

And dial now to page 17!
"AFTER the EVENT"

THIS being what is called free America, anybody, even an editorial writer, is supposed to be entitled to an opinion, whether he is competent to have one or not, about anything. For painful instance, one finds the Register of Des Moines remarking, thus:

"People interested in preserving the maximum of freedom of expression generally favour dealing with immorality, libel, incitement to riot and other such dangers on the screen in the same way they are dealt with on the printed page by the regular courts after the event, rather than by censorship in advance."

There ensues a discussion of what is called "the Hays office . . . own central censorship" which is discussed as a device for keeping out of trouble, and leading to the declaration: "So we have the curious paradox of the movie industry on one hand decrying existing local censures and on the other yearning for the cheap insurance of an effective centralized censorship."

May we submit that there is no more paradox concerned in the device of the Production Code and its Administration than there is in having a managing editor in the office of the Des Moines Register. Why not let the police reporter, the City Hall Reporter, the State Capital Staff and the Washington correspondent, the correspondents in Council Bluffs, in Waterloo and Dubuque, especially Dubuque, run "hog wild" and pour into the paper whatever strikes their fancy, and let the courts decide, "after the event." Let the Register try that!

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ONE-MAN PRODUCTS

"HOLLYWOOD writers should not be bullied journey- men," says Mr. Gene Towne, "and the sooner producers concede them freer rein in the making of pictures the better for the industry," reports Motion Picture Daily.

In Mr. Towne's case, now that he is becoming an RKO producer, he seems to have that freer rein.

The basic fact is that a motion picture has to be fundamentally a one-man job. If it is a writer's picture then it is the writer's job—but it is still true that some picture making may require of the writer that he be as much an incidental journeyman as a piccolo player or a scene painter. It depends on the picture and who is making it.

\[ \triangle \triangle \triangle \]

CUPS AND CLASSES

ENTERTAINMENT is to be had in regarding the sudden and simultaneous concerns of governments over certain matters of drinks. New York State, U. S. A., considers a measure to require a requirement that liquor glasses shall hold 1½ ounces at least. That, one must presume, comes under the "pursuit of happiness" clause.

Italy is thumbs down on coffee, for trade reasons, and wants the faithful to drink Italian wine. Consider Chianti for breakfast! And now comes Russia opposing vodka, arguing for beer and Russian champagne—the champagne, of all things, as "a cultural drink." This comes the same week that Mr. Stalin's papers have been telling the people they must look up to and approve their educated classes. Whither, may we inquire, is the proletariat drifting?

Now that Russia is mentioned, has anyone heard what ever became of Comrade Boris Shumyatskiy, the vanished one-time head of the Soviet cinema?

\[ \triangle \triangle \triangle \]

ELECTRONS and FAITH

THE dramatically tenuous bold of brave young Mr. Fred Suite upon his stricken life, three years in an "iron lung," now on his pilgrimage to Lourdes and its miracle shrine, makes him a personalized and poignant symbol of the life of all of us, and our civilization.

He is buoyed by faith and hope, and kept alive by the scientific miracle of the electronic flow through a mechanism of motors and wires. Let the electrons fail ever so briefly and his life is done. He lives by the mercy of science, of the unending flow of power through wires.

The living is worth the effort by concerns of the spirit, superficially seeming remote and intangible, forces of faith that record on no galvanometer.

Even our own motion picture industry is like that, too. It lives by the concrete and specific and what we call "factual," including, too, utter dependence on wires and electrons, flowing unceasingly, without interruption.

But the essence of what the motion picture is, and what it is to be sustained by, as a functional part of the social scheme is to be governed in its survival by matters of spirit and faith and the service of them.

—TERRY RAMSAYE

Boy-Meets-Girl blueprint is no longer enough. . . . Love is no longer just a pretty theme song. It is a symphony with full orchestra."
Practices and Allied

A new trade practice program, revised after changes were recommended by exhibitor organizations and leaders, was completed on Wednesday, including an arbitration system, on the eve of an open forum in New York, sponsored by Allied of New York, closing a three-day session of independent exhibitors. The self-regulation program is expected to be a center of interest also at the national Allied convention in Minneapolis June 13th to 15th.

Allied States Association, which was to have considered a proposal for a nationwide buying and booking combine at the forthcoming Minneapolis gathering, had been held in a conference while observing and cooperating in the workings of a somewhat similar arrangement which has its operating center in Oklahoma City, and is to take in also Arkansas, Kansas and the Texas Panhandle.

The stories are on page 16.

Anti-Trust Actions

Washington expects a half dozen new anti-trust suits against the motion picture industry to be filed by the Department of Justice in as many local jurisdictions after July 1st, when increased appropriations for the department's anti-trust division will become available.

This and other developments in the blossoming field of trust actions are treated in detail in the article starting on page 20.

Reciprocity

The heads of two major distributors, Sidney Kent for 20th Century-Fox and Murray Silverstone for United Artists this week reported independently the adoption of similar policies of reciprocity to be followed by their companies in their relations with foreign markets.

Details are on page 51.

Manchukuo

Arthur G. Doyle, managing director for 20th Century-Fox in Japan, in New York this week for a number of legal jurisdictions after July 1st, when increased appropriations for the Department's anti-trust division will become available.

This and other developments in the blossoming field of trust actions are treated in detail in the article starting on page 20.

Radio Requirement

Immediately following predictions by David Sarnoff, president of RCA, that censorship inevitably would follow government regulation of life, programs and alarms from the National Censorship and the Civil Liberties Union, the Federal Communications on Tuesday issued an order requiring that licensees of international broadcasting stations "shall refrain from broadcasting the culture of this country and which will promote international goodwill, understanding and cooperation."

The advent of censorship is reported on page 42.

60 Features

A program of 60 features for the 1939-40 season will be announced by RKO Radio at its convention opening June 19th at the Westchester Country Club, New York. Paramount, the only other company which has not made its product announcement for the new season, will hold its annual convention in Hollywood starting June 7th.

The Rochester Center, New York, this week reports the convention plans and details of three regional meetings held this week.

Copyright “Intangible”

Holding that films purchased outside Louisiana and shown in public theatres are presented under a restricted copyright and not leased as personal tangible property, District Judge Charles Holcomb of Baton Rouge, La., this week handed down a decision in favor of the Saenger Realty Corporation, New Orleans, and 10 other leading exhibitors of Louisiana against the state collector of revenue. Exhibitors throughout the state had been awaiting the decision in a bitterly fought case.

The suit was a test case, petitioning return of the 1 per cent sale tax levied on the use of "tangible personal property" imported from outside the state. The exhibitors contended that a movie copyright was a federal instrumentality on which distributors charged exhibitors for a displaying privilege, drawing a distinction between the "cheap celluloid film itself and the genius and acting talent it portrayed."

The collector of revenue had contended that permission to use a copyright merely released the exhibitors from infringement liability, the exhibitors "really renting or leasing the film from a distributor, the fee paid thereon being subject to the sales tax."

Fox Objections

Objections to the approval of the final accounting of Milton C. Weisman, as receiver of Fox Theatres Corporation, in which Mr. Weisman was accused of managing the company in a "negligent, improvident and careless manner," were filed Wednesday by John C. Knox, federal judge, in New York, by Gustavus A. Rogers, chairman of the Fox Class A stockholders' protective committee, and the Trust Company of Georgia.

Mr. Weisman, as receiver, and William E. Atkinson, his predecessor, have filed petitions with Judge Knox requesting that the final accounting be approved and that Mr. Weisman be discharged.

On January 30th a plan of liquidation for the company was approved by Martin T. Manton, former circuit judge, and Mr. Weisman and Kenneth E. Steinrich were designated as trustees.

Royal Visit

Applenishment that strict Scotland Yard supervision and stiff court etiquette would prevent the securing of good newsreel footage on the visit of King George and Queen Elizabeth has been proven unfounded according to Merle Johnson of Paramount News who returned to New York this week after supervising a crew of 15 newsreel men filming the royal visit.

He tells his experiences on page 40.
News Men Strike

There have been no camera men from any of the five newsreel companies (Paramount, News of the Day, Pathé, Fox Movietone, Universal), or from the March of Time at the New York World's Fair since last Saturday. This is by order of Charles Downs, business manager of the International Photographers of the Motion Picture Industry, Local 644, International Alliance of Theatrical and Stage Employees, because of a strike by Local 644's still cameramen.

The walkout was called on charges of refusal of the Fair management to hire union still photographers when the staff was augmented recently.

Newreels and Diver

Newsreels and radio networks dispatched camera crews and special effects men from New York by plane Tuesday to cover the rescue efforts for the crew of the U.S. submarine Squalus, sunk off the coast of New Hampshire. Planes were to bring back negatives for inclusion in the regular Thursday issue of the newsreels.

A new diving bell was sent down to the submerged submarine Wednesday morning.

Asks Release

Pandro S. Berman, RKO vice-president in charge of production, whose contract expires formally March 1, 1940, has petitioned George J. Schaefer, president, and the RKO board of directors for a release from his agreement as of October 1, 1939, at which time he expects to have completed product now in preparation.

Mr. Berman's desire to be responsible only for a small number of productions annually has been voiced frequently. For this reason it is believed in Hollywood that at the conclusion of his vacation he may organize his own producing company to make several films a year for release through one of the large companies.

A successor to Mr. Berman at RKO has not been mentioned.

Increasing Burden

State legislatures, nearing adjournment, this week turned last minute attention to new taxation measures for the motion picture industry. Several were under consideration and those already passed included a New York law allowing cities to levy a tax of one cent on admissions up to 50 cents with a graduated scale above that figure, and a franchise tax of one cent per square foot per year on outdoor advertising signs in excess of three feet in area.

Reports from the capitals are on page 52.

New Organization

The United Theatre Owners of Illinois was formed in Chicago this week with the announced purpose of pooling exhibitor strength primarily to fight adverse legislation. At a closed meeting held Tuesday Edward Zorn of Pontiac, Mich., was named chairman. Mr. Zorn appointed Jules Rubens of Great States circuit, Fred Anderson of the Anderson circuit, G. A. Alger of the Alger circuit and H. B. Bailey of Bailey Enterprises to meet May 31 at Springfield to complete the organization. Principal speakers at the meeting were Edward Kuykendall, president of the Motion Picture Theatre Owners of America; Mr. Rubens and Morris Leonard of Balaban and Katz.

The Allied unit in Illinois has been reported planning a campaign for downstate members.

Association Active

Regional exhibitor associations were busy this week with discussions bearing vitally on such problems as pooling, the Neely bill, the proposed trade practice code, taxes and rentals. Study and discussion of a buying and booking combination as a means of protection against "circuit aggressions" led the program of the Kansas and Missouri Theatres Association, meeting in convention in Kansas City Thursday.

Programs and convention dates are reported on page 48.

FOR READY REFERENCE

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That "One Big Union"

Pointing to potential amalgamation of 50,000 actors and actresses of stage, screen and radio, into "one big union," the several performer unions and guilds continued meetings in New York this week on the "first eliminative processes." The various memberships "want it badly," according to a statement issued Wednesday evening by the organizing committee.

The purposes desired are economy, greater efficiency and better protection for the membership, which, it is felt, could be achieved through an amalgamation doing away with the dual memberships which now prevail. Chairman of the committee is Mrs. Florence Marston, eastern executive head of the Screen Actors' Guild; with executives and one to handle each branch of the Associated Actors and Artists of America represented. Other Guilds represented include the American Guild of Musical Artists, Actors' Equity, the American Federation of Radio Artists, Chorus Equity and the American Federation of Actors.

The plan, when completed, will be submitted to the various memberships for ratification.

To the Labor Board

The motion picture division of Theatrical Managers, Agents and Treasurers' union on Wednesday filed 13 petitions with the New York State Labor Relations Board for designation as collective bargaining agent for 150 independent theatres in the metropolitan area. In addition a strike was declared at the City Hall, Manhattan, and a complaint was lodged with the board over labor practices called unfair. The board ordered hearings.

Other labor developments, including the battle for control of the studio unions in Hollywood, which entered the first decisive court test this week in an injunction suit filed by deposed officers of the technicians local against the IATSE, are to be found in a story on page 38.

Building Up

A gain over the corresponding month last year in the valuation of theatre building contracts was registered in April, the first month in 1939 to show an increase, according to the Dodge Reports, daily news division of the F. W. Dodge Corporation. The April valuation was $2,172,000, in a survey including the 37 states east of the Rockies.

A total of 72 building and alteration projects were recorded in the month. Through the first four months of 1939 there have been a total of 228 theatre projects in the area, with a valuation of $5,950,000. The same period of 1938 showed a total of 267 projects, with a valuation of $7,091,000.
LOCAL BOY COMES HOME. Louis B. Mayer, above right, in the academic dress which signifies the honorary degree of Doctor of Laws conferred on him by the University of New Brunswick. With him are Dr. C. C. Jones, president of the University and Mary Kingsley Tibbet, Boston educator, also honored.

ELECTED vice-president in charge of distribution for Walt Disney Productions, Hal Home, left, returns to New York from the studios.

ARRIVING in New York after the United Artists convention in Hollywood, Mary Pickford, above with Murray Silverstone, executive director of the company, told the press that neither the United Artists studio nor any of its stock was for sale "to Samuel Goldwyn or anyone else."

SILVER WEDDING, above. W. Ray Johnston, president of Monogram, and Mrs. Johnston celebrate their 25th anniversary at a party given them by personal friends and motion picture associates at Ben Marden's Riviera, N. J.

NEWLY RETURNED from extensive travels in the Far East, Ben Y. Cammack, above, of the RKO foreign department, gives his observations on page 54.

HAVING SERVED ten years as manager for RCA Photophone, Ltd., in London, Joseph L. Underhill, left, has returned to Camden, N. J., for new duties.

HOME TOWN reception, left, is given by Charles C. Pettijohn of the MPPDA, shown directing a cap pistol at Tex Fletch, cowboy star and native of Harrison, N. Y., where Mr. Pettijohn is a civic leader. The occasion was the premiere of Mr. Fletch's Grand National feature, "Six Gun Rhythm" at the Biltmore, operated by Samuel Cornish, left.
SAILING, below. Sidney R. Kent, president of Twentieth Century-Fox, and Mrs. Kent, leaving New York on the Brazil to attend the company's South American convention in Rio de Janeiro, keynoted reciprocity, announcing that development of domestic industry in the Latin American market would be taken into consideration in his company's plans for development there. Story on page 51.

ON THE DAIS, above, at a dinner marking the tenth anniversary of British Movietone News at the Ritz Hotel in London are: Sir John Reith, Walter J. Hutchinson, foreign department executive of 20th Century-Fox; the Right Honorable Sir Kingsley Wood, secretary of state for the air; the Honorable Esmond Harmsworth and Captain Lord Louis Mountbatten.

ADDRESSING the British convention of 20th Century-Fox in London, right, is Truman H. Talley, Movietonews head.

RESUMPTION of imports of American films into Japan and possibly Manchukuo in the near future is predicted by A. G. Doyle, above, manager in Japan for 20th Century-Fox, in New York this week. See page 50.

COMPLETING the roster of Doyles, Ralph, left, RKO managing director, in Australasia, home for the convention and home office conferences, reports hampering of operations in New Zealand by exchange bars.

DUE in New York for a visit late this week, Dan Carroll, center right, chairman of the board of the Birch, Carroll and Coyle circuit of Australia, is preceded by a picture of farewell to friends on board the Monterey as he sailed from Sydney. Left to right: Hermann Flynn, Paramount publicity; Mel Lawton, general manager, Prince Edward; Mr. and Mrs. Carroll, and William Hurworth, Paramount general manager.
Exhibitors Lured By Studios and Fair

IN NEW YORK for the World's Fair, four upstate New York exhibitors gather in the RKO reception room: John Gardner, Gard-ner Theatres, Schenectady; Charles Wilson, Bijou, Troy; James Constantino, James's theatre, Syracuse, and R. P. Merriman, Franklin, Syracuse.

Also: J. C. Caldwell, operator of the Lee theatre, in Appomattox, Va.

IN HOLLYWOOD, Mr. and Mrs. Lee Brewerton, above, vac-cationing from theatre opera-tions in Calgary, Alberta, meet Margot Stevenson, center, on the "Dust Be My Destiny" set.

Left: Harold Chesler, booker for Intermountain Theatres in Salt Lake City, and Mrs. Ches-ler with Bonita Granville at the Warner Brothers studio.

IN FLORIDA, above, A. G. Roessner, theatre circuit owner of Winona, Minn., and Mrs. Roessner at the Fleischer studios in Miami.

CALIFORNIA was the choice of Mr. and Mrs. Mort Gold-berg, left, of a Chicago cir-cuit, shown on the Warner lot at Burbank.

Also: Cooperative Theatres executives of Detroit, Carl Buer-mele, manager; Fred De Lodder, Jr.; Barney Kilbride, treasurer, and Fred De Lodder, president.
Below: Mr. and Mrs. Louis Tunick of the Brooklyn and Hale-thorpe theatres in the Baltimore territory.

Above: James Constantino of Syracuse and Steve Tarbell, booker for Smalley Theatres in Cooperstown, N. Y.

Left: Mr. and Mrs. Louis Felt of Norristown, Pennsylvania, where Mr. Felt operates the Westmore theatre.

Above: George Roy, owner of the State in Eugene, Ore., started in exhibition in 1907.

Right: J. E. Stocker, operator of the Myrtle theatre in Detroit, Mich.


Exhibitors drawn to New York by the World of Tomorrow keep in touch with the world of today by talking shop with their colleagues and with home office executives, one gathering place being the RKO World's Fair lounge where the visitors shown on this page were photographed. All pictures by staff photographer.
WINNERS of a trip to Europe in a Metro-Goldwyn-Mayer exploitation contest, Ray Bell of Washington, D.C., right, and Ted Kirkmeyer of Helena, Montana, are entertained in Paris by Pierre Autre, center, Motion Picture Herald correspondent, as host for Quigley Publications. Reporting, Mr. Autre relates the party "started by some cocktails at the Cafe de la Paix and then to a very French restaurant, founded in 1702, La Fontaine Gaillon . . . Afterwards we went to have the last one at a cabaret of the Latin Quarter, also very typically French." Mr. Kirkmeyer was winner of the Silver Plaque in the Quigley Awards competition for 1937, and Mr. Bell has won numerous monthly Plaques and Citations.

Quigley Award Winners,
-The Diary of a Week

Wednesday: John Burhorn and George Limerick, the winners, in Greenwich Village, the guests of Warner Brothers, with Fredrica Eldelsberg of the Round Table staff, left; Gertrude Merriam, associate chairman, and Sid Rechetnik of Warners, background.

Thursday: They are speakers at the AMPA luncheon.

Friday: With Earl Wingart, 20th Cent.-Fox luncheon host.

Thursday, above: Universal, represented by Hank Linet, left, is host at Dempsey's restaurant preceding a performance of "Hellzapoppin." Mr. Linet, Mr. Limerick, A-Mike Vogel, Round Table chairman; Jack Dempsey, Mrs. Linet, Mr. Burhorn and Miss Eldelsberg.

Friday, left: Mr. Limerick backstage with Mary Martin, star of "Leave It to Me" and a fellow Texan, following a United Artists theatre party.

Saturday and Sunday, left: Mr. Vogel and Mr. Burhorn pause for refreshment during a tour of the World's Fair where MGM and Republic were hosts.

(By staff photographer)
New York Allied Meets
In First Convention

WITH the announced purpose of seeking "better understanding between distributors and exhibitors" and with a program featuring an open forum at which distribution executives who have been active in the formulation of the trade practice code were speakers, the New York unit of Allied States Association of Motion Picture Exhibitors held its first convention and trade show at the Astor Hotel this week. The meeting, delegates to which are pictured on this page, opened on Tuesday and continued through Thursday. Story on page 20.

(All photos by staff photographer)


William Brandt of Brandt theatres, and Max Cohen, New York president.

Joseph Rosenzweig treasurer, and Irving Gerber of New York.

William B. Stein, general manager, Imperial Theatres of New Jersey.

Herbert Hoch, Buffalo; Marvin Atlas, Niagara Falls, a director, and Albert Francis, Buffalo, regional vice-president.

Minna S. Rosen, Buffalo secretary, and Andrew Geitner, Silver Creek.

Irving Sherman, Pearl River, and Abraham Levy, New York secretary.

Max Cohen and Louis Goidel, Brooklyn members of the New York unit.
MAJORS COMPLETE TRADE PROGRAM
ON EVE OF EXHIBITORS' OPEN FORUM

Fourth Revision, Containing Arbitration Plan, Is Finished as Independent Exhibitors Assemble for Open Forum

At precisely 5:10 on Wednesday afternoon, in the Ninnow Room of the Hotel Astor, at Times Square, New York, the major distributors completed the fourth, and, they hope, the final revision of their trade practice program, for self-regulation of distribution and exhibition, including a plan and procedure for adjudicating differences—more popularly known as an "arbitration system."

The program came after nine months of actual formulation, three years of negotiation and some 10 years of sporadically attempted action.

It arrived, too, on the 11th hour of the first of two independent exhibitor "open forums" on trade problems, the first by Allied of New York, on Thursday (see adjoining column); the second, by national Allied, in Minneapolis, June 13th.

At the Same Time

The major distributors were finishing their work in the Hotel Astor even as the New York independent exhibitors were assembling in the same hotel, eight floors below, in the Grand Ballroom, for their "open discussion" of the same subject.

The majors' representatives, numbering 17 sales, corporate and legal executives, had been "dissecting" the document, to mold a finished form, since early Monday morning. In the adjoining hotel suite at the finish was the Physicians' Wives' League, of 40, at Spring Lancheon.

A "local" system of arbitration had been sought for the program since March 30th, when the third "revised" form was presented to exhibitors.

There were some on Wednesday who preferred to believe that the haste of the major's committee this week to complete the draft was a desire to have the final draft ready for the independents' New York "open forum" on Thursday. Others, more closely connected with the actual formulation, said the concentration was motivated only by a desire to be "done and gone" with a problem that has been troublesome for nearly a year.

Few Other Changes

Other than detailing a system of arbitration, "the all-important part," the "fourth and final" form differs little from the three preceding it. Language has been clarified and shortened, with but a few clauses removed or added on the 16 subjects treated.

On the matter of arbitration, the majors still must get the approval of exhibitors as to acceptability, and of the United States Government as to legality. Arbitration was once conducted in this business by the majors, and was abandoned after Judge Thomas J. Thacher, in the Federal Courts in 1929, declared it illegal, on the grounds that it was compulsory under the license agreements as provided.

Allied To Test Buying Combine

The national buying-and-booking combine of independent exhibitors as proposed from within the ranks of Allied States Association, will not be presented to Allied's national convention in Minneapolis, June 13th-15th, but, instead, will be held in abeyance pending a test of a statewide combine by Allied in Oklahoma.

The original proposal was to line up 2,500 theaters, as disclosed in Motion Picture Herald on May 13th.

Now the project is being steered into the Southwest alone as a test, with national Allied putting its support behind it. If successful, the test will result in adoption by Allied nationally.

The newly formed Oklahoma Allied had in mind a buying-and-booking combination at its inception. This was abandoned two weeks ago, but was revived this week on the insistence of the membership of 52, which threatened withdrawal unless the plan was revived.

Revival of the plan is expected to bring in 200 theaters, in Oklahoma, Kansas, Arkansas and the Texas Panhandle, according to Orville Von Gukler, Okeene (Okla.) exhibitor, who is chairman of the organizing board. C. E. Norcross is secretary, and A. A. Moulder, John Gray, A. B. Momand and Mrs. Juanita Berry are members. Mr. Momand has a $4,500,000 anti-trust suit against the majors. (See page 22.)

Kuykendall Turns Down Steffes

Al Steffes' Minneapolis national Allied convention will not have Edward L. Kuykendall, of the rival MPTOA, as a guest at its "open forums". Witness this letter to Mr. Steffes:

"Because Allied and MPTOA have such widely different approaches to national problems of this industry, and because I feel that the placing of myself and members of my organization on your [convention] committee was in jest, and that we would not feel like injecting our viewpoints into your convention, feeling also that whatever came out of the 'open discussions', your board of directors would still speak for the convention, as in the past, I can see no benefit to be derived for you or my organization by my attendance."

I also have meetings scheduled with state MPTOA units at this time.

"May you have a well attended constructive convention.

"Kind personal regards.

"[Signed] ED KYUKENDALL"

United Artists announced Tuesday that L. J. Schlaifer, its vice-president and general sales manager, would attend national Allied's "open forum" in Minneapolis. Two dozen major executives have accepted Al Steffes' invitation.

New York Allied Unit, in First Convention, Indorses National Policies Outlined by Cole; Hears Distributors

Allied Theatres, of New York, one year old, called independent theatre owners of the eastern states to the Hotel Astor in Times Square this week, to discuss, in regular convention and committee meeting, on Tuesday and Wednesday, independent exhibitor problems of the day, and to bring into "open forum," on Thursday, a discussion by independents and majors of the new trade practice program, Allied having invited sales representatives of distributors.

Originally, the New York meeting was to embrace all of Allied's eastern states, in a regional convention, but, because of the forthcoming national Allied convention in Minneapolis, June 13th, Frank Lydon, eastern regional vice-president, cancelled the regional directors' meeting until after the Minneapolis convention. However, some individual members of Allied in the eastern states, attended.

National Policies Indorsed

Indorsement of national Allied policies—with reservations—by Max Cohen and the resolutions committee of New York came early Wednesday afternoon, as the first real business session got under way.

Colonel H. A. Cole, president of national Allied, was the principal speaker of the day, outlining the national organization's reasons for supporting litigation and legislation rather than self-regulation as a means of curing the industry's "evils," so-called.

Colonel Cole's stand was indorsed by most Allied members present, but Harry Brandt, president of the Independent Theatre Owners Association, another local independent owners' organization, took issue, asserting that "the program of legislation leads to government control."

Abram F. Myers, national Allied's general counsel, did not appear Wednesday, as scheduled, but, in a pre-convention message, concluded, "Men of goodwill can surmount all the obstacles that stand in the way of an amicable adjustment of industry problems," adding, "A realistic approach, with the cards on the table, will dispel suspicion and distrust; the issues need to be discussed in the open without fear or favor—or personal abuse."

A plan was proposed by distributors.

Mr. Arthur Peterson, of the insurance brokerage firm of Mitchell May, New York, for group buying on liability insurance to combat new high rates, Mr. Peterson suggesting a cooperative project of both circuit and independent owners to fight rises of as much as 40 per cent.

"World's Fair Exhibit"

A highlight of the convention "show" was the "World's Fair Exhibit" put on in the Astor's ballroom by 30 producer, distributor and equipment companies. From the dais denied any "friction" existed between the New York Allied and the national organization.

In favoring the acceptance of the trade code, the New York Allied had "always felt it should take what it could get."

Colonel Cole praised the legislative tactics of (Continued on page 18)
Down to earth... as he really was!

"YOUNG Mr. LINCOLN"

The story of Abraham Lincoln that has never been told!
Government Regulation Debated

(Zoo Animals Under Quota)

"Animal Moments", a one-reel production, is one of a series which Widgey R. Newman is making for release, under the quota short schedule, by Twentieth Century-Fox.

The picture deals with the everyday life of the animals at the London Zoo.

ZOO ANIMALS
UNDER QUOTA

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The picture deals with the everyday life of the animals at the London Zoo.

Insurance Rates
Rising 66 Per Cent

National rate increases, effective immediately and running as high as 66 per cent, for public liability insurance for film theatre, have been ordered by the National Bureau of Casualty and Surety Underwriters, which fixes rates for most insurance companies.

The last previous general rate increase was in 1935.

Two factors are given for the present rate increase: the number and money value of claims has increased; and the changeover in rating insurance premiums from seat to admission basis, as made in 1935, was complicated, according to the underwriters.

Exhibitors will benefit by a reduction in property damage premiums of from two cents per 100 admissions to one cent.

National Decency Legion
Classifies 15 Pictures

Of 15 pictures reviewed and classified by the National Legion of Decency in its listing for the current week eight were approved for general patronage and seven were listed as objectionable for adults.

The pictures and their classification follow:


Rosson Released

Richard Rosson, Hollywood director and cameraman, and his wife, arrested three weeks ago by the Nazis in Germany, on charge of photographing military fortifications, were released Wednesday, according to a United Press story. The pair had gone into Austria to take location shots for Metro-Goldwyn-Mayer.

Chose "Gateway" Winners

At a luncheon Wednesday at the Warwick Hotel in New York, regional winners in the second Jesse L. Lasky's "Gateway to Hollywood" contest were selected.

Hal Wallis Sails

Hal B. Wallis, Warner Brothers executive producer, sailed for Europe Tuesday. He will confer with Sam Sax, new head of Warner British production.
"Young Mr. Lincoln" HAS ACTION!...

Pulse-pounding, red-blooded excitement! Lincoln defying a frenzied lynching mob! Fights...wrestling...rail-splitting...tug-of-war...a murder!
WASHINGTON SEES "UNREMITTING PROSECUTION" OF FILMS BY U.S.

Half-Dozen New Suits Expected To Be Filed After July 1st; Action on Ten Local Anti-Trust Cases

Half-a-dozen anti-trust suits against the motion picture business are expected by Washington to be filed in as many local jurisdictions in rapid succession by the Department of Justice after July 1st, when new and increased appropriations for the Department's anti-trust division, approved last week by the House Appropriations Committee, became available.

"Unremitting prosecution" of the Government's campaign against the motion picture and certain other large industries was also foreseen in Washington during the week as United States Attorney General Frank Murphy publicly disclosed his policies on anti-trust matters, an utterance awaited for weeks.

Early possibilities that the Department would not receive House approval of increased appropriations threatened for a time to jeopardize its publicly announced program. Some ten to 12 film suits are said to be contemplated, besides the Government's suits now pending in New York, Chicago and Oklahoma City. The additional suits, similar to the Oklahoma City action, are addressed at localized circuit operations allegedly operating monopolistically, regardless of whether they are independent circuits or affiliated.

[Colonel H. A. Cole, president of Allied States Association, said in New York Monday that Allied will place its hope of divorcing distribution from exhibition in the Government's anti-trust prosecutions, rather than in Allied sponsored legislation, as heretofore. See page 16.]

More immediate action on trust suit matters took place this week in no less than 10 different actions pending against the majors, as instituted both by the Government and independent exhibitors, in Chicago, Oklahoma City, Boston, Wisconsin, Maine, Dallas and New York.

House Cites Reasons for Increasing Appropriation

Reporting the Department of Justice's annual appropriation bill to the House of Representatives, the Appropriations Committee disclosed that, with an additional $519,940, it made available to Assistant U.S. Attorney General Thomas A. Howard, a total of $1,300,000 for the fiscal year starting on July 1st. Attorney General Howard is in charge of the Department's anti-trust division.

The additional money, beyond financing new suits against the film and other industries against which the Department now is waging its campaign, will provide for the establishment of regional offices in a number of cities, including New York, Chicago, San Francisco, Oklahoma City and Atlanta—all in areas where the Government is having "movie trouble." This "decentralization" will allow for closer and quicker investigation.

Decision to add to the anti-trust division's fund was reached by the committee, which in March refused to give Mr. Arnold an immediate appropriation of $70,000 with which to proceed at once against the film and oil industries, following hearings at which the Assistant-Attorney General detailed his program and ambitions.

Much of the testimony, the House Committee explained in its report, was of a confidential nature.

On the whole, the report added, "the committee is convinced that some measurable enlargement of the activities of this division is essential, and that additional funds must be given to it in a reasonable degree of enforcement." This, it was commented, "is felt should be undertaken, not alone for the protection of the consumer but for the protection of business itself."

"Much of the beneficial result of these activities can doubtless be obtained through the relatively simple means of a consent decree."

While, at hearings before the committee this March in connection with his request for increased funds, Attorney General Arnold disclosed that he planned ten additional suits against the film industry, it is now said at the department that probably not more than six or seven suits will be necessary. All will be based on the premises underlying the suits brought against the majors in New York and Oklahoma, it is expected.

Will Not Resort to "Hit Or Miss" Actions

In his first public announcement of his position on monopoly, issued during the week as the House Appropriations Committee gave its approval to an increase in funds for the anti-trust division, Attorney General Frank Murphy disclosed that there would be no fundamental changes in the policy laid down by his predecessor, Homer Cummings, but that he would "continue the existing policy of vigorous enforcement, employing whatever legal means are necessary and appropriate to ensure compliance with the statute."

"The purpose of this statement is not to announce a new policy but, if possible, to make the position of the Government in respect to the anti-trust laws better understood," he added.

In making known his attitude, Mr. Murphy stated that administrative action will be taken by the Justice and Commerce Departments to set up a "bureau of industrial economies," as recommended by President Roosevelt. That bureau would advise with business on contemplated practices, disseminate market information and warn against dangers of temporary overproduction and excessive inventories.

"It has been frequently suggested that some kind of agency or machinery should be provided to help industry, and this bureau in advance how far they can go without incurring the risk of criminal penalties," the Attorney General explained.

"The Department will endeavor to make its own views as to what the law requires of business men as clear and as unequivocal as possible."

U.S. Must Name Its Witnesses in New York Case

The slow-moving "key" case instituted by the Government against the majors in New York to prevent exhibition distribution from exhibitors, took a new turn last Tuesday and one favoring the distributor defendants, when Judge William Bondy, in New York Federal Court, ordered the Department of Justice to name in a bill of particulars witnesses who will testify to alleged coercive selling methods practiced by the defendants.

However, Judge Bondy granted permission to the Department to withhold the names until 30 days before the trial in instances where withholds the names would embarrass "the individuals whose names and where the witnesses are now doing business with any of the defendants."

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(Continued on page 22)
and to every heart with a spark of youth still burning. For here is Lincoln at 23 to 30 years old... hewing his way ahead in the world, enjoying life as any other young fellow.
WANGER SENDS 128 SCRIPTS TO COLLEGE
United Artists Producer Walter Wanger has sent 128 scenarios, contributed by every studio in Hollywood, to the Irving Thalberg Memorial screen library at Dartmouth College. Mr. Wanger endowed the library and a course in screen writing at Dartmouth two years ago.

The screen-writing course has had the assistance of writers and producers from several Hollywood studios. Professor Benfield Pressley is directing the study at Dartmouth after spending several months at the Wanger studios last year.

Major companies is finally under way, before Edgar Eldredge, Master in Chancery, and the first order of court business is the introduction of voluminous documents by the defendants under Government subpoenas. This will take from two weeks to two months.

Robert L. Wright, Assistant U. S. Attorney General, heading the Government counsel, called for the documents, consisting of contracts, agreements, records, corporate books and the like, with the Government next making minimum examinations of the records before moving for formal trial. Additionally, the Government would extend the scope of its search of defendants' records from the three years prior to November, 1938, back to 1922, seeking information particularly on rentals paid by B. and K. throughout its Chicago operations. This week, with attorneys for all of the defendants on hand, the law firm of Seeley and Burnham, for Loew's, identified papers subpoenaed from that company; Vincent O'Brien, counsel for producers, acted similarly for his client. Acting for Paramount is Louis Phillips, New York; Fred Pride, for Twentieth-Century-Fox, and Granville Whittlesby, for RKO. Serving for the Government, with Attorney General Wright, are Wright, Simon and Canaday.

Chicago Independents' Suit Is Postponed
The anti-trust suit of 100 of Chicago's independent exhibitors against Balaban and Katz and the eight major companies was postponed again this week, to June 19th, because attorneys for the independents are occupied with another court matter. Clearance and product concessions allegedly favoring B. and K., to the disadvantage of the independents, is the basic complaint.

Majors Deny Charges
In Ford Stadium Case
Third anti-trust action pending in Chicago Federal courts, instituted by the Ford Stadium theatre owners, before Judge Wilkerson in Buffalo by Paramount, Loew's and Shea.

Vincent McFaul, Shea general manager, contends that there is enough product still available.

Hearings on in U. S.
B. & K. Chicago Case
The Federal Government's long-pending criminal contempt anti-trust proceedings in the Chicago case against Balaban and Katz and the major circuit interests and the eight majors a 60-day time extension, until July 27th, to file answers to the anti-trust charges filed by the Department of Justice, May 1st, in the Department's first suit of a series of "localized" actions promised by the Government to "break up" territorial operations of an alleged monopolistic nature.

The independents told the court that to respond adequately to the charges would necessitate voluminous compilation of data.

Momand Case Also Gets
Delay to Saturday
Some action on the biggest independent anti-trust suit pending against the majors, from the standpoint of the $4,500,000 damages asked by the plaintiff, L. A. Momand, is due in Oklahoma City Federal court, Saturday morning, when Judge A. F. Murrah is to hear a motion by Griffith Circuit interests and the other plaintiffs to dismiss the long-pending action.

The Griffith interests and the other defendants, including all of the majors, are the defendants and those named in the Government's Oklahoma City case. Much of the complaint of one suit is identical to the other.

Boston Suit Resumed,
Then Postponed Again
Following the first recess taken in the Boston trust case against the majors since it started last year, trial of the action was resumed for a week and then recessed again, until May 31st, when it is expected that Timothy O'Toole, former Boston branch manager of Columbia Theatres, will be on the stand.

The anti-trust action was brought against the large companies by Morse and Rothenberg and the A. and W. Amusement Company, and is being conducted for them by George S. Ryan, as counsel, before a Federal Court Master. Months had been spent on the taking of depositions.

Court Orders Majors to
Answer in La Crosse Case
Judge Gunnar Nordby, in Federal Court in Milwaukee, last Friday, ordered the defendants, the Walter Wieloch Theatre, Minnesota Amusements, Ed Ruben, Paramount and other majors—to answer questions before trial as asked by the plaintiff,
La Crosse Theatre Co.

Robert A. Hess, Milwaukee attorney, for La Crosse, charged that in depositions taken by the plaintiff of "a number of agents and attorneys of the various defendant companies, plaintiff was met with a disposition not to answer any questions that might arise in the way of help to plaintiff's proofs touching on alleged conspiracies to restrain trade under the Clayton and Sherman Acts."

Court Rules in Trust
Suits in Maine
The United States District Court at Portland, Me., last Friday refused to grant three distributor motions in the two Maine anti-trust suits in which the majors sought to dismiss both $100,000 actions, to exclude as redundant certain parts of the bills of complaints, and to order the independent exhibitors to pay bills of particulars.

Action on Texas Case
Due Saturday
The federal court at Dallas on Saturday will hold hearings on the petition of B. R. McLendon, of Atlanta, Texas, for an injunction compelling the major distributors to refrain from delaying release of feature films to plaintiffs.
Lincoln’s horseplay and funny stories never failed to evoke laughter.

Here is Lincoln’s humor—earthly...human.
MOTION PICTURE HERALD
May 27, 1939

U.S. DASHES “QUICK” TELEVISION HOPES, REFUSES STANDARDIZATION

FCC Turns Down Broadcasters’ Petition for Standards; Says Radio and Picture Service Is "Years Away"

by FRANCIS L. BURT
in Washington

High optimism over the future of television, raised by the New York World’s Fair telecasts, advanced as “the beginning of television service,” was dashed this week by the television committee of the Federal Communications Commission.

Recommending that the commission take no action at this time on proposals for television standards submitted by the Radio Manufacturers Association, the FCC committee late Wednesday officially predicted that years must elapse before nationwide radio picture service will be available.

Personal Surveys Made

Composed of Commissioners T. A. M. Craven, chairman, Norman S. Case and Thad H. Brown, the committee, for a number of months has been studying the television situation and has made personal surveys of laboratories and plants in an effort to determine just what the status of the budding art is at the present time.

“We feel that television technology stands at approximately the same point on its road of development as did the automobile business immediately prior to the advent of mass production,” the committee reported.

“The Government has been asked at this time to fix standards of performance for the automobile industry as the Federal Communications Commission is asked to do for television,” it pointed out, “it would have been very unlikely that the Government could have foreseen the changes which swept over automobile engineering in a few short years as the result of intense and uncontrolled competition between engineers and manufacturers. Generally speaking, the history of the emergence of the automobile industry is the record of all improvement in machine operation. Conscious of this, the television committee is extremely hesitant to recommend anything which might later prove to hamper the orderly development of the industry.”

“Barely Emerging”

On the whole, the committee decided, television is now barely emerging from the first or technical research stage of development. Standards adopted now might not be applicable with any degree of flexibility to future developments. “Nobody can foresee the progress of scientific invention, nor can anyone predict safely what the public will or will not accept,” it commented.

“Therefore, it would appear to be absurd for the Government or the industry at this time to take the position that they know precisely what the future holds.”

A proposal of standards proposed, and the consequent licensing of stations seeking to get priority on the limited number of channels available, the commission warned, might discourage private enterprise or decrease the incentive for undertaking research to effect further improvements.

However, it was added, the commission should adopt a policy of cooperation with the industry and continue its studies that it may keep abreast of developments, but should announce it will not formally consider the proposed standards at this time, in order that further research may be encouraged.

TELEVISION VIA TELEPHONE

Television images were transmitted over ordinary telephone line wires for the first time Saturday night. The occasion was a telecast of the six-day bicycle races at Madison Square Garden in New York. The telephone line hookup was undertaken while long, running from the Garden to the NBC studios in Radio City by way of the telephone company’s exchange at Ninth Avenue and 50th Street.

Heretofore only coaxial cables have been used for transmission purposes; the drawback cited being the cost involved. A coaxial cable running between New York and Philadelphia is reputed to have cost $500,000 when installed last year.

Officials of both the network and the telephone company emphasized that the program was strictly an experiment.

Warnings of Pitfalls

“There are pitfalls of an economic character which should be avoided if television is to become a useful business enterprise capable of rendering a sustained and acceptable service to the public of the Nation,” they reported. “Undue haste and lack of coordination between the various elements of the industry are undesirable because of the inevitable retardation of orderly development.”

In this connection, the committee warned against any development which would prove disastrous to the motion picture industry.

“While television as a major industry may have distinct social advantages through the creation of new employment,” it was pointed out, “it appears necessary that all concerned exercise caution to minimize disadvantages which could result in unnecessary displacement of labor in industries which may be adversely affected by television service on a national scale. These disadvantages are susceptible of being minimized and overcome.”

High cost of operation for some time will make difficult the support of one television station in cities of less than 100,000 population or the operation of two competitive stations in cities of less than 1,000,000, the committee believes.

“For this reason, it is highly desirable that the FCC study a system to be established by approved standards for the operation of television stations in the cities of limited population.”

“In the opinion of the committee, practical television service to the public on a nationwide scale cannot be expected for some time in the future,” the report was told.

Much development remains to be accomplished.

(Continued on page 26, column 2)

Talent Groups Head for Clash Over Jurisdiction; Theatre Sites Sought. British Ask Cooperation

Labor jurisdiction in television is a problem that is growing with the technical development of the medium, the principal professional unions and guilds in the talent field are apparently heading for a clash over jurisdiction, with radio, the so-called legitimate theatre and Hollywood each advancing claims over television players already at work and those to appear in the future.

Maneuvering for Position

While leaders in the various labor movements are maneuvering for position in a showdown that appears not far distant, the telecasting companies are looking for more sites, both here and abroad, and England is making formal effort to obtain suitable material for telecasting from the American film producers, whose product dominates the British market.

The effort looks to be successful already.

The latest development in the struggle for control of labor’s end of the television field is a suggestion advanced by the executive committee of the Screen Actors Guild, which would set up a committee representing Actors’ Equity, the Screen Actors Guild and the American Federation of Radio Artists to administer jurisdiction until the new medium gains commercial standing.

Kenneth Thomson, executive secretary of the Guild, said that the executive committee of the Actors’ Guild was of the opinion that “jurisdiction should not be vested in any organization at this time.”

Reiterating the stand of the Guild, Mr. Thomson added “the interests of the members of the various organizations are paramount. No body will get what it wants until it is agreed upon.”

The AAAA is the parent body of all American Federation of Labor performer groups.

Equity To Act

Meanwhile, Actors’ Equity continued determined to exercise what it considers its right to jurisdiction in the field, inasmuch as television jurisdiction is included in the preamble to the Equity Constitution, as adopted in 1930. Also, in 1931, the Equity Council enjoined its members from accepting television work without Equity’s consent. As pointed out in Morton Picture Herald of May 13th, however, neither the Screen Actors Guild nor the American Federation of Radio Artists was organized at the time. Equity expects to organize the television field, it has been reported, regardless of what happens, unless some action is taken in the near future.

A meeting of the AAAA executive board, at which the matter of jurisdiction was to be considered further, was postponed in New York Wednesday for two weeks.

The National Broadcasting Company is packing up in anticipation of a new development in the television theatre of its own; NBC and Radio Corporation of America engineers and architects having recently been inspecting the premises of the Belasco Theatre at 44th Street and Seventh Avenue, New York, with an eye to the pos-
Lincoln’s tender, first-love courtship of Ann Rutledge, one of the world’s most touching stories... and his maturer winning of Mary Todd, ambitious to be a President’s wife.
sible conversion of the theatre into a television playhouse. Close to Radio City, home of NBC-RCA, the theatre, if acquired, would have television equipment installed in it; with audiences admitted to a television show in all probability, just as they are to radio broadcasts.

Although no concrete deal for the installation of Baird television has been announced by Ian Jackson, Baird television production head who arrived from England several weeks ago, it is expected that a theatre installation will be made by the first of next month.

Fifth Theatre Equipped

The Gramercy Park Cinema will install a General Electric television receiver in its lounge early in June; this making the fourth New York theatre to be so equipped. Others which already have television sets are the Paramount (which has a Du Mont set); the Little Carnegie (RCA-Victor); the New Amsterdam (RCA-Victor).

To date, the Waldorf-Astoria is the only New York hotel which has installed television receivers in public rooms, the Waldorf having installed this equipment to be used in the apartments taken in the apartment house field with the recent announcement that a new 25-story apartment house at 20 Park Avenue, containing a multiple antenna system to feed programs to individual tenant's receiving sets. RCA will install the antenna this summer.

Paving the way for the use of standard television receivers in the Hollywood area, 441-line cameras will be installed by station WEAXO within a month, it has been disclosed. The station has been using a 300-line screen.

The running of the Derby at Epsom Downs Wednesday, which was televised in four major West End houses in London, broke previous cinema television records there. The start and finish of the race were clearly shown and it was reported that the new Baird cathode tube gave improved definition. Three of the Epsom courses without Baird equipment, the other with Scophony.

British Art U. S. Cooperation

A committee representing the Cinematograph Producers and Renters Society met Tuesday to draw up a memorandum for submission to the Postmaster General asking that permits be refused to theatres using the Baird apparatus. The Exhibitors and Renters Societies have been fighting television in theatres, but the committee, unable to agree, will refer again to their organizations.

Gerald Cock, British Broadcasting Corporation director of television, who left New York for London last week, said before sailing that he had submitted a plan for co-operation between the television and film industries; having submitted it to Will Hays, president of the Motion Picture Producers and Distributors of America, and the MPFDA television committee, which consists of Harry Buckley of United Artists; Charles C. Moskowitz of Loew's, and Paul Goldschmidt of RKO. The plan calls for an exchange of views on all aspects of television, collaboration on developments relating to commercial aspects in regard to theatres and the release of shorts by producers for use on television programs.

Mr. Cock predicted the ultimate spread of television throughout the United States. "America has the youth, the energy and resources to make a go of television," he said.

Subject to certain regulations designed to eliminate exhibitor objections in England, major American film companies will cooperate in making their short subjects available to the

SEES FACSIMILE AS AID TO INSTRUCTION

"Facsimile in the field of education eventually may revolutionize certain types of instruction," was the prediction this week of Harold C. Vance, manager of facsimile sales for Radio Corporation of America. Mr. Vance addressed the Institute for Education by Radio in convention at Ohio State University at Columbus.

He also predicted that simultaneous broadcasting of sound and radio programs would develop a new broadcasting technique of certain types of programs, as, for instance, cooking schools, where listeners could have a permanently printed record while listening to the program.

"The use of facsimile in the classroom, however, is dependent upon the development of receiving sets which could be sold at a price comparable to the cost of good radio receivers and which would include both radio and facsimile reception," he said.

B. B. C. for television use. A reasonable price will be that for which sets are designed for showing as "fillers" that is, used only between telecasts of "live" entertainment and other events, and not as a program in themselves.

RCA has a new executive committee to pass upon questions pertaining to television. The committee, it has been reported, consists of Dr. Charles Jolliffe, head of the RCA frequencies bureau; Ralph J. Beal, RCA director of research; A. H. Morton, NBC television activities head; T. F. Joyce, vice-president of RCA Manufacturing Company, and Clayton Morgan, NBC public relations director. It is headed by Frank Mullen, RCA vice-president in charge of public relations.

Television Is Far Off: Commission

(Continued from page 24, column 2)

established from both a technical and organization standpoint," the report pointed out. Facilities for the distribution of programs from one center to another have yet to be developed, financed and constructed. Much has yet to be learned concerning program production as well as financing and reducing the cost thereof. Primarily because of the large cost of construction of transmitting stations as well as the high cost of operation thereof in a national competitive system, it is expected that for the next few years the largest metropolitan centers will be the only centers receiving television service and that the smaller centers of population will not have transmitting service available for several years. The cost of receivers will be high during the first years of development, and this in turn may have an additional re-

tarding effect upon the construction of television transmitting stations, particularly in smaller communities."

"This high cost of service as well as the relatively high cost of receivers is likely to be a deterrent factor in the development of television as a service on a national scale," it was felt. "It may also act as a deterrent upon many individuals producing or buying receivers altogether."

In the opinion of the committee, these natural economic factors of delay are not undesirable because they will enable a more sound development ultimately of television service to the public, particularly when mass production of receivers at lower cost may become more of a reality than a hopeful probability.

"In view of the foregoing, it seems safe to conclude that the establishment of a television service on a national scale will be a process of gradual development, beginning progressively with the larger cities and, over a period of years, finally becoming available to smaller communities."

"Courageous Pioneering"

Noting that the financing of television will require "courageous pioneering efforts on the part of American investors," the commission issued a strong warning against investment in unproven enterprises which, in contrast to the many organizations which now have sound basic plans for the development of certain phases of the art, have not yet reached the standpoint of either basic facilities or organization but which nevertheless will attempt to obtain financial support from the investing public. "Such enterprises are doomed to ultimate failure," the committee warned.

The report paid tribute to the American industry for its development of television—under taken at its own expense in contrast with that in other countries where governments have given assistance—and declared it imperative that the Government take no action which retards logical progress in its further development.

"While there are many problems yet to be solved and many obstacles yet to be overcome, the committee sees no reason for an assumption that these problems will not be solved and that these obstacles cannot be overcome by encouraging inventive genius organized and financed just as the phonograph was—and by proceeding with the second of the three broad stages of television development," it was declared.

"Private industry has already spent millions in developing the technical aspects of television to the point that this new art is more than a dream of inventive genius. From a scientific standpoint, television is now practical, even though its quality is susceptible of improvement."

"It appears useless to expect private enterprise to continue to pour additional capital in the further development of the experimental aspects of this new art, unless there can be foreseen some hope of an eventual return on the investment. Consequently the time is fast arriving when it will become necessary to ascertain public reaction to the service potentials of television. This can be accomplished only by limited public participation through the purchase of receive sets in the earlier stages of technical development."

"Juarez" Film Guide

A 16-page film study guide has been prepared on the Warner Brothers picture, "Juarez," by Harold Turney, chairman of the Henry W. Mencken Forum of the Los Angeles City College. The guide is available to students of the motion picture, and those interested in the preparation and production of the feature.
HAS DRAMA!...

Throbbing, heart-walloping melodrama! Two innocent boys charged with murder... their mother called as state's witness... between them and the gallows only a young, untried lawyer, Abe Lincoln!
Managers Honor Drive Leader

The motion picture industry of the northwest turned out Tuesday night, at a banquet in the Nicollet Hotel in Minneapolis, to honor Morton A. Levy, district manager for Twentieth Century-Fox in that territory, on his appointment as national leader for the 1939-40 "S. R. Kent Sales Drive."

Mr. Levy stands fourth from the left in the photo above. On his left are Stanley J. Mayer, Twentieth Century-Fox district manager at Des Moines; Jack Lorenz, district manager in Milwaukee, and Joseph Podoloff, assistant to Mr. Levy. On Mr. Levy's right are William Elson, who was toastmaster; Merle Potter, MOTION PICTURE HERALD representative in Minneapolis; Joseph Scott, Twentieth Century-Fox district manager in Omaha, and Clyde Eckhardts, manager in Chicago.

Besides the guest of honor, and Mr. Elson, speakers included John Friedel and Theodore Hayes, of Minnesota Amusement Circuit; Ralph Branton, general manager of the Tri-State Circuit of Des Moines, and Roger Ferri, editor of Fox's sales division publication, The Dynamo, from New York.

One hundred exhibitors of the territory joined with Fox and other exchange managers in sponsoring the testimonial. On the days, besides all of those mentioned above, were: Joseph Deitch, buyer for Tri-State Circuit, Chicago; Don West, buyer for Central States Circuit, Chicago; Frank D. Rubel, general manager of Pioneer Theatres, Des Moines; Charles Brown, Ray Brown and Charles Marks, Iowa exhibitors, and Max Roth of Republic.

THREE MEETINGS HELD; TWO MORE TO COME

RKO To Have 60 Features, Session June 19th Will Be Told; Paramount Meets June 7th

Regional sales conventions were held this week by Columbia, MGM and Universal, narrowing the number of 1939-40 product meetings to be held to two: Paramount's and RKO's, due, respectively, on June 7th and 19th. The only other new season's developments of the week were the disclosure that Radio's new product announcement will list 60 features, and Paramount's announcement that hereafter it will produce its own trailers. RKO's 60 will be the largest number in its history.

Columbia's third and last sales meeting started Saturday, running for three days at the Hotel Ambassador, Los Angeles, with A. Montague, general sales manager, presiding. Rube Jacker, assistant sales manager, was also present. Jerome Safron, western division manager, headed the 50 delegates comprising branch managers and salesmen from the six exchanges in the west: Denver, Salt Lake, Los Angeles, Portland, San Francisco and Seattle.

The third day of the convention was devoted to explanation of sales policies governing the marketing of 40 features, 16 westerns, four serials and 120 shorts.

Sixth and final of the 1939-40 territorial conference of M-G-M's office managers, bookers and checking supervisors was held Wednesday and Thursday in New York's Hotel Astor. Other meetings were held in Washington, D. C., New Orleans, Kansas City, San Francisco and Chicago.

Alan F. Cummings, manager of M-G-M's exchange operations, presided.

Universal in Canada

Eastern regional sales convention of Empire-Universal Films, Universal's Canadian affiliate, opened in Toronto, at the Royal York Hotel Thursday for a three-day program with company officials present from the Toronto, St. John and Montreal branches. Three executive officers of Universal were on hand from New York.

Arrangements were in the hands of Paul Nathanson, vice-president of the Canadian company, and Alfred Perry, general manager. Other officials include: Harry Paynter of Montreal; Jerry Hoyt, St. John, and Archie Laurie and Frank Fisher of Toronto. President Nate Blumberg, Frank J. McCarty, eastern sales head, and William A. Scully, general sales manager, attended from New York.

Mr. Blumberg travels from Toronto to the studios at Universal studio there to spend the remainder of the summer on new product matters.

Sixty features will be announced by RKO for the new season at the company's annual sales convention June 19-22, at Westchester Country Club, New York.

Final arrangements for new season product were made at the studio by George J. Schaefer, RKO head, during his stay of several weeks there. Mr. Schaefer returned to New York last Friday, completing the final lap of the trip from the coast by plane from Chicago. He was accompanied by Gordon Youngman of the company's home office legal department, who assisted with the making of new season production, release and talent contracts at the studio.

Among product for which deals were closed during Mr. Schaefer's studio visit are those with Gene Towne and Graham Baker for four; with Herbert Wilcox: two or three each from Leo McCarey, Gregory La Cava and the Bob Brown unit. There will be a total of 14 from "outside" producers, and RKO will make the remainder probably 20 "A's" and 26 "B's".

Before leaving Hollywood for New York Mr. Schaefer authorized RKO to start on five pictures each week, with pictures each week, at $1,000,000. The films start in 30 days, with one $1,000,000 production, "Nurse Edith Cavell" already in work. Scheduled to start in a month are: "My Fifth Avenue Girl," starring Ginger Rogers; "Hunchback of Notre Dame," to be produced by Pandro S. Berman; "Pennsylvania Uprising," starring Wally Brown in "Ski Bum;" "Vigil in the Night," starring Carole Lombard, and "Abe Lincoln in Illinois," starring Raymond Massey.

RKO's foreign manager Phil Reisman, in New York Monday, announced the names of RKO foreign representatives who will attend the sales convention June 19th, as follows:

Ralph Hanbury, United Kingdom; Ralph Doyle, Australasia; Nat Liebskind, Argentina; Bert Reisman, Peru; Max Gomez, Mexico; Pedro Zavala, president of the Cubans de Feli-

culas, S. A.; Reginald Armour, continental Europe; Leon Britton, Far East; Bruno Cheli, Brazil; Fried S. Golbransen, Panama; Ned S. Scudder, Cuba and Gus Schaefer, district manager for central and northern South America.

250 for Paramount Meet

Paramount's 250 delegates to the convention in Los Angeles, from June 7 to 10 inclusive will be given as follows:

They will be met by a band on arriving in San Bernadino and escorted to Los Angeles where buses will take them to the studio.

Business sessions will start Thursday, June 8, with William LeBaron, Y. Frank Freeman, Harold Hurley and others making addresses. Neil F. Agnew, general sales manager, will outline the new season's program on June 9, followed by a luncheon and screenings.


Announcement that Paramount will produce its own trailers, starting in July 1940, came last Thursday. At least two types of trailers will be made, one for first run theatres and another for subsequent runs.

Paramount is the third company to begin production and distribution of its own trailers, Warners and M-G-M having done so for several years.

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"Young Mr. Lincoln" IS SPECTACULAR!...

Darryl F. Zanuck spared no expense to reproduce the Illinois of Lincoln's time... including a giant fair tumultuous with swarming, excited crowds.
Jamaica Inn

(Mayflower-Associated British in England, Paramount in America)

Shipwreck

As with most Charles Laughton films, the immediate appeal of this third Mayflower production inevitably hangs upon the drawing power of its star. At once it can be recorded that Laughton never has given a better performance and that the patrons will find yet another delightful and compelling characterization added to the long list of Laughton portraits. The novel from which it is adapted has a sale of a million copies to its credit, indicating the foundation already there among the reading public. On its own merit the picture, as directed by Alfred Hitchcock, with its swashbuckling air of ruthless piracy, its brooding atmosphere of dark deviltry, against a picturesque coastal background, and its brilliant Regency costuming, its storms and its wrecks, has more than one element of attractive melodrama to entertain.

A worthy successor to "The Beachcomber" and "St. Martin's Lane" and many of the best of the three, it is due for distribution in the United States by Paramount, under the reciprocity clauses of Britain's Quota Act. It should make as much money as its predecessors.

Laughton's role is that of "Sir Humphrey Pengallan," rich living Regency squire of a Cornish manor who, unknown to his circle, heads a shipwrecking gang who lure vessels to ruin on the rocks, loot the cargo and slaughter the crew. The story introduces to this odd world a bright-eyed maiden from Ireland and a dashing young King's officer bent on unmasking the wreckers and the master mind behind them. Shadows of romance flicker across the narrative, and the adventure draws to its close with "Pengallan" escaping from capture, trying to escape the girl, and finally destroying himself rather than surrender to the authorities.

It is virile stuff with virile action. A well-handled shipwreck opens the film. "Pengallan's" spectacular suicide, leaping from the yard arm of a quayside ship, ends it. In between there are murders, attempts at hanging, bludgeonings and escapes, a graceful glimpse of Regency society with a lingering flavor of pirate melodrama. Devores of Hitchcock will find little directorial subtlety, but rather straightforward treatment of meaty material, rousing storm sequences, and a shadowy film of sinister corners and bleak crests finely photographed by Harry Stradling.

Laughton's portrayal is a fascinating mixture of the graceful and the gentle, of the smug, murderous and sensual, of a paunchy egoist of impeccable manners, crazy for comfort and ease and completely devoid of scruples. Maureen O'Hara, Laughton's "discovery," is beautiful and has a beautiful voice, but does no sensational acting; her immaturity stands rather in relief against the finished ease of Marie Ney as the tragic wife of the innkeeper, handled on burly lines by Leslie Banks. Evelyn Williams as a rascally sub-lieutenant of crime, and Wyatte Watson as a wrecker with a conscientious eye on the hereafter, are others who stand out from a well chosen and accomplished cast.

Precieved to an all press and trade audience at the Royal, London, the film was hailed as the best of the Mayflower three, and a definite addition to the best in the star's portrait gallery.—AUBREY PLANAGAN.


CAST

Sir Humphrey Pengallan ... Charles Laughton

Patience, his wife ... Marie Ney

Mary, his niece ... Maureen O'Hara

Merlyn's Gang

Harry the Pedler ... Evelyn Williams

Salvation Watkins ... Wylie Watson

Sea Lawyer Sydney ... Morland Graham

Dr. Woodhouse ... Kicki Willett

The boy ... Stephen Haggard

Em Trehern ... Robert Newton

Penny ...概述

Horace Hodges

Groom ... Hay Petre

Frederick Piper

Herbert Lomas

Ernest Burden

Clare Greet

William Devin

This department deals with new product from the point of view of the exhibitor who is to purvey to its own public.

The Jones Family in Hollywood

(Twentieth Century-Fox)

Comedy

From the dual considerations of commercial and all-family entertainment values, none of the pictures in this Twentieth Century-Fox series has offered as much of both as does "The Jones Family" in the current instalment. "The Jones Family," with the exception of Billy Mahan, is assisted by William Tracy, June Gale, Hamilton MacFadden and Matt McHugh, experienced and well-known comic actors. The Jones Family individually and collectively provided the preview audience with a solid hour's laughter, evidence that any kind of a neighborly family entertainment is possible.

Like every American family, the "Joneses" want to see Hollywood. John, delegated to the American Legion convention there, is unable to convince his brood that the town is a good place to stay away from. Once in the film city, the whole family, except "John," go Hollywood. While he toots the tuba in petite Banks, Patience, his wife, Marie Ney, Mary, his niece, Maureen O'Hara, and others, try to get in the movies, John, and with the help of Sarah and Luanne, is enabled to save the boy, an uncanny likeness to "Danny." The giddy fun happens when it appears that "John" is to become involved in a scandal and "Sarah," who has been living in prison, is being released for "loan." Withplots and more plots, "The Jones Family" is a solid and satisfactory comedy that has much more to offer than a routine laugh.

CAST

John Jones ... Red Pretty

Mrs. John Jones ... Spring Byington

Jack Jones ... Ken Howell

Roger Jones ... Roger Jones

Lucy Jones ... June Carlson

George Jones ... Ramon Novarro

Bobby Jones ... Billy Mahan

Davy Jones ... David Manners

Alice Morley ... Marvin Stephens

Tommy McGuire ... Billie Burke

Leslie ... Matt McHugh

Bridal Suite

(MGM)

Comedy-Romance

As entertainment, "Bridal Suite" is about as light and substantial as a cream puff. Sometimes it's humorous; very often it's not. Patrons may enjoy it, more or less, but hardly find a thrill in it.

The picture is a Continental comedy romance. The Swiss Alps provide the main locale. The hero is an American lad, addicted to drink, who forgets to show up for his wedding. He's a problem to his father, but the apple of his mother's eye. Alternately pestering and exciting the heroine, a maid in a mountain chalet to whom he has been taken for a cure, because he shares with her and his doctor a few adventorous lost-in-the-mountains moments. A deal of costume comedy ensues thereafter, until a New York cabaret dance in which the dilly hero has married the maid.

For personal exploitation purposes, the picture offers such name values as Robert Young, Annabella, Walter Connolly, Billie Burke, Reginald Owen, Gene Lockhart and Arthur Treacher, who gets chased out of the show early following a few hilarious contributions. Backgrounds are picturesque. Some of the dialogue is quite snappy and one bedroom sequence is in dubious taste. Direction is spotty, carrying gaps which necessitate considerable use of imagination.

Premiered at the Pantages theatre, Los Angeles, Calif. The audience laughed, but, when press was held a few minutes to think about other matters than those on the screen.—G. M.


CAST

Laurel Angelberger ... Annabella

Neil McGill ... Neil McGill

Robert Young ... Robert Young

Douglas McHugh ... Douglas McHugh

Sir Horace Bradon ... Reginald Owen

Cornelius McGill ... Cornelius McGill

Lord Heller ... Arthur Treacher

Mrs. McGill ... Billie Burke

Andrew Flanders ... Arnold Moss

Maxi ... Felix Bressart

(Report continued on page 52)
"Young Mr. Lincoln" HAS GREAT PERFORMANCES!

Henry Fonda delivers his most outstanding performance in the title role! Alice Brady surpasses even her characterization in "In Old Chicago." Every other member of the cast is correspondingly inspired!
The Zero Hour

(Republic)

Human Interest Item

The Zero Hour is the picturization of the suffering of a man and a woman. It is an ideal vehicle for the talents of Frieda Inescort, a production of innate appeal to women, and an example of the growing worth of cinema entertainment. It is a deftly wrought piece of cinematic direction by Sidney Salkow of an original screenplay by Garrett Fort which, contrary to possible interpretation of the title, tells without extraneous matter the simple story of the love of an actress for her benefactor who, having become hopelessly crippled, sacrifices his life for her love.

Frieda Inescort and Otto Kruger have the principal roles, and they play them to their utmost worth. Others in the supporting cast are: Donald Meek, Andrew Skilton, and William Demarest.

Linda Marsh is sacrificing herself for an ideal of romance with her discoverer, "Julian Forbes." That he becomes crippled on what might have been their wedding night makes no difference to her, until a little girl is to be adopted, and another man enter her life.

Premiered in a studio projection room in Hollywood to the trade press reaction which was momentarily critical.—W. R. W.


CAST

Linda Marsh, . . . Frieda Inescort
Julian Forbes, . . . Otto Kruger
Susie, . . . Adrien Ames
Richard Blount, . . . Paul Bryana
Sophie, . . . Jane Darwell
Timothy, . . . J. M. Kerrigan
Beth, . . . Ann Todd
Doll, . . . Leonard Carey
Sister Theodossia, . . . Sarah Padden Weber
Trudy, . . . Ferris Taylor
Lansdowne, . . . Willard Parker
Doctor Landers, Stevens

The Kid from Kokomo

(Warner-FN)

Pugilistic Comedy

Wayne Morris is a prize fighter again in this subject, a fact to advertise, and Mary Robson gives a finished performance as a drab shop- 

lifter. Pat O'Brien is seen again as a fight promoter, a circumstance of box office moment, and Maxie Rosenbloom is in the film as a box office promoter himself. Sidney Tolmer, son Blondell and Ed Brophy are other mar- quee-worthy principals.

Billing emphasizes the lurid character of the picture, but the audience forewarned that it's all in fun may be relied upon to react wholeheartedly to the basic situation, wherein a fight promoter plays off a Yale character on his son as a genuine boxer as his mother whom he has not seen since babyhood. Contemplated soberly, the idea has its faults. It is treated humorously.

The performance of the aged alco- holic is superb, if unlovely, Morris' portrayal of the gullible heavyweight, who accepts not only the kick of the fight but also the counter-feathered one of the three detectives hired to guard the occupants of an ancient house, is set off by the sentimentality of the action, which much of the action takes place. All the well-written lines create thrill, and the antics of the Ritzes, are included in the script by Rian James and Sid Silbers, based on the problem of the money spent on the Ritzes. The cliche is seen off the Ritzes.

Allan Dwan directed the picture. Harry Joe Brown was associate producer. Hired to guard the "riddle of the Ritz," a murderer, the Ritzes, "Carrigan," "Harrigan," and "Mulligan," prove to be a multiplicity of the money spent on the Ritzes. A real gorilla enlivens the situations. "Harrigan's" explanation of the discovery of the cliche is seen off the Ritzes.

Premiered at the Alexander theatre, Glendale, Col., where the audience laughed at the "gags," although fully anticipating them, and beginning to resent the money spent on the Ritzes, which had to be seen in Glendale, 65 minutes. Release date, May 26, 1939. General audience classification.

CAST

Garrity, . . . Jimmy Ritz 
Harley, . . . Harry Ritz 
Mulligan, . . . Al Ritz 
Davy, . . . Ed Brophy 
Rita, . . . Patsy Kelly
Walter Stevens, . . . Lionel Atwill
Lola, . . . Peter Lugo
Stranger, . . . John M. Neville
Seaman, . . . Wally Vernon
Con, . . . Paul Hurst

The Gorilla

(Twentieth Century-Fox)

Bufferney

The Gorilla, which is the favorite stage play, "The Gorilla," has been brought to the screen for the third time in Twentieth Century-Fox's latest vehicle for the Ritzes, Harry, Jimmy and Al, who are, in turn, given the roles of the Ritzes, with three detectives hired to guard the occupants of an old house, and a gorilla by the comedy con- tributed by Patsy Kelly, Anita Louise, Lionel Atwill, Bela Lugosi, Wallace Vernon, Paul Harvey and Art Miles complete the cast.

Allan Dwan directed the picture. Harry Joe Brown was associate producer. Hired to guard the "riddle of the Ritz," a murderer, the Ritzes, "Carrigan," "Harrigan," and "Mulligan," prove to be a multiplicity of the money spent on the Ritzes. A real gorilla enlivens the situations. "Harris- gan's" explanation of the discovery of the cliche is seen off the Ritzes.

Premiered at the Alexander theatre, Glendale, Col., where the audience laughed at the "gags," although fully anticipating them, and beginning to resent the money spent on the Ritzes, which had to be seen in Glendale, 65 minutes. Release date, May 26, 1939. General audience classification.

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Lola, . . . Peter Lugo
Stranger, . . . John M. Neville
Seaman, . . . Wally Vernon
Con, . . . Paul Hurst

Hidden Power

(Columbia-Larry Darmour)

Personal Melodrama

As a matter of entertainment, this Jack Holt picture differs radically from any the Larry Darmour star has been seen in recently. Devoted to theatricals, bare of fast breaking action, it is a vehicle of sentiment, of the more quiet sentiments, the story of a man who had for his ideal the welfare and protection of humanity. Naturally it is serious entertainment, as it dwells on notes of despair and disillusionment, as well as on tragedy before it reaches its happy ending.

It is well staged, intelligently directed by Lewis D. Col- lies from Gordon Righy's original screen play, and convincingly acted by Holt and his supporting cast.

Chemist "Garfield," searching for a formula for a drug that will ease suffering, nears success but discovers that it is highly explo- 

sive. The fact is spectacularly demonstrated by an assistant to the drug, a gorilla, which goes berserk, and a gorilla which goes berserk. Edward decision causes a rift in his home and his self-

(Continued on page 34)
John Ford, two-time Academy Award winner, turns in a directorial achievement that Hollywood says is his finest!
Youth in Revolt
(Columbia)

Social Melodrama

Columbia has imported for distribution in this country the French melodrama "Youth in Revolt," a dramatization of the young generation's rebellion against life as is. Directed by Jean Benoit-Levy, which handled two French pictures that have drawn widespread interest in this country, "Ballarina" and "La Maternelle," and from the stage play by Julien Luchaire, the play is absorbing.

Seven young men from different walks in life establish their own government in a mountain lodge to free themselves from the worries of unemployment, restrictions of the crowded cities and boredom. A group of girls skiers in the mountains become stranded, are offered food and shelter by the boys, and become part of the republic. A misunderstanding divides the community into two factions, but a landslide unites them in common cause of combating the forces of nature, after which they return to civilization.

The cast, including Jean-Louis Barrault, Fabien Loris and Odette Joyce, is well balanced, with the aid of Maurice Bacquet as the commissioner. The play will enjoy the snow-covered mountain scenery.

Reviewed at the Fifth Avenue Playhouse in New York, which deals almost exclusively in French films, which are special to this market.

CAST

Jean-Louis Barrault, Martin Herran, Maurice Bacquet, Yves Mirande, Jean Benoit-Levy, Etienne Obreux, Jacques Rouff, Jules Berry, Delvau, Raymond Leveque.

Across the Plains
(Monogram)

Western

The story goes back to the old west of the wagon trains of the 1850's and spans 20 years, notably the period of two small boys orphaned when a band of white raiders destroy their wagon caravan and murder their parents. The raiders adopt one of the boys, friendly Indians the other.

Jack Randall is the star of this fifth of a series of westerns he is making for Monogram. He plays "Cherokee. Dennis Moore is the girl. Others in the cast are: Joyce Bryant, Frank Yaconelli, Hal Price, Glenn Strange and Robert Card.

The story builds to an exciting climax, a battle of outlaws. Reviewed in a projection room in New York.

Footsteps
(Amazing Red Cross)

Western

The first of the nurse is depicted, from the time she first enters the training school until she has taken her oath as a full fledged nurse. Then comes scenes of nurses' hardships and sacrifices in time of war, disaster, and the general welfare work of the Red Cross. This picture may be obtained in 16 and 35 mm. for theatres and public showings through the local division of the American Red Cross—Running time, 11 minutes.

Yanke Doodle Home
(Columbia)

Musical Comedy

Nick Lucas and Vince Barnett try to sell their publisher a new song, but he refuses to listen. They conceive the idea that Vince pose as a foreign diplomat come to this country to buy new songs. Nick sings "The Great American Home" for him. The publisher likes the song sufficiently to make a purchase and the next day Vince is delighted.
Marian Anderson’s glorious voice on a coast-to-coast broadcast of the world premiere at Springfield, Ill., on May 30 will acquaint millions with YOUNG MR. LINCOLN. And on June 2...another nationally important premiere at Hollywood. A Cosmopolitan Production. YOUNG MR. LINCOLN gets the big extra newspaper advertising and advance publicity... and a fan magazine campaign reaching 14,000,000.
Mr. B., then makes himself disappear, to the consi-
tration of his family, his own amazement and the
amusement of the audience. The sophisti-
cated hooping of the perennial parent is grand
for all concerned.—Running time, nine
minutes.

Swans
(Paramount)

Beautiful

Nature lovers and admirers of distinctive pho-
tography as well as audiences that welcome
the new and different in short subject material
will be able to derive satisfaction from this
beautifully contrived miniatura. The material
offered is a consideration of the family life of a
pair of swans. The spectator peeks into the
home setting of a mother swan, her courtship,
home building, hatching and instruction of her
young in the ways of swan life. At the end of
the year, the family group migrate in picturesque
shots, radiating for the warm climate of the south-
land. The intimate reporting of the closeup
shooting is amazingly done.—Running time,
ten minutes.

Dean of the Pasteboards
(Vitaphone)
Card Tricks

The clever and dexterous card manipulator,
Luis A. Zingone, demonstrates anew why one
can't win against a professional card sharp.
Mr. Zingone's repertoire of card tricks, his
handling of the pea in the old, old shell
game, and the revelation of just how the tricks
are accomplished are entertaining and instruc-
tive. Running time, ten minutes.

Bola Mola Land
(Universal)

Cartoon

The Walter Lantz cartoon, a satir on travel
cruises, takes the patron from California to the
imaginary “Bola Mola Land.” In a typical
sequence the boat goes through a bass horn
when rounding the “Horn.” Arriving at “Bola Mola,”
the travelers are met by hostile natives and a sign proclaiming that “well fed tourists are
welcome.”—Running time, six minutes.

Believe It or Else
(Vitaphone)

Satire Cartoon

A “Merrie Melody” cartoon in color, this
is a satire on a current comic strip. The subject
matter deals with some of the outlandish
situations and “blackouts” with a running com-
mentary. The scenes are held together by a “dubbing
Thomas” who appears often saying “I don't believe
it,” even when the famous trick of saw-
ing a man in half is performed with him as the
victim. Produced by Leon Schlesinger.—Run-
ing time, seven minutes.

Inside the Capitol
(Columbia)

Washington Tour

On another of Columbia's tours of Wash-
ington, D. C., the camera takes the audience in-
side the Capitol, where the pageant of Ameri-
can history is displayed in works of art. The camera
then goes to the House of Representa-
tives, the speakers' hall, the Capitol bank, the
Senate Chamber and the press gallery.—Run-
ing time, ten minutes.

Mechanix Illustrated, No. 4
(Vitaphone)
Color Parade

This is an excellent subject photographed in
color and showing the advance of science in
various fields. The first sequence is set in the
crime laboratory of the New York City Police

Department, where laboratory workers are
shown detecting minute clues by means of
numerous instruments. The second sequence
has to do with the making of candy, the third
deals with the manufacture of rubber odds and
ends, and the final sequence shows how pencils
are made and colored. Narrated by Dwight
Weiss.—Running time, 10 minutes.

Musical Mountaineers
(Paramount)

Betty Boop and the Hillbillies

Betty Boop, the bouncing young woman from
the drawing board of Max Fleischer, in this
instance is concerned with a visit to the feuding
buck and doe in hill country. When Betty's car runs
out of gas, she calls upon a backwoods clan.
The mountaineers mistake Betty for one of their
rivals, but when she begins to sing and "truck"
her own style, the country recognizes her breed-
ing and join her in a hectic jam session. Finally
Betty departs, using as petrol some poten-
tial corn “likker.” The quaint hill characters
are amusingly drawn and the takeoff on a jitter-
bug frolic should entertain the "jives" and "anti-
jives" alike.—Running time, seven minutes.

It's the McCoy
(Vitaphone)
Melody Master

Clyde McCoy, who enjoys considerable fame
by reason of his skill with the trumpet, and his
Sugar Babies, are featured in this number of the
"Melody Master" series. Wayne Grgg sings, the Bennett Sisters dance and
"Tiny" Lorman does a comedy dance. Also, in
tune is a bit Miller. When the times, there is a jitterbug tam-
boree as performed by a dance floor full of
younger's in teens. Directed by Joseph Henery.—Run-
ing time, ten minutes.

Glimpses of Australia
(MGM)

Excellent Hits

Patrician Item

Offered as attractive scenes of Bondi Beach,
where the spectator watches a parade of beach
patrol; and the picturesque city of Sydney, with
its tremendous and beautiful parks and flower
gardens. Color tinting and the general grade
of repertory compilation are superlative.—Run-
ing time, nine minutes.

Donald's Penguin
(Disney-RKO Radio)
Donald Gets a Bird

Donald is the recipient of a gift from Admiral
Bird, a cute baby penguin. The business of the
short subject is concerned with the conflicting rela-
tions that arise. Eying a sunfish bowl, the pet
is warned. Then, unjustly accused of piscato-
rial predation, the bird is Buddhist on the hook of cir-
sumstantial evidence, the bird is lined up against
a wall for execution. Donald melts before the
tearsful glances of his target. The business is
true nicely and brightly.—Running time, eight
minutes.

Popular Science, No. 5
(Paramount)

Interesting

The highlight of the material offered in this
chapter from the Popular Science series is a tour
of inspection through the new Fleischer studios
in Miami, Fla. An example illustrating the
cartoon technique is offered in the portrait
painting of the popular pen and ink hero, Pop-
eye. His admirers should find it interesting and
informative. Also included is a demonstra-
tion of a radio controlled plane, used in England
for air raid defense, a visit to a school of adults
where the pupils are gray haired scholars, and
a demonstration of a work shop apparatus for
making a glass. The sum of the topics is an interesting and informa-
tive subject.—Running time, 11 minutes.

Voodoo Fires
(Vitaphone)

True Adventure

This is the final in the Floyd Gibbons’ “Your
True Adventure” series and is concerned with
the adventure of an Indianapolis man, who at
the time of the story is the overseer of a sugar
plantation. He becomes interested in voodoo
and studies it although
remaining a complete skeptic. When the natives
find him spying on their ceremonies they warn him
not to fire the overseer’s house. He leaves through a
trapdoor and on emerging finds himself surrounded by
natives. They are surprised to see him emerging from the ground that they flee
and his life is saved. The cast includes Frank Lyon,
Raymond Von Sickle, Leryn Antoine and Laura
Bowman.—Running time, 12 minutes.

The Pointer
(Disney-RKO Radio)

Pluto-Bird Dog

Appreciation of the humor in the material
from instructor Mickey runs to a wider field
of acquaintances than the sport set. Mickey's sub-
ject of peculiar pedagogy in his bond, Pluto.
The confident hunter discards a can of beans
for the more appetizing prospect of quail. Pluto
practices his “freezing” technique despite the
directions of a bird of prey. Meanwhile Mickey
is being shadowed by an unfriendly
brun. Pluto's portraits of a bird and dog and
the heckling he receives from the birds as well
as the sequences showing Mickey being trained
by the bear under the impression that it is the
faithful hound should afford complete comedy
satisfaction for any audience.—Running time,
eight minutes.

Quiet, Please
(Vitaphone)
Feature

A two-reel comedy in color, this “Feature” has
its locale in a Hollywood studio and con-
cerns itself with the difficulties of producing a
picture. The director is on the eccentric side
and mad, which is most of the time, stamps on his straw hat or any other hat. In the
swimming pool, a scene that always goes swimming, and in the gorilla scene the di-
rector suffers when the gorilla escapes. The stars are always fighting. In the final
sequence, a circus ball, it appears that every-
thing is at last going along smoothly, then the
very sedate orchestra starts to "swing it" and the
waltzers become jitterbugs. The cast in-
cludes Mickey, Cutey Hoy, Katherine Kane,
Larry Williams, Tom Kennedy and Fred To-
zere. Directed by Crane Wilbur.—Running
time, 20 minutes.

Beach Picnic
(Disney-RKO Radio)

By the Sea...

Just in time for the coming season comes this
Disney picnic excursion into the field of fun
and summer sport. Donald and Pluto are
bathing in the sea, with collection of holiday
diversity, a rollicksome surf, an inflated rub-
er horse, a horde of ants and a wad of fly
paper, but when they concern Donald and Pluto
they become different. The misadventure of
Pluto with the sport horse is one of the funni-
est bits of nonsense found in any cartoon. The
descent of the military formations of hungry
ants and the raising of maiming redskins is de-
lightful, also a final scene wherein Donald is
mummified in the bindings of fly paper, The
color matches the gay spirit.—Running time,
eight minutes.

Loew's "Warning"

"The Warning," English documentary film
on preparedness, has been booked by the
Loew's circuit, New York.
20th Century-Fox presents
DARRYL F. ZANUCK'S Production of

YOUNG MR. LINCOLN

with

HENRY FONDA • BRADY MARJORIE ARLEEN WEAVER • WHELAN

and

EDDIE COLLINS • PAULINE MOORE RICHARD CROMWELL • DONALD MEEK DORRIS BOWDON • EDDIE QUILLAN SPENCER CHARTERS • WARD BOND

A Cosmopolitan Production

Directed by JOHN FORD
Associate Producer KENNETH MACGOWAN
Original Screen Play by LAMAR TROTTI

THE KEYSTONE OF YOUR FUTURE
COAST UNION DISSOLVED: ACTORS UPHOLD GUILD; DIRECTORS ELECT

IATSE Sets Up Five New Studio Unions to Supplant Technicians’ Local 37; Catura Again Heads Directors

Hollywood’s labor situation which for months has revolved around another of the talent or craft unions or guilds, continued changing this week leading to an absolute break between Studio Technicians Local 37 and its parent, the IATSE. Underlining its claims to control of local affairs the IATSE assumed the direction of Local 37, officers of which it suspended March 13, and the establishment of five separate locals to take its place. The move preceded start of a trial in an injunction suit brought by Local 37 to restrain IATSE interference.

A victory for the Screen Actors Guild was registered when it was made known Monday that extra players, voting in a poll conducted by the Guild, had voted, 3,962 to 62, to remain in Local 37.

Fourteen members of the Class B Council, the governing body for atmosphere players in the Guild, were reelected in balloting which replaced the recent vote, which had been declared illegal.

Directors Ratify Studio Pact

The difficulty between the producers and directors was formally and officially ended Monday when the 14 members of the Guild moved the expulsion of studio unions.

It provides, basically, for an 80 per cent Guild shop agreement on the duration of the nine year contracts: minimum salaries for first and second assistant directors and unit managers; consultation by producers with the directors on the casting and editing.

As outlined in Motion Picture Herald of May 13, director are to be allowed time preparatory to photographing a film. ranging from two weeks for films costing over $200,000 to two days for shorts. Assistant directors are to receive a minimum salary of $125 a week; second assistants, $100 per hour for the second year and one dollar for the third year.

At the same meeting of the Screen Directors Guild, last Sunday night, which ratified the producer-director basic studio agreement, Frank Capra was reelected president of the Guild. Other officers named were W. S. Van Dyke, first vice-president; John Cromwell, second vice-president; Frank Tuttle, secretary, and Phil Rosen, treasurer.

Elected to the board of directors were John Ford, William Wyler, Howard, Gregory LaCava, Rowland V. Lee, Frank Lloyd, Robert Mamoulian, Lewis Milestone, Leo McCarthy, King Vidor, William Wellman and William Wyler.

David W.25, president of the Unit Managers Guild, addressed the directors, informing them that his Guild had ratified the pact with producers.

New Unions Set Up

The break in the ranks of the International Alliance of Theatrical and Stage Employes and its Studio Technicians Local 37 was made complete Monday when the Alliance International dissolved Local 37, creating five new organizations with groups of characters previously organized in Local 37. Here are: Motion Picture Studio, Grip Local 80, Motion Picture Prop and Special Effects Men Local 44, Motion Picture Studio Laborers and Utility Workers Local 727, Motion Picture

MEDIATION BOARD URGED BY LEISERSON

Dr. William M. Leiseron, chairman of the National Mediation Board, this week urged the setting up of mediation machinery parallel that created to handle disputes involving railways, air transportation and maritime industries, presumably including the motion picture industry.

The machinery would be set up on a nation wide basis in order to seek settlements of many disputes which cannot be adequately handled by the new United States Conciliation Service as organized at present, according to Dr. Leiseron.

Studio Chief Electricians, Floormen and Lamp Operators Local 72 and Motion Picture Studio Prop, Scenographers Union Local 165, Benjamin J. W. Buzell, executive secretary of the Central Labor Council, said that the move was to combat radicalism and Congress of Industrial Organizations influence in the Local 37. All members of Local 37 will be asked to take out cards in the new groups.

A brigadoon of law was filed by the international for the autonomy group of Local 37, said that he would ask that Mr. Buzell be charged with contempt of court.

Local 37 Suit Begins

Testimony concerning the political structure and policies of the IATSE was heard in Superior Court in Los Angeles as trial of a suit by deposed officers of Studio Technicians, Local 37, over control of the local began before Judge Ernest W. Carpenter. Local president, who was ousted by the IATSE, and other officers seek an injunction to restrain John Gatelee and Frank Strickling, IATSE representatives, from interfering in the affairs of the Local.

The action is regarded as an unprecedented test of the international’s control over local affiliated unions.

The court has to show that the tenure of George Browne, president of the International, was extended by a convention composed of “handpicked delegates” in 1936 was introduced by Stephen Newman, former aide to Mr. Browne.

A. Brigham Rose, attorney for the Local 37 officers, said in his opening statement that the International’s officers wanted to maintain “a continual state of emergency” and have engaged in “a conspiracy of treachery against rank and file membership.” George M. Bredin, chief counsel for the IATSE, contended Mr. Browne and the IATSE officers had followed the International constitution and by-laws scrupulously.

The intramural war became more acute last week when Jeff Kibre, deposed minority leader of Local 37, and his wife filed a $250,000 damage suit in Superior Court against Mr. Gatelee, Mr. Carpenter, Mr. Buzell and Detective Lieutenant Leroy Sanderson. Mr. Kibre charges that the above named group conspired to have him arrested on charges of criminal syndicalism, and alleges a complaint on that score was never issued.

The Police Board of Inquiry which investigated the police charges recommended that a reprimand be given the officer for “failure to observe neutrality” in the union fight.

The Bookkeepers, Stenographers and Accountants, Local 38 this week filed a complaint with the

National Labor Relations Board against three Warner Brothers subsidiaries, First National, Vitagraph and Globe Export, in connection with the strike at the Warner warehouse in New York. The complaint charges unfair labor practices in discharging two employees for union activity.

According to the results of a poll released by Francis M. Curran, Massachusetts state labor relations commissioner, which he termed inconclusive with regard to the 17 theatres of West Coast Managers Union, Agents and Treasurers Unions appears to have lost its effort to be named official bargaining agent for employees of the 17 theaters of West Coast Managers Union.

There were 31 ballots cast. Of the 24 which were not protested, 14 were against the union and 10 in its favor. Of the seven questioned ballots, all were cast by the union on grounds that the men were supervisory employees or two were protested by the corporation on grounds that the men were not now employees.

The strike by the TMA union at three Bronx, New York, houses of the Moe Rosenberg circuit, has been settled, it was announced this week.

E. M. Loew’s theatre, Hartford, Conn., has been made a trial ground for anti-picketing by IATSE and Motion Picture Organizers. It is to be resumed unless the management would meet with AFL union for a bargaining conference. The union is the ventor of a legal action against the company which started last year when the theatre owners obtained an anti-picketing injunction in superior court. The supreme court of the state has now reversed the decision.

Film Exchange Employees, Local B-5, Cleveland, will hold its annual benefit dance June 2nd at the Moore Ballroom. Charles Rice, Twentieth Century Fox branch manager, will be the chief entertainment committee. Pearl Geb of the Warner Cleveland office has been named the local’s representative to the IATSE district convention to be held at the Mayflower Hotel in Akron, June 4-6.

$75 Minimum Urged for All Actors by Equity

Issue of a $75 weekly minimum for actors on the legitimate stage was revived by Actors’ Equity Association, which has named a special committee of eight, headed by E. J. Blunkell, to study the question and report. The present minimum is $40 but the existing one-year contract expires in August.

Heretofore Equity has refrained from fixing minimums at too high a scale because it was feared that it might affect employment. Lately however Equity has charged its stand and is insisting that other unions make the concessions. When the question of Sunday shows was brought last month, Equity insisted that all other unions consent before a referendum of Equity membership was started. When the standoffs balanced, Equity refused to go ahead. The 26th annual meeting of the council will be held Friday at the Hotel Astor in New York. The order of business will include the election of one officer to serve one year, of 10 directors to serve five years plus three replacements.

The Regular Ticket, against which no independent candidate was made, consists of Burgess Meredith, for third vice-president, to serve until 1940; Councillors, Augustin, Duncan, Philip Loeb, John Lorenz, Dudley it, William Whiting, John Alexander, Harold Vermilyea, Jack Whiting and Mervin Williams; replacements, to serve until 1940, George Heller and Thomas Chalmers; to serve until 1941, John Alexander.
NEW TAXES UNITE BRITISH INDUSTRY
IN WARNING THEY IMPERIL EXISTENCE

Exhibitors Fear They'll Suffer Most; Cannot Pass Tax to The Public; Newsreels Hoping for Concessions

by AUBREY FLANAGAN
in London

Though keener critics suggest that a little time may have been lost, no energy was spared by the British industry in convincing Sir John Simon that his budget taxes were regarded with complete opposition from all sections. Just three weeks after the duties had been introduced in the Commons, a united trade deputation, representative of every section of the industry's many activities, met the chancellor and explained to him how every group would be hit by his new taxes, how many of them would be forced out of existence.

Sectionalism Waived

The trade attitude, in spite of many difficulties and the fact of many conflicting viewpoints and departmental interests, has been united. Under the leadership of David E. Griffiths, chief of the Kinematograph Renters Society, every trade section has been brought together and persuaded to sink its sectionalism in order to present a common front.

No sooner had Mr. Griffiths been reelected for the fourth successive time as president of the KRS than he called a joint trade conference with representatives from every trade group and used much discretion and skill in moulding the divergent interests into a solid defense.

Committee Formed

A committee was established to draw up a detailed reply exposing the destructive nature of the duties and a full committee appointed to ask the chancellor to receive them as a deputation. Though the drafting committee first met on the 12th of May, it decided not to meet again until the 19th. In the interim Sir John sprang a surprise by offering to receive a trade deputation on the 18th. The parliamentary whip cracked and the drafting committee leaped into new life, functioning on the 17th. The chronology of events strengthened those critics who contended the pace of action had been more dilatory than the urgent situation justified.

Not least enthusiastic in support of the trade deputation, ready to sink domestic interests, even to waive minute rules of constitutional conduct, were British exhibitors. They have come to an intensifying conviction that they will not be the least affected by those new duties, and probably the worst. Mr. Griffiths, in his presidential speech at the annual KRS meeting, had emphasized the inability of the industry to pass on the tax to the public, forcefully forecasting that the retention of the excise duties would intensify the product shortage. Not only, he said, would it curtail the importation of second features, the mainstay of many exhibitors, but likewise shorts.

The revenue to be derived from these films did not permit of an additional burden, and there was a danger that both categories would be eliminated. There would even be a drastic effect on British production.

Already the budget duties are scheduled for discussion at the Annual Conference at Blackpool in June. Local branches have insisted upon it. It is clear from debates in the areas that exhibitors realize the dangers of elimination of certain classes of films, namely Westerns and smaller "B" films. More than one exhibitor has said that he would have to close down. They know that the tax cannot be passed on to the public, which, it is suggested, Sir John Simon and his young men from Balliol had not realized. The exhibitor, thinks the exhibitor, will be the one who pays. There had been and there a nervous voice has been raised against the supposed dangers of association with the KRS in the tax battle, the long view taken by exhibitors is in direct contrast to the nervousness displayed by, for instance, certain representatives of the newsreels, who not only seem convinced that they will get a concession but are believed to have been afraid that associating themselves with united trade policy might endanger their sectional interests.

The triumph of Mr. Griffiths, whose unselfish and unselfish work in regard to the duties had been the occasion of universal respect, and whose hand has been greatly assisted by the forceful lieutenant of Sam Eckman, is the more apparent when stock is taken of the stubborn stand taken by certain organizations.

Labour Represented

It is notorious that certain sections were more concerned at the import duty than the excise duty. A leading producer frankly admitted that he would sooner see a 33 1/3% on foreign negatives than a cut in the import tax. Shorts producers, already split into two organizations, were slow in coming to the mark. The substandard partisans claim to be worst hit of all, seeing an increased cost to them of as much as 400 per cent. It remains for a representative of the news theatres to propose what everyone else had forgotten, the inclusion in the drafting committee of representatives of labour.

The motion, which was emphatically united against the Simon duties, every trade section has sunk its own interests in the cause of the commonweal, convinced that the welfare of the entire trade is the welfare of each and every section.

The representative nature of the Griffiths committee is seen in a listing of its constituents.

Theatre

Associated Realist Film Producers: Paul Rotha, E. Austey.
Color: Kay Harrison, Sir Adrian Baillie, Major Klein.

Importers and Exporters: Eddie Klein, John Thorpe.
Trailers: A. Williams, G. Ogilvy.
Sub-Standard Association: F. Hoare, Association of Short Films Producers: Bruce Woolf.
Short Film Makers' Society: H. Shepherd, R. Haines.
Film Poducers: Captain Norton, Neville Kearney.
Newsreel Association: Sir Gordon Craig, W. J. Gell.
Film Employers: George Smith, Neville Kearney.
Laboratories: E. Roy, F. Ditcham.
Specialist Theatres: Marquis de Casa Maury.

Additional warmth was placed under the issue when E. J. Hingn, president of the London and Home Counties Branch of the CEA, declared he had evidence that exhibitors already were being asked higher film rentals because of the increased film taxes. Major A. J. Gale, CEA treasurer, protested that the distributors should bear the financial burden of the tax increases.

Sight has not been lost of the ironically significant fact that the chemists, first to benefit by the removal of the medicine duties, to balance which Sir John Simon told the Commons he had imposed the new film duties, are opposed to the loss of their tax. The Pharmaceutical Society, representative of over 24,000 British chemists, have told him so.

Palmer Named Manager

Mervin W. Palmer has been appointed service manager of the New York branch of Bell and Howell Company of Chicago. Mr. Palmer was connected with the old Biograph Studio in New York from 1912 to 1920. For the next two years he was chief engineer for the Paramount Studio at Astoria, Long Island. His more recent connection was with M.G.M. Picture Lighting and Equipment Corporation and International Projector Corporation.

Transfer Three Houses

Three houses have been transferred from the Shean Amusement Company to a partnership composed of Basil Brothers, Buffalo, and Nikitas Dipson, Batavia, N. Y. The houses are the Century, downtown Buffalo; Bailey, neighborhood, and Riviera, North Tonawanda.

Employees of National Screen Service have "adopted" three Spanish orphans. The “adoption” takes the form of providing for the three in the children’s colonies at Biarritz conducted by the Foster Parents Plan, made possible by Mr. Douglas.

Pietro Ricci has resigned as general manager of American Film Importing and Distributing Corporation. Theresa Badalati is manager.

Bud Getschall has been given a special assignment with Lou Litton's Monogram publicity staff.
King and Queen Push "Scotland Yard" Aside to Let U. S. Newsreels "Shoot"

Scotland Yard police from London guarding King George VI and his Queen Elizabeth on their visit to Canada are virtually being pushed aside by the King and Queen to allow American newsreel cameramen to cross established lines and film the royal pair freely at close range.

Expecting rigid enforcement by the Scotland Yard men of severe regulations, including the prohibiting of filming within 25 feet of the King's own party, the 15 sound, camera and contact men in Canada from New York on the assignment were astonished to find that the King and Queen themselves stepped over the police precautions to allow the newsreelers ample opportunity to shoot to their hearts' content, even stopping in their tracks, at formal functions, garden parties, state receptions and the like until the cameramen got all the footage they desired.

Leave Royal Party at Toronto

Word of the democratic cooperation extended to the newsreelers was brought back to New York Tuesday morning by Marle Johnson, contact man for Paramount News, who, acting in the same capacity for all five newsreels in a film-pooling arrangement in which all participated, headed the combined crew of 15 on the scene.

The U. S. crews left the royal party at Toronto, where Associated Screen News of Canada picked up coverage for the American companies on the tour continuing to western Canada, supplying each U. S. reel with duplicate footage as it is taken. The U. S. companies will not pick up the party again until it reaches Washington, where elaborate preparations have been made in the making for weeks, in arrangement with the U. S. State Department, for filming the first visit ever to be made to the U. S. of British monarchs.

By arrangement among the companies, no special editions of the reels are being sent out, theatres getting the film story in the regular twice weekly issues, negative shipments being made from Canada to New York laboratories by airplane. Distant points in this country, however, are getting their prints by plane.

No Picture Taking on Line of March

Word from Washington has it that the U. S. cameramen covering the arrival and reception of King and Queen there might not have as much freedom as they enjoyed in Canada.

In order not to "jar" military appearances, both newsreel and broadcasting men riding along Pennsylvania Avenue with the party with originally assigned by the Army and State departments to become a part of the Army parade, dressed in Army uniforms, in two scout cars. Now, however, Washington hears, that plan is out, and no broadcasting or picture taking along the line of march will be permitted.

The White House reception, it appears, will be even more difficult for radio and newsreelers. A space in the south yard of the grounds has been set aside for both, but it is quite far removed from the main scene. It is said that newsreel officials are going to present their case to Sir Ronald Lindsay, British Ambassador, in the hope that he will interfere in behalf of better positions.

The U. S. Wages and Hours Act applies to all United States newspaper reporters and cameramen covering the visit of the King and Queen to Canada, according to Administrator Andrews in Washington.

U. S. Newsreel managers this week are studying the trans-Atlantic plane service inaugurated last Saturday by Pan American Airways as a possible means of shipping newsreel prints to Europe, saving four days.

Dr. May Appointed

Dr. Mark A. May, psychologist, has been appointed chairman of the American Council on Education, of which he has been the motion picture authority for several years. Dr. May is also president of Theatre Patrons, Inc., director of the Yale University Committee of Human Relations, a member of the New York World's Fair Committee on Educational Movies, and director of the American Film Center.

Warner Outing June 21st

The Annual Boatride and Outing of the Warner Club, home office employees organization of Warner Brothers, will take place June 21st, when members of the club will embark on the S. S. Peter Stuyvesant for Bear Mountain, N. Y.

The newest theatre in the Comerford Amusement Company circuit, the $100,000 Comerford in Carlisle, Pa., was opened this week.

New York Fund

Ahead of 1938

Cash contributions and pledges received by the Motion Picture Division of the Greater New York Fund, in the campaign under way, total 15 per cent more than the amount received last year. Last year's contributions were about $63,000.

This year's total is $100,000, and the committee, of which J. Robert Rubin, Metro-Goldwyn-Mayer general counsel, is chairman, is intensifying its efforts for the remainder of the campaign, which ends May 31st.

Mr. Rubin addressing the group chairman at a meeting in his office this week said that while generous donations have been received, the division is determined to reach its quota. Many of the large contributors are increasing their original donations, he said.

In the remainder of the campaign, an effort will be made to obtain increased participation in the Fund by independent circuits and individual exhibitors.

The group chairman at the meeting were Mr. R. Depinet, vice-president of RKO Radio, in charge of distributing companies; Ben S. Moss, exhibitors, and Ralph I. Poucher, Consolidated Film Industries, representing H. J. Yates, in charge of laboratories. The fourth member is Herman Robins, National Screen Service, for the allied and accessories group.

Loew's, Inc., and the Columbia Broadcasting System each have contributed $10,000 to the Fund. National Screen has given $1,500, and Consolidated Amusements, $250.

Loewenstein Acquires Three

Harry Loewenstein, acting for the Loewenstein Theatres, Inc., Ardmore, Okla., has acquired three more houses for a total of six there. The houses are the Temple from A. I. Yoonans, the Star from E. L. Black, and the Fox from Max Burger. Mr. Loewenstein is a partner in the Griffith Amusement Company circuit with which he has an operating contract involving the operation of the Ardmore theatres.

Films Council Elects

Mrs. George E. Cox has been elected president of the Wilmington, Del., Better Films Council. Other officers are: Mrs. George A. Pedrick, first vice-president; Mrs. Wilmot R. Jones, second vice-president; Mrs. George C. Stradley, recording secretary; Mrs. David B. Cox, corresponding secretary, and Mrs. James K. Stack, treasurer.

Diamond to Coast

Lou Diamond, head of Paramount's short subject department, is scheduled to leave New York for Hollywood sometime next week on his semi-annual visit for the purpose of viewing available independent short subject product which may be incorporated into Paramount's 1939-40 lineup.

Dr. James T. Shotwell, of Columbia University educator and president of the League of Nations Association, was guest of Walter Wanger at a dinner Friday in Hollywood. Dr. Shotwell has been collaborating with Cecil B. DeMille on the preparation of a film for the New York and San Francisco Fairs.
Music School
(U-A-Goldwyn)
Personal Melodrama

Many screen stories have adapted devices de-
vice, all keyed to public emotions, to illustrate
how human wreckage is salvaged. In “Music
School,” Samuel Goldwyn has chosen music as
the stimulus, music and the influence of a great
musician’s personality and genius. Jascha Hei-
fetz, the musician, inspires the boy hero, Gene
Reynolds, and those associated with him in the
action, to envision a happy life. It is inordinately
the lot of those who live in squalid, discourag-
ing environment.

The cards are stacked against a young East
Side dead-ender, a potential criminal who loves
music. They appear to be stacked against the
mentor of a threadbare music school. Disaster
seems to be the inevitable fate of the boy, the
teacher and the school, until the great musician
takes a hand.

With the prestige of Jascha Heifetz to lure
these who only sometimes attend theatres, the
name cast will feature a number of persons who
are magnets any time they are billed. Among
them are: Joel McCrea, Walter Brennan, Andrea
Leeds, Robert Goulet, and such other juvenile art-
ists as Terry Kilburn, Walter Tetley and Tommy
Kelly, Porter Hall, Alfred Newman, John
St. John, Merovis Main and Arthur Hohl.

Additionally the production will feature the
Peter Merimbilum California Junior Sym-
phony Orchestra.

The story basis is an original by Ingard von
Cubbe which John Howard Lawson, who spe-
cializes in realistic screen writing, adapted.
Direction is in charge of Archie Mayo, whose
realistic pictures include “Black Legend,” “Det-
ified Forest,” “Mayor of Hell” and “Two
Against the World.”

Release date: To be determined.

News is Made at Night
(Twentieth Century-Fox)
Newspaper Melodrama

Not in story idea, production detail or per-
sonalities does it appear that “News is Made at
Night” will introduce anything unique, but
tried and true melodramatic standbys are de-
pended upon to provide entertainment and none
of the players is a stranger.

It will concern an editor who, with the
hounding aid of a girl reporter, unmasks a sup-
posedly respectable business man, but actually
an ex-convict and master criminal who is bleed-
ing a community white. Naturally there will be
love interest, comedy, mystery, murders here
and there, and other elements that build sus-
pense to a surprise denouement.

For names the production will have Preston
Potter, recently in “Submarine Patrol,” “Chas-
ing Danger” and “Up the River” for this studio,
and Lynn Bari, last in “Return of the Cisco
Kid.” The featured supporting casts Russell Gra-
son, George Barbier, Eddie Collins, Minor Wat-
son, Charles Halton, Paul Harvey, Richard
Lane, Charles Lane, Betty Compson, Paul Fiz
and Paul Guiffoye.

Alfred Werker, maker of “It Could Happen
to You,” is directing.

Release date: July 29, 1939.

Good Girls Go to Paris
(Columbia)
Comedy-Romance

It is about as easy to describe the full en-
tertainment and exploitation potentialities of
“Good Girls Go to Paris” as it is to picture all
the thrilling plays of a baseball game by read-
ing the box score. It just can’t be done. In
terse digests it’s about as follows:

To begin with, the title is one that permits
exhibitors to do things in trickery. Then there’s
a pair of actors, Melvyn Douglas and Joan
Blondel, who many times have demonstrated
how much they do with the ball when they get
it and who were a smooth-working team in
“There’s Always a Woman.” With them
will be the capable portrayer of irascible char-
acter parts, Walter Connolly, and feature sup-
port which includes Alan Curtis, Joan Perry,
Isabel Jeans, Stanley Brown, Alexander D’Arcy,
Harry Hunter, Clarence Kolb and Howard
Hickman. Other items of consequence are the
facts that Lenore Coffee and William Joyce
Cowen wrote the original story which Gladys
Lehman and Ken Englud adapted. Directing is
Alexander Hall, whose “There’s Always a
Woman” and its sequel, “Your’s for the Ask-
ing,” also “Give Us This Night” and “Pursuit
of Happiness” attest his ability.

In the story, an Oxford exchange professor,
at a midwest college campus where he is trying
to study young femininity, runs into a waitress
who is a goldigger at heart. He tells her that
in England girls practicing that are go to jail
if caught. She informs him that American girls
who succeed at it go to Paris. Thereupon the
fun begins. It runs through a series of escapes
that involve the goldigger.

Release date: June 30, 1939.

Parents on Trial
(Columbia)
Romance-Melodrama

How two young folks find the way to hap-
piness despite the selfishness and narrow-minded-
ness of their parents will be described in “Par-
ents on Trial.” Human interest is the quality
emphasized in production. In addition the fact
that the story is based on a radio broadcast
serial should prove a helpful adjunct.

All the obstacles placed in the paths of the
young couple serve only to drive them to clan-
desline meetings which eventuate in an elope-
ment. Parents force an annulment of the mar-
rriage and the boy, desperately trying to see the
girl, is sentenced to reform school for house-
breaking. He escapes and rejoins the girl. Fol-
loving a series of tumultuous events, they are
recaptured. A woman friend interests herself
in the youngsters’ plight. Appearing as defense
counsel, she paints such a picture of bigotry that
the judge scolds and advises the parents, lead-
ing to their regeneration and happiness for the
young couple.

Jean Parker and Johnny Downs will be seen
in the roles of the young sweethearts, Virginia
Brissac and Henry Kolker as the parents. Other
principals are Noah Berry, Jr, Nana Bryant
and Linda Terry.

Release date: June 22, 1939.

Mutiny on the Blackhawk
(Universal)
Sea Melodrama

It is a matter of record that stories of ad-
ventures at sea exert a strong appeal upon the
imagination of audiences and inspire showmen
who deal in unusual exploitation. Mutiny on the
Blackhawk” is a sea adventure story, supplemented
by another and stirring one of adventure on
land.

The time is about 1840, the locales the Har-
vardian Islands, California and the ocean be-
tween. An undercover government officer, investigating
slave running between the islands and the coast,
becomes a victim of the vicious brutality of the
ruthless captain and crew, then leads a mutiny
that saves the lives of scores of Kanaka slaves.

The picture, which has a semi-historical back-
ground, is the first of a series which will feature
Richard Arlen and Andy Devine. For sup-
porting cast it will offer Constance Moore, now
in “You Can’t Cheat an Honest Man,” Noah
Berry, Gunn Williams, Thurston Hall, Mala
and Mamo Clerk and Sandra Kane. The basis
is a screen story written by Michael L. Sim-
nons, whose credits include many melodram-
atic yarns. It is being directed by Christy Ca-
banne, who, during his twenty-five year Holly-
wood career, has accounted for such successes as
“Amapolus Salute,” several Gene Stratton
Porter stories, “Storm Over the Andes” and
“Jane Eyre.”

Release date: To be determined.

Winter Carnival
(U-A-Wanger)
Sport and Romance

That “Winter Carnival” will tell a love story,
several of them in fact—one a real serious af-
fair, the others college boy-visiting coed flirta-
tions—is to be expected. The real reason, how-
ever, for Winter Carnival’s principal exploita-
tion instrument and unique entertainment feature,
will be the picturization of the actual competitive
events and social festivities that are the heart and
soul of the midwinter carnival at Dartmouth, fam-
ous New Hampshire college. Still a leading athletic meeting of
its kind, it has been widely publicized and is a
source, annually, of great popular interest. All
the background shots were made at the 1939
carnival, with the cooperation of the school.

Authenticity is attested by the fact that the
producer, Walter Wanger, the story writer, Bud
Schulberg, and the composer and conduc-
tor of the musical score, Werner Janssen, are all
Dartmouth alumni who during their student days
were participants in just such fetes as the produc-
tion will treat.

For name values, the cast will feature a
group of players all of whom, with one excep-
tion, are within the average college boy-girl
ages. Personalities who will be available are
Ann Sheridan, the Venetian Broadsides, "Pom-
phot Girl," Richard Carlson, Helen Parrish of
"Three
Smart Girls Grow Up," Robert Armstrong,
James Corner, Alan Baldwin, Joan Brodel, Vir-
ginia Gilmore, Robert Allen, Marsha Hunt,
Morton Lowry and Jimmy Butler.

Charles F. Riesner is the director.

Release date: To be determined.
Commission Makes Licenses Subject to Its Decision on Required Qualities of International Program Material

While David Sarnoff of the Radio Corporation of America was early in the week expressing the fear that censorship would be anathema November, 14, 1938, the FCC is now studying more than 15,000 pages of testimony and 700 exhibits. It is predicted that the committee, in view of the exceptionally heavy record to be digested, will not be able to make a report to the full commission before September at the earliest.

Included in the record are opinions of network officials, broadcasters, transcription companies and representatives of labor and other organizations interested in broadcasting. Mr. Sarnoff said that radio was developing at such a rate that in five years the work of today would be virtually forgotten. This, he said, would make legislation affecting programs obsolete and a hindrance.

For 13 years, Mr. Sarnoff said, there had been no "vicious interference" on the part of government. In those 13 years American broadcasting had become the best in the world, he said, was proof that no censorship or regulation was necessary.

FCC Copyright Control Bill

A bill granting the FCC full authority over the licensing of copyrighted works has been introduced in the House of Representatives and referred to the committee on patents.

The bill proposes that where a copyright holder refuses to grant permission for the performance or printing of his work, the FCC may grant such license and fix the royalties without the consent of the author or dramatists. The FCC would first determine if such licensing is in the public interest and then hold hearings to determine the price. The bill does not limit the commission's jurisdiction to radio, and it would affect all fields using copyrights, including films.

GREGG GETS PROBATION IN CHICAGO COPYRIGHT ACTION

R. E. Gregg, operator of Pan-American Film Laboratories, who pleaded guilty in federal court in Chicago last week to violation of the copyright law by making unauthorized prints of films, has been placed on probation for six months by the court.

At the same time, the court formally dismissed a conspiracy count against Mr. Gregg and Barney Gold, an associate, but granted the Government permission to reinstate it later if found desirable.

The Copyright Protection Bureau succeeded in tracing the unauthorized prints to Mr. Gregg.

"LINCOn" PREMIERE TUESDAY

Newspaper writers and editors of the trade press leave New York Monday on the Twentieth Century-Fox Special to Springfield, Ill, where Tuesday of "Young Mr. Lincoln." Alice Brady, Arleen Whelan, Binnie Barnes, Eddie Collins and Cesar Romero will head a contingent of Hollywood stars. There will also be a coast to coast broadcast.

Owner Insists on Filming 'Ecstasy,' Gets a Jail Term

"Ecstasy," the Czechoslovakian "sex" film banned in various cities throughout the country, is the reason why J. H. Carter, of the Brickhaven Theatre in suburban Atlanta, has a ten day jail sentence and must pay a $200 fine for contempt of court.

The film had been banned in the Georgian capital and James Davis, city judge, had refused screening permission to Mr. Carter. He cited "the motion picture as immoral," and had him in court in front of his theatre a large sign reading: "Due to selfish and contemptible interests, we have been temporarily restrained from showing 'Ecstasy.'" Will show pending court order.

Judge Davis ordered the arrest of the exhibitor, and sentenced him.

Hold Decision on "Birth"

Justices of the appellate division of New York State withheld decision Thursday on the appeal taken by Sam Citron and the American Committee on Maternal Welfare, Inc, from the state censor's ban on "The Birth of a Baby." The film has been the subject of controversy in the state for months.

The action of a circuit court in Virginia in overriding that state's censorship prohibition of the film was cited by counsel for the respondents.

New York Bans "Conflict"

Transatlantic Films of New York, sent notice to the press on Monday that the state censor board had refused a license for its "Conflict," described by Transatlantic as a "French production of girl country," and added that "the New York censors have dubbed it 'immoral, tending to corrupt morals and tending to incite to crime.'"

Transatlantic will appeal the ban.

Canadian and Chicago Reports

Police Lieutenant Harry M. Costello, chief of Chicago's Municipal Film Censor Board, reported this week that the board in the first four months of 1939 had rejected three features and imposed 90 eliminations, half of the six rejections and 182 eliminations having been ordered in the same four months of 1938. Ontario's Board of Moving Picture Censors rejected only two features in its fiscal year ending March 31st. It ordered eliminations in 380 of 2,681 subjects reviewed.

O. J. Silverthorne, board chairman, said that one of the two banned features was a Russian picture, while several European pictures were subjected to considerable alteration before receiving approval, two of these being from Poland and two from Germany.

Governor Arthur H. James in Pennsylvania this week named John Clyde Fisher, of Sharon, to the state board of censorship. The appointment is now before the Senate for confirmation.

Mr. Fisher has for years been operating and managing theatres in the state.
SHORTS!

by Leo, Jr.
but to the point—let’s be frank about 1939-40!

Virtue is its own reward!
M-G-M has fought the battle of Shorts!
The early 1939-’40 selling is convincing proof!
Exhibitors are generously rewarding us today
For a long established and unchanging policy of quality.
We believed sincerely in the importance of Shorts—
We know theatre operation from experience
And we know that good Shorts help the entire show!
We know they definitely help sell tickets too!
And when other companies economized in quality—
M-G-M refused to compromise its established policy!
“If it’s worth making, it’s worth making right.”
We have continually introduced new personalities, new ideas—
With the most consistent short promotion in the industry.
The result is that M-G-M is famous for its Shorts
That’s why M-G-M today can say sincerely:
“Let Short Subjects stand on their own merit!”

PROMOTE!
(Samples shown at right)
Exhibitors now realize that the time-worn stock-phrase “Also Selected Shorts” no longer suffices in presenting the broad range of M-G-M Shorts from the quirks of history to the quips of Benchley. Presaging a New Deal for Shorts, showmen, aroused to their merchandising possibilities and box office potentialities, staged for M-G-M’s nation-wide Shorts exploitation contest a mass demonstration of showmanship unequalled in Short Subject history.
CRIME DOES NOT PAY (6) (Two Reels Each)
Racket exposes, cramming dramatic thunderbolts of entertainment into two thrill-packed reels. Greatest publicity “naturals” in short subject history.

PETE SMITH SPECIALTIES (13)
A name that goes up on the marquees and into the ads everywhere. Personality plus sure-fire showmanship. Promotion angles that capture reams of newspaper space. Audiences love them!

THE PASSING PARADE (8)
In his first short year John Nesbitt’s tributes to history’s great have become tops in screen tidbits. Watch him build even greater next season!

ROBERT BENCHLEY (4)
A nationally known literary, screen and radio name that sells tickets. The demi tasse to perfect screen fare are Benchley’s inimitable characterizations of the average man wrestling with everyday problems.

M-G-M MINIATURES (9)
Featuring the astounding Carey Wilson investigations into fascinating, unexplored fields. This series won the Academy Award for last year’s “That Mothers Might Live.”

OUR GANG COMEDIES (8)
18 years old and Our Gang’s still going strong. A national institution for which the public (old and young) is still happily receptive. Introducing new ideas for the new series.

FITZPATRICK TECHNICOLOR TRAVELTALKS (12)
An established and popular series eagerly received by audiences everywhere. Their Technicolor beauty and intelligent presentation set them apart among travel subjects.

M-G-M TECHNICOLOR CARTOONS (18)
Hugh Harman and Rudolph Ising who are rated at the very top in the cartoon field are developing fresh viewpoints, delightful story ideas and newly discovered technical improvements for their de luxe Technicolor series. Watch!

NEWS OF THE DAY (104)
A progressive, alert newsreel with unmatchable world-wide coverage presented by crisp authoritative specialists. Featuring the nationally known radio commentator John B. Kennedy, the sports authority of the airwaves Bill Stern and the famed feminine stylist Adelaide Hawley.

METROSCOPIX (1)
By popular demand a new Metroscopix! This greatest of all novelties among short subjects, which has convulsed shrieking audiences by its third-dimensional tricks, will be presented in brand new and even more exciting form.
THE LINE-UP FOR 1939-40!

—Leo, Jr. Your Friendly Short Subject
THE HOLLYWOOD SCENE

Even Stephen

When Hollywood got through shaking the production dice this mid-May week, it found that it had brought its second successive—eight pictures started, eight finished. There are a few unusual items in both the old and the new.


Columbia also started a pair of pictures. The topliner players in "Escape from Alcatraz" are Brian Donlevy, Jacqueline Wells, Richard Fiske and Paul Fix. Penny Singleton, Arline Judge and Larry Sams, along with Donald MacBride, started in "Blondie Takes a Vacation."

The featured players in the new picture at 20th-Century-Fox are Jean Rogers, Robert Kellard and William Frawley.

Three More Started

"Are Husbands Necessary?" went before the cameras at Paramount. It will feature Fred MacMurray and Madeleine Carroll, with Helen Broderick Carolyn Lee and Allan Jones.

Universal started "Bright Victory." Jackie Cooper and Freddie Bartholomew are teamed in the leads, and Melville Cooper, Vincent Corrigan and J. M. Kerri- gan also will be seen.

With Joel McCrea, Jeffrey Lynn, Frank McHugh, Nana Bryant and Lionel Royce heading the cast, Warners began "Career Man."

RKO-Radio Completes Three

Three of the completed pictures are credited to RKO-Radio. "Career" is unique inasmuch as it will feature the winners of the "Gateway to Hollywood" radio talent quest, John Archer and Alice Eden. Established screen names in the cast are Edward Ellis, Anne Shirley, Samuel S. Hinds, Maurice Murphy, Janet Beecher, Harrison Green, Leon Errol, Raymond Hatton, John Quallen and Charles Drake. The second picture, "Way Down South," a Sol Lesser production, stars Bob Breen with Alan Mowbray, Clarence Muse, Ralph Morgan, Steffi Duna, Edwin Maxwell, Stymie Beard, Sally Blane, Robert Greig, Charles Middleton, Lillian Yarbo and the Hall Johnson Choir. George O'Brien is the star of "Timber Stampede," which also will offer Chic Willis, Marjorie Reynolds, Morgan Wallace, Robert Fiske, Gloria Swanson Productions, from which organization Mr. Futter acquired it at a reported price of $10,000, was written and directed by Erich von Stroheim and produced by Joseph P. Kennedy, now United States Ambassador to the Court of St. James. It is estimated that more than $400,000 was spent on the picture but United Artists, the distributing company, retain the property of the production and it was shelved.

Although Mr. Futter is associated with Leslie Howard in a production enterprise for release through RKO Radio, be said that the "Queen Kelly" project is an independent deal in which Mr. Howard and RKO are not involved.

Guy Usher, Earl Dwire and Frank Hagney.

For Grand National distribution, Arcadia Productions completed "Miracle of Main Street." Margo, Walter Abel and Wynne Gibson head the cast, which includes Veda Ann Borg, Lyle Talbot, Jane Darwell, William Collier, Sr., Dorothy Devore, Willie Best and Luis Alberni.

"Charlie Chan at Treasure Island" was completed by 20th Century-Fox. In the action are Sidney Tolmer, Ken Yang, Cesar Romero, Pauline Moore, Douglas Fowley, Sally Blane, June Gale, Billie Seward, Wally Vernon, Douglas Dumbrille and Joyce Compton.

Republic wound up "In Old Caliente." It will present Roy Rogers, Mary Hart, George Hayes, Katherine DeMille, Jack LaRue and J. Farrell MacDonald.

Columbia's completed picture is "Parents on Trial." It will feature Jean Parker and Johnny Downs with Noah Beery, Jr., Nana Bryant, Henry Kolker, Linda Terry and Virginia Brissac.

The last production completed, Warners' "Not Wanted," will present Fred Stone, Gloria Dickson, Dennis Morgan, Bernice Flibot, Sonny Bupp and Gren Meyer.

Six In June

A record for summer production at Paramount will be attained during June. Six pictures are definitely slated to start shooting in the month of brides and roses. First to go will be "$1,000 Touchdown," a football story which promises to be unique if considered only from the viewpoint that it will star Martha Raye and Joe E. Brown, the area of whose mouths has been a subject of considerable discussion. Shortly thereafter comes "Dr. Cyclops," about which there has been fully as much mystery stirred up as Warner Bros. managed to concoct for "Confessions of a Nazi Spy." It will feature Albert Dekker and Janice Logan, with Ernest Shoedock, whose record includes a long list of unusual productions, directing. The third picture, 'Madame Mystery,' will feature Is A. Miranda, George Fitzmaurice, the director.

On June 15th "The Light That Failed," a Rudyard Kipling story, starring Ronald Colman and Ida Lupino. Meanwhile Charles R. Rogers will have begun "Our Neighbors—the Carters," in which Fay Bainter will be featured. Booth Tarkington's classic story of puppy love, "Seventeen," in which Jackie Cooper and Betty Field will be the leads, starts on the 20th.

Before Memorial Day, Paramount is starting three other films. Lynn Overman, Janice Logan, Joseph Allen and Donald O'Connor have been assigned roles in "Dog Show Murder." No cast has been chosen for "The World on Parade," but it will definitely start, as will a third J. Edgar Hoover story, in which Lloyd Nolan and William Henry will be featured.

Ice Rhumba

Three weeks of rehearsal for an ice skating number of record cost have been completed at 20th Century-Fox. The number is a rhumba on skates, with lavish trimmings, for Sonja Henie in "Second Fiddle." The cost of the sequence is estimated at $150,000.

Fine Arts Plan

Fine Arts Pictures will make a series of six productions in color. The first feature will be "Trouble over the Pacific," an action adventure yarn, based on a story by Vaughn Elliston, in which the principals will be William Gargan, Wallace Ford, Karen Morley, Katherine DeMille and Etienne Girardot. Budgeted at $150,000, by far the most ambitious undertaking Fine Arts has attempted, the picture is scheduled to go before the cameras within 10 days.

Fine Arts attorneys and legal representatives of Grand National are now working on completion of refinancing and reorganization plans for GN.
Clearing House
For U. S. Films
and Radio July 1

With the attempted control of U. S. Government motion picture and radio activities transferred from the New Deal and soon-to-be-defunct National Emergency Council, to the newly-created Federal Communications Security Agency, which is to be part of the permanent Federal establishment, determined efforts to rationalize the picture and radio activities of the various branches of the Government are to be initiated, Washington hears.

Under the title, the reorganization plans of President Roosevelt, under which the film and radio activities are switched from the NEC to the Office of the President when the latter is taken from the Interior Department for the new security group, the changes will become effective July 1st, the beginning of the new fiscal year.

Intended to act as a clearing house for all Government film and radio operations, the two sections in the NEC have proved unable to bring in a film service of real value to them, or to have built up the large of the various governmental agencies and departments to retain control of these highly valuable public media.

President Roosevelt, however, is represented as anxious that there be some regularization of these services and elimination of the keen competition between various agencies for air time, particularly, and to slightly less extent for theatre time, as well as the savings that can be accomplished by having all such work as the preparation of films and scripts handled in a single office.

For years, the Office of Education has sought to take over in the Government’s motion picture and radio activities, without success. Exhibitors and broadcasters know only too well the demands for space which have been made upon them by dozens of agencies since the advent of the New Deal.

Open defiance of any attempts to centralize these activities is expected to be offered by the many “independent” New Deal agencies.

Also opposed will be the Department of Agriculture, which by years of effort has built up a film service of real value to farmers—and largely confined to them—and a radio program which is successful in its own right. The Interior Department, which has made tentative efforts to sell the Virgin Islands, the National Parks and other features under its jurisdiction, by motion pictures, and is now embarked on a lengthy series of radio shows, also will protest the turning of control of those activities over to some “outside” group.

The radio unit of the NEC, however, has met with some success in its efforts to bring Government radio-time schedules within the bounds of reason, much to the relief of broadcasters who felt it politically wise to refuse any request for time from the Federal agency, a work which probably can be carried further under the new set-up.

Assistance of radio and film activities, especially the former, will be undertaken very gradually, it is expected, so as not to raise the cry that a propaganda bureau is being created. There are dozens of propaganda bureaus in the Government today, but they are working in competition and do not offer the opportunity of revaluing public sentiment which are available in a single office.

So serious are these possibilities considered in some quarters that it is quite possible re-organization will take some time. The members of the New Deal consider the ideal set-up, not the least important feature of which would be the ability of an Administration in power to weld the whole Government service behind its campaign for retention of office.

Pool, Neely, Code Up in Missouri;
Cleveland to Seek Rental Adjustments

Exhibitor problems are occupying the attention of local organization leaders in meetings in Kansas, Missouri, Ohio, Oklahoma, Illinois, Pennsylvania, the Carolinas, and Virginia.

The two-day convention of Kansas and Missouri Theatres Association, opening Thursday morning at the Hotel President, Kansas City, has on its agenda the subject of a cooperative buying and booking combination as a means of protection against circuit "aggressions," plus discussions on the Neely anti-block selling bill, the practice program, state and federal anti-trust suits against the majors, "unfair" charges, and whether pending meetings will be expected to result in the organizations voting a stand on each.

Leading some of the discussions will be Frank Cassil, KMTA president; Ed Kuykendall, MPTOA president; Maurice Hoffman, of St. Joseph, prosecuting attorney, and Dr. J. G. Christy, speaker of the Missouri House of Representatives. George Weeks, of Monogram, will also speak.

The Cleveland Motion Picture Exhibitors’ Association late last week appointed committees to seek from the IATSE an arrangement for eliminating one projectionist in booths now employing two, or else one man in theatres seating 800 or less, in order to help meet a report 25 to 40 per cent drop in admission receipts. The organization also seeks whole or partial elimination of premiums and double bills, and may ask for reductions in film rentals on 1939-40 contracts.

Cleveland Allied last week met in Philadelphia to discuss the trade program and delayed new-season buying. Sixty owners attended at the Broadwood Hotel.

Theatre Owners of North and South Carolina meet in annual convention June 4th-6th at Myrtle Beach, S. C., where Ed Kuykendall, MPTOA, and H. J. Yates of Republic Pictures will speak.

MPTO of Virginia meets at Roanoke’s Roanoke Hotel on June 12th.

Olson Purchases Bair Circuit

Charles M. Olson, owner of the Lyric, Indianapolis, and of the property leased by the Apollo and Rivoli there, has purchased the Bair Circuit. Also acquired in the deal is the Vogue, new neighborhood theatre operated by Carl Niesse. The operating company to be known as the Charles M. Olson Enterprises. Seven houses will be connected thereby, the Lyric, Vogue, and the five neighborhood owned for several years by Roy R. Blair: Ritz, Uptown, St. Clair, Oriental and Strand.

Officers of the new company are Mr. Olson, president; Jean Marks, vice-president; E. M. Olson, treasurer; Mr. Bair, secretary, and Mr. Niesse, general manager. The company plans to build three additional neighborhood houses, each seating about 2,000.

Dayton Gets "Chips"

Dayton again has been chosen by Metro-Goldwyn-Mayer as the first city in America to show an important production simultaneously with its New York and Los Angeles premières. “Goodbye, Mr. Chips" will open in the Ohio city at Loew’s, June 1st. “Pygmalion" was similarly shown there.

Popkin and Sack in Amalgamation Deal

Harry M. Popkin, general manager of Million Dollar Productions, Inc., which makes all-Negro features, and Alfred Sack of Sack Amusement Enterprises this week in Hollywood announced an amalgamation of the companies’ interests, under which Sack Amusement Enterprises will distribute the Million Dollar product. Both companies will retain their identities, and Sack will open exchanges in Los Angeles and New York. Lester J. Sack, vice-president of the Sack company, will be in charge of the New York office. John J. Jenkins, Atlanta branch manager for Popkin, will become Sack’s traveling representative. Exchanges are already in operation in Dallas, Atlanta and Chicago.

At the same time, Mr. Popkin announced plans for the production of eight all-Negro pictures, one or two of which are to be historical dramas based on the lives of noted Negroes, for the 1939-40 season. Five of the eight for the 1938-39 season have already been made, and a sixth, “One Dark Night," will go into production shortly. Leo C. Popkin is general manager and director of the films.
THESE RAVE REVIEWS PROVE
"BLIND ALLEY" IS A SHOWMAN'S PICTURE!

N. Y. WORLD-TELEGRAM
"Engrossing melodrama. Keeps audience excited and fascinated. Film is blessed with fine cast."

N. Y. HERALD-TRIBUNE
"James Warwick's intriguing play about a killer and a psychiatrist has been made into an exciting and refreshing screen melodrama. The idea has originality and power."

N. Y. JOURNAL and AMERICAN
"A thoroughly entertaining melodrama. Creates and sustains unusual suspense."

N. Y. MIRROR
"Unusually exciting melodrama. Holds your interest firmly. The cast is an interesting one, happy in its choice of principals. Direction is brisk."

N. Y. DAILY NEWS
"'Blind Alley' is something new! Thoroughly absorbing, darn good melodrama. Every performance has the right amount of force."

N. Y. POST
"Excellent! The most interesting crime picture in months."

N. Y. SUN
"An extraordinary, completely credible melodrama with psychology used for the first time as a weapon stronger than a gun... A tense piece of drama."

N. Y. TIMES
"You wouldn't believe how exciting terms like 'subconscious' can be! Distinguished by more than the usual amount of characterizations."
Tokyo Committee Considers Advisability of Reopening Offices; Concessions Rejected

If an investigating committee from the Tokyo offices of the American motion picture companies finds it "worthwhile," American distributors again may sell films to the 30 or more theatres in Manchuku which play foreign product, according to Arthur G. Doyle, manager in Japan for Twentieth Century-Fox, who is in New York for a visit and expects to remain in this country until August. (Picture in Pictorial Section.)

The Manchukuan market has been closed to the American companies since 1929, when the Government instituted its own monopoly of production, distribution and exhibition, offering terms to the American companies which they felt they could not accept. The companies closed their offices in Dairen, burned their films there, and refused to send any more to that Japanese-controlled state.

Comromises

The sending of the three-man committee is a consequence of the increasing leniences which the Japanese government and the Manchukuan government are showing toward American film interests. The Government monopoly, since 1937, gradually has been turned over to the South Manchurian Railway, a subsidized company. A series of companies from the American companies came from this organization. First, it offered to allow the American companies to maintain their own offices in Manchuku. Next it offered free rent in the monopoly's building in Shinkin. Then it also offered free vaults and "practically everything except the collection of rentals," according to Mr. Doyle.

The majors in Tokyo have refused all these offers, wanting "free reign."

The committee, which was being formed in April at the time of Mr. Doyle's departure, is expected to submit a report soon.

Mr. Doyle, who arrived in Los Angeles in May, had left Japan before the personnel of the committee was chosen.

Eight Per Cent of Revenue

He estimated that, before the imposition of the Manchukuan monopoly in 1937, the rentals from that country accounted for about eight per cent of the total revenue from Japan.

An important result of the present negotiations which the Manchurian and Japanese governments is the unity with which the American major companies' representatives are acting. Mr. Doyle noted that before the Japanese government had taken control, in 1937, before imposition of exchange restriction, the rivalry of the large companies' staffs in Tokyo had been so sharp as to preclude cooperation.

While the American companies are appreciative of the concessions in the Japanese government's exchange policy, which began in October, 1938, with the presumed import allowance of $30,000 worth of film at one and one half cents a foot before Dec. 31, 1938, they have been allowed to import only half that amount. Mr. Doyle said it is his present, the moment of importation of the other half, when the scarcity of American films becomes apparent. He predicts that the finance committee will allow us to import the rest of the film. Mr. Doyle declared.

At present, about 100 American films have been imported. Under the plan formulated to ease the stringent exchange restrictions that obtained for about 14 months, the receipts from the $30,000 worth of film would be deposited in the Yokohama Specie Bank, and withdrawn at the end of three years, with no interest.

"We've been pretty well treated. We've been satisfied. We think it's the most generous thing they could have done for us, in their present circumstances."

Film Delegation to Spain, Lange Says

Fred Lange, general foreign representative of Paramount Pictures in Continental Europe, said in New York this week that a three-man delegation soon would begin work on the Spanish government's motion picture department, in an endeavor to resume normal film distribution.

That the Italian government might send a mission to the United States shortly, to discuss methods of inducing American film companies to return to distribution in Italy, was indirectly expressed by Mr. Lange. He said there had been no confirmation by the Italian government.

At the New York office of the Motion Picture Producers and Distributors of America it was said that there was no "official" knowledge of such a mission.

Notarius Arrives at Paramount Studio

Louis Notarius, associated with Paramount theatre operations for the last 15 years, arrived on the coast this week. He is working under the direction of Y. Frank Freeman, vice-president. Mr. Notarius will continue to carry on the same duties in Hollywood which he performed in the east, that of serving as a liaison officer between studio production officials and exhibitors and distributors in the field.

Set Testimonial Dinner

A testimonial dinner is to be held in Morgantown, W. Va., June 8th in honor of George S. Sallows and George P. Com- munitz in celebration of their 25th anniversary in the motion picture business. The dinner is being sponsored by the representatives of the various film companies in the Pittsburgh territory. T. T. Sweeney is general chairman of the dinner committee. In connection with the dinner the Independent Theatre Owners of West Virginia will hold a meeting in Morgantown on the same date.

Officers Re-elected

Fred Delodder, president, and all officers and directors of Co-operative Theatres of Michigan were re-elected at the annual meeting of stockholders this week. Other officers are: B. J. Cohn, vice-president; James C. Ritter, secretary, and Barney Kibbide, treasurer. Named directors include Charles Komer, Wade Allen, Lew Wipser and Gustave W. Funk.

RKO Summer Closings

The RKO circuit will only close seven theatres this summer as compared with more than a dozen last summer, according to J. J. O'Connor, circuit head. Cities in which RKO will close one house are Syracuse, Yonkers and Jamaica, N. Y.; Kansas City, Columbus, Providence and Chanham, Ill.

The RKO Albbie, Cincinnati, will inaugurate a summer policy of stage shows and films starting May 26th.

Kolin Elected Commander

The Russell Johnson Theatrical Post No. 371, whose membership is composed of Detroit showmen, have elected Max Kolin, operator of the Maxime theatre, commander. Other members of the organization are Barney Hadley, senior vice-commander; Sam Camella, chaplain; Harry Bearn, adjutant, and Owen Bough, finance.

Open Griffith House

The Griffith Amusement Company has opened its third house in Stillwater, Okla., a 450-seat theatre. Claude Leachman is city manager for Griffith.

The personal appearance tour of Tex Ritter, Monogram western star, has been postponed until July. The postponement is due to the starting this week of Ritter's next western, "Roll, Wagons, Roll."

The annual outing of the Columbian Club, home office employee organization of Columbia, will be held May 29th at the Pinebrook Country Club, near Bridgeport, Conn.

The Pennsylvania Senate has confirmed the nomination of Mrs. Edna R. Carroll of Philadelphia as chairman of the state board of motion picture censors.
KENT AND SILVERSTONE ASK FOREIGN EXPANSION ON "RECIPIROCAL" BASIS

Short-Sighted Not to Encourage Domestic Production, Says Silverstone; Must Consider Exhibitors, Kent Emphasizes

Plans for expansion in foreign film markets on a "reciprocal" basis were disclosed, over the weekend, independently by the heads of two large companies, Sidney Kent, Twentieth Century-Fox president, and Murray Silverstone, operating executive of United Artists.

Producers' Fund

Declarating that it is "a very short-sighted policy on the part of any film company, if it doesn't encourage local production abroad," Mr. Silverstone disclosed the plans of United Artists to include the distribution of native productions in South America and France as well as in England and Australia, and said that the same method of operation would have been applied in Czechoslovakia but for the German conquest.

In France, a producers' fund will be applied to a group of five French producers, following the same idea as here. UA will distribute these films in France and its colonies, as well as in Belgium and Switzerland.

In England, Alexander Korda will continue production for the company, and a feature also is planned for Australia. The Korda productions, and others, will get world wide distribution. The scope of sale of the others, other than local or within their own language centers, will depend upon the quality of the particular films.

Expanding in South America

There will be a "definite elaboration" of United Artists plans in South America, according to Mr. Silverstone, who added that "we're very keen on the South American market." Since Full House was produced for Mel Shauer, one to be a Portuguese picture. Walter Wagner also is considering sending an expedition to South America to make a film with names of offer, on the order of "Grass," for world-wide distribution by UA.

Mr. Silverstone said that the company had had the idea of distributing "local" productions as far back as 1935. Shauer, he added, will be "all right" for American film interests, although there may be currency restrictions. During the civil war there, UA did a larger business than ever before, he added.

United Artists will hold its European convention in London. Mr. Silverstone, Miss Pickford and Ted Carr will attend. Douglas Fairbanks sailed Wednesday on the Queen Mary, and planned to return to Hollywood in three weeks to start his first production.

Kent on "Reciprocity"

Sidney R. Kent, for Twentieth Century-Fox, sailing for Rio de Janeiro Friday night to address the first convention held by the company in Latin America, said, "Reciprocity in business relations between America and foreign countries is imperative. Whatever we have in mind for the Latin world, we must also plan for them." Mr. Kent also will attend a convention in Trinidad before returning to New York, with Walter Hutchinson, foreign director, who will join Mr. Kent in Rio de Janeiro.

LONE HONDURAS SHOWMAN HERE

The only exhibitor in British Honduras, Santiago Castillo, who operates the Palace theatre at Belize, was among the visitors this week at RKO Radio's World's Fair reception suite at the bome office.

Mr. Castillo said most of his patrons prefer Hollywood-made films, especially those with action and tense drama. There are some 60,000 persons in the country, 15,000 of which in Belize. His theatre seats 1,000. He said that he expects eventually to establish a circuit of theatres in British Honduras. The first new box will be at Corozal, a town of 3,000.

The Palace at Belize has been operated for about 11 years, and Mr. Castillo has been its owner for the last four years. In addition to his managerial tasks, Mr. Castillo represents several American manufacturers.

Corporate, Product Affairs Discussed

Refusing to comment on the situation within the company as affected by Samuel Goldwyn's breach of contract suit against United Artists, pending in Wilmington federal court, against which United Artists filed a motion for dismissal last Saturday, Mr. Silverstone held a press conference Saturday upon his return to New York from the company convention on the coast. There were James Pickford, as one of the five company stockholders, Harry Gold and L. J. Schlaifer, vice presidents and sales managers, and Ted Carr, joint managing director of England.

Emphasized by both company officials were the expanded operations here and abroad and the product for the coming season.

Mr. Pickford denied that United Artists stock was for sale. "No price has been set on it and none will be," she said, "and I believe the same thing applies for Mr. Korda, Mr. Chaplin and Mr. Fairbanks." The same thing applies to the Pickford-Fairbanks studio, which Mr. Goldwyn, the fifth of the company partners, recently caused to be named after him. Originally known as the "Pickford-Fairbanks" studio, and later called the United Artists studio, Miss Pickford pointed out that Mr. Goldwyn's lease expires in 1941, but that he has another five-year option on the plant from Miss Pickford and Mr. Fairbanks, who are still the owners and have options to work at the studio.

Five Ready for Opening

Discussing the new 32 to 32 film lineup, Mr. Silverstone said that at the opening of the new season five pictures would be released: "I'll Be in Feathers" (Alexander Korda); "Music School" (Samuel Goldwyn); "Winter Carnival" (Walter Wagner); "Intermezzo" (David Selznick), and "I Only Have Eyes for You" (Loew Small). In addition, Charles Chaplin's "The Dictators" will be made this summer at a cost of $1,500,000 and will be ready in October. Mr. Silverstone added that the more "good" pictures there were during the coming season, the better it would be for the box office, in that "there is no such thing as competition among fine films."

The continuation of the Selznick International United Artists deal will add, for the coming season, two films in addition to "Intermezzo," these being "Rebecca" and an as yet untitled picture which is expected to be based on a well known play. Although Miss Pickford has no immediate plans to enter production, there is a possibility that she may use a famous play as a basis for a film.

The Contracts

The contracts of all five producers calls for decisions on them by the beginning of next season, as they may make up to September of 1945 through United Artists, the same contract applying for Hal Roach, Edward Small and Walter Wagner. The contract with David Selznick and Sol Lesser are shorter, according to Mr. Silverstone. Miss Pickford, in speaking of the advantages to the company producers from the "Silverstone plan" of rebates on distribution cost to high grossing films, said that one producer had received three and had been paid times as much as the dividends paid one of the stockholders last year. Miss Pickford added that since Mr. Silverstone had taken charge of the company, "there has not been an outstanding producer who hasn't had his eye on the company. Eventually I believe we will get many outstanding producers here."

Under the Silverstone plan, and because of the large gross expected on Chaplin's next film, the distribution charges may be as low as 15 per cent, he said. Also advanced as a possibility was the fact that the picture may play in more than one first-run situation at a time, as did "Hell's Angels," which played the Gaity and the Criterion, in New York. Chaplin's "Cry Lights" played 12 weeks at the George M. Cohan Theatre in New York, and "Modern Times" played for eight weeks at the Rivoli.

The Silverstone plan has been without the company having been complying all along with important provisions of the trade practice program, and Harry Gold added that there had never been coercion of exhibitors by United Artists. Mr. Gold will attend the meeting of the Independent Theatre Owners Association in New York, and L. J. Schlaifer will go to the Allied meeting in Minneapolis.

Lewis Elected

Leonard Lewis has been elected vice-president of Spot Film Productions, Inc., in charge of the radio and television division. The company's plans for the new season call for production of several television films in addition to their program of commercial and educational films.

New Patriotic Film

Leon Schlesinger, producer of "Merrie Melodies," and "Looney Tune" cartoons for Warner Brothers, has completed work on a patriotic one-reel cartoon in color, entitled "Old Glory," which has been set for release the week of July 4th.

The Washington Street Olympia theatre in Boston, owned by the Mullin and Pinanski circuit, last week celebrated the 27th anniversary of its opening.
Admission Taxes Also Threatened in Florida and Michigan; Footage and Seat Assessments in Wisconsin

The motion picture business is being attacked more seriously than ever since the few days of the few remaining state legislative sessions than it was in the three months starting January 1st, when nearly all the 48 legislatures were meeting.

Florida this week took under consideration a 10 per cent gross receipts tax on all amusement, except horse racing, and a second proposal, to apply the state’s chain store tax to theaters, requiring circuit operators to pay $400 annually for each theatre operated within the state.

Michigan threatened a state admission tax.

Minneapolis exhibitors face a local “luxury tax.”

New York exhibitors last Saturday were burdened with a bill allowing cities to levy a tax of one cent on admissions up to 50 cents, with a graduated scale above, and a franchise tax of one cent per square foot per year on outdoor advertising signs in excess of three feet.

The industry in Wisconsin has united in opposing enactment of a 1,000 per cent linear tax. Another Wisconsin tax would levy from $5 to $100 on each theatre as well as a seat tax of from two to 30 cents per seat.

Canadian exhibitors include an excess profits tax on distributors of five per cent.

Taxation Details

The State of Florida has a “chain store” law which places an annual license tax of $400 on each place of business in the state operated by large chains. Theatre circuits have escaped this tax so far, but a bill was introduced in the Florida House this week which would bring the circuits under the law. In addition, all business houses selling at retail are assessed one-half of one cent on gross receipts, and this assessment would be extended to theatres and amusements also.

Another bill introduced in Florida would assess a tax of 10 per cent on the gross receipts of all theatres and miniature circuses.

The introduction of a special measure in Michigan, imposing an amusement tax, is threatened by Representative George Higginbotham, of Ferndale, following defeat of a move to extend the three percent sales tax to admissions.

Minneapolis theatres are also threatened with an admission tax as a result of a proposal of Mayor George Leach for a “luxury tax” to help finance increasing relief needs.

Wisconsin exhibitors are uniting in opposition to the bill recently introduced in the state Senate by the committee on local and state government for a tax of $2.50 on each 1,000 lineal feet of film sold, leased or distributed for public use in Wisconsin.

Under the provisions of the measure, reports are to be filed with the state treasurer on or before the 15th day of October, January, April and July of each year stating the footage used within the preceding three months, accompanied by the required tax.

Canadian distributing companies are protesting the decision of Finance Minister Charles Dunung to raise the special tax on excess profits sent out of the country to home offices, the increase being from two per cent to five per cent on the total amount of such cash payments.

SHORT PRODUCT PLAYING BROADWAY

Week of May 20

CAPITOL
Thugs with Dirty Mugs……….. Vitaphone
Picturesque Udaipur……….. MGM
Radio Hama……………………… MGM
Feather’s World………………….. MGM

CRITERION
Count Screwloose and J. R.,…. MGM
Feature: San Francisco………….. MGM

RIVOLI
Society Dog Show………………… RKO Radio
Smooth Approach………………… RKO Radio
Feature: Wuthering Heights, United Artists

ROXY
Their Last Bean................….. 20th-Cent.-Fox
Inside Baseball................… 20th-Cent.-Fox
Feature: The Million Square……. 20th-Cent.-Fox

STRAND
Dean of the Pastboard………. Vitaphone
Daffy Duck and the Dinosaur, Vitaphone
Feature: The Kid from Kokomo…. First National

The move, which became effective with the tabling of the budget in the Canadian House of Commons, represents the restoration of the super-tax to its original level, a reduction to two per cent having been obtained when distributors made vigorous protests to the Department of Finance.

The New York legislature adjourned Saturday. The defeat of the sales tax and outdoor advertising proposals were counterbalanced by a theatre admission tax, and opposition after years of opposition of an employment agency regulation bill. The agency bill has still to be signed by the governor.

Passage of the Desmond-Mitchell-Moffat housing bills, providing for the expenditure of a $50,000,000 maximum in the next year, includes the right of cities to defray their expenses through imposition of taxes, including one cent on each admission up to 50 cents; two cents from $0 to $1 and a graduated scale above.

Additionally, an excess tax of 50 cents per month can be charged for the possession or operation of each vending machine.

Other Legislative Actions

The California Senate has passed the bill giving film laboratories a lien on all stills and motion pictures until process work is paid for. The measure provides for public auction sale, after two weeks’ notice, of any film indebted for process work.

In Illinois the bill proposing a ban on double features has been withdrawn by its sponsor. The bill, on divorce, censorship and prohibition of children in theatres after 10 P. M. are now up for third reading in the Senate. Illinois exhibitors still refuse to take an active part in legislation, confident that they have no chance of being passed.

The Missouri House criminal jurisprudence committee has put a “do not pass” notation on the anti-ASCAP bill introduced by Representatives Turner and Hamlin.

The veto by Governor Francis P. Murphy of New Hampshire of a measure aimed at restriction of billboards has been sustained by the House in a unanimous vote. It was the first bill ever vetoed by the state executive, who is serving his second term.

Federal Taxes

Drop $222,727

Touching the lowest point in 1938, Federal admission tax collections in April were dropped to $1,984,722. They were $1,990,396 in March, 1938, and $1,541,518 in April, 1938, it was reported Saturday by the Internal Revenue Bureau at Washington.

The April collections, the smallest recorded for any month since January, 1938, brought total Government receipts from the tax for the first four months of the calendar year more than $265,000 under those of the corresponding period last year, by $6,058,979 to $6,327,650.

Special figures compiled by the bureau for the Third New York (Broadway) District indicated that the drop in collections in April was general throughout the country, White Way collections dropping to $506,695 from $612,785 in March and $596,035 in April of last year.

More than the net loss was suffered in box-office collections in the area, which dropped from $459,647 in March to $442,085 in April. Collections from tickets sold by brokers dropped from $13,934 to $11,168, and tickets sold by proprietors in excess of established prices and permanent use or lease of boxes and seats, which $1,068 and $18, respectively, were collected in March, produced no revenue whatever.

On the other hand, receipts from free or reduced rate admissions increased from $5,539 to $6,811 and from admissions to roof gardens and cabarets from $42,478 to $46,621.

Form Transatlantic to Distribute French Films

Eugen Scharin, formerly with Twentieth Century-Fox and RKO Radio in Europe, has formed Transatlantic Films, Inc., with offices at 1776 Broadway, New York, to distribute foreign pictures, most of which will be French.

Pictures to be distributed include “La Maison du Malts,” which will probably be called “Sirocco” in this country and “White Slave Girl,” both starring Viviane Romance; “Confit” (Conflict), starring Corrine Luchaire; “Drame de Shanghai” directed by G. W. Pabst; “Girlhood,” in the Czech language starring Lidia Basrova; “Wedding in White,” now in production in Paris, and “No More Lovers,” a film to be directed by Alex Trauner.

RCA and Brenkert To Sell Complete Booth Equipment

The Brenkert Light Projection Company at the recent Convention in Chicago announced completion of arrangements whereby they will cooperate in the sale of complete booth equipment for motion picture theatres.

Under the new sales policy, worked out by the two companies, the independent supply dealers selling Brenkert products and the RCA Photophone sales representatives will be in a position to sell booth equipment made by either of the companies.
A STUDY OF THE

TRIANGLE

WILL HELP SOLVE YOUR PROBLEM

It is time to be making plans for your summer renovizing program. Your problem is how to spend the funds available so as to give your theater the greatest possible increase in drawing power.

HAVE YOU INSTALLED HIGH INTENSITY PROJECTION?
If not, you should give it careful consideration in your plans, for more than a third of the theaters in this country are now using this superior, snow white, projection light.

The little book illustrated above, "The Eternal Triangle in Picture Projection," tells you in clear, simple language, supplemented by explanatory illustrations, how Simplified High Intensity projection attracts new patronage to your theater.

Write for a free copy today!

NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation
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General Offices: 30 East 42nd Street, New York, N.Y.
BRANCH SALES OFFICES: NEW YORK, PITTSBURGH, CHICAGO, SAN FRANCISCO
FINDS BUSINESS UP IN LATIN AMERICA, ORIENT

But Increasing Native Production Is Shutting Off Small Theatres, Says Cammock

Receipts from South American and Far Eastern film bookings are increasing, according to Ben Y. Cammock, assistant to Phil Reisman, head of foreign distribution for RKO, in New York last week, after surveys of sales that took him through Rio de Janeiro, Buenos Aires, Montevideo, Cape Town, Johannesburg, Singapore, Tokyo, Shanghai, Hongkong, Manila, Batavia, and other cities.

Native Production Growing

Native production is increasing in practically all countries, especially in Latin America, he said, virtually every country has theatres where native pictures, to the virtual exclusion of American pictures. Solution of this problem, he said, is for production executives to decide whether to enter production in countries where native pictures constitute serious competition, or to produce pictures in the Spanish language, in Hollywood.

Mr. Cammock pointed to increased foreign sales grosses, year by year, as proof that “the situation is not as bad as some people make it out.” He added, “In fact, it is not bad at all; how could it be, in view of our better position?”

“arid land. We have the market,” American pictures are the best—like American automobiles. In few countries of the world have I seen an exhibitor decline to book a knockout picture. To maintain first place in the world, if we are hard pressed, we have to keep making very good pictures.”

“Good Anywhere If in U. S.”

He continued, “If a picture is good in America, it is good everywhere; my experience has convinced me of that. We could, of course, ship our products in all parts of the world, except the East. However, every sales department, and I know we do, want to ship out every bit of product it has, and gain all the money to be gained. The answer, if we are going to do this, is to keep the level of quality high, and raise it so as to include every picture made in Hollywood.

But on the other hand, you have another problem, as has been conceded; the problem of trying to get pictures into every little situation where native pictures are playing. That means expense; it means we’ll have to be establishing studios in or sending units into most of the countries of the world, because practically every country has some native production, and practically every theatre where native product is shown. It is not for me to answer, but the question is: is it worth it?

“Remember, our big pictures still play along with the native pictures in all of the key cities of foreign countries.”

Cites France and England

Mr. Cammock cited France and England, where American pictures receive large rentals and obtain many bookings, as countries, nevertheless, which have large native production; and he pointed out that American companies did not enter production in those countries until absolutely necessary, and then not to great extent. American companies in those countries, he noted, were still relying on the superiority of Hollywood product.

“I came back from my trip with the conviction that business is good everywhere I visited, with the reasons being separate in each country,” he added. “Our receipts are increasing, and certainly in Latin America. That does not look as if we’re losing the market,” he concluded.

Started August 20th Last Year

Mr. Cammock, as general manager of RKO’s Latin American division, left Los Angeles on August 20, 1938, on the Northern Prince, for Rio de Janeiro. In that city, on September 23, he held a sales meeting, attended by Bruno Cheli, general manager for Brazil; Mr. Cheli’s six branch managers; Nat Liebskind, general manager for Paraguay, Argentina, and Uruguay; and George Kallman, general manager for Chile. The session was devoted to last season’s product.

After a month in Rio, Mr. Cammock visited Buenos Aires, Rosario, and Santa Fe, Argentina; and Montevideo, Uruguay. After a brief return to Rio de Janeiro, Mr. Cammock left for Cape Town, South Africa, on November 9. He visited Johannesburg, Pretoria, Durban, and other cities of that country; on December 22, he sailed for Singapore.

In the Far East, he visited Batavia, in Java; toured Java; visited Siam, French Indo China, Hongkong, Manila, Shanghai, Kobe, Osaka, and Tokyo.

Canada Sound Charge Cut

The service charge for maintenance of sound installations has been reduced and reclassified in a revised schedule for theatres in Canada by the Dominion Sound Equipments, Ltd., according to F. E. Peters, general manager of the company, which represents both Western Electric and Radio Corporation of America. The new charge for a regular checkup once every four weeks and emergency calls at any time for “A” theatres in Toronto, Hamilton, Montreal, Ottawa, London and other large cities is $8.75 a week. For “B” theatres the fee is $7.75 a week for a regular checkup once every six weeks and emergency service, while for smaller houses the rate is $6.25 per week with one scheduled call every eight weeks.

MORRIS JOSEPH II

Connecticut at Morris Joseph’s 25th Anniversary

More than one hundred exhibitor and distributor friends of Morris Joseph, manager of Universal’s New Haven Exchange, together with Universal home office executives and friends outside of the industry gathered at the exchange headquarters there on Tuesday to observe his silver anniversary with the company.

Mr. Joseph started with Universal in 1914, selling out of the New York Exchange. Between that time and 1925, he worked in Springfield, New Haven, Cleveland and Kansas City. In 1925 he became manager of the New Haven Exchange, and has been there since. Among the home office contingent attending were: Mr. M. Levine and M. Kaufman, representing Strand Amusement; Al Schuman, Black Rock; S. Hadelman, Capitol; Harold Tabackman, Bostwick; Joe Cowdroy, Liberty; A. Schwartz, Parkway; and A. Prakas, Rivoli. Also Louis Anger, representing the Louis Anger Circuit.

From Hartford: George Landers, manager of F. E. Robinson and Mike Daly Theatre; Charles Repass, Crown; Martin Keleher, Princess; M. Lieberman, Proven Pictures; M. Shulman, Newberry; Webster theatres; Theodore Harris, State.

From Waterbury: C. Mascoli, Alhambra theatre; J. Mascoli, Cameo; N. Mascoli, Carol and Plaza; F. Sandberg, Hamilton; William Sirica and F. Quattrano, Lido; M. Sirica, Capitol.


Also, J. Pansor, Al Pickus, Robert Schwartz, George Whitman, Joe Reed, Nick Del Rosso, George Conden and A. F. Smith.

From the Warner Bros. Theatre Department, there were: T. J. Hoffman, Max Hoffman, Dan Finn, A. Barchetti, E. L. Hoffman and Larry Germaine. Harry Shaw, Poli, northeast division manager, Matt Saunders, manager of the Poli, Bridgeport, and G. Rosenthal, manager of the Majestic, Bridgeport.

“Nazi Spies in America,” the book written by Yancey Evenson and Robert E. Peterson, the latter on Warners’ picture, “Confessions of a Nazi Spy,” will be serialized in European newspapers and throughout South America.

Irwin Zeltzer and Louis D. Strauss have merged their publicity and public relations businesses into the firm of Zeltzer and Strauss with offices in the Rockefeller Building in Rockefeller Center, New York.
ASIDES and INTERLUDES

Edgar Rice Burroughs has served notice on all unauthorized Tarzans to quiet insulting the name that he made famous.

As self-admitted creator of an industry based on the adventures of his mythical ape man, Burroughs informed the Tarzans, including wrestlers, prize fighters and professional football players, that they are making a "bum" of the original Tarzan. He said they'd have to change their names or face the consequences.

"What got me worried about the situation," he declared in Tarzana, Cal., in the white stucco car of a Tarzan, the ape-man, as a wrestling match I saw the other night, featuring a Mr. Tarzan Orth.

This Mr. Tarzan Orth danced around the ring for a while, fell on his face, and posed like a dying fawn. All the fans at the ringside took out their handkerchiefs, waved them at Mr. Tarzan Orth and said:

"Yoo-Hoo, Tarzan!"

This "insult" to the king of the jungle, whom Burroughs says he imagined in 1912 and who has been going strong ever since in books, magazines, newspapers and movie theatres, caused Burroughs to write to all the Tarzans he knew.

Burroughs said there is only one man authorized to call himself Tarzan and that is Johnny Weissmuller, for whom the Metro-Goldwyn-Mayer studios have paid the proper rent.

"The other, self-christened Tarzans are apes, all right," Burroughs added.

When showing Paramount's "Union Pacific" presently the pride and joy of Mr. Cecil Blount DeMille, the Fox theatre in Sidney, Nebraska, had progressed to the point where Monahan, the engineer of the old engine "MacPherson," is dying under the wrecks that used to amaze it a breath-taking moment, and in a flash there flashed across the bottom of the screen the announcement, "Mr. Gehrig is wanted in the lobby."

Mr. Gehrig is the village undertaker.

The Capitol theatre of Locow on New York's Broadway is in the middle of the world's most unusual legal argument. Seems that when the site was first leased from the late millionaireess Ella Wendel, for construction improvement by the theatre building, the lease stipulated that the theatre would pay income taxes on the rentals received by Miss Wendel so that the rent would be net. After her death, the land was deeded to a charitable institution which is exempt from such income taxes, and, accordingly, the theatre discontinued paying the income taxes. But the charitable Wendel Foundation contend that the theatre should be paid nevertheless, and is suing to collect them.

In the world's most macabre prison, in Unga, Mongolia, the cells are coffins and prisoners are chained permanently in them—they can't stand, sit up or stretch out. And Walter Winchell thinks some movie company should make a picture about it.

On April 15th, this pillar reported on the picture that was being filmed by P. A. Martin, and Raymond Mejac, Parisians, on French Devil's Island, in the depths of the penal colony, using actual convicts in a story about their lives and the events leading up to their incarceration. Well, the picture has been finished and the filmers have arrived in Paris, bringing with them reports on the world's most enthusiastic movie fan. He's a convict on the island, who, although he probably never again will see a screen on the outside, has tattooed on his body likenesses of every important star in Hollywood, female, one of every one, and among them such glamorous ones as Greta Garbo, Marlene Dietrich, Kay Francis, Claire Trevor, etc. The convict explained to M. Martin, that he had been in the penal colony 20 years, and had started with the tattooed likeness of Mary Pickford, adding the others as they came to fame.

Sounds from the old gas-light blood-and-thunder era echo from Paramount's announcement of a new feature film, entitled "The Double Dyed Deceiver."

Kenneth Collins, New York ad expert, concludes that a good advertising copywriter has to be "reasonably insane," to which Advertising Age concludes that, "a good copywriter does not have to be reasonably insane, but it certainly helps."

From a Nebraska town comes word that after they had seen "Jesse James," outlaws kidnapped the manager and stole the day's receipts. The manager promptly announced the coming attraction as Shirley Temple.


We know one horse that is best suited to "The Lambeth Walk" or "Only Angels Have Wings."

Binnie Barnes reminds Hollywood and Hollywoodites that there are some idiosyncrasies. She sent all the way to London for Miss Ada Sidney-Jones to travel to Hollywood to cut her corns—a 12,000-mile trip for a couple of corns.

Miss Ada Sidney-Jones, already in California for the corns, says that Miss Barnes complained to Hollywood chiropractors (corn cutters) do not understand the English corn.

The height of inconsistency is shown in an amusing manner by Look, that newfangled picture magazine, in announcing the results of a poll among newspaper correspondents in Hollywood, it tells how Joan Crawford, who tops the list to actresses listed liked by interviewers, is second on the list of actresses most liked by interviewers—the italics are ours.

Arthur Gerber, 28, manager of the Marylaine theatre in Evansville, Indiana, has been at the World's Fair in New York for several days, with his wife, making a 16 millimeter motion picture of everything from the birth of a child at the Hall of Man to the General Motors futurama and Grover Whalen's button-holed gardens. After finishing the shots he is going home to put on a news reel in 15 or 20 parts at his own theatre.

He was walking in the Ford exhibit the other day and he said to himself, "This fellow coming toward me has a camera just like mine." He looked away and kept walking and walked smack into a glass door.

The five newreels "covering" New York's World's Fair have not been into every nook and corner of Mr. Whalen's show. They haven't yet sharpened the dupont hourly execution of 4,000 house flies, which are chased, in countable numbers, from a special "incubator" into a lethal chamber and sprayed with something called "triethylamine" and "isobutyl," drop dead and are cleared away in preparation for another mass slaughter. The guts with the triethylamine and the isobutyl have fun.
Calls Consumer Acceptance for Ad Film Lacking

"There seems to exist an apparent acceptance of industry films." The survey of 100 current executives in the field of advertising indicates that the public is not only aware of these films, but considers them to be of value, as evidenced by the high percentage of companies which have advertised in them.

"But," the survey continues, "the audience for such films must be carefully selected and the content carefully planned, for there is a distinct possibility that the film may not reach the intended audience, as the films are not distributed in the same manner as commercial advertising films."

Calls Business Men Puzzled

Admitting the necessity of public relations in advertising, the survey states that "the difficulty of reaching the correct audience is the greatest obstacle to the success of advertising films." The survey further states that "the public is not only interested in the films, but is also willing to pay for them." However, it is noted that "the public is not always willing to pay for the films, but is willing to be entertained by them, provided they are of good quality."
PRODUCTIONS IN WORK

TITLE

COLUMBIA
“Mr. Smith Goes to Washington”
“Golden Boy”
“A Woman Is the Judge”
“Mounted Police, No. 2”
“Escape from Alcatraz”
“Blondie Takes a Vacation”

METRO-GOLDWYN-MAYER
“Stronger Than Desire”
“Lady of the Tropics”

PARAMOUNT
“The Star Maker”
“The Ruler of the Seas”
“Our Leading Citizen”
“Double Dyed Deceiver”

REPUBLIS
“Mickey the Kid”
“The Fighting Irish”

RKO RADIO
“Wyoming Outlaws”
“The Spellbinder”

UNITED ARTISTS
“Music School” (Samuel Goldwyn)
“Winter Carnival” (Walter Wanger)
“The Real Glory” (Samuel Goldwyn)

UNIVERSAL
“Modern Cinderella”
“Dames”
“Bright Victory”

WARNER BROTHERS-FIRST NATIONAL
“Durst Be My Destiny”
“Nancy Drew and the Hidden Staircase”
“The Lady and the Knight”
“Career Man”

WRITER AND DIRECTOR

Director: Frank Capra.
From the play by Clifford Odets. Director: Rouben Mamoulian.
Director: Nick Grinde.
Director: C. C. Coleman, Jr.
From the cartoon strip by Chick Young. Director: Frank Strayer.
Director: Leslie Fenton.
Director: Jack Conway.
From the play by Claire Booth. Director: George Cukor.
Director: Busby Berkeley.
Director: Roy Del Ruth.
Producing director: Frank Lloyd.
Director: Al Santell.
Screen play, Wanda Tashook. Director: Dan Venturi.
Director: Edward G. Griffith.
Director: Arthur Lubin.
Original screen play, Olive Cooper. Director: Sidney Salkow.
Director: George Sherman.
Original story, Joseph Anthony. Director: Jack Hively.
Screen play, Michael Hogan. Director-Producer: Herbert Wilcox.
Screen play, Clarene Upson Young. Director: Lew Landers.
From the novel by Louis Bromfield. Director: Clarence Brown.
Original story, Elsa Maxwell, Kathryn Scola and Darrel Ware. Director: Gregory Ratoff.
Director: Herbert I. Leeds.
Director: Otto Brower.
Director: Archie Mayo.
Director: Henry Hathaway.
Director: John M. Stahl.
Director: Harold Young.
Director: Joseph Santley.

CAST

Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Gay Cabby, Eugene Pallette, Ruth Donnelly.
Frieda Inescort, Rochelle Hudson, Otto Kruger, Gordon Oliver.
Charles Starrett, Iris Meredith, Sons of the Pioneers, Stanley Brown.
Brian Donlevy, Jacqueline Wells, Richard Flaum, Paul Fix, Joseph Crehan.
Penny Singleton, Arthur Lake, Larry Simms, Donald McBride.
Virginia Bruce, Walter Pidgeon, Rita Johnson, Ilka Chase, Lee Bowman, Joseph Schildkraut.
Robert Taylor, Hedy Lamarr, Ernest Cossart, Margaret Pedula, Gloria Franklin, Richard Lane, Ann Dvorak, Margaret Burt.
Bing Crosby, Louise Campbell, Ned Sparks, Linda Ware, Walter Dunrook.
Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe, George Bancroft, David Torrence, Montagu Love.
Bob Burns, Susan Hayward, Joseph Allen, Elizabeth Patterson, Gene Lockhart, Kathleen Lockhart, Paul Guildoy, Max Busch.
Tito Guizar, Emma Dunn, Alon Mowbray, Gale Sondergard, June Clayson.
Fred MacMurray, Madeleine Carroll, Helen Broderick, Carolyn Lee.
Bruce Cabot, Ralph Byrd, Zasu Pitts, Tommy Ryan, Robert Elliott, Jesse Royce, Patric Knowles, Phil Regan, Jean Parker, Horace McMahon, Jerome Cowan, Dorothy Kent, Peggy Ryan, Benny Baker, Mary Allen, Richard Keene.
John Wayne, Ray Corrigan, Raymond Hatton.
Anna Neagle, Edna Mae Oliver, George Sanders, May Robson, Zasu Pitts, Sophie Stewart, H. B. Warner.
Robert Barrat, Noah Berry, Jr., Andy Clyde, Addison Richards, Robert Coote, Big Boy Williams, Paul Hurst.
Tyron Power, Myrna Loy, George Brent, Nigel Bruce, Joseph Schilderkrout, Marlon Rambeau, H. B. Warner, Maria Ouspenskaya, Henry Travers, Mary Nash, Jane Darwell, Montague Shaw, William Oyley, Auber Beherman.
Jane Withers, Leo Carrillo, Marjorie Weaver, Kane Richmond, Spring Byington, Jane Palance, Hobart Cavanaugh.
Jean Rogers, Robert Kellogg, William Frawley, Cora Sue Williams, Helen Freeman, Joy Ward, Roger Mc Gee.
Jascha Heifetz, Andrea Leeds, Joel McCrea, Onslow Stevens, Gene Reynolds.
Irene Dunne, Charles Boyer, Nydia Westman, Irene Courtright, Frances Robinson, Doris Westom, Phyllis Trent, Doris Weston.
Sigid Guiney, Donald Briggs, Arne Are, Donnie Dunagan.
Jackie Cooper, Freddie Bartholomew, Melville Cooper, Dorothy Peterson.
Bonita Granville, John Litel, Franklin Thomas, Fred Tozere, Vera Lewis.
Bruce Davis, Errol Flynn, Olivia de Havilland, Donald Griep, Vincent Price, Henry Stephenson.
Joel McCrea, Brenda Marshall, Jeffrey Lynn, Frank McHugh, Stanley Ridges, Nana Bryant, Lionel Royce.
Motion Picture Herald May 27, 1939

In sports

Paramount Granted Leave to Appeal Blumenthal Ruling

Permission to appeal to the New York court of appeals in Albany from a decision denying a motion for an injunction restraining Ben Blumenthal from bringing suit in England, and for a stay of proceedings was granted this week by the appellate division of the New York supreme court.

Paramount sought the injunction in a suit which claimed that Mr. Blumenthal had no right to sue in an English court for recuperation on the sale of Paramount's English theatre holdings.

Pathe Stockholders Lose in Two Legal Moves

Samuel Rosenman, New York supreme court justice, this week denied the application of Anna Bashlow, stockholder of Pathe Film Corporation, for an order granting permission to examine the books of Pathe and to dismiss her suit. Justice Rosenman also denied an application of Harold O. Reis, who was acting as a stockholder of Pathe for 280 shares to intervene in the Bashlow suit because of his denial of her application.

In a third suit, opposing the action, Phillips and Nizer, Pathe counsel, charged that Mr. Reis had failed to support his own claim to the profit of $22,370,000, on a compensation claim paid in the death of William Brady, circuit projectionist who died as the result of burns suffered in a fire in the projection booth of a Glens Falls, N. Y., house.

Denied Injunction

Otto R. Heilmann, common pleas court judge, in Philadelphia this week denied an injunction against the proposed erection of a motion picture theatre at Vernon Road and Sprague Street in the northwest section of Philadelphia. Abraham Sabolsky of the Sabolsky interests will now go ahead with plans to erect the theatre. Frank B. Todd, Jr., a resident on the opposite corner, contended an ordinance permitting the project was unconstitutional and that incidental auto parking would create a nuisance.

Writ Denied


Patent Suit Filed

Film Recording Corporation has filed a patent infringement suit in the United States district court in New York against the National Records Company, Inc., Samuel Bernbaum and Jacob M. and Hattie Kulick. The suit charges the defendants sell machines embodying patents held by the plaintiff.

Movietone News—No. 72, Vol. 21—King George and Queen Elizabeth arrive in Canada...National Guard police—Kentucky mines...Log drive in Oregon...New tank truck to fight forest fires is tested in New York's World's Fair...Chickens...Bicycle racing...Laureo...Boat racing...Swimming.

Movietone News—No. 73, Vol. 21—Huge throngs hail British king and queen in Canada...Chamberlain warns Hitler in Denzig dispute...Polish army prepares defense...King Carol reviews Romanian army in parade...Italian king reviews Italian Guards parade...New striper tested in Seattle...Huge French plane lands in New York after transcontinental service begins...Leech...Polo...Sailing...Kayaks.

News of the Day—No. 76, Vol. 10—Britain's king and queen arrive in Canada...Harlan County, Ky., hotbed of coal strike..."Man in iron lung" sails for France...New fire engine to fight forest fires is tested...National Guard patrols Kentucky mines...Canada hails British rulers.

Paramount News—No. 83—U. S. tests stamp duty on imported foods...Fred Suite, Jr., is "iron lung" sails for France...New fire engine to fight forest fires is tested...National Guard patrols Kentucky mines...Canada hails British rulers.

Pathe News—No. 84—U. S. opens regular Atlantic service...Spanish children...Polo...Fold folding boat...Endless pomp marks tour of British sovereigns in Canada.

Rko News—Thirteen Pathe clients king and queen...National Guard patrols Kentucky mines...New plastic material denounces fire...National Guard patrols Kentucky mines...New plastic material denounces fire...National Guard patrols Kentucky mines...New plastic material denounces fire.

Rko News—No. 85, Vol. 10—Thousands acclaim British king and queen in Canada...Rome-Berlin rail 10 year war pact...Transatlantic mail inaugurated...Norwegian crown prince turns skipper on west coast...Cuba marks 17 years of independence...Harvard wins crew classic.

Universal Newsreel—No. 771, Vol. 11—Troops of every British service gather in做工 war test...Giant log drive underway...New York World's Fair exhibit...British army cycle aces show daring...British bike aces..."Miss Milkmaid" of 1909 chosen...Girl rowers set fast pace.

Universal Newsreel—No. 773, Vol. 11—British king and queen acclaimed on Canadian tour...Miss America shows off...Ocean air mail service starts...Giant sloop tested...Cuban celebrates independence...British inner ready for service...May affect in England.

Reserve Sherwood Decision

New York supreme court Wednesday granted the preliminary injunction sought by the Playwrights Producing Company, Inc., to strike out the defenses raised by Twenty Century-Fox in the suit to restrain the company from using the title "Young Mr. Lincoln" for its film as unfair competition, it is charged, with Mr. Sherwood's play, "Abe Lincoln in Illinois." Permission to amend the defense plea was granted with a time limit of 20 days.

O'Keefe Wins Ruling

An order directing examination of trial of Chester La Roche as president of Young and Rubicam, Inc., and of the Packard Motor Car Company by one of its officers has been upheld by the appellate division of the New York supreme court in the $730,000 damage suit of Walter O'Keefe, who charged breach of contract.

Middlesex Theatre, Inc., owner of the Middlesex theatres in Middletown, Conn., and Franklin Theatre, Inc., owner of the Franklin Theatre in Franklin, Mass., have filed a $40,000 damage suit against Salvatore Adorno, owner of the Palace. The suit also seeks to enjoin the defendant from building proposed new theatres in the vicinity. The case will be tried in the superior court, Middlesex County, June 6th.

Edward Rutherford, film laboratory technician, has joined Cinecolor to take charge of screen projection.

Obituaries

Fred Miller, Former Theatre Owner, Dies

Fred A. Miller, former California theatre owner, died in Hollywood May 19th of a heart attack. Mr. Miller entered the exhibition field in 1917. He built the California theatre in Los Angeles, and sold it to Samuel Goldwyn in 1920.

Mr. Miller acquired the Carthay Circle in 1925, retiring in 1929, but two years later he reopened the California and also returned to the Carthay Circle for a short time. Lately he has been confining his activities to his ranch.

William Witz Dead

William Witz, 74, who originally operated the old Bijou in Cincinnati, one of the city's first film theatres in the downtown sector, died at General Hospital there May 21st.

George Mooser

George Mooser, in charge of American film propaganda in Russia during the World War, died recently in New York after a two months illness. At the time of his death he was assistant to the general manager of the Golden Gate International Exposition.

Thomas E. Kyle

Thomas E. Kyle, 65, actor, producer and writer, and owner of the theatre, 77th and Bloor Sts., Toronto. Mr. Kyle started in the circus business, branched into vaudeville and then took up musical productions.

George Backus

George Backus, 81, retired actor, who played with Kate Claxton in "The Two Orphans" and was a member of the original cast of "Way Down East," died May 21st at his home in Merrick, Long Island. He was born in Columbus, Ohio. Mr. Backus was persuaded by Daniel Frohman to sign a contract with the Famous Players Studio and, until the sound film was introduced, he appeared in many pictures.

"Captain Fury" Previewed at Fair's Australian Pavilion

A special screening of the Hal Roach production, "Captain Fury," was held Wednesday at the Australian Pavilion of the British Empire Building at the New York World's Fair before a specially invited audience, L. R. MacGregor, Australian High Commissioner at the Fair, and W. G. Van Schmus, managing director of the Radio City Music Hall, were hosts.

The film, which dramatizes the colonization of Australia, was shown as a feature of the festivities in connection with "British Empire Day" at the Fair. A United Artists release, the film opened Thursday at the Music Hall.

Park Lane Pictures, through Harry Dixon, has closed a deal with Victor Rico for the distribution rights to "The Miracle of Sister Bentrice" for the United States and Canada.
Columbia

BLONDIE MEETS THE BOSS: Penny Singleton, Arthur Lake, Larry Simms—"Blondie Meets the Boss" is a real tough. My patrons are crazy about the whole cast. Capacity the first and very good second day. Patrons are asking for the next one already. Running time, 72 minutes. —J. E. McPhee, Strand Theatre, Okawville, Ill. General patronage.

IN EARLY ARIZONA: Bill Elliott, Dorothy Giliver—A dull western but do not give. If you can get them in, they will like it. A better story and more action. Played May 12—Charles F. Deerman, Fox Theatre, Smithville, Tenn. Small town patronage.

LET US LIVE: Henry Fonda, Maureen O'Sullivan, Ralph Bellamy—Here is a good picture that really puts Henry Fonda in the top eight of acting. An excellent picture well portrayed, but the preface seemed to scare them. Played May 3—Charles F. Deerman, Fox Theatre, Smithville, Tenn. Small town patronage.

LET US LIVE: Maureen O'Sullivan, Henry Fonda, Ralph Bellamy—Good picture but business below average, but may pick up in a few weeks. Played May 3—Charles F. Deerman, Fox Theatre, Smithville, Tenn. Small town patronage.

NORTH OF SHANGAI: Betty Furness, James Craig—Dull business. The type of picture most patrons like. Grossed almost as much as the last Avery run. With the European situation as it is, pictures with war in it should prove strong attractions. Played April 28—Charles F. Deerman, Fox Theatre, Smithville, Tenn. Small town patronage.

THAT WOMAN AGAIN: Meleyn Douglass, Virginia Bruce, Louise Beavers, Victor McLaglen—We enjoyed this picture. We are sure to play it in the future. Played May 3—Charles F. Deerman, Fox Theatre, Smithville, Tenn. Small town patronage.

First National

ANGELS WITH DIRTY FACES: James Cagney, Humphrey Bogart, Ann Dvorak, Bruce Cabot, Enda Walsh—This picture is just as good as I had heard. Played May 7—E. M. Friboult, Paramount Theatre, Dewey, Okla. Small town patronage.

HEART OF THE NORTH: Dick Foran, Gale Page, Gloria Dickson, Janet Chapman, Allen Jenkins—This picture is a better than I expected. A very good picture. Will be sure to do so. It's a better picture than "Jesse James." Running time, 85 minutes.—Jim Haney, Milian Theatre, Phoenix, Ind. General patronage.


Metro-Goldwyn-Mayer

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Dick Powell, Mexico Hunter—It may seem strange to those that haven't seen this picture yet, but we feel that it is one of the best pictures of the week. Played May 3—Charles P. McPhee, Strand Theatre, Old Town, Maine. General patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns and Gracie Allen—Swell dancing. Swell music. A very good story comedy. The pictures that are successful will do business on this one, too. Give it all you've got. Most everyone will like it. Played April 20—B. F. Jackson, Delta Theatre, Rutville, Miss. Rural and small town patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns and Gracie Allen—Swell dancing. Swell music. A very good story comedy. The pictures that are successful will do business on this one, too. Give it all you've got. Most everyone will like it. Played April 20—B. F. Jackson, Delta Theatre, Rutville, Miss. Rural and small town patronage.

KID FROM TEXAS: THE: Dennis O'Keefe, Florence Rice, Buddy Ebsen—Now they are playing a lot of polo on the coast, according to the movie magazines but it is no subject for our horse loving patrons. Played May 7—E. M. Friboult, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount


ARTISTS AND MODELS ABOUND: Jack Benny, Jean Bennett, Mary Boland, Yacht Clubs Boys—There is no question about Jack Benny as an entertainer. Rollicking show that will please the patrons. Played May 3—B. F. Jackson, Delta Theatre, Rutville, Miss. Rural and small town patronage.

BACK DOOR TO HEAVEN: Wallace Ford, Patricia Ellis—A fine story and picture that will please the patrons. Played May 10—W. C. Lewis, Upson Theatre, Pueblo, Colo. General patronage.

BACK DOOR TO HEAVEN: Wallace Ford, Patricia Ellis—Another picture that promises a good business. Played April 27—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

BEACHCOMBER: THE: Charles Laughton, Elsa Lanchester—We were afraid of this picture and stopped all around it until finally we took it for one night, lot came may, and were slapped in the face by our customers. My face is still burning and I must stuff up the holes with soap to keep it out of the English dialect. Leave that picture alone. Played May 3—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.


HERITAGE OF THE DESERT: Evelyn Venable, Dean Jagger, Donald Woods—Best western of the year. Story excellent, Cast, direction and scenery the best. Give this your best western time. It was good to see a girl in a western that can act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

I'M FROM MISSOURI: Bob Burns, Gladys George—We opened our new theatre with this and it gave excellent satisfaction. Running time, 80 minutes.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

I'M FROM MISSOURI: Bob Burns, Gladys George—This picture was given over ever made but it pleased above average business. Played May 10—E. M. Friboult, Paramount Theatre, Dewey, Okla. Small town and rural patronage.

KING OF CHICATOWN: Anna May Wong, Akin Tamiroff—Another walkout picture. Gagster, of course, but not a particularly funny picture. There is something becoming very apparent and why not, the public is asking for the hits. Played March 27—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

(More to come on following page, column 2)
Inspectors Saved Important Event, House Owner Says

GARY, INDIANA—"For nearly a year, we had been having trouble with our public address system at the Palace Theatre here," said V. U. Young, president of the Theatrical Managers, Inc. Circuit, "and we were particularly concerned about its functioning properly during a style show for which we had enlisted large community interest and support.

"Our Altec Inspector R. C. Gray, and D. A. Swangan, from the Altec Chicago office, cheerfully put in long hours working under high tension on the problem, and never gave up until our troubles were licked. Our style show was a complete success.

"It is that kind of work by Altec field men that reminds theatre operators of the value of Altec service and forcibly reminds them of how a great protection Altec service is to owner and manager alike."

The Altec service inspector takes personal pride in belonging to an organization which renders to its exhibitor customers service that goes beyond the required obligation. Let the Altec man in your locality explain how Altec service can "bring out the best" in quality and performance, in the equipment now in your theatre.

ALTEC SERVICE CORPORATION
250 West 57th Street, New York City
THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY
United Artists

ALGARIES: Charles Boyer, Hedy Lamar, Sigrid Gurie, Joseph Calleia, Hale Gene Lockhart—There is no denying that this Lamar girl is beautiful, but lacks R.O. yet. Didn’t make film rental—Harland Ranksin, Plaza Theatre, Tilbury, Ontario, Canada.


THREE SMART GIRLS GROW UP: Deanna Durbin, Charles Winninger, Robert Cummings, Nan Grey, Henry Hull—A very little picture that pleased the women but not the men. Too sugary. Universal—Did a little better than Miss Durbin’s song popular songs or American folk songs at least if they wish to hold her popular market, Public operatics are not very good in a small town. We played it hot and the draw of Universal’s gold mine was bad. A sweet picture but not a box office hit—Time, 50 minutes—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WARNER BROTHERS

DAWN PATROL: Errol Flynn, Basil Rathbone, David Niven, Donald Crisp—Enjoy very good business on this one. Had a tieup with Shell Oil Co.—Harland Ranksin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Alan Napier, Obba Babatunde, Frank McHugh—I have seen both ‘Dodge City’ and ‘Union Pacific’ and to say that they are both tops is putting it mildly. ‘Dodge City’ was shown first. ‘Union Pacific’ was a later date at the same theatre. After the showing of ‘Union Pacific,’ a trailer was shown promoting the upcoming ‘Sisters’—the biggest picture award of 1939. Coming out, an usher handed voting slips saying ‘I hereby nominate “Dodge City”’ and ‘Union Pacific’ for the biggest picture award of 1939. Here is an exploitation stunt for you. We have these pictures coming but to start it before the first one is shown. That should create a lot of special interest in these pictures. This stunt is inexpensive. For my part I gave them a tie. It would take a followed graph to decide which of the two is best, so folks get ready and do your stuff. Bring ’em in; word of mouth will do the rest. Running time, 90 minutes—Errol Flynn, Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.


SISTERS, THE: Bette Davis, Errol Flynn, Anita Louise, June Brynn, Dick Foran, Ian Hunter—This gave us the best business everywhere. ‘Union Pacific’ is our second choice in these pictures. This is a superior picture in every way. Many reports have come through on this so I will add that it deserves all the good things said about it. —J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Short Features

COLUMBIA

KING VULTURE: Special Sport Thrills—Couldn’t ask for better sport than this. Lived up to all expectations. Audience very quiet and attentive. Played—Elmer A. Slybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

SCREEN SNAPSHOTS: No. 8—The ice rink at Westwood and very, very, very. This series has been excellent this season. Running time, eight minutes—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SWING YOU, SWINGERS: Andy Clyde—Just fair. Not so funny as some we have run but it got by. The kid band is good. Running time, 17 minutes.—Errol Flynn, Crystal Theatre, Ligonier, Ind. Small town patronage.

(Reports continued on following page, column 2)
For the man who borrows your copy of \textit{Motion Picture Herald}

We all know him. He doesn't mean to bother you. He really means it when he says he'll return your copy.

But you know that for some reason or other he seldom does.

Give this man the coupon... tell him for $5 he can get his own copy for the next 52 weeks.

\textbf{Metro-Goldwyn-Mayer}

\textbf{ANCIENT EGYPT:} FitzPatrick Travel Talks—The high plane that Mr. FitzPatrick has created with this series continues with this reel. Excellent Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

\textbf{DUEL PERSONALITIES:} Our Gang—Average. Their faces and directors the crew should turn back to Hal Roach.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

\textbf{HOT ON ICE:} Pete Smith Specialties—A fan hockey short subject.—Harland Rankin, Plaza Theatre, Tilton, Ontario, Canada. General patronage.


\textbf{NOSTRADAMUS:} Historical Mysteries—As good a single reel as I have seen in some time.—Harland Rankin, Plaza Theatre, Tilton, Ontario, Canada. General patronage.

\textbf{PARIS ON PARADE:} FitzPatrick Travel Talks—Very good. Worth playing.—Harland Rankin, Plaza Theatre, Tilton, Ontario, Canada. General patronage.

\textbf{STORY OF DR. JENNER:} Passing Parade, No. 4.—Metropolitan shots usually good and this one is no exception. Good, very educational. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

\textbf{Paramount}

\textbf{CIRCUS CO-ED:} Paraphrases—Interesting one-reeler, showing how they train girls as athletes for the circus.—E. M. Freiburger, Fullama Theatre, Dewey, Okla. Small town patronage.


\textbf{OH, SAY, CAN YOU SKI:} Paraphrases—A possible score showing the teaching how to ski.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

\textbf{RKO Radio}


\textbf{FERDINAND THE BULL:} Walt Disney Cartoons.—Of course, a good cartoon, but Disney missed a bet here and did not catch the last reel, also the possibilities. Running time, 10 minutes.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

\textbf{MICKIE'S TRAILER:} Walt Disney Cartoons—Good. Play it.—Harland Rankin, Plaza Theatre, Tilton, Ontario, Canada. General patronage.

\textbf{PRACTICAL PIG, THE:} Walt Disney Cartoons—A dandy Disney cartoon. This had thought and effort expended on it and not thrown together like ‘Ferdinand the Bull,’ deserves the best time and featuring.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

\textbf{SKYLINE REVUE:} No-Atlas Production.—Just fair, Good filler.—Harland Rankin, Plaza Theatre, Tilton, Ontario, Canada. General patronage.

\textbf{UNDERWATER:} RKO Pathé Sporcoscope—Interesting reel of water action. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

\textbf{WYNKEN, BLYNKEN AND NOD:} Walt Disney Cartoons—Very good, as Disneys always are.—Harland Rankin, Plaza Theatre, Tilton, Ontario, Canada. General patronage.

\textbf{WYNKEN, BLYNKEN AND NOD:} Walt Disney Cartoons—One of the best shorts subjects. Running time, eight minutes, five seconds.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

\textbf{Universal}

GRAND AWARDS

For the first time in the history of the Quigley Awards, the important part of the industry that is in and adjacent to New York came to the long-awaited opportunity to get a definite closeup of the high type of theatremen who have taken down the Grand Plaques.

From the moment that John Burhorn and George Limerick stepped off the Century to the hour when they triumphantly departed filled with honors, the winners brought to home office distribution, exhibition and advertising heads with whom they came in direct contact a keener realization of showmanship values in the field and the necessity of encouraging greater showmanship effort in every type of operation—first-run, subsequent, or otherwise.

It was at the Grand Awards luncheon, in making the presentations to the winners, that William F. Rodgers, Metro-Goldwyn-Mayer general sales manager, said:

"Distribution and sales departments have always had great respect for the exploitation end of the business. This respect is heightened for the Grand Awards winners who have succeeded in competition with others in their field from all over the world."

And it was upon the same occasion that Spyros Skouras, president of the far-flung National Theatres, emphasized:

"The motion picture today is the temple of entertainment for all the peoples. It is a great cultural force, powerful in raising the mentality of its vast audience. Exploitation's part in this influence should be strongly encouraged and it is through such means as these Awards that it will be fostered and brought to efficient functioning."

Thus spoke authority in high place. Thus spoke authority in words that cannot be brushed aside.

In the sixth flourishing year of these Competitions there appears to be little less than unanimous industry acceptance of the Quigley Awards as the most reliable boxoffice markers on the road to bigger and more consistent grosses.

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LOYALTY BEGETS LOYALTY

To this desk, every now and then, comes an executive pronunciamento wherein the boys are impressed with the necessity of giving their all to the good ole circuit, of being loyal to the cause, and etc., etc., etc. Well, if the bossman feels that way about it, we feel there is little harm in talking it up.

It is to be doubted, however, if there are a lot of managers who are not eager, without asking, to be very loyal to the job and to the organization. That's not too much to ask; provided, of course, that the same degree of undying loyalty expected of the employee is in turn displayed by the employer.

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ON RECENT HAPPENINGS

Lew Chatham, who was head man of the Griffiths houses in Norman, Okla., recently was stepped up to an important supervisory post in the Dickinson-Griffiths circuit. And Ted Kirkmeyer, manager of the Marlow in Helena, Mont., has arrived in France as a guest of Metro-Goldwyn-Mayer for his showmanship displayed in the national contest on "Marie Antoinette".

And, since the Grand Awards appears to be the current center of attention, it is to be noted that Chatham was voted the 1936 Quigley Silver Grand Award. Kirkmeyer took down the same honors in the Competitions of 1937.
Round Table in Pictures

Above, left, is one of the many displays used at local railroad station in Philadelphia for opening of "Union Pacific" at the Stanley. Tieup also plugged the arrival of the Paramount Union Pacific special train bearing a group of Hollywood stars to that city. . . . Another Round Table to capitalize on the display of old and modern telephone equipment to help exploit "Alexander Graham Bell" was Manager Herb Jennings, who used the stunt for that opening at the RKO Keith Theatre, in White Plains.

The Fifth Avenue showrooms of Singer Sewing Machines as shown above were turned over to the exploitation of Republic's "Man of Conquest" with tie-in on the Fox Brooklyn and Loew's Metropolitan Circuit playdates. Original costumes worn by Gail Patrick and Joan Fontaine in the film were rushed to New York by air express for the display.

For a week ahead and during run of "The Oklahoma Kid" at the L. & J. Fox Theatre, in Atlanta, Ga., Manager Tommy Read created the eye-attractor lobby display reproduced here. Compo board cactus with title, cast and playdates were planted at base of cutout of James Cagney mounted atop wooden horse. Gun smoke was provided by burning incense and running it through rubber tube attached to muzzle of pistols.
Borrowed from the local inventor was the "traveling showcase," use of which was promoted by Manager Russell A. Bovim for his "Wuthering Heights" engagement at Loew's Ohio, in Columbus. With 10 shelves that kept moving continuously, stalls with either copy cards and books made up the display which was used three weeks in advance. Another stunt arranged by the Round Tabler was the placing of 50 copies of the book in circulation, with patrons invited to borrow and read the book before witnessing the film.

Large gun display procured through the cooperation of Toledo Police Department proved to be a highly effective lobby display when put on by Wally Caldwell for his "Sergeant Madden" engagement at Loew's Valentine. Shooters from as far back as 1600 up to the most modern automatics were included with explanatory cards accompanying each. During run of picture part of the display was moved to larger corner window of cooperating store.

Reported by RKO as being well received by the press and ex-champs were the invitations issued to members of the fistic fraternity to witness opening of "Ex Champ" at the New York RKO Palace. In photo illustrated at right may be seen Benny Leonard, retired lightweight champion, explaining a few things to Rosaleen McTigue, daughter of the ex-light heavyweight champion, Mike McTigue, and Boxing Judge Marty Monroe, while Corporal Izzy Schwartz, former flyweight champion, looks on.
QUIGLEY GRAND AWARDS WINNERS
TELL MEMBERS OF NEW YORK TRIP

Visitors Endeavor to Set Down Impressions of Reception by Home Office Executives and Other Industry Organizations

by JOHN BURHORN
1938 Silver Grand Award Manager, Gatyry, Chicago, Ill.

Mike Vogel has asked me to write a story about and personal reactions to my New York trip. I take it this is intended for the benefit and interest of my fellow Round Tablers throughout the country.

Since we landed here in New York, we have experienced one thrill after another. Screenings, luncheons, cocktail and theatre parties, etc. Every one vied with each other to show us the happy and bright side of New York life. Business sessions and interviews which were followed by luncheons have given us an insight behind the scenes of the great industry which we shall never forget.

Industry Meetings Stand Out

The Grand Awards presentation at the Astor, the A. M. P. A. luncheon with the interesting discussion on exhibitor’s publicity needs and how they are met by the men behind the publicity guns in New York will ever prove outstanding moments in one of the busiest and most interesting weeks we have ever experienced. Details of the interesting and rather worthwhile experiences of exhibitors in this great business of ours have been presented in the columns of the Motion Picture Herald.

Fortunately for us, we were given an opportunity to visit the New York World’s Fair for two days. Talk about exploitation and showmanship, this is the grandest exhibit I have ever visited. You fellows coming East on your summer vacations will confirm this.

In conclusion, I wouldn’t have missed this trip for any consideration. If I have spent extra time in burning the midnight oil preparing campaigns for the Quigley Awards, I have been fully repaid. Somebody, somewhere in this great exhibition game of ours is going to win the Grand Awards for 1939. I say to him, just as some of the former Grand Awards winners told me, you’ll get an experience that’s beyond all expectation.

It’s a challenge to any manager’s imagination. Instructive, entertaining to be sure, but, above all, it’s a panorama and reunion of worthwhile ideas that will make you go back to your desk with a wider vision and a more determined purpose to sell seats for your theatre after having met a lot of worthwhile people who take a great interest in the success of the man in the field.

Sincerest thanks of course go to Mr. Quigley and his organization for this once-in-a-lifetime opportunity to get a real close-up of the industry and its operations at the home offices. It is a contact that should be the ambition of every theatreman in this business.

YOUR ROUND TABLE GIVES DEEP THANKS

No small part of the entertainment of the Grand Awards winners was played by the various distributors and equipment companies who did so much to give the boys a long-to-be-remembered holiday. Your Round Table thus wishes to express deep thanks to:

Nate Blumberg, Lou Pollock and Hank Linet, of Universal; Mort Blumenstock and Sid Rechtin, of Warner Brothers; Herman Robbins, George Denbo and Louis Cohen, of National Screen Service; L. W. Conroy and Bert Sanford, of Altec Service; Herbert Griffin and A. E. Meyer, of International Projector Corp.; W. G. Van Schmus and Gus Eysell, of Radio City Music Hall.

Also Ned DePinit and S. Barrett McCormick, of KRO Radio; Charles E. McCarthy and Earl W. Wingart, of Twentieth Century-Fox; Lynn Farnol and Monroe Greenthall, of United Artists; Howard Dietz, Si Seidler, Bill Ferguson and Jack Kubin of Metro-Goldwyn-Mayer; Al Adams, of Republic.

An especial bow is proffered in the direction of Paul J. Lazarus, Jr., president, A.M.P.A., for his fine cooperation in bringing before his organization the Awards winners in a meeting that proved one of the highlights of the entire week.

Oklahoman Is Appreciative of Opportunity to Meet Up with Old-Time Industry Friends and Contacts in New York

by GEORGE LIMERICK
1938 Bronze Grand Award City Manager, Griffiths, Enid, Okla.

The bird who said “East is East and West is West and never the twain shall meet” sure never won a Quigley Award, because the two met last week here in New York and the East took over a little boy from the West like Wellington took Napoleon.

From our arrival May 15th to our departure May 23rd, the week was filled with happy memories of contacts with gentlemen of the industry both socially and over the desks of the leaders of the industry.

On Tuesday noon as guests of Mr. Quigley at the Grand Awards luncheon at the Hotel Astor we met the leaders of exhibition and distribution. The writer here renewed many old acquaintances which were made south of the Mason-Dixon line on previous occasions.

Advises Closer Relations

On Thursday noon, we met with the A. M. P. A. and had a very interesting meeting, discussing publicity and advertising needs which were of mutual benefit to both the small town exhibitor, which I represent, and the home office which the ladies and gentlemen of A. M. P. A., represent. It was extremely gratifying to note how keenly interested these folks were in our reactions to the ideas and suggestions offered.

The open-mindedness with which these boys received the opinions from the man in the field is heart-warming. Out in the sticks we are inclined to feel far from the firing lines, but after various discussions with the men here, my advice to my Round Table brethren is to feel free at any and all times to pass along any and all suggestions to the home offices. They’ll welcome constructive criticism with open arms and do their “dundest” to cooperate.

If space would permit, I could rave on and on of the marvellous treatment accorded us during this great week, which is stamped indelibly in my mind. My one regret is that George Denbo didn’t shoot one of his National Screen trailers of the activities of the glorious week so I could run it off for the boys back home.

His Hat Is Off

Everyone was so kind that it is difficult to single out any one entertainment or event over the other. They were all tops.

To the home offices who contributed so graciously to the success of “the” week, my hat is off. And to Mr. Quigley who made possible the whole event through the medium of the Quigley Awards, a million thanks for a never-to-be-forgotten week.
Showmen's Lobby Laffs

Model Airplane Contest Helps Austin on "Patrol"

Effective, was the model airplane contest put on by Frank Austin, at the Virginia Theatre, Fairmont, Va., for "Dawn Patrol" with the cooperation of local new company which furnished cash prizes to winners and distributed herals. Realistic lobby display was also planted consisting of hangars, guns, aviators, planes, nurses, etc. Models of "spad" planes were made to scale, some suspended by wires to give effect of flight.

Sound truck was used three days in advance, truck, driver and equipment all promoted by Austin, Station WMNN gave three announcements daily for 10 days in advance of opening, sidewalk stencils were used profusely, as were car door hangers and stickers on windows.

Kiddie Revue Staged By Nelson in Findlay

A kiddie revue, featuring local talent is reported by Glenn Nelson, of Warner's Harris, Findlay, Ohio to have proved highly successful as a goodwill booster. Tying in with well-known dance school executive, studio provided entire cast, costumes and musical accompaniment for the show. Stunt was publicized through trailers, dance studio's ads and lobby setpiece consisting of photos of the children participating.

Other goodwill builders engaged in by Glenn included offer to high school authorities to use theatre stage for school activities. With the City of Findlay the focal point of an inter-city bowling tournament, the theatreman secured the names of all members of the out-town teams and sent passes to the captains of each five-man team, inviting them to attend the Harris' shows.

COLUMBIA REPORTS CONTEST ENTHUSIASM

Although Columbia's $4,000 exploitation contest on "Only Angels Have Wings" opened officially on May 27, entries already are reported from release dates for the main prize of $1,000 for the first and $300 each for the next ten.

All theatre managers and advertising men are eligible in the period of the contest which is set to run six months, and entries will be given equal consideration, regardless of size of community. Material is to be addressed to Contest Committee, Columbia Pictures Corp., 729 Seventh Avenue, New York.

Hollister Ties In Organizations for Showings of Short

Produced by the New York State Department of Health, a short title 'Serum to Windham' based on an actual case, was profitably shown by Manager C. L. "Holly" Hollister, at the Babcock, Wellsville, N. Y., in a tie in with the local P. T. A., school nurses and other organizations. The story, which shows the operation of the various health agencies in treating a rare type of pneumonia, received a strong advance from Holly, who secured an interesting animated display from the state health offices for showing at the main branch of the public library.

From the general chairman of the city's P. T. A., a list of the membership role was obtained to whom letters were sent, signed by the heads of the organization which paid for the postage. The theatreman interested his superintendent of schools on the value of the showing which brought about announcements throughout the schools and displays plus theatre credits on all school bulletins. Endorsements from the city and district health officials were secured for display and newspaper coverage.

Hollister's campaign was featured by a "first-time" plant, the placing of one-sheets for the date on the official bulletin boards of the local Sinclair refiners. This rare promotion was secured by a personal interview with the plant superintendent, previously adamant to allowing theatre advertising on the premises. A conspicuous part of the drive was the cooperation of the local papers which gave generous publicity to the date in advance and current.

Make 2½ EXTRA ON EVERY ADMISSION UP TO $100 EXTRA PROFIT PER WEEK

You Should Average 2½ Worth of Popcorn to Every Admission

Owners who are money-wise are swelling their box-office receipts with the handsome profits from an ADVANCE Popcorn Machine. You, too, might just as well be making $40, $50, $60—or more—extra a week as others do. Figure out what you will make on the basis of your weekly receipts.

Investigate With An Open Mind

Get the facts:—see what an ADVANCE Machine will do for you. These fine new Popcorn Machines, lights, color and motion, draw trade and get profits of . . . 20c profit on every dollar.

Simple and easy to run—more efficient—pop more corn—and produce more business than out-of-date machines.

All sizes manufactured from $98.50 up

Write for FREE CATALOG.

Advance Mfg. Co.

632 St. Louis Avenue, St. Louis, Mo.
FURTHER REPORTS ON FORTNIGHT WINNERS

Details of Other Entries Chosen for Appointment in Last Issue Reveal Wide Range Coverage

As has been the regular policy of the 1939 Quigley Awards, and to set down in print the details of all winning entries in each Fortnight period, as soon after selection as possible, below are explained the exploitations of other winners in the last judging which were not published in last week's issue.

Entries among the winners in last week's listing, and not detailed last week or this, have been written up in previous issues.

Harwell "Dodge City" Proclamation Used as Keynote of Campaign

Announcing through newspapers his own proclamation that the opening of "Dodge City" was an outstanding day in the annals of motion pictures, Bill Harwell, at the Ohio in Canton, built his campaign for that date around the proclamation idea. Proclamation was also used as an advance trailer and permission was obtained from the city council to plant silk banners with title, theatre, playdates, etc., on all flag poles on main streets 10 days ahead of opening. Week ahead all light fixtures and walls in the inner theatre lobby were draped with the proclamation banners and in addition eight foot flag poles covering three main blocks were also used, these being transferred to theater where they were draped around the marquee opening day. Other outside coverage included radio, newspapers, tack cards, and six-sheet A-board mounted on truck toured the town three days ahead.

Howe Completes Quick Campaign On Sudden Switch in Booking

With a last-minute switch in bookings to "Never Say Die," Manager John Howe, Olympia Theatre, in Portsmouth, N. H., decided on a teaser campaign for the few remaining days ahead of opening. Title slugs were scattered throughout daily and tieup with soft drink distributor netted additional publicity. Eighty odd dealers were supplied with gummed strips for windows and mirrors with copy "Never Say Die, Say Pepsi-Cola for your spring tonic," followed by playdates, theatre, etc.

Since the sudden switch allowed no time to order a trailer, Howe made up a series of slides projected through the theatre's stereopticon.

Texas Governor Wires Endorsement To Bray for Date on "Conquest"

Immediately on receipt of confirmation of the booking of "Man of Conquest" at the Lyric, in Brownwood, Texas, Manager Lew Bray, made a special trip to Austin to meet Governor O'Daniel to invite him to attend the Central Texas Premiere. Though the Governor was unable to attend, photos of the two were taken together and planted in the Tribune and surrounding towns' papers together with copy of wire received from the Governor endorsing the picture. Personal letters were sent by the theatre-manager to all mayors in nearby cities inviting them to the premiere.

Schools and colleges were covered by personnel calls and the distribution of student coupons, scene stills were also left for all history classes. Announcements were also made in all classrooms with teachers allowing credits to each student attending the picture. Civic and women's clubs were also contacted, teaser used two weeks ahead and day ahead of opening, co-op ads were promoted from leading merchants.

Bridgeport Searches for Wasp On Rosenthal's "Freedom" Date

Teaser campaign was started week ahead of "Let Freedom Ring" as part of Morris Rosenthal's "Wasp" search in connection with that picture's opening at the Majestic in Bridgeport. As reported 2/25 was offered through cooperating newspaper and trailer advising when and where the "Wasp" could be seen. Teaser cards were also distributed in advance in auto parks. Rosie also promoted printing press which he set up in the lobby, the Wasp's printing cards which were distributed to patrons.

Street Broadcast for "Midnight" Found Profitable by Frank Miller

Cooperation of Station WMMN was secured by Frank Miller for the opening of "Midnight" at the Metropolitan Theatre in Morgantown, W. Va., with a street broadcast featuring questions on midnight which tied in perfectly to picture's title. Numerous window displays were promoted by the Round Tabler including jeweler's display of clocks, all hands pointing to the witching hour; another window of styles plugged midnight blue, etc.—all displays tied-in with appropriate picture and title copy. Tinted photos of Claudette Colbert were distributed, cooperating merchant's ad on reverse side covering cost of printing, etc.

"Preview Picture of the Week" Is Dinerman's New Promotion

If it isn't one thing, then it's another space-grabber that comes from the fertile brain of E. V. Dinerman, RKO Midwest theatres ad head, this time a layout idea called "Picture Preview of the Week," a half-page Sunday layout of the top coming attraction in the Cincinnati houses, and started with "Alexander Graham Bell." Tieup was hands down for a four-week period and if the idea takes hold will be extended for a 52-week period.

Saunders Cracks Utilities Company For Co-op Ads on "Graham Bell"

Despite the fact that the local public utilities are hard to crack, according to Matt Saunders, Lococo's Poli, Bridgeport, the Round Tabler submitted a series of ads to be used for "Alexander Graham Bell" which were accepted to be used in all newspaper ads in Connecticut where the picture is playing and on all future dates. In addition, the telephone company utilizing the material out for co-op advertising in all state situations where the company has branches.

The 'What's What' About Display Ads On the Next Page

(1) A definite class suit topped by an engaging half-tone of the leads illustrates the selling of "Graham Bell" at the Embold, Fort Wayne, Ind., by Harvey Cocks, general manager, Quinby Theatre. The light-face was pitched to indicate the tone of the attraction and the title placed strategically to tie-in appropriately. Size: 160 lines on two columns.

(2 and 4) The psychological effect of utilizing the names and expressions of stars in other attractions to sell a coming date is employed soundly here by the Shuttles-Patchen-Harold showmanship trio of the Oklahoma City Standard Theatres to publicize "Calling Dr. Kildare" at the Midwest. In the 110-line display, on three-columns half-tone face cuts of the top M-G-M stars are used with their complimentary wires on the picture. In the reverse 68 lines on 2 columns, the Hardy Family is pressed into service to build up the Kildare series, plus the "predict" copy below.

(3) The flair for ingenious showmanship evidenced by bossman, Maurie Stahl, and Manager George Patterson, in the operation of the Rivoli, Rutherford, N. J., is here employed to sell the coming double-bill program. The robust Stahl twins attractively hooked up to the twin theatres and twin-bills appeared instantaneous eye-catchers which were used to rivet attention to the signed copy incorporating the house policy and many of its services. Size: 144 lines on three columns.

(5 and 7) In order to properly present the double world premiere of "Union Pacific" in Omaha, Ted Emerson, Tri-States Omaha territory ad head, bent all efforts to sell as strongly the midnight premiere at the Orpheum, which followed the first showing at the Omaha, earlier in the evening. The 80 lines on two columns, here reproduced, is one of Lou Kozal's type displays that sold the midnight showing as importantly. The "Pygmalion" layout of 97 lines on three columns, by the Tri-States ad duo, stresses the influence of George Bernard Shaw in the copy and art without detracting from the story slant indicated by the two cuts of Wendy Hiller (before and after) and Leslie Howard, plus other attractions.

(6) The difficulty that a subsequent-run house might have in landing co-op advertising, is solved here by Manager Joe Baisch, Strand, Green Bay, Wis., who planted this smart two-column tie-in layout incorporating titles of his two coming attractions, "Gunga Din" and "Honolulu" and store copy, each merchant ad running about 15 lines, single. Entire cost of the 194 lines on two columns, plus theatre ad at top, was paid for by the participating establishments.
HERB GREENBLATT has been shifted as manager of the RKO Exchange in Cleveland to Pittsburgh and GEORGE LEFKO from Pittsburgh to Cleveland.

DAVID FREEMAN manager of the RKO Schine Strand, in Rochester, shifts to the Schine State there.

JIM DARBY formerly with M. & P., at the Beacon in Boston, has been transferred to another M. & P. house in Norwalk, Conn. DON MARTIN replaces him at the Beacon. HIBBARD HENDERSON, publicity man at that house, is now working at the Paramount under JACK SAEF.

ARTHUR ROBIE has been appointed manager of the Bowdoin Theatre, Boston, Mass.

ERNEST W. WHITFORD has been transferred from the Court Square Theatre, in Springfield, Mass., to the Gayety in Boston.

JOHN C. McKENNA manager of the Paramount, at Gulfport, Miss., for three years, has been promoted to traveling position with Paramount-Richards Theatres, Inc., of New Orleans. FRED RICHARDS of Alexander, La., succeeds McKenna.

JOHN GREGG has opened the West Theatre, at Craig, Colo.

PAUL HECK has taken over the Cunningham Theatre, Cunningham, Kan., from GLADYS MCGREGOR.

STANLEY CHAMBERS has resigned as manager of the Tower Theatre, Kansas City. Other Midwest changes include MERRILL MOORE appointed manager of the Apollo and Isis, replacing FRANK RITTER, who took Chambers' spot. Moore is replaced by GLEN CARROLL, who left the Rockhill, RALPH WALLACE replacing him, and he in turn is succeeded at the Vista by OWEN HITCHLER.

FRANKLIN MAURY is now assistant manager of the Colonial, in Harrisburg, Pa.

SAM SHAFFER with Schines at the State in Rochester has been transferred to the Liberty, in Herkimer. Other Schine changes in personnel include WALLACE FOLKINS from the Madison to the State, replacing Schaffer while WILLIAM BRIMMER, assistant manager at the Riviera, Rochester, has been promoted to manager of the Lake there. FRANCIS LATTIN from the Palace, Watertown, to manage the Strand in Ogdenburg relieving CLINT DADSON, who is ill. DON RICH goes into the Palace, Watertown, as manager.

ROY B. PALMORE is now managing the Lord Calvert, in Baltimore, with JAMES ELLIOTT moving over to the New Westway.

FREDERICK LEOPOLD has been made manager of the Grand Opera House, in Wilmington, Del.

FRANC ARNOLD has been appointed promotion manager of the Atlantic City Steel Pier. Arnold was previously managing director of the Shubert, Newark.

LUCILLE FORBES manageress of the Bonham, Prairie du Sac, Wis., has taken over the Cosmo at Merrill.

ROBERT ETCHEBERGER assistant manager at Loew's State, Norfolk, has been transferred to the Century in Baltimore.

C. A. WAYNE has been promoted from assistant to house manager of the Plaza, Norfolk; JACK DAVIS from assistant to manager of the Rosalee, Ocean View, and H. T. GRISON, JR., from Rosalee to house manager of Elton.

EDWIN TUCKER is now city manager at Fayetteville, Mo., for the Griffith-Dickinson Theatres.

WALTER POTAMKIN and CHARLES WAGNER of Affiliated Theatres have switched posts. Potamkin is now at the Frolic, Philadelphia and Wagner at the Adelphi.

FRED WOOD has been transferred from the Rio Theatre, in Beaumont, Texas, to the Lyric, Port Neches, Tex.

W. S. SAMUEL formerly at the Lyric, Port Neches, Tex., has been shifted to the Rex, in Arp, Tex.

CLAUD LAND is managing the new Warner Colony Theatre, in Washington. Other Warner changes include JAMES GLENNON from the Seco to the Apollo; SIDNEY HOFFMAN from the Apollo to the Colony; THEODORE LOHMeyer, from the York to the Avalon; FRED MACMILLAN, from the Avalon to the Silver; NELSON SMITH from the Home to the Avenue Grand and LAMAR KEEN from the Silver to the Capitol in Winchester, Va. Three assistant managers in Washington have been promoted to managers, including ERNEST WELLS, from the Earle to the Home; RAYMOND BURCH, from the Tivoli to the Seco; and EARL HEATWOLE from the Metropolitan to the York. WALDO CHANDLER has been shifted from the Virginia in Harrisonburg, Va., to the Center, Martinsburg. PETER TUTWILER, former assistant at the Virginia, has been named manager there. THOMAS BALDRIIDGE, former manager of the Capitol, Winchester, resigned his post last week.

JAMES THOMAS, JR., weight 6/2 pounds, born March 22, to Mr. and Mrs. Jimmie Barrett, Daddy manages the Flagler Theatre in Miami, Florida.

HAROLD VAN VORST formerly of the Queenboro Theatre, L. I., has assumed the managerial reins at Reade's St. James, in Asbury Park, N. J. MALCOLM MARSHALL, former manager, will reopen the Paramount on the Boardwalk. CHARLES LITT, manager of the Warren, Hudson, N. Y., moves to the Community in that city. EDDIE LA RUE takes over Litt's post. RICHARD MOONEY, former manager of the Asbury Park Paramount, moves to the Casino in a like capacity.

AL HEDDING has been appointed manager of the Uptown in Indianapolis, Ind., for the Olsen Theatre Enterprises.
INDEX

On this and the following page appears an alphabetic 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.-COM., and Western by WEST. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Col.-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 begins with a note explaining the format and relevance of the release dates and running times. It then lists various films, their running times, and release details in a tabular format. The chart includes columns for titles, stars, and release dates, indicating the first release of the film and any subsequent release dates. It also notes the production companies, and occasionally mentions the director or the starring actors.

For instance, the chart lists films like "Six-Gun Smashing," "In Spoilers," "The Homicide," "Blondie," "Out of the Blue," and "The Glory," among others, each with its respective release date and running time. The chart format is visually structured to provide a clear and organized overview of the film releases for the specified period.
TWENTIETH-CENTURY-FOX

THE RELEASE CHART—CONT'D

Title | Star | Rel. Date | Running Time | Reviewed
---|---|---|---|---
Tall Spia (G) 925 | A. Faye - C. Bennett - Nancy Davis-Chan - Farrell | Feb. 10, 1939 | 64 min. | (Exploitation: Feb. 18, 1939, p. 69; Mar. 18, 1939, p. 73; Apr. 1, 1939, p. 76; Apr. 8, 1939, p. 82.)

Coming Attractions

For Thanks for Everything (G) 917 | J. Haley-A. Menjou-A. Whelan | Dec. 23, 1938 | 73 min. | (Exploitation: Dec. 17, 1938, p. 78.)

Three Musketeers (G) 927 | D. O'Keefe - D. Aimee | Feb. 17, 1939 | 73 min. | (Exploitation: Feb. 18, 1939, p. 69.)

Time Out for Murder (G) 928 | G. Michael-Whalen-Velez-Leon | July 26, 1938 | 72 min. | (Exploitation: July 26, 1938, p. 69.)

Up the River (G) 924 | Preston Foster-Phyllis Brooks | July 26, 1938 | 75 min. | (Exploitation: July 26, 1938, p. 75.)


Chicken Wagon Family | J. Withers - L. Carrillo | April 29, 1939 | 69 min. | (Exploitation: April 29, 1939, p. 69.)

Elisa Maxwell's Hotel for Women (G) 932 | L. Darnell - J. Ellision | Feb. 29, 1939 | 69 min. | (Exploitation: Feb. 29, 1939, p. 69.)

United Artists

Title | Star | Rel. Date | Running Time | Reviewed
---|---|---|---|---
The Return of the Paree (G) 962 | Patsy Kelly | March 13, 1939 | 69 min. | (Exploitation: March 13, 1939, p. 69.)

(Remaining Attractions)

(The Release Chart—Cont'd)

Title | Star | Rel. Date | Running Time | Reviewed
---|---|---|---|---
The Big Noise (G) 945 | E. Lonser - D. Farnum | April 29, 1939 | 69 min. | (Exploitation: April 29, 1939, p. 69.)

PRODUCTION CREDITS

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**THE RELEASE CHART—CONT'D**

Title | Star | Rel. Date | Running Time | Reviewed
---|---|---|---|---
In the Cutting Room (G) 925 | A. Faye - C. Bennett - Nancy Davis-Chan - Farrell | Feb. 10, 1939 | 64 min. | (Exploitation: Feb. 18, 1939, p. 69; Mar. 18, 1939, p. 73; Apr. 1, 1939, p. 76; Apr. 8, 1939, p. 82.)

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(Remaining Attractions)
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**MOIION PICTURE HERALD**

*May 27, 1939*
### The Release Chart - Cont'd

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#### Sin of Lena Rivers, The

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(Reviewed under the title, "Lena Rivers, The")

#### Coming Attractions

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### OTHER PRODUCTS [FOREIGN]

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<td>British</td>
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<td>With a Smile (G)</td>
<td>Maurice Chevalier</td>
<td>Malmor</td>
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<td>Yes, Madam? (G)</td>
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### Abused Confidantes (A) | Danielle Darrieux | Columbia |

(Motion Picture Herald, May 27, 1939)
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*Owner: Meloy Brothers, Architect: Maurice E. Thornton.*

**NEWSREEL THEATRE**
Radio City, New York  

**GRAND THEATRE**
Sterling, Colo.  

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**STATE THEATRE**
Quincy, Illinois  

**BROADWAY THEATRE**
Cape Girardeau, Missouri  
*Owner: Fox Midwest Amusement Corp., Kansas City, Mo.*
Effectively used in a simple modern scheme for this front—that of the Liberty theatre in the seashore resort town of Cape May, N. J.—are three types of glass. With both Vitrolux and Louvrex applied in conjunction with lighting, glass and light provide the entire architectural effect. This is a remodeled front, with red and gray Vitrolite used for facing below the window area, and for vestibule finish. The name sign consists in a metal lamp box covered on both sides with translucent Vitrolux bearing opaque letters formed by fusing fine glass on the Vitrolux. The base of the box office is of round-moulded Louvrex, a pattern glass, which is illuminated from behind. The attraction board consists in panels of Vitrolux behind a metal frame having slots along the lower edges, into which prongs of the letters fit firmly, holding the letters, which are enameled metal stampings, upright. The attraction board is 14 feet wide and lighted by 40-watt lamps on 9-inch centers. The Liberty is operated by Hunt's Theatres of Wildwood, N. J.
Good Crop Prospects
Speed Up Remodeling

AS MUCH remodeling and new theatre construction, and probably more, is expected in the central Middle West between now and fall. Theatre grosses are spotty, but there seems to be plenty of money for improvements and building. And brokers say it is next to impossible to find a theatre for sale.

A distributor who does not sell many second-run points out that total possibilities in remodeling and construction three seasons ago were about 375; two seasons ago, almost 400; and today around 425, or almost as many as the peak in 1929.

Both in Missouri (corn) and Kansas (wheat), crop prospects are the best they have been for many years. There has been plenty of rain early enough, Southwestern Kansas and the Dust Bowl area form "a garden spot" this year.

Northwest Central Missouri is getting oil play. No well has come in, but there is plenty of talk and leasing, which has helped business. Towns affected include Milan, Trenton, Kirksville, Chillicothe, Bethany, Albany, Maryville, Mound City. In several Kansas spots current oil play has a definite bearing on theatre development and remodeling.

One supply house reports a 15% increase over a year ago, covering sales of projection and sound equipment, lighting fixtures, carpets, and auditorium chairs, in about that order. Another deal is under about 10%. But for all supply outlets business didn't really open up until April.

"The condition of the average theatre in the territory is such that 75% could and should go ahead and make substantial improvements," commented one dealer. "A combination of current low grosses, uneasiness about the European situation, and inertia is holding them back. Many out in the territory have terrible sound and projection, but they like to think it is all right."

Many exhibitors are on the verge of doing something. Possibilities in the territory as a whole are considered brighter than in some time. A good sign is that exhibitors are willing to sit down with supply men and at the least talk about remodeling and modernizing their equipment. A year ago they wouldn't listen. Today they're asking, "What's new"—in air-conditioning, seating, projection, and so on. As to actual projects, here are some that show the trend:

The Griffith-Dickinson Theatres, Inc., has an ambitious remodeling program for practically all its houses. The Uptown at Parsons, Kan., has just been remodeled and re-equipped with a cooling system, sound apparatus and some other items, and the Dickinson there is now going through the same process. Planned for the Dickinson in Osawatomie, Kan., is a new marquee, box office, front, cooling system, re-decoration; for the Dickinson in Hiawatha, Kan., cooling, marquee, redecoration; Booth in Independence, Kan., cooling, marquee and seating; and the Dickinson in Fayette, Mo., general re-equipping and refurbishing. The circuit will install sound systems where needed.

Commonwealth Amusement is concentrating on redecorating, painting, new carpets and a general refurbishing of a number of houses between now and fall. This activity will total up to over twice as much as last year in the same period, according to C. A. Schultz of that circuit.

Fox Midwest Theatres, Inc., has installed or is installing about a dozen cooling systems. Planned for the third quarter is a complete remodeling of the Isis, which was recently damaged by fire.

Two new houses are under construction at Wichita—T. H. Slothower's 700-seat Sandra, costing about $40,000; and Harold Gibbons' house seating 617, and costing about $40,000.

C. E. Cook will have practically a new theatre when he gets through spending $50,000 on remodeling and installing new equipment and furnishings at his Tivoli in Maryville, Mo.

Planned, but not officially announced, is a new theatre at Butler, Mo. (by C. L. Fisk, who operates the Fisk there), one at Cawker City, Kan.; and one for E. O. Briles at Emporia, Kan.

Chicago's First Newsreel House on Landmark Site

CHICAGO is to have its first newsreel theatre. A deal involving a twenty-year lease for the Midwest News Reel Theatres, Inc., to build a newsreel theatre in the new Capitol Building, which will be under construction sometime this summer, has been completed. The theatre will seat 600.

Among stockholders of the new company, well known in New York financial circles, are Paul Felix Warburg, Angier Biddle Duke, Herbert Schefelt and Edward J. Reeves.

Rental over the twenty-year period will amount to $800,000, it is reported, in addition to a percentage of receipts.
Planning Your Seating for Both Greater Comfort and Better Vision

- New theatres should have all the advantages of modern seating; existing theatres can have them as readily when they are reseated—here's how

By BEN SCHLANGER

The need for buying new chairs for your theatre may be apparent to you because of the worn and poor condition of the chairs, but there are additional reasons which may exist in your case which may make you realize the emphatic need for re-seating. A well thought out re-seating job may produce, by a rearrangement of the seats, additional improvements for better vision, acoustics, more comfortable spacings and better traffic conditions. In some instances existing structural conditions may limit the improvements to be gained but experience has shown that the newer ideas in seating arrangements can in most instances create better seating within existing structures. In contemplating new theatre construction, the use of improved seating arrangements can result in approaching ideal conditions within economical limits.

There are now available a very wide variety of theatre chairs, in fact, there are enough types to confuse the purchaser if he does not understand the seating problem. There are two main guiding points which influence the selection. The first is the question of price and in this respect there are now available chairs of substantial, good construction from which a selection can be made to fit different budgets. The second point is to select a chair which will permit the maximum number of seats to be arranged comfortably and effectively in the area available for seats from which the screen performance can be viewed properly. The general structural and mechanical qualities of the chairs now made by the reliable manufacturers in all of the price ranges are good; however, care must be taken in making a selection of the type of upholstery and covering materials.

Obtainable are seats which retract and others which lift automatically and come down in the motion of sitting down—all to make passing between rows less trouble-some. While these seats prove to have some advantages when installed with the proper spacings, the regular standard chair can prove satisfactory if the proper type and arrangement is used.

It is most advisable whenever it seems absolutely necessary to use second-hand chairs to make sure that the supporting standards and chair back slopes are suited to the floor slope and relative screen position in your theatre.

Chair Selection

In selecting new chairs, consider each essential part of the chair carefully, beginning with the standards which support the chair. The legs of the standards should be pitched to suit the incline of the floor, changing the pitch of the legs for each row of chairs in which the pitch in the floor slope changes. This specification should be made part of the seating contract because improperly pitched legs will throw the pitch of the back of the chair away from the intended comfort angle. The seat of the chair should be of the flexible spring edge type, the upholstery having sufficient strength and yet be flexible enough to take the pressure of the weight of the body, but any flexibility which tends to encourage sidewise movement for the seated person should be avoided.

The backs of the chairs present special problems because their thickness and angle affect the back to back spacing and the angle of vision on to the screen. A luxurious thick spring upholstered chair, extremely pitched back may look like the last word in comfort but it may prove highly unadaptable to the theatre. Firstly, any back thickness greater than one inch is a pure waste of important and most valuable floor space in the auditorium depth desirable for seat positions. A padded back without any spring construction, fabric covered, can be made close to one inch thick to serve both as a most comfortable and attractive back. Spring upholstery requiring extra thicknesses are entirely unnecessary for comfort since there is no appreciable body pressure falling on the back of the chair to warrant it. Using a three inch thick back can result in a loss of as much as two rows in the seating depth needlessly.

Fabric Selection

Ornamental end standards and ornamental fabric coverings of highly contrasted designs should be avoided because such design work is usually too quickly out of fashion. There are so many other ways to give an auditorium decorative warmth, thus making it unnecessary to depend on superfluous decorations on the seating for this purpose. A maximum of simplicity of surface appearance, relying on the richness of color and fabric texture is advisable.

In selecting coverings, the seat and back prove to present separate problems, although all coverings of both the seat and back should be non-irritating to the skin. The seat covering is subject to more frictional wear and therefore must be of a durable type, tightly woven fabric or leatherette. The back covering is not subject to such wear and it serves mostly for the warmth gained from the softness which the appearance of fabrics offer. Actually, the hard wood or other dense surface finish back properly shaped for good posture can be as comfortable as a fabric covered back, but superficially it does not appear to be so. Most acoustical engineers prefer to have the upholstered back.

Built in aisle lights in the end standards should be placed as close as possible to the level of the floor so that the illuminated bright spots will not disturb the persons already seated along the opposite side of the aisle.

Row Spacing

In allotting the floor space to be given to each seat, consider first the width of the chair. A minimum width of 20 inches and a maximum width of 22 inches are recommended. Chairs 19 inches wide may be used comfortably if placed only at the aisles where extra elbow room is available. Widths greater than 22 inches do not prove of sufficient advantage to warrant the loss.
of the valuable seating space caused by such use.

Determination of proper back to back spacing is subject to various considerations and contrary to general belief, 32 inches is not a distance which would be proper for most instances. For example, 30-, 31-, and 32-inch spacings should never be used under any circumstances on upper levels of seating where stepped seating platforms are used. Then again, 30- and 31-inch spacings should not be used unless the chair back thicknesses are kept down to a minimum of 34-inch and 13/4-inch respectively, also restricting the angle of the back of the chair to a maximum of 18 degrees. Thirty-two-inch spacings should not be used when the chair back thicknesses exceed 13/4 inches and the chair back angle exceeds 20°. If greater thicknesses and angles are desired, extra back to back space should be allowed. The smallest back to back spacing desirable on stepped upper levels of seating is 33 inches, and with this dimension the back thickness should be a maximum of 13/4-inch and the angle of the back a maximum of 17°. Where balcony seat platforms are more than 7 inches above each other, still greater back to back spacing is advisable to overcome the encroachment of the slanting backs into the knee space behind. The Building Exits Code of the National Fire Protection Association calls for back to back spacing as follows: “The spacing of rows of seats from back to back shall be not less than 30 inches, nor less than 27 inches plus the sum of the thickness of the back and inclination of the back. There shall be a space of not less than 12 inches between the back of one seat and the front of the seat immediately behind it as measured between plumb lines.” According to this code you would have to use a chair back of 1/2-inch thickness and a back slope of 21/2-inches maximum to comply if 30-inch spacing is to be considered.

The Seating Plan

Some of the important considerations in the floor plan arrangement of the seats are shown on the accompanying diagram. Distance D should equal at least the width of the projected picture on the screen. Distance C should in no case be more than 3/4 the width of the picture. In many instances the width of the picture can be adjusted to increase the seating depth when the picture is undersized to begin with. Distance B is best when it is approximately 3 times the width of the picture, this ratio can be smaller thereby reducing useful seating area, but an increase in this ratio will only produce undesirable seating areas. Distance A which locates the radius point for forming concentric arcs for the seating shape is determined by selecting the radius which will make the tangent of the seating curve as close to 90° as is practicable.

Resetting time is the opportune time for improving sightline conditions. It is entirely possible to introduce first row vision which enables the patron to see the entire picture whether someone is sitting in the row ahead or not. By a loss of as little as 2% of the total seating capacity a partial stagger seating plan can be introduced to achieve this. Sometimes the new arrangement can be efficient enough to make up for this loss. The shaded portion on the diagram shows the area in which the staggered seats occur. To each side of this area the seats do not have to be staggered because an automatic stagger occurs there. In front of this shaded area starting with about the 10th row of seats the stagger system does not function because the view between heads from this area does widen enough to take in the complete width of the picture.

Fortunately these front rows do not offer any serious problem in any case in obtaining sight lines. In new theatres the use of this stagger system can produce a floor slope which slopes downward and upward toward the screen with no more than 16 inches between the high and low points where the depth is equal to about 30 rows. This combination of staggered seating and the reverse floor developed by the author is now about to be used in several new projects and it is sure to simplify the sight line problem and floor slope construction greatly.

(The author is well known to readers of Better Theatres for his special articles on theatre planning and his regular column on theatre form. He is a New York architect who has specialized in motion picture theatre design for many years.)

Better Theatres: May 27, 1939
Bringing New Theatre Values To Saskatchewan—with Profit

* The fire that practically destroyed the Rex in Regina ended a local era. With the building of a modern Rex, attendance increased—and the remodeling of opposition theatres has begun.

Last Fall a fire, assumed to have been caused by a short circuit in the ceiling space, almost destroyed the Rex theatre in Regina and thereby brought about the first major theatre improvements the community has seen for ten years. The rear and side walls were all that was left standing. The Winnipeg firm of theatre architects—Green, Blankstein, Russell & Ham—were called in by the owner, J. D. Watson of Regina, to rebuild on these remains. A few weeks ago the theatre was re-opened, and it was immediately apparent to the numerous prairie theatre men who attended that a new pace had been set for western Canadian houses.

Features new to Regina, and for that matter, to most of western Canada, were the air-conditioning system, the "reversed" slope of the auditorium floor, the latest type projection and sound equipment, modern seating comfort, and a sleek design with a decoration scheme in pastel shades and having little or no ornamentation.

As before the fire, the management of the Rex is in the hands of H. A. Berco- vitch, on a lease from Mr. Watson, who, besides being the owner of the theatre, is also its chief projectionist.

In rebuilding the front of the Rex, stores which had stood on each side of the entrance were done away with. The vestibule was placed where one store had been, and the remaining space behind the auditorium, between the vestibule and the north side wall, was converted into a foyer. A staircase leads from the standee hall up to the second floor, where a women's lounge, the manager's office, and the projection room is located. A basement directly under the foyer and vestibule is divided into a men's room, and space for the steam boiler and other air treatment equipment.

The re-construction offered few architectural problems as only the rear and side walls were left standing. The only restriction was that the old outside dimensions, 50 foot frontage by 125 foot depth, had to be followed. A Barrett bonded roof with pitch and gravel surfacing; a curved maple floor; and a front wall of brick faced with crystallite stucco and black Vitrolite, all represent new construction.

Steel beams were used wherever feasible to give strength to new parts and to support the old. The space between the roof and the ceiling was insulated with rock wool. Reconstruction cost $36,000, and new equipment $12,000.

The Front

To prevent the impression of squattiness, and also to carry the name sign, the south half of the front rises above the building proper in a false tower, below which is the manager's office. The lower front, to within a foot of the marquee, is faced with black Vitrolite, in which are recessed display frames with concealed lumiline lighting. A novelty in design is the outside box office, which is actually an extension of the inner boxoffice. The upper portion of the front is faced with crystallite stucco, the tower part being solid Sunflex Italian burnt sienna and the remainder a lighter shade.

THE OWNER OF THE REX IS ITS CHIEF PROJECTIONIST

The owner of the Rex theatre in Regina, Saskatchewan, enjoys the distinction of being its chief projectionist, who leases the theatre to the man who operates it. He is J. D. Watson, who took up motion picture projection as early as 1907, and who since then has been more or less continuously associated with projection. He began operating a hand-cranked machine with acetylene light source; he is running Simplex E-7's in his new Rex now.

So seriously has the Rex out-striped its local rivals in modernization that the Canadian Famous Players Corporation has already allotted $70,000 to be spent in renovating two of its three Regina houses. They are the Capitol, on which $60,000 will be spent, and the Grand. Work on these two theatres is expected to be completed before the summer is over.

The Rex is located one-half block north of the main street, in the heart of the business district. As a result it draws its patrons from no special social or economic class, although, at one time, due to the preponderance of western films on its programs, it had a wide following from neighboring farming districts. But with successive years of drouth, transient trade has dropped to a smattering, and now the Rex, like the other four local theatres, relies largely upon city trade.

J. D. WATSON

This trade is fairly dependable, as, economically, Regina is the most stable of the cities on the Saskatchewan prairie drouthlands. It has two large industrial plants—the Imperial Oil Refinery, and the General Motors assembly plant. It is the distributing center for Canada's greatest wheat growing area, and consequently is the headquarters of innumerable wholesale and farm machinery firms. Also, since it is the capital city of the province, approximately one-fifth of its 53,000 population is employed in government work. These various sources of income make it a reliable theatre town, but up to now a backward one. Proof that a modern theatre was badly needed in Regina is the fact that the Rex broke all its previous attendance records with the second program it showed after its modernization.
Forward and rear views of the new auditorium. Note port locations.

of the same color. Block-like ornamentation of the upper edge, the north vertical edge, and extending on each side of the windows of the women's lounge, is stucco, painted in a yet lighter shade of burnt sienna. All trim consists of solid burnt sienna.

The marquee is triangular, with a three-line attraction board on each side. Along the lower and upper edges of the attraction boards are rows of flashing, white incandescent lamps. The name sign above the marquee is lighted by red neon tubes and trimmed with red neon. Below the name sign is a display frame, the south side carrying a poster of the current attraction, and the north side a black glass sign with white, frosted letters reading, "Always glad to see you." To correspond with the Vitrolite finish, the general color scheme of the marquee is black with white trim. Banks of white incandescent on the white enamelled soffit light the entrance. Altogether, the marquee carries 380 white incandescents. Additional lighting is from a floodlight which is located on an adjoining building.

The lobby is designed to make the box office conspicuous and at the same time to leave ample room for patrons to enter the foyer without interfering with those purchasing tickets. To achieve this dual purpose the south wall meets the west wall in a sweeping curve with the wide glass face of the box office forming the greater part of the curve. Two sets of wood-framed, glass panelled doors, with chrome trim, leading directly to the foyer, form the north side of the vestibule. The out-
side entrance doors of similar design, form the east, or outer wall, of the lobby.

The ceiling is flanked by two steps which follow the sweeping curve of the box office. A single chandelier of frosted glass plates, with convex metal bands and cadmium finish, and containing four incandescents, illuminates the vestibule. It is a specially designed Ruby lamp. The box office is lighted by a rim of incandescents behind frosted glass. Accessory heating is by concealed steam radiators on each side of the box office. The vestibule dado is Venetian red, side walls are shell pink and the ceiling and steps are sea green. Baseboard trim is black Vitrolite, and the doors are solid Italian burnt sienna.

The Foyer

The foyer is separated from the rear wall of the auditorium by a roped off hallway which leads to a front exit. The walls are Nile green plaster, the ceiling shell pink. Woodwork throughout is finished in Italian burnt sienna.

The ceiling is lighted by sunburst neon tubing behind a long ceiling plaque. Direct lighting of the foyer is by incandescents in Permaflectors with louvres for diffusion, one recessed in each of the plaque. This particular feature was designed by the owner. Another Permaflctor fixture lights the railed off area leading to the front exit.

Furnishings include an all-metal wall table, a circular mirror, grandfather clock, candy vendor, and metal chairs and settee with red and green leather seats and backs. Carpeting throughout the theatre is Wilton with a brick-red ground and pattern in light green and black.

Accessory foyer heating is by concealed steam radiators with steel grilles, but like the rest of the building, the foyer can be heated as well as cooled by the ventilation system. A white porcelain drinking fountain is placed against a black Vitrolite panel at the north end of the roped off corridor.

The Auditorium

Stripes of various shades of Sunflex Italian burnt sienna are used throughout the auditorium with the exception of the dado, which is a flat, dark green. The darkest horizontal stripes on the side walls, the plaster pillars on each side of the exits, and all trim is of solid Italian burnt sienna. All other stripes, the checkerboard ceiling, the ceiling plaster beam, the plaster rim above the dado, the exit casings, and the pillar cap bands, are done in lighter shades of burnt sienna.

Side walls and ceiling are constructed of Ten Test paneling, and the rear wall is panelled with perforated Celotex in a zigzag pattern.

Side wall lighting is by lumiline lamps behind plaques on slightly recessed vertical panels. There are three plaques along each side. Along the ceiling beam are twelve recessed regular incandescents behind frosted glass, with six such fixtures to each side. Five regular incandescent lamps in Permaflectors, recessed in the curve of the ceiling beam, light the stage. The screen opening extends to the ceiling, curtained in green velour.

The seating capacity is 660 with all chairs on a single floor arranged in three banks with two aisles. The floor is the "reversed slope" type, the rear inclining downward from the rear, flattening out, then inclining slightly upward to the first row. Ceiling height varies only from 25 feet at the front of the auditorium to 22 feet at the last row. Distance from the last row to the screen is 100 feet, while rows are spaced 34 inches back-to-back. Chairs average 20 inches in width, have padded backs covered in mohair in a dark green matching the dado, spring seats covered in black leatherette, and end standards of a modern pattern in the same colors.

Conditioned air is introduced into the auditorium through ceiling grilles behind diffusing plaques, and is exhausted through mushrooms, two to each row. Cooling is by passing the air over coils containing city water, which is normally about 40° in temperature. The system, which is thermostatically controlled, provides heating by steam from a coal-fired boiler.

For stage presentations, and for functions where prominent persons are guests, plug-ins to local radio stations are wired on the stage and in the foyer.

Projection

The projection room is constructed of concrete over steel studs. The interior finish color is green—a medium shade for the dado, pale green for the ceiling and a yet lighter shade for the walls. The trim is Italian burnt sienna, and floor linoleum is dark green. The projection room proper is 12 feet deep, 16 feet wide, and 10 feet high. Adjoining the projection room on the right is a small room for rewinding. A recreation room, with desk, table, bookstand, telephone and radio, is provided to the right of the rewind compartment. Another small compartment, located to the
left of the projection room, houses the rectification equipment. Projection and sound equipment consists in two Simplex E-7's with Peerless Magnapac lamps and Super-Cinephor lenses, and Northern Electric (Mirrophonic) soundheads mounted on Super-Simplex bases. Rectification is by two G. E. copper oxide rectifiers.

Projection equipment was installed by the Canadian Theatre Supply Company, Winnipeg; while the sound equipment was supplied by Northern Electric Company.


Women's Lounge

The women's lounge, located directly behind the projection gallery, is finished in plaster with ivory ceiling, peach walls and Italian burnt sienna woodwork. Lighting is by whitebracket lumilines. Furnishings are much the same as in the foyer and include similar style chairs and settee, all-metal wall table, circular mirror flanked by lumiline brackets, one on each side, and ruby red broadloom carpet.

New Drive-In Theatres

Make Total at Least 20

Arrival of this year's summer season has brought the expected increase in the number of drive-in theatres. Seven new automobile theatres have already opened or are under construction, bringing the total number of such enterprises in the United States to twenty, and reports of tentative plans indicate that this figure will be substantially increased.

The eight new drive-in theatres operate under license from Park-In Theatres, Inc., of Camden, N. J., employing that firm's ramp system, which is part of the construction of most of the drive-in theatres now operating. A few other outdoor theatres accommodating automobiles may also be considered as belonging to this division of film exhibition.

Of the seven new licensed theatres, George Wilbey of Atlanta, has one under construction in Savannah, Ga., and plans two more in Jacksonville and Tampa, Fla.; E. M. Loew of Boston, has opened one near Baltimore; K. C. Hooker and C. M. Clark plan one near Phoenix, Ariz., another is projected by undisclosed interests for a site near Pittsburgh, while the California Drive-In Theatres Corporation, operating the San Val and Pico park-in shows in the Los Angeles area, plans to open a third drive-in theatre this summer.

Before recently reopening, the drive-in theatre near Grosse Pointe, Detroit suburb, was equipped with speakers along each ramp, one for each car space, to meet complaints of neighboring residents over the loudness of the former screen speakers.

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GREATER CAPACITIES—9 NEW SIZES. Your 1939 Carrier Air Conditioner provides greater cooling capacity than ever before...greater economy, because of Carrier's development of "sub-cooling" and improved air distribution. And these efficient new units are now available in 3 sizes.

ACT NOW! See your local Carrier representative today, without fail. Learn how Carrier Self-Contained Air Conditioners can be installed in your theatre without interrupting your daily show—with low cost and dependability.

BETTER THEATRES: May 27, 1939
John Wolfberg has sold the Wood theatre, Excelsior Springs, Mo., to Norman H. Cohn and has in turn taken over the Mokan in Kansas City, Mo., from Lewis Egan. Mr. Wolfberg also operates the Strand in Kansas City.

Minnie Rosenfelt of San Francisco, Calif., has sold the American in Portland, Ore., to Edward Lewis of Salem, Ore., who plans to remodel the building.

Gerald Harvey has purchased the Lyceum in Fresno, Calif., from Wiley Conley and will remodel the house.

A new lease has been taken on the Liberty theatre in Spokane, Wash., by Al Rosenberg of Seattle, Wash., president of Principal Theatres. Joseph Rosenfield is house manager.

Jack Guest has opened a new theatre, called the Camden, in Camden, Ark. The new owner has been in business with his father at Duncan, Okla., for the past nine years. Associated with Mr. Guest is O. J. Arnold of Duncan. The house has a seating capacity of 350.

Abe Shafer has reopened the Shafer in Edgerton, Mo.

Don Bloxham plans to renovate his 250-seat Palace theatre in Exira, Ia., at a cost of $5,000.

The equipment of the San Andreas theatre, San Andreas, Calif., has been taken over by Aaron Wagner.

Loew's theatre in Wilmington, Del., will be renovated, according to J. Edgar Doob, manager. A new box office will be installed and both rest rooms remodeled along more modern lines. New carpeting will be installed and new stage drapery hung.

Charles Myers plans to open a motion picture theatre in Nashville, N. C.

Arvid A. Erickson, for seven years manager of the St. Francis theatre in San Francisco, has been made manager of the Warfield theatre, succeeding the late Sam Pechnier. Frank Newman, formerly manager of the Grand-Lake theatre in Oakland, has been made manager of the St. Francis.

Consolidated Theatres, Inc., an affiliate of the Griffith Amusement Company, has bought three theatres, the Empress, Criterion and Royal, in El Reno, Okla., from Orville Enloe and F. E. Loomis.

Maurice Parks has acquired the Atlantic in Atlantic Highlands, N. J., from John McNamara, who had operated the house for five years. Illness necessitated Mr. Namara's retirement.

Clarence and Leo Pallay have pur chased the old Princess theatre in Portland, Ore. The new owners expect to expend between $12,000 and $15,000 on remodeling.

John Huston has taken over the Avalon at Glassboro, N. J., from Leo Porter.

A site for a new motion picture theatre in Atlanta, Ga., has been leased by the Evan Amusement Company. The agreement, made between John Evans, president of the company and J. H. Candler, president of Nava Asa, Inc., calls for a total rental of $117,000 over a period of 20 years. The theatre will seat 600.

A. O. Ludwig has installed new lighting equipment and remodeled the exterior of his house in Adair, Ia. The house seats 200.

O. F. Sullivan, who has the Civic in Wichita, Kans., has taken over the Mayflower in Florence, Kans., from K. H. Gaston.

Herbert L. Beach, long of the Beach-Krahn Amusement Company, has been re-elected member of the city council of Oakland, Calif.

King Coal Theatres, Inc., of Marion, Va., has been chartered with a maximum capital stock of 1,000 shares, no par, to do a theatrical and amusement business. C. C. Lincoln, Jr., is president.

The Uptown theatre in Parsons, Kan., which has been closed for some time, is being remodeled and re-equipped by the Griffith-Dickinson circuit. New sound equipment, screen, cooling system and other equipment are being installed, while the floor elevation is being changed. The entire theatre will be refurbished. When the renovation job is complete, the Dickinson companion house, will be closed for similar remodeling.

The Highlands Auditorium in Highlands, N. J., dark for three months, is to be reopened.

Everett Enterprises, Inc., Charlotte, N. C., has been formed to do a motion picture theatre business under authorized capitalization of $100,000, with $150 stock subscribed by H. H. Everett, F. H. Kennedy and E. J. Hanson.

G. K. Loomis has plans for a theatre at Weaverville, Calif.

C. E. Werden, who operates the Star at Sioux Rapids, Ia., and the Broadway in
If you are undecided in your choice of seating, rely upon the judgment of the shrewd buyers for leading theatres throughout America. The superiority of Ideal Chairs is recognized universally.

For a perfect conception of modern chair design and construction you must see them.

Reliable dealers in all principal cities. Write for the name of your nearest Ideal representative and for free illustrated catalog. Learn more about the many exclusive features of Ideal Chairs. Check, point by point, and you'll see why they are unsurpassed values.

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New York City
Attention J. E. Robin
Centerville, S. D., has purchased the Capitol in Hartley, Ia., from Mrs. C. A. Sartorius. Mr. Werden recently sold the Broadway in Centerville, S. D., to Ernie Koeniger.

John C. Young has sold his Eagle theatre at Lexington, Mo., to the partnership of Hewitt and Schowee, and is retiring from the exhibition field because of ill health.

Stanley Blackburn has taken over the Mainstreet at Fremont, Neb., from R. R. Booth.

Earle E. Strebe will open a theatre at Newport Beach, Calif., upon completion of alterations to an existing building.

Mr. and Mrs. C. L. Crackenburger have purchased the Clarence theatre, Clarence, Mo., from Russell Hickerson.

N. C. Steele has taken a lease on the Chico theatre, Chico, Calif., from Allison Ware and plans to remodel the house.

The interests of L. A. Schelling in the Portola theatre, Portola, Calif., have been taken over by his former associate, Granville MacPherson.

The Emerson at Emerson, Neb., has been transferred from Roy Hingst to August Hingst.

Fox Midwestern Theatres, Inc., is installing a new 75-ton Vilter air-conditioning plant in the Uptown in Wichita, Kan.

Reese Harrington, manager of the Reese theatre at Harrington, Del., will renovate his house and install a new marquee.

The Harvey Amusement Company of San Francisco, has purchased the Gilda theatre, Portola, Calif., from Mrs. C. W. and Gilda Tooney.

Mrs. C. S. Hoffman has reopened the Grand in Knoxville, Ia., which had been closed several weeks for alterations.

J. Liberthal has taken over the management of the Midwest Theatre Supply Company, which was formerly operated by Louis Kuttanauer.

The Strand at Pierce, Neb., recently purchased by C. A. Craig, has reopened under the new name of the Pierce.

Trinity Theatre, Inc., has been incorporated in San Francisco, with a capital stock of 1,000 shares of no par value, by George M. Mann and M. C. Sousa. These interests have also incorporated the Noyo Theatres, Inc., with the same capitalization.

Fire recently destroyed the Grand in Waynesboro with a loss of $20,000. The theatre was opened and operated by A. L. Sheppard and had been in operation for only one month.

New Salinas Theatre, Inc., has been incorporated in San Francisco, with capital stock of $75,000, by Dorothy F. Hally, Leslie F. Hubbard and Jesse C. Miller.

Philip M. Worthen of New York city has been appointed manager of the Bijou in Savannah, Ga., to succeed Oliver Bradbury, who resigned. Mr. Worthen has served as manager for the Publics Theatre Corporation and for Warner Brothers, both in Tennessee and New Jersey.

The Mayfair, 400-seat theatre in Cincinnati and operated by J. Ebersole Crawford for the showing of foreign product, has been closed.

Bill Ellis has opened his second theatre in Cleveland, Miss. Called the Regent, the house has a seating capacity of 553.

Earl Kerr, Missouri and Iowa exhibitor, has entered into partnership with Mike Raskoff and Sam Horowitz for the operation of the Casino in Marshalltown, Ia. The house seats 700 and will be under the direction of Mr. Raskoff.

The Comerford circuit has opened its newest house, the Comerford, at Carlisle, Pa. Cost of the new house is reported as $100,000. Arthur Glaser is manager.

J. Henry's new Roxy theatre in Union City, Tenn., has been opened. It has a capacity of 400.

The Mississippi Valley Trust Company, trustee for the Scherrer Estate, owners of the 800-seat Mikado theatre in St. Louis, has awarded contracts for remodeling of the house. The theatre, which has been under lease to the St. Louis Amusement Company, will be closed pending the completion of the improvement program, which is to cost $50,000.

The Royal theatre, 450-seat house at Mount Vernon, Ill., operated by the Fox Midwest Agency Corporation, has reopened with Homer Marvel as manager.

The Rialto Theatre Company has announced plans for the enlargement of the New Rialto theatre in Wilmingon, Del., at a cost of $80,000. The seating capacity

Two stops in the frenzied around-the-town tour of the 1939 Quigley Award winners, John Burhorn, manager of the Gaity theatre in Chicago, and George Limerick, city manager for Griffith Theatres in Enid, Okla., during their recent week in New York, where they had come to receive the annual exploitation awards. Initially, we have (left to right) Mr. Burhorn, Bert Sanford, general sales manager of Altec; Mr. Limerick, and A-Mike Vogel, editor of Motion Picture Herald's Managers' Round Table, at Billy Rose's Golden Horseshoe. The other picture shows them with Herbert Griffin, executive vice-president of the International Projector Corporation, and A. E. Meyer, general sales manager, while on a visit to the Simplex offices and plant.
Happy indeed is the merchant with a new Zouri Store Front!
Famous for winning new customers, Zouri Store Fronts are more effective than ever before—with sturdy new porcelain enamel facing panels in a CHOICE OF 27 APPEALING COLORS.

Complete Zouri line includes resilient sash to hold plate glass in a cushion grip and practically eliminate glass breakage; awning bars to hide and protect awning; attractive rustless metal doors. It will pay you to insist on Zouri construction throughout—for life and color, for lasting beauty, for true economy! See your Zouri dealer today. Decide now on an investment in better business that will pull people in for many years. COUPON BRINGS BOOKLET OF COLORFUL NEW ZOURI STORE FRONTS.
Inspectors Saved Important Event, House Owner Says

GARY, INDIANA—“For nearly a year, we had been having trouble with our public address system at the Palace Theatre here,” said V. U. Young, president of the Theatrical Managers, Inc. Circuit, "and we were particularly concerned about its functioning properly during a style show for which we had enlisted large community interest and support."

“Our Altec Inspector R. C. Gray, and D. A. Swanagan, from the Altec Chicago office, cheerfully put in long hours working under high tension on the problem, and never gave up until our troubles were licked. Our style show was a complete success.

“It is that kind of work by Altec field men that reminds theatre operators of the value of Altec service and forcibly reminds them of how great a protection Altec service is to owner and manager alike.”

The Altec service inspector takes personal pride in belonging to an organization which renders to its exhibitor customers service that goes beyond the required obligations. Let the Altec man in your locality explain how Altec service can “bring out the best” in quality and performance, in the equipment now in your theatre.

V. U. Young, President, Theatrical Managers, Inc., Gary, Indiana

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250 West 57th Street, New York City

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

of the house will be increased from 450 to 750. Plans for the alterations have been drawn by W. H. Lee of Philadelphia.

The new Fay theatre in New Roads, La., has been opened by LOU LANGLOIS. It is a 500-seat house and will be managed by ERNEST VALLY.

Gulf Theatres Supply Company, Inc., has filed incorporation papers at New Orleans, with capital stock placed at $8,000, and naming JOY N. HOUCH, president; L. C. MONTGOMERY, secretary, and WILLIAM A. PREWITT, treasurer.

Merrie Shows, Inc., with a capital stock of $5,000, and Larose Theatres, Inc., with a capital stock of $12,000, have been incorporated in New Orleans, La., with IRWIN ROULET, president, and JOY N. HOUCH, secretary-treasurer of both companies.

The Milton Starr circuit has taken over the Moon theatre in Alexandria and renamed it the Ritz. Its new Ritz theatre was recently opened at Monroe, La., and construction on a new negro house in New Orleans has been started.

JACK C. COFFEY of Jam Handy Picture Service, Inc., Detroit, has been made a member of the executive contact staff. His new assignment takes Mr. Coffey to the Wilmington, Del., branch office.

JOHN DANZ has added the Grand in Seattle, Wash., to his Sterling suburban circuit. JACK KIRK, former owner of the house, continues as manager.

FRANK C. GILBERT, chief engineer of Altec, has returned to the New York office after a 6,000-mile trip visiting Altec offices from coast to coast.

PETER E. Pinkelman, theatre operator of Quincy, Ill., died recently. He was one of the builders of the Washington theatre there and was a veteran exhibitor, his career dating back to nickelodeon days.

JOHN H. FOSS, Jr., who formerly operated the Apollo theatre in Dayton, Ohio, has reopened the Cameo theatre in Yonkers, N. Y., assuming active management himself.

The Schoenstadt circuit in Chicago will close four theatres during the summer months. The houses to be shuttered are the Crane, Archer, Crown and Kenwood.

GUERICO AND BARTHEL, who operate the Ger-Bar Theatre Supply Company, will move into their new building on South Wabash Avenue, Chicago, in approximately thirty days.

ROSE GROSSMAN has purchased the Barnum theatre building from A. AMSEL, at a reported price of $35,000. LOU ANGER, present operator, has three more years under his present lease.

JACK SCHWARTZ and the Strand Amusement Company of Bridgeport, have entered into a new five-year agreement to retain operation of the West End and Park City theatres, respectively. A transfer was to have been made this month under an old contract, which is superseded by the agreement just signed.

The head man takes a look... T. K. Stevenson, president of Electrical Research Products, Inc., examines the new MonoPhonic soundhead at the party in the Coral Room of the Hotel Astor in New York, May 15, at which the redesigned Western Electric equipment was exhibited. At left is shown L. W. Conrow, president of Altec, and at right, E. S. Gregg, general foreign manager of Erpi. The new features of the equipment are described on page 30.
When one observes how great has been the change in auditorium seating during merely the last couple of years, one appreciates what a factor this thing called obsolescence. We move fast these days—changes come thick and fast—and cost us money. All through the period of the depression (and how are you doing right now?) change was imposing more charges upon most classes of commercial establishments than it had for a decade. Modern treatment of store, hotel and restaurant did not get going until the slim years of the early thirties. But those businesses had to accept it, and pay for it—or else.

And so it is with theatres, if not more so. Indeed, the modernization that has rapidly taken place in other businesses, and that is so clamorously and gloriously reflected in our magazines, makes the old-fashioned theatre stand out like a sick chicken on a pheasant farm, and that doesn’t add any conviction to the claims of the motion picture as the modern medium of theatrical entertainment.

Except for the new tricks in lighting and for the new uses of glass and phenolics in architecture, we can’t think of anything connected with the theatre so representative of swift change from an old period to a new one as today’s auditorium chair. And we can’t think of anything in the theatre which can stamp it as a relic of the past or lift it out of obvious obsolescence so immediately as its seating.

Not only has the chair itself been radically changed in style, and importantly improved in construction, but the seating plan is being substantially modified in the interests of better vision and better traffic conditions. We don’t want to encroach upon the domain of Mr. Schlanger, who goes into these matters elsewhere, but we would like to remark that the exhibitor who regards it sufficient to keep within the law prescribing 32-inch row spacing is manifesting more faith in law-makers than showmanship. Spacing only 32 inches back-to-back was never compatible with the continuous performance even with veneer chairs, and now, with relatively thick padded backs and deep spring back cushions, placed at considerably more of a tilt than backs used to be, such spacing is simply out of the question, code sanction or no. With padded backs, 33 inches should be the minimum, and 34 inches would be highly appreciated by the people who ultimately own our business. With spring backs, spacing should not be less than 35 inches. There are those who regard 36 inches as a reasonable minimum, and we have heard 37 inches recommended. However, there are reasonable maximums as well as minimums. They can be tested out. When purchasing auditorium seating, have the dealer put two chairs in front of each other, space them so that you can step between them as you’d like to do if you were Gus Public, then measure the distance from back to back. You’ll put your own finger, we believe, about the 34-inch mark with padded-back chairs, and the 35-inch mark with spring-back chairs. Those are reasonable distances all around, from the point of view of both today’s public and today’s theatre operator.

The other day we went over to the National Screen Service offices in New York to meet Prof. Whiz. The gentleman, we found, was merely an idea. But he’s a good one. So far he is only a name on a trailer which asks such questions as, “What will be the coolest spot in town this summer?” and gives the answer, which of course exploits the air-conditioning facilities of the theatre using the trailer.

It’s a good idea—a good beginning. We were particularly pleased that none of the copy (and there are about a dozen kinds) over-emphasized cooling. But we have long had a notion that the exploitation of air-conditioning equipment could be shrewdly worked out to make the public fully appreciate what the theatre seeks to provide when, at considerable expense, it installs and operates an air-conditioning system. A series of trailers, with copy changing each week through the spring, could do the job effectively, we believe.

—George Schutz
SEATING

"... no theatre can be better than its seating."

Avoiding Auditorium Floor Repair and Loosened Chairs

ANCHOR BOLTS obtainable today are of design and materials to make the anchoring of auditorium seating as permanent as one may desire, but this can only be so when the floor itself has been properly laid.

Both seating manufacturers and theatre architects recommend a floor of monolithic type, with the finished floor poured before the slab has dried out. Composition of the slab itself should be not less than 4 inches thick, while the top flooring should have a thickness of not less than 1 inch, and if the slab is of cinder concrete, the finished floor should be 2 inches.

Composition of the slab usually recommended is one part Portland cement to two and a half parts sand and four parts broken stone; and of the layer above, cement mortar in proportions of one part Portland cement to two parts sand.

The following specifications are also used: For the main floor—one part Portland cement, two and a half part sand, and four parts ½-inch broken stone, with a granolithic (fine hard stone added) finish on top, making a total thickness of 4 inches; and for balconies—one part Portland cement, two parts sand, and three parts ½-inch broken stone, also having a granolithic finish.

In cases where the top layer cannot be laid immediately after the slab has been poured, the finished floor should not be laid until the slab has been thoroughly cleaned, made wet, and brushed a rich mixture of pure cement; otherwise a firm bond between the two layers is questionable. The finished floor should of course be smooth so that the chairs can be installed in perfect alignment.

In anchoring, it is pointed out by the Chicago Expansion Bolt Company, a manufacturer whose anchor bolts are widely used in the installation of auditorium seating, that care should be taken when setting the bolts to make sure that the head of the bolt is well seated at the bottom of the hole before heavy blows are struck. It is recommended that after the bolt has been pushed, with the hands, as low as it will go, the setting tool be tapped gently with a hammer several times before driving the bolt solidly into place. The recommended diameter for the hole is ½-inch.

This company’s expansion bolt with conical steel cup at the head is regarded as especially useful in re-anchoring chairs that were originally anchored with some other type of bolt and have a hole slightly oversized. The steel cup increases the size of the head of the bolt considerably so as to allow for the oversizing.

New Standards and Protective Features

FOUR NEW end standard patterns have been added to the medium-price group in the Heywood-Wakefield line of auditorium seating. Construction employed in these models, two of which are illustrated here, is the same as for the highest-quality chairs in the line; however, with the development of these models bottom board and back panel design has been refined. The steel back panel is curved at the edge to form its own protective “moulding” around the upholstery fabric, while the steel bottom panel is similarly turned upward to form a rounded rim to protect both fabric and garments, especially women’s stockings.

All of the end standard patterns are
definitely modern both in shape and ornamentation, as the two styles illustrated indicate. They are of cast iron, with ornamental forms and aisle light louvers part of the casting. Aisle lights, incidentally, are placed low and within the curvature of the forward corner of the standard, with the louvers directing the light to the floor. Hinges are of the Heywood-Wakefield standard all-steel, self-aligning roller bearing type. Arm rests are wood in natural finish.

Backs and seats are available for these models in all types, including seats with no-sag and coil springs in combination—the coils resting upon no-sag wires, which absorb much of the initial shock imposed on the coils when a patron sits down.

In both chairs illustrated, one of which has the seat cushion covered entirely in a soft fabric, while the other seat combines leather with velour, French turned-in seams are employed.

New Mohair Fabric In Ribbed Pattern

A NEW STYLE in mohair upholstery material has been added to the Velmo line of L. C. Chase & Company, of New York. The novel material is called Silvanaire, and is of alternating pile rib and flat fabric type—that is, the mohair pile itself is sheared to form mohair ribs against its backing.

In the Silvanaire style, which is of medium pile, the mohair ribs repeat in groups of varying widths, forming a definite pattern, and the flat portion contains synthetic yarn introduced to give the backing a silvery appearance—whence the name Silvanaire. It may of course be obtained in any color.

U. S. NAUGAHYDE

is the seat covering preferred by the trucking industry for low cost with long wear. Theatres can have the same hard-wearing quality—in exquisite pastel colors and appropriate grainings.

Naugahyde resists cracking and peeling year after year—because it contains nothing that can dry out and leave it brittle—and because its surface is not a separate coating, but a “tempering” of the material itself. Made with leather fibres for toughness, and rubber for lasting flexibility.

Now available through your local seat supplier. Ask to see U. S. Naugahyde or write us for samples.

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SUPER-LITE LENSES PRO-JEX SOUND UNITS are giving universal satisfaction . . .
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A TRY-OUT WILL CONVINCE YOU

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SEATING

Selecting Fabrics For Auditorium Chair Upholstery

THE CHOICE of the upholstery material to be used for auditorium seating is an important item in the selection of chairs for reseating or new theatres. Without going into actual figures of manufacturing costs, it is fair to assume that the fabric represents a substantial part of the total cost of the new chair (one-third is the usual percentage). A great many factors, of course, affect this percentage but whatever it is, it is sufficiently high to justify a sincere interest on the part of all concerned, from the theatre chair manufacturer to the theatre owner.

To judge the characteristics of the various fabrics that are offered by the textile mills it is important first to know the difference in types of fibres from which fabrics are made.

Types of Upholstery Fabrics

There are three distinct types of fibres: vegetable, animal and synthetic. Among the vegetable types are linen, ramie and cotton, which is the most widely used. The animal type consists of wool, alpaca, silk and mohair, which is the most widely used in the upholstery trade. In the synthetic type we have rayon, which is the only one not derived directly from nature.

From these various fibres, yarn or thread is spun. This yarn then becomes the base for all fabrics. The yarn may be composed of individual fibres such as cotton, mohair, silk, etc., or a combination of fibres spun together to form blends such as wool and mohair, cotton and wool or mohair and rayon, etc.

There are two basic methods of weaving the cloth from this yarn and the practical importance of the type of weave cannot be overestimated. Flat weaves are two sets of threads woven, or interlaced at right angles to each other. These are commonly called two-dimensional fabrics. Denims, Brocatelles, Damasks, Ducks and many more are examples of such construction.

It might be well to say that the so-called imitation leathers are based on this type of weave, having a base of a drill or duck cloth with an impregnated coating of various chemical compositions, this coating forming a protection against the wear occurring directly on the basic cloth.

Selection Factors

Pile weaves employ the same flat weave construction for a base, but to this is added a third set of threads woven at right angles to the plane of the base and it forms what is commonly called a third dimension. In this type of weave we have the following familiar fabrics: mohair velvet, frise, cotton and rayon velvet, moquettes, corduroy.

In general, it may be said that a pile fabric will outlast a flat fabric made of the same fibres, as the wear comes on these upright fibres, called the cushion of the pile. These must be worn down flat before the basic fabric is reached and affected by wear.

In general, a short pile closely woven fabric is ideal for theatre chairs as it assures maximum wear, and is easy to clean. One should always be very careful to avoid cheap loosely woven fabrics with high spots that can be picked, or that will receive the brunt of the surface wear—those fabrics that have raised patterns are very often made up of soft large threads which wear through easily.

Avoid too bright colors—they show soil easily; avoid too loud a pattern—it's not easy to match and is soon out of style—this is true also of "fad" fabrics.

Avoid "specials" or "odd lots" except when offered by a legitimate manufacturer.

The fabric should wear well, and by wear well is not meant a fabric to last forever, but one which, as it wears, still retains a clean-cut, pleasing appearance.

Imitation leathers have been greatly improved within the last few years. They do their best work on flat surfaces—not when folded and flexed, as at the sides of the seat cushion.

Avoid the cheap in fabrics; demand fabrics that are theatre materials. There is available a sufficiently large selection of fabrics made primarily for theatre seating by mills who know theatre needs.

New Model Chair of Simplified Design

A NEW MODEL auditorium chair has been added to the Irwin line distributed by the National Theatre Supply Company. As pictured above, this model is of simple modern design with construction similar to Irwin standard types; it has been introduced into this group, however,
as a model of lower price. General construction, including the hinge, is of cast iron. The back panel, however, is a metal stamping and has a fabric protecting rim of aluminum.

The end standard, as shown above, can be supplied in any coloration, and aisle lights are mounted in the position desired. This model is also available with box-spring, spring-edge, or deep-cushion specially tied coil spring seat. The back is padded, arm rests are of wood “streamlined” with the standard design. A ball-bearing, compensating hinge is used.

### 75-Foot Traveller Span

**WHAT IS PROBABLY one of the widest traveller curtain installations ever made is part of the stage equipment in the General Motors building at the New York World’s Fair. The curtain track and control equipment is by Vallen, Inc., of Akron, Ohio, and the stage opening calls for a 75-foot span of noiseless steel track, each half of the span with reverse curve and twin synchronized motor controls, which operate simultaneously, yet each separately.**

The motors are equipped with Vallen push-button stop, start and reverse controls, special speed indicator dial, and speed control for curtain movement from 30 to 100 feet per minute. Similar equipment, though not on so large a scale, has been installed by Vallen in the buildings of the United States Government, Russia, and the American Tobacco Company.

Four new lamp holders developed by the Best Devices Company of Cleveland, for General Electric PAR-38 and R-40 lamps. Above, at left, is an automatic color wheel unit, equipped with 13-inch color wheel for five colors and automatically driven. The unit has a cast-iron base with U-bracket yoke permitting easy positioning, the unit being mountable anywhere. Finish is black crinkle. At right, above, is a clip-up unit for R-40 lamps. Below, right, is a single lamp holder for R-40 lamps. It has color medium and color holder, and the lamp socket has full swivel action. The other unit is a twin holder for R-40 lamps, providing for two lamps on one base, with sockets having independent swivel action. It is equipped with two sets of holders, each for five colors.

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For your convenience—CATALOG BUREAU on page 42.
Avoiding the Hidden Waste of Inefficient Lighting

IN NO OPERATION in the theatre, probably, can large sums of money be wasted more easily and inconspicuously as in lighting improperly handled. The causes of inefficiency are obscure, they are numerous, and some of them need renewed attention every few days. Waste resulting from neglect adds up not to small but to large fractions of both the lamping cost and the electric bill.

Mere casual attention when the subject happens to come to mind can never produce satisfactory results. The complexity of the problem requires routine and organized procedure. It will be seen from figures cited below that every reasonable effort along such lines is amply justified by the savings that can be effected.

Quite a few primary causes of inefficiency can be listed, each requiring definitely organized attack. These are: lamps mis-matched to voltage, lamps mis-matched to reflectors, dirt, delayed replacement, inefficient lamps, improper location of light sources and damage to lighting fixtures.

The illumination obtained from an incandescent bulb drops three percent when the voltage drops only one percent. It is voltage at the individual socket that counts, of course; and if a fixture carrying many bulbs is located at a distance from the meter, with a substantial voltage drop in the connecting line, a few months' time may show remarkable profit on the cost of installing heavier wire. At only 10% voltage deficiency, one-fifth of the electric bill represents pure waste. Socket voltages throughout the house should be checked with a portable meter.

Regardless of the light produced by the lamp, the lamp must match its reflector. Eight per cent loss of efficiency results if a standard RLM reflector made for a 200-watt bulb is lamped with a 150-watt bulb. Carelessness of porters in re-lamping can produce losses of that type throughout the theatre, to be prevented only by a routine of checking up.

Light Absorption by Dirt

Accumulation of dirt on reflector and lamp surfaces creates a greater loss. The average deposit of dust collecting on a bulb in the course of about one month absorbs 15% of light. Lamps and reflectors should accordingly be fitted into the theatre's standard cleaning routine. Cleaning costs are estimated by competent authority to be about 4% of the total charge for operating the lighting installation. Neglected dirt on inner reflecting surfaces has been found to produce as much as 30% loss when a light meter was used before and after cleaning. For the glass portions of lighting fixtures alcohol-and-water is preferred by some authorities, but others favor soap or ammonia solutions, with oxalic acid for very obstinate deposits.

Prompt Replacement

Delayed replacement is a source of waste less subject to definite figures because lamps vary somewhat in the matter of internal blackening. Some bulbs burn out before they ever cause serious trouble in this way, but others have been known to lose 90% of their efficiency while still seeming to the casual eye to be doing their duty. In other words, the manager, as purchaser of lumens of light, received 90% short weight. A light meter is needed to detect slight discoloration losses, but blackening that is truly serious can be seen by anyone who is looking for it. For such losses an inspection routine is all that is required.

An incandescent bulb which is inherently inefficient to the extent of 10% wastes more electricity in the course of its life than a new bulb would cost. If one has a lamp of that kind the most economical thing to do with it is to discard it.

Also less subject to definite figures, but no less important, is the location of light sources. How much light is wasted by being distributed to areas where it serves no useful function is a matter that must be checked against each individual fixture, and a thorough re-survey of the theatre in this connection has been known to produce corrections that meant substantial savings.

DIRECTIONAL COVES FROM VESTIBULE THROUGH LOBBY

Lobby of a period style theatre, the Palace, Fort Wayne, Ind., operated by Quimby Theatres, as remodeled throughout its entrance in rosewood, zebra-wood, and satin flexwood, laid in wall panels bordering display cases with concealed lighting, and forming cornice light coves. The coves contribute to a directional effect, which is also created by the inlaid carpeting. The coves begin in the vestibule (see view above) and continue into the lobby. Augmenting this directional lighting is a glass-and-metal ceiling fixture of triple-drum type. The architect was A. M. Strauss of Fort Wayne.
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Frigidaire offers the most complete line of air conditioning products available, products that are designed to solve any air conditioning problem. For complete information call your nearest Frigidaire Air Conditioning or Delco-Frigidaire dealer—his address is in your classified telephone directory. If you prefer, mail coupon below for full particulars.

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"... today the theatre must assure its public breathing comfort."

HEATING FILTERING INSULATING

"Effective Temperature"—
Measure of Breathing Comfort

The second of a series of "plain talks" on what we really are after in the air-conditioning of theatres

IN THE FIRST of these "talks" (April 29th issue), we saw, by an examination of how the body tries to give itself "breathing comfort," that a figure for sensible-heat temperature—the figure given by an ordinary household (dry bulb) thermometer—is meaningless when considered by itself as an indication of comfortable or uncomfortable atmospheric conditions. It was pointed out that what we seek to produce in the air supply system of the theatre is an Effective Temperature at which the human body is most efficient.

All this may be summarized in the statement: The function of theatre air-conditioning, including distribution of the conditioned air, is to produce an Effective Temperature at which the normal human body at rest is most efficient. And of course this is true for every month of the year.

Among remarks sometimes made that indicate confused notions as to what comfort air-conditioning is all about, are those to the effect that a good deal of how people react to atmospheric conditions is mental—which is to say, psychological instead of physiological. As was indicated in the description of body action in the first article, nothing could be farther from the truth. One of the most alert reflex-responses we human beings have is to heat and cold (the scientists call it vasomotor control). The nervous system, even when we are asleep, will cause our hands to pull up bed covers should a cool breeze come up during the night. No woman ever drew her coat around her shoulders in a theatre because of a whim. The response is not psychological, but a natural muscular obedience to nervous instructions from the skin, which (as we saw in the first article) normally has a certain external temperature (average 88°) that the body must maintain in order to function efficiently.

It should be pointed out, in passing, that there are some persons who, though not sick enough to be "out of circulation," are yet in a state of health requiring air conditions different from those desired by people who, call normal. Aged people are in a similar classification. But so far as practical theatre operation is concerned, such persons may be regarded as too few for consideration.

Medical investigators also see grounds for believing that women respond a little differently from men to temperature levels (this is aside from the tendency of at least some women to wear no more clothes than the law requires). However, the difference in temperature is so slight (probably no more than 2° higher) that it may be ignored for normal people; or at any rate, it lends itself to an easily accomplished compromise.

Adjustment to Body Needs

Now, the body (as we saw in the previous article) seeks to adjust itself to atmospheric conditions by (a) giving off its own surplus heat, and (b) cooling the skin by the evaporation of the water on it. It can give off surplus heat when the air around the skin is cooler than the skin is. It can cool the skin by evaporation when the air is dryer than the skin.

There is yet the additional factor, particularly with reference to evaporation, and that is air-motion. When the air around
the skin is absolutely still, even though it is initially dryer, evaporation soon becomes insufficient because the air itself becomes saturated with water evaporated from the skin. Therefore we must have some movement of the air (though obviously there is a definite maximum in any specific instance).

These fundamental characteristics of the air which determine "breathing comfort," may be called Air-Heat, Air-Moisture, and Air-Motion.

By controlling the values of each in relation to each other—by adjusting the amounts of each in a practical way—we obtain some specific kind of condition which gives the body a chance to run its own conditioning apparatus as it sees fit. If the air is considerably hotter than the skin should be, we cool it. If the air is about as moist as the skin is, we take some of the water out. If we can't get the amount of heat in the air down to the amount we want, we take more out of the air so that it can absorb more water (sweat) from the body, perhaps stepping up the amount of movement of the air to speed up evaporation of the sweat. If we can't get the amount of water down to the level we want, then we must cool the air still more, and here too an increase in the amount of movement of the air would probably be advisable (it should be pointed out with respect to air motion, however, that there are certain limits to the amount that can be allowed, as well as to the amount that can be practically achieved).

**"Effective Temperature"**

The above procedures are, of course, merely illustrative. What we actually can do about it depends upon our equipment. However, they do explain what is meant by adjustment of air-heat, air-moisture, and air-motion to each other so that a certain overall condition of the air around the body is achieved. Now, air-conditioning engineers have adopted a measurement of this overall condition, which is stated in degrees. It is to this measurement of the overall condition effected by adjusting air-heat, air-moisture and air-motion to each other that is given the name Effective Temperature.

Effective Temperature is the only temperature that means anything with respect to "breathing comfort."

Economists speak of real wages. All of us are familiar with the relationships it refers to, if not with the term itself. In any one period a man earning $50 a week in New York may not be any better off financially than a man in Podunk receiving $20 a week. The buying effectiveness of the income-conditions of both men may be the same. The economists relate their actual wages to a certain dollar purchasing power and find that each gets a certain real, or effective, wage which may be quite different from the actual wage. Lower a man's taxes, and without changing his in-
come, you increase his real, or effective, wage. There is nothing complicated about this; similarly, there is nothing abstruse, "deep," and overly tech-nical about the term Effective, or real, Temperature. It merely refers (in practical comfort air-conditioning) to what the body is really getting to "breathe" with. If it can't be given enough air-coolness, then it can't be taxed with as much air-moisture. Just like any politician, you can fool it with mere air-motion, but just as in politics, there are definite limits to this trickery. However, it would be safer not to press this analogy with economics any further.

Now, assuming that it is clear what Effective Temperature means, what Effective Temperature do we want in our theatres? The American Society of Heat and Ventilating Engineers, as well as medical men, physicists and engineers on the staffs of leading air-conditioning equipment manufacturers, have done a great amount of fruitful work to answer that question, and later in this article a list of Effective Temperatures is offered in an effort to provide some immediate guidance in summer air-conditioning. But first we ought to go a bit into the matter of air-moisture.

Air-Moisture

In beginning the previous article, we suggested consideration of a man in Boston on a day at which the temperature was 92°, and a man in Dallas on the same day, but with the temperature there 102°.

Now, air in Boston in summer characteristically contains a great deal more water than in Dallas (Government Mean Relative Humidity figures for July noon, based on a thirteen-year average: Boston 65% to 70%; Texas, 40% to 50%). The air-cool in Boston, rising to 92°, results in excess body heat (the body is generating much more heat than it needs for activity and normal warmth). The same thing occurs in Dallas at 102°—theoretically, more rapidly. In both cases, heat disposal by radiation from the body slows up. Ultimately (time and amount depending upon type and quantity of clothing, and upon type and amount of activity), the only means of heat disposal available to the body is evaporation of skin moisture (perspiration). Here is where our Dallas man gets a big break—he can sweat some of the heat out of himself, whereas our chap in Boston is in air that cannot absorb so much perspiration. A substantial breeze (air-motion) will of course help both of them—but the Dallas man considerably more.

The term Relative Humidity has not been used so far in these talks except to cite the Government figures above. It is not necessary to define it here. The term air-moisture is sufficient for our purposes so long as it always be understood as a factor related to air-heat (regular thermometer—dry bulb—temperature) and air-motion, and with air-conditioning, adjustable for the attainment of a certain Effective Temperature.

Summer Comfort

Now, in preparing charts and guides for the operation of equipment designed to create comfort conditions, general conditions have to be assumed, and accordingly a 50% Relative Humidity may be taken to indicate the average evaporating power of the air. On this basis, and also assuming air-motion not to exceed 30 feet per minute, John R. Parsons, New York consulting physicist who has conducted considerable research in comfort air-conditioning, closely in association with medical men, suggests the following Effective Temperatures for theatres in the United States during the summer months:

June, 76°; July, 78°; August 77° to 78°; September 1 to 15, 76°; September 15 to 30, 75°; October (in Southern areas), 74°.

The reason higher temperatures are suggested for July and August, normally the warmest months, is that people then are wearing lighter clothes, eating less food, especially foods of high heat-producing characteristics; and in general have become accustomed to a greater heat.

These Effective Temperatures, as explained, are at 50% Relative Humidity, and 30 feet per minute Air-Motion. For each 8% increase in air-moisture over 50%, add one degree to the above suggested Effective Temperature; similarly for each 8% decrease in air-moisture, deduct one degree. Additionally, for each increase in air-motion of 75 feet, deduct one degree from the suggested Effective Temperature.

Air-motion will receive more intensive attention in the next article.

The Carrier igloo at the New York World's Fair doesn't regularly present a scene like this, but here is an idea of what it will stir up in millions of minds traversing the steaming lanes of Flush ing Meadows this summer—including, it is reasonable to suppose, the hardy Carrier Snow Maids.
Peter Clark Business Sold

WITH ARTHUR CLARK, son and associate of the founder, Peter Clark, Inc., for many years prominent designers and manufacturers of stage equipment, will carry on under new ownership, but with the same corporate name. The estate of Peter Clark recently sold the business to Lamson Company of New York.

New Carrier Districts

NEW DISTRICT office arrangements have been made by the Carrier Corporation. Seven districts have been set to facilitate distribution of Carrier air-conditioning equipment. District headquarters named now include New York, under Russell T. Free, with Boston as a branch; Philadelphia, under A. P. Shanklin, with a branch at Atlanta; Chicago, with branches in St. Louis and Kansas City, under H. G. Strong; Cleveland, under L. C. Powers, with branch offices at Detroit and Cincinnati; Dallas, with a branch at New Orleans, under O. W. Bynum; and Los Angeles, under Herbert Peacock, with a branch at San Francisco. The headquarters of the company at Syracuse, N. Y., includes a district office under the management of N. E. Sheldon.

Sound Service Extended

THEATRES of the Minnesotta Amusement Company, in Wisconsin, Minnesota and both Dakotas, will be serviced by Altec under terms of a new contract recently signed. Nine theatres operated by Milton Arthur in California have also contracted for Altec servicing, which now further includes sound devices at the Chrysler Motors and National Biscuit Company exhibits at the New York World’s Fair.

Increased business in the Middle Atlantic states has led to creation of a new Altec service territory comprising Delaware, Virginia and the Eastern Shore of Maryland, to be serviced under the supervision of W. M. Schubert, operating from headquarters in Dover, Del. Neighborhood Theatre Circuit, Inc., of Richmond, Va., has retained Altec to serve 21 theatres, and the Rome circuit of Baltimore has added 14 additional houses.

Cleaning System Catalog

THE STATIONARY central plant vacuum cleaning systems of the Spencer Turbine Company of Hartford, Conn., are described in a new catalog. A wide variety of cleaning tools suited to chairs, drapes and various kinds of carpeted and uncarpeted floors is illustrated.
moderization & replacement

recent installations of theatre equipment, furnishings, etc., reported by exhibitors, local dealers and manufacturers.

AUDITORIUM SEATING

MARQUEES

LIGHTING FIXTURES

AUDITORIUM SEATING
State, Minot, N. D.; Omaha, Omaha; Linden Circle, Memphis, Tenn.; Tivoli, Chattanooga, Tenn.; Cinema, Los Angeles. [Reported by International Seat Corporation, Union City, Ind.]

SCREENS
Kallets, Long Lake, N. Y.; Capitol, Plant City, Fla. [Reported by Harley Screen Co., Division, Forest Manufacturing Company, Belleville, N. J.]

AIR-CCONDITIONING
Albany, Albany, Ga.; Roxy, Gary, Ind.; Ritz, Hickman, Ky.; Sam Levy, Torrence, Calif.; State, Lenox, Ia.; Bijou, Knoxville, Tenn.; Browns, Cabin Creek, W. Va.; Wakida, Wakida, Okla.; State, Harrison, Ohio; Midway, Bethel, Ohio; Cameo, Mt. Grove, Mo.; Gaylord, Gaylord, Minn.; Alva, Bedford, Okla.; Ceniseo, Geneseo, Ill.; Variety, Minneapolis; Parks, St. Louis Park, Minn.; Palace, Waterloo, Ia. [Reported by United States Air Conditioning Corporation, Minneapolis.]

HEATING AND VENTILATING
Clinch, Tazewell, Va.; Roosevelt, Gary, Ind.; Court Square, Newton, N. J.; Dickinson, Parsons, Kans.; Ball Square, Sommerville, Mass.; Brac, Sea Isle City, N. J.; Dunningen, Dunningen, N. J. [Reported by United States Air Conditioning Corporation, Minneapolis.]

LIGHTING FIXTURES

RECTIFIERS
State, Portsmouth, Va.; Carmi, Carmi, Ill.; Royal, Hattiesburg, Miss. [Reported by Forest, Inc., Belleville, N. J.]

AUDITORIUM SEATING
New St. Louis Park, Minneapolis; New West, St. Paul; Mohawk, St. Paul; New Varsity, Minneapolis; Falls, Minneapolis; New Franklin, Minneapolis; Grand, Beese, Ill.; Norton, Mascoutah, Ill.; Denman, Girard, Pa. [Reported by Air-Loc Seat Industries, Inc., Minneapolis.]

OZONE GENERATORS
Essense, Chicago; Victor, Cincinnati; Hiland Theatres Associated, Ft. Thomas, Ky. [Reported by Automatic Electrical Devices Company, Cincinnati.]

AUDITORIUM SEATING

SOUND EQUIPMENT
Park, Indianapolis; Seeley, Pomeroys, Wash.; Playhouse, Statesville, N. C.; Center, High Point, N. C.; Liberty, Conquille, Ore.; Rose, Rosburg, Ore.; Paramount, Goldsboro, N. C.; Ritz, Birmingham, Ala.; State, Anderson, S. C.; Phoenixia,

A Section of Motion Picture Herald
Flashing
RKO Greenpoint, Brooklyn, N. Y.; RKO Prospect, Brooklyn; Hippodrome, Cleveland; RKO Shore Road, Brooklyn; RKO Madison, Ridgefield, Brooklyn. [Reported by Betts & Betts, New York]

Other Recent Installations
The following have been reported by Scott-Ballantyne Company, Omaha:
State, Holstein, lb.—General Seating auditorium seats.
Gay, Wayne, Neb.—Hurly screen.
Installations recently reported by the Missouri Art Metal Company, St. Louis, are:
Cinderella, St. Louis—poster frames, lighting fixtures, box office speaking tube.
Empress, St. Louis—lighting fixtures, poster frames, box office speaking tube.
Recent installations reported by S. O. S. Cinema Supply Corporation, New York City, are:
La Place, La Place, la.—rebuilt theatre chairs.
Rio, Rio Honda, Tex.—S. O. S. sound equipment.
Stockton, Stockton, Mo.—S. O. S. amplifier.
Pioneer, Manteo, N. C.—S. O. S. public address radio tuner.

Cinema Supplies, Inc., Minneapolis, reports that the following theatres have been equipped with Ultraphone sound system:
New St. Louis Park, Minneapolis; New West, St. Paul; New Varsity, Minneapolis; Mohawk, St. Paul; Falls, Minneapolis; Isle, Isle, Minn.; New Webster, Webster City, la.; Royal, Spirit Lake, la.

Installations recently made by the Canadian Theatre Supply Company, Winnipeg, are reported as:
Roxy, Edmonton, Alta.—Simplex projectors, Peerless low-intensity lamps, Baldor rectifiers, Raven screen.
Rialto, Edmonton, Alta.—Peerless projection lamps, General Electric rectifiers, Hurly screen.
Capitol, Lethbridge, Alta.—Peerless projection lamps, General Electric rectifiers, Raven screen.
Capitol, Vernon, B. C.—Simplex projectors, Peerless projection lamps, General Electric rectifiers, Raven screen.

The following installations have been reported by Empire Agencies, Ltd., Vancouver, B. C.:
Nova, North Vancouver—Motograph projectors, Brekkert projection lamps and rectifiers, Raven screen.
R. J. Dawson’s Paradise, Vancouver—Motograph projectors, Brekkert projection lamps and rectifiers, De-Lite screen.

Installations recently made by Pickwick Metalcraft Corporation, New York City, include the following:
Waldorf, Lynn, Mass.—Lumilime strip.
Camel, Bridgeport, Conn.—Trough lighting.
Warner, Bridgeport, Conn.—Illuminated frameless directional signs.
State, Waterbury, Conn.—Poster display case lighting, marquee lighting.
Dixwell, Hamden, Conn.—Footlights, border lights, exit signs, illuminated frameless directional signs, trough lighting.

Shown is a drawing of "The Crown", one of the four new smaller models. Photographs of actual installations now being made will be shown in future ads. "The Crown" comes complete at only $696.00, F.O.B. Lima, Ohio.

Other models of varying sizes and designs include the Princess at only $610.00, the Royal at only $887.00 and the Regent at only $1,151.00. All prices F.O.B. Lima, Ohio.

The quick and wide acceptance of these new models (announced for the first time April 1st this year) has exceeded even the fondest expectations. If you have not already done so, drop us a line or wire today for further information.
Chain Drive, Single Sprocket Used in Revised WE Head

The redesigned Western Electric sound reproducing system demonstrated May 15 in New York and other principal cities throughout the world, incorporates, among other features, design characteristics directed particularly toward stable operation under all climatic conditions. One feature is built around the use of a new fluid, in place of oil, in the kinetic scanner mechanism. The stability of film motion is maintained, as in previous scanners, by rotation of a drum which is moved by the film itself, and is steadied by a flywheel to which it is coupled only through a microscopically thin film of fluid—in other words, a "friction clutch" coupling.

The new fluid is said to give greater protection against flutter at extreme temperatures. Waste is eliminated by the fact that the new scanner mechanism is hermetically and permanently sealed; thus the small quantity of fluid originally introduced (enough to produce a film 1/10,000th of an inch in thickness) remains, it is said, indefinitely.

In the amplifier, resisters and other parts subject to temperature and moisture deterioration have been selected or impregnated for maximum immunity to extreme climatic conditions.

Other design changes include use in the soundhead of a single large-diameter driving sprocket (on the principle used in cameras and recorders) in place of two sprockets of standard projector diameter. The larger sprocket engages a proportionately greater length of film and number of sprocket holes, while permitting simplification of the gear train.

Projector drive is effected through a silent link-chain, further eliminating gears and facilitating mounting and dismounting of projector mechanisms, since a chain is more readily aligned. An adjustable idler keeps the chain taut under all conditions, and this feature, plus provision of an improved mounting plate, is said to permit replacement of a projector, with perfect alignment, in a few minutes—between reels if necessary.

The drive motor is mounted at the side, and not in front of the soundhead, thus keeping its armature level at all projection angles and eliminating wear in thrust bearings. A circuit-breaker protects the motor against extreme variations of line voltage.

Photoelectric cells are coupled by coaxial cables to a three-tube pre-amplifier which, with volume control and changeover included, is mounted on the front wall. The output of this amplifier is wired to the main amplifier located elsewhere in the projection room, which has an output of 15 watts at 2% distortion. For additional power a Mirrophonic 87 amplifier can be added.

The new amplifier construction features maximum accessibility of all parts and connections for rapid servicing. Frequency control circuits, dividing sound between high- and low-frequency loud speakers, are prominently exposed for ready modification of system response. Amplifier gain has been made sufficient to give full brilliance of reproduction to recordings embodying increased volume range anticipated for the near future.

Protection with Voltage Regulators

Protection of sound equipment against premature deterioration, as well as against breakdown, is afforded by automatic line voltage regulators developed by the Raytheon Manufacturing Company of Waltham, Mass. Inserted between the power line and the power input to the sound system, the regulator accepts an input that may vary between 95 and 130 volts, and delivers an output held, according to the maker's data, between the limits 113.85-116.15 volts.

The regulation results from the interaction of two linked power transformers with suitably designed cores, and requires no manipulation. Output voltage remains constant under changes from no load to full load, making the device especially useful with Class B sound amplifiers.

Each regulator is adjusted at the factory, either at no charge or at nominal charge, to meet the power factor and other requirements of the apparatus with which it is to be associated.

16mm. Projector with Geneva Movement

A standard Geneva type intermittent movement, and a high-intensity arc are features of a new 16-mm. projector developed by Herman A. DeVry, Inc., Chicago, for heavy-duty theatre service. The complete unit comprises a fully enclosed pedestal, combination projector and soundhead, two 4,000-foot reels for 16-mm. film, lamp-house, and arc supply rectifier. With the rear shutter incorporated aper- ture ventilation, and the aperture is also equipped with copper cooling plates.

The drive system incorporates the silent chain method used also in the DeVry 35-mm. projector, and a total of four gears. The aperture assembly is instantly removable for cleaning. Dual exciter lamps are provided. Carbon feed is fully automatic.

The 4,000-foot 16-mm. reel affords one and three-quarter hours of continuous playing time. Manufacturer's specifications rate the new projector as suited to a 20' x 24' screen with a throw of 125'.

Light Bulb Perfumer

For public areas of some theatres, where ventilation is poor (particularly the smaller, more modest houses), a new perfume receptacle and its accompanying aromatic pellets should at least occasionally come in handy. The receptacle is of aluminum, about 1/4"-inch wide, and just deep enough to hold ten or fifteen tiny perfumed pellets. Attached to the container are two wire rings like those of a small lamps shade, by which the receptacle is placed on an ordinary incandescent lamp. The heat of lamp renders the pellets decidedly aromatic, and the fragrance issues through holes in the container.

These are the products of the Lynden Products Corporation, Norwalk, Conn.
Making an Opera House
Built in 1892 into a 1939
Motion Picture Theatre

Describing the remodeling of Fox Midwest's Illinois Theatre in Jacksonville, Ill.

AN OLD opera house which has performed noble service to both the stage and the screen has been severed completely from its past in the modernization of the Illinois theatre in Jacksonville, Ill. Built in 1892, the Grand Opera House, as it was originally called, presented "moving pictures" under the name "motograph" as early as 1896; a generation later the motion picture claimed it entirely.

Owned and operated by Fox Midwest, the venerable playhouse has now been subjected to a comprehensive transformation from plans and a modernized interpretation Mediterranean styling by Robert Boller, prominent theatre architect of Kansas City. It is located on a busy intersection in the main business district of Jacksonville, which lies in a rich farming area and has a population of nearly 18,000 importantly made up of workers in clothing, shoe and steel plants—including the only factory in the world producing Ferris Wheels—and of students of three colleges.

Plan and Construction

The plot necessitates an irregular plan, the building occupying an area extending in a general diagonal direction across the plot with entrance and lobby extending from one corner along the left side of the building, the foyer cutting across at right angles to the rear of the auditorium, and the auditorium covering inner area on the right side of the plot, with the rear wall of the building abutting an alley.

The building formerly included a hotel and was entirely faced in stone; in the reconstruction the hotel was razed and in its place was built an addition of steel, concrete and brick construction to house the lobby and foyer, men's and women's lounges, manager's offices, a shop and exit passages. The new construction also included reduction of the auditorium ceiling height from 45 to 32 feet, and the stage depth from 34 to 20 feet. The latter change

The new front, redone in tapestry brick and a brilliant marquee having Adler silhouette letter attraction board, contrasted with the original front, added about 150 seats, making the total capacity 1,115.

The Front

The new front is faced with tapestry brick in five shades of buff ornamented with cast stone. Surmounting the entrance, a corner tower is finished in matched shades of buff tapestry brick in vertical pilasters with intervening rounded panels. Extending around the corner is a marquee of modern pattern with fluorescent neon tubing, animated neon, and incandescent lamps combined in the lighting, and Adler four-line multi-deck attraction boards employing silhouette changeable letters. The box office in the corner vestibule is of etched glass and maroon tile construction with trim in cream and rose set off by insets of turquoise blue. Glass of the entrance doors is etched in the
same design used for the box office windows. Cast aluminum and stainless steel display frames in the vestibule are lighted from above by concealed lumiline lamps.

The Lobby

Lobby walls are divided into panels by wide pilasters outlined with bronze moldings in angular designs, with horizontal moldings lining the panels between pilasters. The walls are painted four tones of blue, shading from a dark blue at the bottom to a lighter blue near the ceiling. All trim and doors are dark blue, set off by bronze moldings. The lobby ceiling has wide shallow beams of old gold color, with the area between the beams decorated in a lighter shade of gold.

The lobby is lighted with lumiline lamps in semi-indirect fixtures, and the ceiling has two metal and frosted glass fixtures containing incandescent lamps in three colors. Four similar fixtures are on the pilasters.

The Foyer

The foyer, which is 20 feet wide and 60 feet long, is divided by two half-round arches, with corresponding arches at each end of the room, to match. The foyer ceiling is of old gold stucco with bronze highlighting and has stepped side panels of cream texture plaster (Italian texture). Walls are in Chinese red swirled plaster, with highlights in gold bronze. Carpeting here as well as in the balcony and main floor aisles is Alexander Smith Crestwood Velvet in a distinctly modern square and circle pattern in gold, red, rust and tan.

The lounges are at one side of the foyer, one above the other—five steps up to the women's lounge, fourteen steps down to the men's.

Three metal and glass semi-indirect ceiling fixtures and two similar fixtures attached to the balcony stair buttresses illuminate the foyer. These use incandescent lamps on three color circuits.

The women's lounge walls are finished in texture plaster painted baby-blue, while the ceiling is finished in cream-colored Italian texture stucco. Draperies are blue, and the carpeting is dark blue broadloom (the adjoining toilet room is finished in varied shades of blue tile). Furniture is of walnut-finish wood in the simple Colonial design being used increasingly today in homes.

The Auditorium

The auditorium side walls are finished in shell pink acoustical plaster, with a large sunburst painted on either side wall. Wide corbeled pilasters at each side of the stage lead up to heavy beams overhead to form the proscenium opening. The main ceiling is finished in a cream Italian texture plaster, with stepped panels at the sides. The rear wall has U. S. Gypsum acoustic tile.

The auditorium, excepting over the rear of the balcony, where there are ceiling fixtures, is lighted by large pendant side wall fixtures on the side wall pilasters. These contain lamps on three color circuits.

The main floor seats 775, the balcony 340. Chairs are 20 inches wide, and rows are spaced 32 inches back-to-back. Distance from the last row to the screen is 95 feet. All chairs are of the American Seating Company's new "Bodiform" type with backs upholstered in shell pink mohair and seats in Cavalon leatherette with mohair sides. End standards are coral and cream.

Projection and Air Supply

The projection equipment includes two Super-Simplex projectors with Peerless Magnarc lamps and Mirrophonic soundheads mounted on Super-Simplex bases. Rectification, housed in a room adjoining the projection room, consists in Hertner motor-generators, which also serve a spotlight. The entire sound system is Mirrophonic. The screen image is 16 feet wide.

The new theatre is completely air-conditioned, employing a cooling tower, with Vilter refrigeration equipment and Trane coils. Heating is by steam coils served by a coal-fired boiler.

All equipment and furnishings were selected and installed under the supervision of L. E. Pope. The theatre is managed by Ralph Q. Bartlett.
CARPET Selection & maintenance

Foyer and lounge floors, and stairways, are always conspicuous—keep them well groomed.

By NORMAN PATTERSON

"At night all cats are gray." In the artificially illuminated motion picture theatre all carpets are apt to appear "gray" or muddy if their colors are too soft or recessive. It is a wise exhibitor who takes this into consideration when selecting the proper colors for the carpeting in his theatre. The darkened auditorium, a softly lighted standee area or inner foyer or mezzanine, a well lighted main foyer, each in their turn render tremendously different visual interpretations, in tint and shade, of identically colored carpet pattern running throughout the house.

In sunlight, a richly colored carpet, luxurious in appearance through a subtle shading of hues, is a thing of beauty. In a large foyer, though it may be brightly lighted, the fabric loses part of its effect as the more delicate tints become submerged under artificial illumination. In the subdued areas, entire shades of the pattern vanish and only the strong positive colors in the design assert themselves—the background of the carpet becomes dark or neutral in color. The design itself almost vanishes in the auditorium proper with only dim aisle lights at intervals.

The writer, for one, appreciates fully the fact that the house is exhibiting motion pictures and not flooring fabrics; however, at one and the same price for your carpeting, there is no reason why you should not coordinate the colors effectively with the rest of the theatre. The following few elementary suggestions may prove helpful in making the proper choice of colors for your carpets.

Many owners, with real justification, cling to the principle of identical carpeting throughout the entire house in order to give the effect of a continuous whole. Under these circumstances it is well to remember that no single carpet pattern, dyed in a given set of colors, can maintain an equal effectiveness under several definitely varying lighting conditions. Select the flooring fabric design and colors to conform with the interior style in the area in which the carpet will be most effectively apparent. For example, should the main foyer area be large, while there is also a small standee foyer, naturally the large main foyer gives you the basis for carpet selection. If you have a small inner lobby that is carpeted, and a foyer continuous with the rear of the auditorium, and this area is relatively large, reverse the procedure. In some instances the writer has seen a large mezzanine lounge that should have been the starting point in color choice in view of the fact that it was the largest area, in point of visible decorative effect, in the entire house.

Some theatre operators prefer to identify and localize definitely the various public rooms and passages through individual decorative schemes, yet proceed to neutralize these individual effects through the use of identical carpeting. The cost of employing smaller quantities but more varieties of carpeting may not be any more than that of placing one pattern throughout the house, and could be even less. In any case, there commonly is substantial loss in effect in making one style and coloration of carpeting do the whole job.

Effect of Light

The theatre owner’s preference for the brighter shades of red was no mere accident, but the result of practical experience. These reds are not only exciting and intense in their emotional appeal, but at the same time are not readily affected by dirt. However, public taste now demands more subtlety in color expression.

Unfortunately the demands of projection and the necessity of conditioning the patron’s eyes on his way to the darkened auditorium advise an illumination in the theatre which makes the selection of the more subtle color combinations a bit tricky. Here we are usually advised to use “good taste.” But good taste is a rational realization of the limitations of the materials you are working with. Brilliant reds, oranges, yellows and blues will not necessarily brighten up your theatre. Neither will sombre grays and violets lend an air of class distinction through the medium of the carpet alone. Under-accentuation in color harmonies is just as bad as over-accentuation. The whole point is, do they belong where they are?

Your architect or theatre interior decorator understands color values and does not select your carpets merely by means of a mystic “feel” for pattern and color, but through the application of judgment based on known color values in relation to
the lighting, forms and over all tones of the space to be covered.

It is well to remember that the darker the area to be covered, the greater the reliance on strong, sharp contrasts in the coloration of the design. The lighter the area, the more you can employ shades, tints and harmonies that would appear muddy without good illumination. Carpets with receding backgrounds and bold figure designs brought out through proper color contrasts, seem to work out under the lighting conditions prevalent in most theatres today.

Figures 1, 2 and 3 are excellent illustrations of this principle. In areas where there is sufficient lighting, differences in shading become visible and a varied and interesting effect is produced. In the darker portions of the house these shades disappear, but the design as a whole still is able to assert itself with telling decorative results.

This method also offers some measure of protection against the changes in color reflection intensities occasioned by the use of the widely variant kinds of illumination available for the theatre today. Under an amber light, for example, an ordinary red becomes brick red or rust in appearance! grey-greens turn into lavender or grey; tinted blues may tend to become greyish.

Where the lighting is good and of constant intensity, the carpets shown in Figures 4, 5 and 6 can be employed to advantage. Under reasonable illumination the carpet colors and designs appear warm and vibrant due to the rich hues and luxuriant tinting and shading effects. A balance is achieved which renders the design itself just

one of many factors in the decorative impression created.

Q Local Factors

Although in the past the theatre owner was probably justified to a certain extent in selecting his carpet colors and design with a view toward an immediate and striking impression on the patron, modern refinements in theatre operation with an eye toward neighborhood patronage indicate a re-examination of this method of selection. In a theatre serving areas where the more delicate touches in taste go unappreciated, an elementary forcefulness in design and color intensity is practicable from a showman's point of view. Houses with a preponderance of transients in their clientele can also use bold colors in vigorous designs—this makes a strong impression quickly. Neighborhood theatres with a patronage that repeats week after week, on the other hand, would do well to select their colors and patterns with an eye toward harmonies that are restful and subtle enough not to grow tiresome.

Toning-Down Effect of Dust

There is yet the color factor present in the amount of atmospheric dust that comes into the theatre. Local conditions (such as industrial plants) may lessens or increase the importance of this factor. Aside from the ordinary traffic dirt that is removed by daily applications of the vacuum cleaner, this atmospheric dust, suspended in the air and brought in through doors and ventilating system (especially if the ventilating system is not properly equipped with filters), tones down the colors noticeably—to such a degree, in fact, that even a light blue may come to appear, in the course of six months or so, a powder blue. The effect is not so much to change the color itself, as to reduce its luster, and just as a gloss and dull finish of the same paint appear different in color, so the colors of carpeting ultimately appear, through the action of atmospheric dust, different from their original shade. For this reason, it is best to select colors that are a trifle stronger—more brilliant or vivid—than those really desired.

Q Time for Selection

There exists an unfortunate tendency to make carpeting “the football” in equipping and furnishing the theatre. Naturally, the carpet should be the last thing installed during the process of remodeling, if only to protect it from the materials and traffic of the work. But although it is last to go in, and the exhibitor knows that carpet suppliers can furnish a stock pattern in many instances almost overnight there is no reason why he should make the carpeting absorb all the shortcomings of his budget estimates. Why handicap and undermine much of the good work you or your architect has done?

Carpet selection should be begun at least six or eight weeks before opening date. All necessary specifications in quality, design and shades of color can be referred to the mills for comparison with available fabrics. Changes in shades, or slight revisions in design, may be in order, or the manufacturers may have something that they are contemplating putting into production. There could and should be some study devoted to the results that will be obtained under your lighting arrangements. Actively considering these factors will prove to be your best insurance that you will get the right carpet within the right time for your house.

Above all, after you have selected the carpet that fits your theatre, please remember that in most cases any transfer of the same colors and designs to fabric of lower quality will prove to be false economy, because yarn quality, pile height and density are the primary factors in bringing out beauty and richness in pattern.

—The author has had practical experience in the selection and laying of various types of floor coverings in theatres and similar buildings.]

Furnishings and Materials for Modern Theatre Interior Treatments

... will receive special attention in the next, the June 24th issue, of Better Theatres. Suggestions for auditorium and foyer, lobby and lounge, will be presented in both text and picture.

In the next issue of Better Theatres—dated June 24.
THE WELL PLANNED STAGE

3. COUNTERWEIGHT REQUIREMENTS

• The third article of a series on the construction and layout of the motion picture theatre stage to meet all regular or occasional stage show needs

By C. E. TOMPKINS

ROPE SETS came into use years ago with the advent of flying scenery. When prosenium openings were not more than 20 to 25 feet wide, with drops and scenery in proportion, a good husky stage hand could fly anything used. The tendency, however, to build wider proseniums with proportionately larger drops and scenery, made it impossible to raise and lower the sets without some other assistance and this ushered in the use of standbags attached to the lines as a partial counterbalance. The sandbag method, however, never proved too practical as the bags occupied too much space and were always more or less out of control except in unusual cases where methods of guiding were provided.

Counterweight Method

With wider prosenium openings ranging from 40 to 100 feet, the requirements for stronger equipment had to be met. The demand for better lighting produced larger and heavier borderlights, heavy sound system horns came into use, as well as light bridges, heavier paint frames, etc., the weight of which must be equally counterweighted so that they can be raised and lowered smoothly, and particularly so they can always be kept under perfect control, especially when being lowered. Modern counterweight equipment, when built with proper bearings and precision workmanship, has met all of these requirements and makes it possible to balance a set so accurately that one man can operate and control a heavy piece of equipment that ten men could not handle with rope sets. Since it is accurately counterweighted, he can stop or start it at will, and there is no chance of its getting out of control to result in an accident or damage to property. Through the wide development in the engineering of these systems, there is counterweight equipment adapted to stages of all sizes.

Types of Counterweight Systems

Heavy duty counterweight equipment, called "Upright Type T-Bar Guide" in which the counterweight carriages are guided up and down with steel bars attached to the prompt-side side wall. This equipment is used on large stages and in conjunction with large diameter head and loft blocks and heavy steel cable and where loads above 1,200 pounds are to be lifted.

For the average stage there is the "Upright Type Wire Guide" in which the counterweight carriages are guided up and down on steel strand cable. Frequently, single strand soft annealed wire is used, as it is slightly cheaper, but this practice is not followed by competent riggers since the single strand wire, when drawn taut, becomes noisy, having a disagreeable singing sound that, in many cases, can be heard by the audience. This is avoided when strand cable is used. Upright type wire guide equipment when properly built and installed will carry loads up to 1,200 pounds, plus a satisfactory safety factor. This type of equipment is therefore practicable for all ordinary stages.

Where it is impossible to install an upright gridiron, the "Underhang Wire Guide Type" may be used with the blocks attached directly to the underside of single I-beams, the underhang blocks being made to clamp to the beams. This equipment may be used where the loads do not exceed 1,000 pounds, but it has a disadvantage over the upright type of equipment in that once the stage is rigged, it is next to impossible to get to the equipment to make any changes or adjustments. Also, since the installation must be made from ladders or scaffolds 30 to 40 feet, or higher, the element of danger is far greater than that of installing the upright equipment.

Theatre stages built years ago invariably had fly lofts at an elevation of 15 or 20 feet above stage floor level. Some theatre owners would like to remodel and install counterweight sets at least for their heavier equipment, but find that the fly loft interferes. Multiple speed equipment, available in either "Wire Guide" or "T-Bar Track Type," will often solve this problem since this equipment will operate in approximately two-thirds of the space required for standard counterweight sets. When properly built, it can be counterweighted to a perfect balance, the same as the standard counterweight set.

Elements of Counterweight System

A set of counterweight equipment consists of one head block, as many loft blocks as are required, a counterweight carriage, a floor block and a rope lock, a manila hand line, steel cables for the head lines, and miscellaneous small fittings. Since the head block must carry the total load of the entire set, it is imperative that it be fitted with a good bearing. Such bearing should be of tapered roller design, self-contained, to eliminate friction on either the hub or the shaft. To prevent noise from the sheave grating on the sides of the block, the bearings should also provide against trash.

The most important part of the equipment is the counterweight carriage, since this device holds several hundred pounds of loose weights high above the stage. The carriage should be made with a strong, malleable iron or steel top member not less than 3/4-inch in thickness, with 3/8-inch steel connecting rods fitted with well cut threads and lock nuts. The floor block need not be of strong construction, but should have a self-lubricating type bearing to make it absolutely noiseless, then the set should be provided with a standard rope lock to permit locking the set when not in use.

Batten pipes should be connected by sleeve joints and not thread couplings, for thread couplings frequently snap off and cause trouble. The manila rope or hand line used should be first-grade and free from slivers and foreign matter. The rope should be selected on the basis of a tested breaking strength sufficient to carry the load for the particular job. All cable, cable clips, turnbuckles and fittings should be of first-grade, drop-forged material.

Regarding costs, when we take into consideration the cost of rope set equipment, plus the cost of the fly loft that is necessary to carry all of the loose rope up off the stage floor and the cost of the required pin rail, it will be found that modern, counterweight equipment can be purchased at practically the same figure. With modern counterweight equipment the total space occupied on the stage is 21 inches along the side wall. It requires less help to operate, it enables the stage to handle heavy equipment that could otherwise be handled, and when once trimmed, the drops stay trimmed.

A complete stage (shown before hanging of drapes) with 30 sets of lines. Note counterweight sets elevated to clear door, also the panelled switchboard and absence of equipment from floor.

[The author has had many years of experience in the planning and equipping of stages of all types. He is president of J. R. Clancy Inc., Syracuse, N. Y.]
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 on inquiries from readers seeking counsel on the planning of theatres.

**Chair Treatment as An Acoustic Measure**

QUESTIONS are received from time to time pertaining to the construction of chairs and how they best fulfill their acoustical function.

One frequent question which may be of interest to the reader relates to the value of covering the rear side of the chair back with mohair, velour, or some other type of material which might absorb sound. The slight additional absorption to be gained by such an application is not sufficient to make it practical. The diffraction of sound which occurs within a bank of upholstered seats more than offsets the need for such treatment.

Now let us consider the front face of the chair back, or the side which faces the screen. In modernization work particularly, questions frequently arise as to the desirability of re-upholstering or changing the chair bottom, but at the same time retaining a wood panel back without upholsterly or covering material.

There are two important points relative to this question. First, a seat of this type has only about one-fourth the amount of sound absorption provided by one person; and, second, the cumulative effect of sound reflections originating in a bank of seats having wood panelled backs, particularly on a steep rise such as might be encountered in a balcony, has been known to produce a distinct echo. Slip covers are helpful in reducing sound reflections from wood panelled backs when chairs are unoccupied, although they do not contribute in any large measure to the total absorption in the average theatre.

Questions have also arisen as to the desirability of keeping chair bottoms in the "down" position when the chairs are unoccupied. There would be a definite advantage acoustically in such a practice, because the chair would then best fulfill its acoustical function. However, from the standpoint of comfort and ease of movement between rows, a consideration of practicability arises. Perhaps the best that can be hoped for in the average case is a rather widely distributed grouping of chairs in the "down" position, throughout the seating area.

But acoustically efficient chairs are course no cure-all.—C. C. P.

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**A COASTICS in Form & Decoration**

**by C. C. POTWIN**

Consultant in Acoustics

In keeping with the major subject of this issue, namely, theatre seating, let us consider briefly the acoustical qualities of theatre chairs.

The decrease in general reverberation resulting from the introduction of a relatively high amount of sound absorption over the floor area becomes particularly evident in the case of a theatre having plain wooden chairs. As the audience increases, reverberation diminishes, frequently to the point where quite acceptable hearing conditions are secured when all seats are occupied.

However, this variation from a reverberant to a non-reverberant condition does not represent a desirable effect for any theatre.

The time of reverberation should be as nearly uniform as possible for all percentages of audience, and the best approximation to this condition can be achieved only when efficient upholstered chairs are used.

Theatre chairs differ in their acoustical efficiency with (1) the method of construction employed, and (2) the type of covering used for the bottom and back. A chair having an upholstered spring or rubber cushion bottom and heavily padded back has a sound absorption value equivalent to between two-thirds and three-fourths of the amount of absorption provided one person. The low-frequency absorption of such a chair is a function of the thickness and quality of upholstery and padding used. The high-frequency absorption is effected, to a large extent, by the covering material.

A leathered or covering tends to reflect the high frequencies, to a limited extent, whereas a mohair or fabric covering absorbs these frequencies readily. In balancing the frequency absorption characteristics of a theatre, it is important, therefore, that the type of covering be considered on the basis of the other types of absorption that might be needed.

For example, when the detailed form of a theatre is planned to control the sound reflections and little or no acoustical material is applied, the type of seat usually most desirable for use is one having a soft fabric covering back.

On the other hand, if the theatre is one wherein considerable acoustical material is required for either the wall or ceiling surfaces and this treatment has its maximum sound absorption in the higher range of frequencies, then seats having at least a partial leathertette covering are most desirable for balancing the frequency absorption characteristic of the theatre.
Modern projection

Adjusting the Sound System to the Characteristics of the Recording

Considering the problem of variation in the quality of prints, and what the theatre manager and his projection staff may do about it themselves

By AARON NADELL

When the theatre receives a film in which the characteristics of the recording do not match the characteristics of the sound system, sound quality may be very bad in spite of the fact that both film and equipment are good in themselves, and capable of giving excellent results if properly matched. At little over a year ago Hollywood was delivering "A" and "B" prints, and those who by accident received the print that did not suit their equipment will recall how poorly it sounded.

Recordings today still vary considerably in quality, in spite of much effort directed toward creating uniformity in the products of the different studios, and of the same studios on different days. In consequence, theatres that have done their best in the way of sound equipment still are confronted, unexpectedly, with inferior reproduction, perhaps in some picture which they have exploited at unusually heavy expense. There is considerable difference of opinion as to what shall be done about that situation as it exists at present.

Some important manufacturers of sound equipment feel that the problem is not one for the theatre to solve; that the correct answer is continued effort in Hollywood until all recordings are made with absolutely uniform quality, after which it will only be necessary to adjust all theatre equipment and acoustics to the same final standard. Meanwhile (according to this view) the exhibitor who happens to receive a recording that is a lemon in his theatre will just have to put up with it, in spite of all his investment in equipment and exploitation.

Education Seen Necessary

Some sound servicing organizations and theatre circuit heads come to the same conclusion for a different reason, considering that managers and projectionists have not been sufficiently educated in the processes of adjusting sound equipment frequency response, and consequently that any attempt at continual adjustment for different recordings may end by doing more harm than good.

On the other hand, however, some sound manufacturers provide their equipment with "tone controls," of one type or another, that can be adjusted merely by turning a dial, and are designed to be reset continuously according to the characteristics of the sound track in use. Some theatre circuits, also, and not a few individual theatres, make every effort to "retune" their equipment whenever the nature of the picture so requires. Such re-tuning in fact amounts practically to a rule in the occasional theatre where single pictures are run for a considerable period of time; it becomes progressively less common as pictures are changed more often.

Making Adjustments

In practice, matching the characteristics of the reproducing system with those of the individual recording involves two separate difficulties. It is necessary to know both what adjustment to make, and how to make it. The first problem can never be solved by the projectionist alone, and is not properly his responsibility, for the obvious reason that he can neither hear nor judge quality in the projection room. His monitor does not give the same results as the screen speakers, the projection room acoustics are not those of the auditorium, and the noise of his machinery masks all the finer distinctions in sound. The manager or his delegate in the auditorium must judge the sound, and advise the projectionist of the type of adjustment needed, leaving him with sole responsibility for how that adjustment is
to be made. When sound system and sound track are both of good quality in themselves, but not when used together, the trouble is one of frequency response.

Thus, suppose that the film is “peaked” at the lower frequencies, to reproduce them at more than their proportionate volume. If the system is one that reproduces the lower frequencies at less than their proper volume, sound may be very satisfactory; but if the system is also peaked at the low end results are almost certain to be “boomy.” The ideal arrangement is that in which the characteristics of film and system so compensate each other that the overall response is “flat”; where this is not the case the manager or other sound observer must decide by listening if low, middle and high frequency bands are either too strong or too weak, and roughly to what extent in each case.

The high frequencies, as most theatre men are aware, are those that give quality to the sound, making it possible to distinguish voices and instruments by their individual tones. The “b,” “sh” and “ch” sounds, presence of which was a criterion of high frequency reproduction in earlier days, now fit almost into the middle band, since the total range has been increased from 6,000 up to 9,000 cycles. Emphasis on the middle band, roughly from 200 to about 4,000 cycles, make sound dull and uninteresting, like that of a poor radio. Some practice in careful listening, coupled with experimenting after show hours in the effects of frequency changes made in the projection room, can rapidly educate the sound observer in judging what is wrong with sound quality. Good ears to begin with are of course indispensable.

Equipment Variations

Half the battle is won if the projectionist can be informed accurately as to what defect exists in the quality of reproduction, and a few trial readjustments, made with the audience present, should fit the system to reproduce the true quality recorded on the track. The projectionist must of course keep a thoroughly accurate note of the original system setting, so he can return to it at any time.

The nature of the adjustments needed in the projection room vary with the type of apparatus installed. In some cases, as said, the equipment is fitted with tone control knobs of adequate flexibility and range, properly marked as to the effect produced by every change of setting. With such apparatus, the projectionist has nothing more to do than to operate the knobs for more or less high, low or medium-frequency response, as instructed from the auditorium.

In some systems switches are supplied in place of knobs, and the response characteristic is changed in a series of steps. Such switches usually are also marked, although in some cases it may be necessary to obtain further information as to the effect produced by changing switch settings; or if this is not available to determine the facts by study of the system diagrams and perhaps even by some trial runs with an output meter and test film. In still other systems jumpers take the place of switches, and in not a few the only method of adjustment provided involves changing soldered connections. But every modern system contains provisions for modifying frequency response over a considerable range, and the two types last mentioned can readily be fitted with switches of the kind that can be used during the show to take the place of jumpers or soldered contacts.

With this modification (where it is necessary) the projectionist need know only the nature, and something of the extent, of the change in frequency response that will follow each change in adjustment. He needs also, as said, to know and have on record, beyond chance of error, the correct normal setting to which his system must be restored when the difficult film is not running. And naturally he must never forget to make the proper changes in setting at the proper times.

The Advantages of the Smaller Image for Color Films

Q) The second of two articles on maximum picture size

By F. H. RICHARDSON

UNTIL RATHER RECENTLY, color pictures were largely lacking in rendition of all except the three primary colors. But very few of the myriad shadings present in natural color, which have so very much to do with beauty in color, were visible on screens. Those shadings correspond in a way to overtones in music. Now, of course, color productions are fairly adequate in this respect. In theatres in which they are properly screened, their effect is one of beauty and realistic conviction. It therefore seems very probable that in the near future, color productions will assume a position of major importance.

Observe closely, however, the qualification “properly presented.” Without proper presentation, very much of the beauty of color films is lost. At present many theatres are presenting colors at less, and some much less, than their possible attractiveness.

To be doubly certain of my position upon color projection, I checked up with an engi-
near dealing constantly with practical color cinematography and projection. Asking that, because of his position, his name be withheld, he prepared the following statement:

"Let us consider one frame of colored picture film, selecting 'Technicolor, since that at present is best known to theatre people. Let us assume it to be dyed red. Engineers engaged in production will have caused this frame (and all others) to be so timed and the dye density to be such that exactly the proper shade of red will appear on the screen, provided that (a) the screen surface be pure white, (b) the surface have high reflection coefficient, (c) that 10 foot-candles of light be incident upon the screen at all points of its surface.

Magnification No Factor

"If these conditions be met, it makes no difference how large the screen image may be, insofar as correct color rendition be concerned, but any deviation from those conditions will be harmful; particularly any decrease in the illumination above suggested.

"In explanation of this latter, color is defined by three dimensions; namely, hue, saturation and value. Hue refers to position in the spectrum—that is to say, it is bluish, greenish, etc. Obviously this will not be in any degree altered, regardless of magnification, or put in another way, the size of the screen. Value refers to the amount of white intermixed with the color—if white is mixed with a red, the projected light would become lighter in tone or value, finally resulting, if sufficient white be added, in pink. Obviously, too, this condition will not be altered by the amount of magnification to which it is subjected.

"Saturation refers to purity of a color, or the amount of grey mixed with it. If the level of screen illumination be below 10 foot-candles, the color would become deficient in saturation, lose brilliancy and become "muddy" in appearance. But if as specified, the screen illumination be 10 foot-candles, the saturation remains constant, regardless of magnification."

Smaller Image Indicated

As all projectionists know, or should know, there is at present no projector optical system with which it is possible to distribute light of equal brightness value to all portions of a screen of theatre dimensions. We have no present daylight source capable of projecting in excess of 18 foot-candles to the center of screens of diffusive type, such as are necessary in a very large percentage of the theatres, which in screens exceeding 18 feet in width, or 20 at most, would mean an average illumination, considering the surface as a whole, far below 10 foot-candles.

To theatres having a screen image 18 feet wide or less, my advice is: Experiment with color by altering amperage until the best results are obtained, this latter suggestion because relatively few would have ready means of actually measuring their screen illumination.
A BULLETIN THAT RAISES THE OLD MATTER OF APERTURE TENSION

THE RESEARCH COUNCIL of the Academy of Motion Picture Arts and Sciences has issued a bulletin, available free to all projectionists, on release print preservative tests. Film preservatives have intimately to do with projection work, hence such a report should be studied by all projectionists. It can hardly be questioned that the greater understanding projectionists have of the things they must handle and work with, the more intelligently and effectively can they perform their duties.

The bulletin in question describes results obtained from a 2,000-foot reel, made up as follows:

One 200-foot strip of unprocessed release print, which means ordinary print (film) not treated at all. The reel also contained equal lengths of the same print treated respectively with (1) consolidated edge waxing, (2) Eastman cold waxing, (3) Gage process, (4) Metro-Goldwyn-Mayer edge waxing, (5) Paramount process, (6) Peerless process, and (7) Prefix process.

The bulletin says, "After inspection of the samples it would be rather difficult to point out any one sample as outstandingly better than the others.** However, the results of this one test indicate that all of the preservatives tested benefit the film, and in the opinion of this Committee there is little difference between the results obtained from any one or the other of the preservatives under consideration."

However, this merely has to do with the film itself—its protection. It does not take into consideration the fact that from the viewpoint of results on the screen, there may be a considerable difference, since certain preservatives, as projectionists know, tend to flake off, clog the sound gate aperture and raise hob in general. Complaints of this I receive regularly.

The bulletin further says, "A film preservative treatment for release prints should (1) prevent scratches on new or green emulsion, (2) thoroughly lubricate the emulsion so that it will not adhere to any part of the projector, (3) impregnate the gelatin with a fixed chemical which will not be dissipated by the intense heat of the projection lamp [meaning generated at the spot, of course], but will take the place of the moisture that is withdrawn, to thus prevent warping and buckling, (4) retain the film's pliability indefinitely."

There is considerable additional discussion of the whole matter of film preservative processing, ending with, "These tests indicate that because of the fact that a film preservative contributes to better projection, as well as longer life, all release prints should be given some treatment before being placed in service. It is further recommended that in order to obtain the full benefit from a preservative, any preservative used should be applied at the laboratory during release printing procedure."

All of which is informative in that it adds to general information, hence has distinct value. However, it impresses my 'umble self as tending to place the horse in front of the wagon. The bulletin provides information concerning film preservatives, but devotes not one word to consideration of the refusals of the industry to take action looking toward abatement of the chief cause of the damage complained of, as well as strained and cracked sprocket holes galore—that cause being excessive tension at projector apertures.

Properly tested, it will be found that at least nine out of every ten professional projectors have more tension at the aperture than is necessary; many of them very much more; some even twice the amount required to maintain a steady image.

Why? Very simple. Projectionists have absolutely no practical means for ascertaining either the amount of tension required, or whether or no their projectors have too much.

I have laid the matter before the Society of Motion Picture Engineers at its meetings. I have laid it before the Projection Practice Committee upon numerous occasions, that Committee fully agreeing that something should be done. Lots of talk, some work, and nothing of practical value actually accomplished.

A year or more ago I placed the matter before one of the major distributors, demanding that (a) experiments be made to ascertain what tension—considering, say, a month of ordinary theatre programs—isis necessary to insure a steady screen image throughout, disregarding mechanically imperfect films (strained, cracked or abraded sprocket holes) and (2) that a tool sufficiently simple to be handled by any projectionist, and low enough in cost to be placed in every projection room, be made available. I have been given to understand that the difficulty encountered is in the production of a measuring device that would meet the above named specifications.

The matter finally seems to resolve itself into this: Unquestionably excessive tension at projector apertures inflicts great damage. It increases the tendency to "pick up" emulsion and extra film cement, which automatically still further increases tension, strains or perhaps even cracks sprocket holes, and abrades their edges. It may even and often does rip them entirely out. It causes heavy scratches in the emulsion, which even may under some circumstances extend into the edge of the sound track. Excessive tension causes added wear upon the entire intermittent movement, places added strain upon the driving motor, in fact, upon the entire gear train and bearings of the projector mechanism.

It seems rather unbelievable that the engineering ability of this great industry, which has solved so very many apparently far more formidable problems, cannot solve this one. Since it is impossible for any motion picture projector to function at its best, everything considered (a projector that causes preventable injury to film cannot be said to function at its best), except there be the lowest tension at its aperture compatible with insurance of steady screen image, it would seem just and reasonable to all concerned that projector manufacturers produce and supply, as a part of the equipment of each projector installation, some means by which the projectionist may adjust aperture tension to precisely the minimum requirement, which requirement has, I believe, already been established by the SMPE.

It would also seem that the Research Council might well apply its capable energies to this matter. Film preservatives help, yes. With minimum aperture tension they might even effect a complete cure.

PLANNING AND EQUIPPING THE PROJECTION ROOM

J. L. CUMMINGS of Peoria, Ill., writes, "I own considerable interest in a theatre circuit. I am not an expert in such matters, but after some study and careful investigation I have arrived at the conclusion that there is no proper method of general procedure followed, either in planning theatre projection rooms or selection of equipments with which to equip them. Planning seems to be largely a matter of available space and
guesing how best to use it. Selection of equipment appears to be more a matter of familiarity with, and consequent preference for, certain apparatus, than of careful comparison and testing of those available.

It is true that every projection room has to be laid out more or less as an individual problem. This is normally the case with the projection room as it is with the rest of the theatre. Sites vary in shape as well as size, and a certain desirable site may not be adapted in size and shape to the seating capacity that the ground rent and drawing possibilities advise. There are, however, general guides that are more or less established for both the construction and the laying out of projection rooms.

The Projection Practice Committee developed standard projection room plans, including wiring, equipment locations, etc., some years ago; these were revised only last fall. Anyone can obtain them by writing the Society of Motion Picture Engineers, Hotel Pennsylvania, New York.

The planning of the projection room is also dealt with in detail in the Bluebook of Projection. Of course, any suggestions and standard plans thus given must be adapted to the general plan of each theatre.

Some architects called upon to design a theatre are not really experienced enough in planning a building so highly specialized, and they do not always make full use of the hints that are available to them. Really experienced theatre architects, however, can lay out a good projection room in keeping with recommended practice if the available space at all permits.

As to a standard procedure of selecting equipment, the only one I know of in any field is that of looking 'em all over, and having enough knowledge of such matters to judge for one's self, or getting someone who does have that knowledge and whom you can trust, to do it for you. Which is the better solution—a Plymouth or a Ford? You get a hundred people to say with all assurance that the Plymouth is, and I'll get a hundred to swear by the Ford, or vice versa. Concerning projection equipment, any really competent projectionist should be able to judge for himself and his employer.

SPICES, UNION POLICY AND OTHER MATTERS

FROM A LOUISIANA projectionist who requests that his name and location be not divulged, comes the following:

"Am a constant reader of your Comments in Better Theatres, which are thoroughly enjoyed; also I find them very beneficial. After that 'boost' may I ask a few questions concerning—Plymouth or a Ford? You get a hundred people to say with all assurance that the Plymouth is, and I'll get a hundred to swear by the Ford, or vice versa. Concerning projection equipment, any really competent projectionist should be able to judge for himself and his employer.

bucking in fruitless endeavor to overthrow the right. Now for my questions:

"First, does it make any difference whether film be spliced while rewinding from leader to tail piece, or in the opposite direction? The projectionist in a large, high class theatre assured me splices should be made with the film running to the leader. He said if this procedure be followed there was less likelihood of the splices pulling apart at loops.

"Second, do you consider it right and proper for unions to refuse to accept new members for the reason that they already have enough members to fill all available jobs?

"Third, would any harm be worked did one cover the upper portion of the Super Simplex rear shutter guard with a sheet metal shield extending from a line level with the shutter shaft around to the right to the upper edge of the light beam? This would reduce the amount of dust and fumes drawn in by the shutter by almost one-half.

"Answering the questions in order: General adoption of the tails-up method of delivery of prints to theatres will take time. As this projectionist suggests, it doubtless will come because it obviously is the better procedure. However, it usually takes a lot of time to uproot well established bad practices.

"As to making splices, as you have stated the matter, I can see no possible difference whatever, insofar as concerns results. The important points concerning splices are (a) use only good cement that has not been exposed to the air more than is absolutely necessary. (Exposure to air injures film cement by permitting it to absorb moisture therefrom, and permitting evaporation of a portion of its liquid element), (b) do not flood the splice you are making with cement, but use just enough to cover the surface of the stub end you have scraped, (c) try and cover the surface of the stub end you have scraped with just one stroke of the brush, drawing the brush back and forth reduces the strength of the splice, (d) use a straight-edge and make a perfectly straight, clean line when you scrape, (e) scrape the stub end perfectly clean, but remove no more film stock than is necessary to that purpose, (f) scrape the non-emulsion side lightly in order to remove all oil and dirt, and slightly roughen the celluloid so that the cement may take hold (a splice is, if properly made, a weld, rather than merely glueing the film ends together), (g) make the splice neither too wide or too narrow, say, in no event exceeding 1/8-inch or less than 1/16-inch wide (in theory, less than 1/16-inch is better but in projection room practice, take 'em as they come, it most emphatically is not), (h) apply plenty of even, applied pressure, (i) make no "hand-made" splices—use a film splicer and one good one, too.

The point your friend probably intended to set forth is that splices should be so made that as the film passes through the projector, the advancing end at all splices shall point away from, not toward, sprocket idler rollers. That is important, since if the film end face the idler and the splice be loose, the end may and probably will butt against the idler, with consequent trouble.

As to the union matter, that depends. If the union has a thoroughly competent member to fill every available job, with enough "spares" to fill temporary vacancies caused by illness or other causes, then it is perfectly right and proper to refuse applications for membership.

As to the shield—no, do not attempt that! True, you would shut off some fumes and dust, but at the same time you would reduce the cooling effect the movement of air produces and might end up by warping some part of the mechanism.

FILM DAMAGE THAT CAN BE AVOIDED

FROM the manager of a theatre in New York State comes a sample of film accompanied by the note, "Enclosed find an 8-inch sample of film, 904 feet of which was ruined as shown. I have been charged for this 904 feet. The run-off started at a splice which seems in perfect condition. Why does this happen? Is the projectionist to blame? Should he have been able to know of the run-off as soon as it happened? Due to a chain drive on my sound equipment, there is considerable noise in the projection room. Your advice in this matter will be highly appreciated. The splice at which the damage started was one made by the film company.'

The damage consists in sprocket tooth indentations just inside the left-hand row of sprocket holes—left-hand as the film is in the projector. It is of course impossible to say just what caused the run-off without examination of the splice at which it occurred. Possibly it was a somewhat stiff splice, or the sprocket holes were not precisely matched. However, it is a pretty safe bet that the idler of one of the sprockets was not in proper adjustment.

These idlers must be approximately one and one-half times the thickness of a film from the sprocket at both ends. Failure in this respect invites damage of the sort complained of here. Of course, the run-off may not, in this case, have been due to that fault, but it probably was, particularly in view of the fact that the other side of the film remained in perfect contact with the sprocket holes.

However, my reason for answering this in print is that had the projectionist been beside the projector, attending to the business of projection, he most certainly would have detected the fault immediately. He then might have remedied it with no interruption of the show, and with but a few inches of film damaged. For when in position beside the projector, the projectionist's ear is so attuned to the rhythm of its operation, so that any change therein, however slight, is normally instantly detected—nor would the noise of a chain drive appreciably alter that condition. But if the projectionist be some distance away from the projector, he might not note it.
A
Acoustic materials
Advertising novelties
Air filters
Air conditioning, complete
Air system control
Air washers
Amplifiers
Architectural tubes
Architectural materials
(specify purpose for which material is wanted)
Automatic curtain control
B
Batteries, storage
C
Carbons
Carpets
Carpet cushion
Chairs, theatre
Change cakes
Changeable letters
Changeovers
Cleaners, vacuum
Cleaning equipment, mechanical
Clocks, show-films
Color heads
Cutout machines
D
Dimmers
Disinfectants
Drain pipe, cleaners
E
Effect machines
Electric signals and controls
Emergency lighting plants
Exterior lamps
Explosion, mechanisms
F
Fans, ventilating
Film rewinders

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"BETTER THEATRES" DIVISION, Motion Picture Herald, Rockefeller Center, New York
Gentlemen: I should like to receive reliable information on the following items:
(Refer to items by name, as listed above)
1
2
3
4
5

Remarks (or any items not listed above):

Name
State
Theatre
Seating Capacity
City
ENTERTAINING MILLIONS

at the Expositions and Elsewhere Throughout the World

NEW YORK WORLD'S FAIR BUILDINGS EQUIPPED WITH

PROJECTORS

FEDERAL BUILDING
GENERAL MOTORS
NATIONAL BISCUIT COMPANY
AMERICAN TOBACCO
PETROLEUM INDUSTRIES
FRENCH BUILDING
TIME AND SPACE BUILDING
RUSSIAN PAVILION
TRANSPORTATION BUILDING
COMMUNICATIONS BUILDING
WORLD'S FAIR EXHIBIT BUILDING
BRAZILIAN PAVILION
WORLD'S FAIR THEATRE AND CONCERT HALL

GOLDEN GATE EXPOSITION
SAN FRANCISCO
HAWAIIAN EXHIBIT
LUX THEATRE

MANUFACTURED BY
INTERNATIONAL PROJECTOR CORPORATION
88-96 GOLD STREET, NEW YORK, N.Y.

DISTRIBUTED BY
NATIONAL THEATRE SUPPLY COMPANY
BRANCHES IN PRINCIPAL CITIES
Is This Happening To You?

MARY, HOW'D YOU LIKE TO SEE "JESSE JONES" TONIGHT?

OH, FINE, JIM! WHERE'S IT PLAYING?

XYZ? WELL—I'D RATHER STAY HOME.

THE SOUND AT THE XYZ IS TERRIBLE. IT JUST RUINS EVERY GOOD PICTURE THEY SHOW.

America's Movie Fans Demand Good Sound

RCA PHOTOPHONE MAGIC VOICE of the SCREEN enables you to give them the best!

Fine new equipment has "partner" for Rotary Stabilizer — amazing new Shock-Proof Drive!

So much emphasis has been placed on sound by Hollywood movie men that far-sighted exhibitors can no longer overlook the necessity of modern sound equipment.

Movie makers are concentrating on sound because the public demands good sound. And the public naturally patronizes the theatres that provide it.

Your theatre can offer movie-goers the world's finest sound—if you equip it with the new RCA Photophone Magic Voice of the Screen. You can do this at a price within your means. And your increased audiences will soon put that price — and more — back in your box office.

In more than 5000 theatres the Magic Voice of the Screen is proving a smart investment, hailed by exhibitors as a real money-maker. And now RCA Photophone offers you a new Magic Voice — equipment even better than its popular predecessor — a Magic Voice which offers you more important features than any other sound equipment in the world!

Better sound means better box office — and RCA tubes mean better sound. RCA Photophone's service organization has a low cost theatre service plan in which you'll be interested.

Only the New Magic Voice of the Screen Offers all These Features!

This splendid new equipment gives you full assurance of constant film speed by adding the amazing new Shock Proof Drive to the famous Rotary Stabilizer! Besides this great feature, the new Magic Voice brings you new styling, new protection, new convenience, new added reserve power and many other outstanding proofs that it's the best value you've ever seen! Ask your RCA Photophone representative for complete information.

OBsolete EQUIP- MENT COSTS YOU MONEY IN MORE WAYS THAN ONE!

RCA Manufacturing Co., Inc., Camden, N. J. • A Service of the Radio Corporation of America
WHAT HOLLYWOOD OFFERS EXHIBITORS IN 1939-40 PRODUCT

Producers promise record number of 250 "A" productions for new season • • • One-third of coming films will be War or Conquest stories • • • 61 Westerns from majors • • • 33 Biographical and Historical pictures • • • Few "Costumes," few "Spectacles," many Musicals • • • "Political" themes among 72 types of subject matter • • • 53% of features will be based on Originals, 25% on published Books and Magazine stories; only 31 will come from Plays.

TRADE PRACTICE PROGRAM GOES TO EXHIBITORS; COMPLETE TEXT OF NEW ARBITRATION SYSTEM

VOL. 135, NO. 9 JUNE 3, 1939
BLUE CHIPS FROM M-G-M!

"GOODBYE MR. CHIPS"
Not only launching a great current attraction, but solidifying the box-office stature of Robert Donat and introducing the screen's sensational new star Greer Garson.

"TARZAN FINDS A SON!"
Just previewed and it's sensational! Sure-fire hit! Edgar Rice Burroughs, the author, says, "It's the best Tarzan ever made." With Johnny Weissmuller, Maureen O'Sullivan and a Tarzan, Jr. child wonder!

"MAISIE" The Explosive Blonde
Watch for M-G-M's trade announcement "How To Exploit 'Maisie'." This surprise picture is a showman's opportunity. Ann Sothern, Robert Young in a sock entertainment!

"On BORROWED TIME"
Broadway's beloved stage hit comes to the screen with power, thrill and human appeal. The top role in Lionel Barrymore's career! And a new juvenile star is born, Bobs Watson!

"Andy HARDY GETS SPRING FEVER"
Completed and ready for preview and already the studio is humming with advance raves. Lewis Stone, Mickey Rooney and all the folks in a Hardy picture sensationally different from any one thus far!

"THE FRIENDLY COMPANY Now — and in the months to come — and in glorious 1939-40!
Come on over and SEE MRS. TURNER

...Or write her. She and her staff can help you pick the spots you’ll want to see, the places you’ll want to dine at, the shows you’ll want to go to. Remember us when you make your plans for the World’s Fair—and remember that Mrs. Turner will worry about the details...because every friend of Warner Bros. is a friend of hers.
Vitaphone

"BEST SHO" THE NEXT NEAREST COMPANY GETS 3!

Exhibitors voted it! Jay Emanuel's Exhibitor Publications conducted it! Unbiased, undeniable evidence that Vitaphone has the quality shorts nobody else can approach!
"Best" because
Warner Bros. Make Them!

More Academy Awards than any other company (for the past two years)! More top money attractions than any other company!

And of course—more Short Awards than any other company!

The quality you get now is your guarantee of the quality to bank on in the WORLD'S SERIES FAVORITES for 1939-40

8 TECHNICOLOR PRODUCTIONS (2-Reel)
4 Cavalcades of America • 4 Star Name Productions

10 BLACK AND WHITE PRODUCTIONS (2-Reel)
6 Musical Revues • 4 All-Star Comedies

26 MERRIE MELODIES IN TECHNICOLOR
10 MELODY MASTER BANDS
6 VITAPHONE VARIETIES • 16 LOONEY TUNES
10 COLOR PARADES

'Small Town Idol'
BEST 2-REEL COMEDY

'Declaration of Independence'
BEST 2-REEL COLOR DRAMA

'Swingtime in the Movies'
BEST 2-REEL COLOR MUSICAL

'Toyland Casino'
BEST 2-REEL MUSICAL

'Lone Stranger and Porky'
BEST 1-REEL CARTOON

'The Great Library Misery'
BEST 1-REEL NOVELTY

'Table Manners'
THE VOICE OF EXPERIENCE!

"YOUNG MR. LINCOLN is one of the great boxoffice attractions in this industry's history."

Carter Barron
— Loew’s Theatres, Washington

Harry Browning
— M. & P. Theatres, Boston

William Cadoret
— Regent Theatre, Rochester

Arch Herzoff
— B & K Theatres, Chicago

Les Kaufman
— Fanchon & Marco, St. Louis

Gus Lampe
— RKO Schine Theatre, Syracuse

Harry Remington
— Fox Detroit Theatre, Detroit

Charles Taylor
— Shea’s Buffalo Theatre, Buffalo

Charles Winchell
— Minnesota Amusement Co., Minneapolis

Now turn to pages 28 & 29
ILLY-NILLY this business of the motion picture becomes more and more entailed by the world it serves. In its golden period of development it was an incidental, socially obscure part of the loosely knit fabric of world relations, political and economic. The screen was woven by the will of the customers in a diverse and scattered world market.

The knitting is getting rapidly much tighter, people and nations crowding and elbowing each other as populations grow with more fertility than intelligence, more contact and communication with the wit to get along with each other.

For the motion picture, for the radio, and even for the older press of the printed word, this brings, abruptly, problems of a new order—or of an old order with new intensities.

As recorded in our news pages last week the United States government through its Federal Communications Commission decides it is necessary to ordain the nature of what is to be said and presented in international broadcasts, in behalf of the good name and purposes of the nation.

In the same week Mr. Joseph P. Kennedy, an ambassador to the Court of St. James's, deplores the "average Englishman's" lack of knowledge and understanding of the United States, remarking that "a great many people in England believe that our home life, history and even legal practises, are properly typified by motion pictures." That sort of criticism of the screen has been had often enough before, but never before from so eminent a diplomat, and, one with intimate personal experience of picture making and distribution.

[Just parenthetically, speaking as Mr. Kennedy did of "legal practises," it was a tender coincidence which found his remarks reported within the day of the headlines: "Manton on trial accused of getting bribe for Thomas" and "Pendergast pleads guilty." And, within the same parentheses, it seems only the other day we were recording the determination of some bar association to see to it that lawyers were presented in a favourable light on the screen. That would include judges.]

But back at our world problem and the screen—the pressures which are and long have been explicit for radio are also implicit in intermittent intensities for the screen. Happily thus far official, but not very public, relations for the American industry and the world problems have been largely through a Department of State friendly to the screen, seeing it not only as an important business but also incidentally an agent of all American industry.

Now as never before the United States is concerned about what the rest of the world thinks about us.

There has been, and probably will be more, complaint that the action of the Federal Communications Commission tends toward and is censorship. Not much complaint would be made about that if we were in a state of declared war. We have had war censorships. Also there always has been a continuous military and naval censorship extending to the screen, too.

But there is now a war, a world war, in which everything is being done save to burn powder and kill men, in Europe.

Germany drives east. Japan drives west. Italy spars. Russia, France and Britain would hold what they call their own. Britain for the first time in history sends a King and Queen to the New World to cement old ties, farm new ones.

A King of England pauses and poses with his queen, for the newsreel cameras—to the alarum of Scotland Yard men, who have not been so fully instructed in the public relations job as George VI has. And he must be mindful, too, that his brother as Prince of Wales on the Canadian-American tour which made his a world figure, was aided mightily and purposefully by the motion picture camera. Also that was probably the best international relations job since the coming of Lafayette.

The whimsical notion strikes one that a certain pattern of British-American relations concerning the screen is being repeated. Down the years, while Britain has but rarely sent to this country important pictures, it has undeniably sent us important players on the screen, actors to photograph. Now despite its quotas and costly efforts at the nurturing of a British screen industry it has not yet arrived at dominant national production—so again comes, on personal and photographic appearance, the best in popular personalities that Britain has to offer. Again Britain sends the players, and again we make the pictures.

OFF to South America and a Latin-American sales convention goes Mr. Sidney Kent, the first ranking picture executive to set official foot there. With pictures as diverse as "Union Pacific" and "Juarez," we are all in this industry engaged in the discovery of America and the Americas. The American newsreels have been fed with a special expeditionary flow of materials from South America, unofficially and without announcement but arranged under State Department auspices.

Plainly enough the world is trying very hard, in a great diversity of fashions, from blandishment and appeasement to sober rattling, to get along with itself. The motion picture is braided deeply in the pattern.

At home, from courts to conferences, by law suits and conventions the motion picture industry of the United States is also trying to make arrangements to get along with itself, and that's only the half of it.

The motion picture is not an isolated gadget invented by Edison. It is a product of human wishes and social forces, much concerned with the map of civilization, or the place where civilization ought to be.

Basically the broader problem of the American motion picture industry today is political, a struggle to maintain a position and status won with the rise of the screen drama here while Europe fought the First World War.

FOR a touch of perspective across today's tangled map of strifes, and causes, consider: 500,000 years ago we began with a flint ax, to use tools, 20,000 years ago to build cities, not so much more than 2,500 years ago the Greeks almost deliberately invented the doctrine of individual human liberty, 1,900 years ago hope of the life eternal for the common man, along with the elect, was born and proclaimed; about 150 years ago the power of stored heat in fuel, which is to say the steam engine, came to supplant metabolism and muscles, freeing sorts and slaves and bringing the industrial revolution;

[Continued on following page]
This Week

Things to Come

Gathered imposingly in one place the product announcements for 1939-40 by eight of the ten large distributors indicate facts and trends pointing to a banner year for production and consequently for exhibition. Study of the compilation shows importantly that Class "A" pictures will be greater in number than ever before, this class benefiting from substantial increases in budgets; that biographies, war and adventure stories will predominate; that political themes will be important numerically among the 72 different types of stories to be handled.

More extensive analysis of the product futures and detailed listings of each company's offerings start on page 13.

Wrong Number

The Federal Communications Commission will moderate extensively the proposed Walker report to Congress on the telephone industry, which report had included a recommendation for a 25 per cent cut in rates.

The original investigation by the FCC, and the report and recommendation, went thoroughly into the company's participation in motion picture and motion picture equipment fields.

The report, which has been conducted over a two year period at a cost of $1,900,000, may not get to the Capitol this session. At least two of the seven Commissioners were known to oppose Walker's recommendations for strict governmental regulation of the American Telephone and Telegraph Company.

Senator Burton K. Wheeler has said that because of the lack of time he probably would not try to put through legislation at this session of Congress to overhaul the FCC.

Lincoln and Films

It was young Mr. Lincoln's Day in Springfield, Illinois, from noon to midnight on Decoration Day, for the premiere of the Twentieth Century-Fox picture built upon Lincoln's rise to eminence.

Tradewise, wrote Terry Ramsaye from the Illinois capital, the occasion was a "spectacularly competent demonstration of the new publicity technique of making the introduction of a motion picture into a national event, synchronized with national advertising campaigns and exploitation programs."

Mr. Ramsaye's article is on page 26. His review of "Young Mr. Lincoln" appears on page 56. Pictures on page 11.

Contempt Citation

George Browne, IATSE president, four of his aides and J. W. Buzzell, executive secretary of the Los Angeles Central Labor Council of the American Federation of Labor, were ordered on Thursday to show cause June 13th why they should not be held in contempt of court on charges of violation of a preliminary injunction prohibiting them from splitting up Studio Technicians Local 37 and revoking its charter.

After a conference with A. Brigham Rose, attorney for the deposed officers of the local, and George Breslin, attorney for the International, E. A. Wilson, judge of the Superior Court, signed the contempt citation naming Mr. Browne, Mr. Buzzell, H. V. Smith, John Gatelee, Frank Strickling and Floyd M. Billingsley, the latter an International vice-president.

The injunction was issued pending the outcome of present court actions, testimony in which is reported on page 56, together with other developments.

Copyright Change

The Shotwell Committee on Copyright, which, including representatives of the film and other industries, was expected to have its hearings on proposed changes in the Copyright Act of 1909 completed by the end of the week.

The completed draft incorporating the changes felt necessary to bring the copyright laws up to date is scheduled to go before Congress prior to its adjournment.

Exhibitors Meet

Discussion of the proposed trade practice code headed the programs of the several exhibitor meetings held this week and scheduled for the immediate future. The Kansas-Missouri Theatres Association took no definite action on the code but commended the distributors for their efforts in formulating it. The Southeastern Theatre Owners Association heard an analysis of the proposals by Edward Kuykendall, president of the MPTOA. Meetings next week include the North and South Carolina Theatre Owners, the Oklahoma Motion Picture Theatre Owners and the Allied Theatre Owners of Oklahoma.

The meetings are reported on page 33.

Hope in Britain

Having presented a vigorous and united protest, complete with facts and figures, to the Chancellor of the Exchequer arguing that proposed new film excise tax and duties on films would mean ruin for large sections of the trade, the British industry sat back this week and waited for a final answer from the Government.

Aubrey Flanagan writes on page 55.

L I B E R T Y A N D T H E S C R E E N . . . . . . An Editorial . . . . . . (Continued)

a hundred years ago came the railroad; then the telegraph; the Atlantic cable; the telephone, with its implications of sound for the screen; fifty years ago the dawn of the motion picture; about twenty years ago the radio; a dozen years ago the sound picture, and now comes television, still around the corner and making faces at us, across space and time. Trans-Atlantic mails started to fly last week.

It has been said that Greece, where liberty was born, afforded special opportunity because the peninsula was so divided by mountains and valleys. Those barriers, it has been held, gave human liberty a chance, whereas the prior civilizations rose under sweeping totalitarian rules and dictator despot in the broad regions of the Euphrates, the plains of Asia and the great Nile region. The notion has its merits. Communication then was by foot and horse.

Clearly enough the motion picture and the radio level mountains, leap the rivers, bridge the oceans—seeking the while to get along with all the people who seek also to get along with each other.

If, now and then, the business seems dreadfully complex by such considerations as zoning and protection, the right to buy, and such, they pertain only to transient relations, to be affected in the large by the larger considerations.

The showman, more than all others, lives day to day. But where he is going and how, is a part of the march that leads to tomorrow. The march began as a loiter and now it is a quick step. The motion picture maybe can help to keep it from becoming a goosestep.

A SLIGHTLY cynical observer turned over the amusement page of the New York Times the other day to observe in the Cameo Theatre advertisement: "Amkino presents, 'New Horizon,' Maxim and Natasha meet again in the seething days when the Soviet Union emerged from a dream to reality."

"So," the reader remarked, "it would appear that the Soviet and Amkino are going in rather for the 'boy meets girl' sort of thing. How bourgeois!"

Terry Ramsaye
Arbitration, Code

Months of effort expended by the majors in behalf of a program of self-regulation brought forth last Thursday a form of arbitration agreement for adjudicating distribution-exhibition disputes. The agreement was sent to exhibitors for acceptance, and will be followed by the text of the full program itself.

Ed. Kuykendall, MPTOA head, told exhibitor conventions that all "should enter wholeheartedly in the program."

Allied's attitude will be well known at its Minneapolis convention June 13th.

William F. Rodgers announced completion of the arbitration agreement at the open forum Thursday of New York Allied, Max Gold, president. The convention endorsed national Allied's policies but urged continued efforts toward a trade program.

Colonel H. A. Cole, national Allied president, reviewed Allied's sponsorship of legislation and litigation and the Government suits.

Abram Myers pleaded for an "open mind" on trade problems.

Fortune magazine reported 51 per cent in a poll voted "No" to Federal supervision, 32 per cent "Yes," 17 per cent noncommittal.

Text of the arbitration agreement starts on page 45 and a report on its presentation, on page 41.

MOTION PICTURE HERALD

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"Open War"

Open war is on in California between Warner Bros. and Fox West Coast Theatres over double billing on flat rental. Gradwell Sears, Warner sales manager, declared in Los Angeles Wednesday his company will not sell its 1939-40 product to the circuit, largest in the state, but, instead, will be offered to independent theatres, with "the conviction," said Mr. Sears, "that Warner Brothers would get a better return selling away from Fox West Coast."

Mr. Sears added: "A policy which makes possible the dual presentation of two attractions such as 'Dodge City' and 'Alexander Graham Bell,' 'or 'Wuthering Heights' and 'Three Smart Girls Grow Up' is definitely destructive as far as both the public and the producers are concerned."

The decision feature policy, as practiced by Fox West Coast reduces the possibility of film rentals on deserving pictures, freezing the possibility of returns to such an extent that support of this practice makes it impossible to produce fine, big budget productions for a fair return.

"Certainly this policy stifles incentive on the part of producers who are just as anxious to make great box office attractions as exhibitors are to play them. After careful examination of incomes and performance of Fox West Coast over a period of years we have reached the conclusion that the handling of our product by this circuit does not contribute to our progress, and that its policy of double billing on flat rental agreements offers no opportunity for expanded income regardless of the merit of the production."

"For that reason and no other Warners has decided to offer its 1939-40 product to independent exhibitors."

Charles P. Skouras, head of Fox West Coast Theatres, said in Los Angeles Thursday night that any statement concerning the Warner Bros. situation would have to come from Syplos Skouras, president of National Theatres.

Syplos Skouras could not be reached for a statement late Thursday night at his home in Mamaroneck, N.Y.

For "Culture"

Every American individual and company operating in Japan must comply with the terms of the new control measures instituted by the Imperial Government or face the prospect of jail sentences or fines. With this development the "outlook for American motion pictures in Japan is far from bright," say distributors.

The new law, detailed translation of which has just been received by the Motion Picture Division of the Department of Foreign and Domestic Commerce, provides each person and organization to obtain an operating permit, and that includes producers. Producers must submit declarations of subject matter for approval before filming. The exhibitors are also subject to the decrees.

Details are on page 27.

Picture Pioneers

A new type of club, to be known as Picture Pioneers, with membership limited to men who have been a part of the motion picture industry for 25 years or more, is being launched by Jack Cohn, of Columbia Pictures. The organization, which will charge no dues, will be primarily for the purpose of meeting over the luncheon or diner table two or three times a year, "swapping reminiscences and promoting good fellowship."

Mr. Cohn, who started his motion picture career in 1908, sent a letter descriptive of the aims of the projected organization to 100 in the industry, and reports warm response.

Because the phrase "He's in conference" has come to be a byword in motion pictures, Mr. Cohn plans that the get-togethers be known as "conferences," rather than meetings. The organization will be an informal and elastic one, with "conferences" held at "no stipulated time, but as the spirit moves." It will be started soon with a "beefsteak."

Murphy on Competition

U. S. Attorney General Frank Murphy, in Los Angeles on Department of Justice business, queried as to whether the industry's new trade practice program would obviate further prosecution of the Government's New York anti-trust suit against the majors, said: "We are doing the most in our power to do the equitable thing."

"In all such matters," he added, "we are attempting to be constructive."

FOR READY REFERENCE

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What the Picture Did for Me Page 57
In British Studios Page 54
CANADIAN distribution plans for the year are laid at the annual sales meeting of Empire Universal Films, Ltd., left, in Toronto. Left to right on the dais on Universal day: F. J. A. McCarthy, Oscar Hanson, J. Cheever Cowdin, N. L. Nathanson, Nate J. Blumberg, Paul Nathanson and William A. Scully.

This Week In Pictures


BERT REISMAN, right, RKO manager for Peru, winner of a trip to New York in the company's sales drive.

STUART B. DUNLAP, managing director for MGM in South America, arrives in New York with Mrs. Dunlap for home office talks.

PABLO CAVALLO, center above, of the Argentine Lautaret and Cavallo Circuit, is welcomed to New York by Fortunat Baro- nat and Charles Kirby of Universal.

"A CONSTRUCTIVE CAMPAIGN to promote the public good through . . . free competition" is the Justice Department's goal, the press in Hollywood was told by Frank Murphy, attorney general of the United States, shown above with Mathew McGuire, right, his assistant, being conducted through the Goldwyn studios by Samuel Goldwyn and his vice-president, James Roosevelt, Jr.

VINCENT TROTTA, below, of Paramount, honored this week by AMPA on his 25th anniversary in the industry.

IMPROVED production in Britain is reported by Erich Pommer, below, British executive, who arrived this week to attend the Paramount convention in Hollywood.
WINNER, below. Charles Pincus, manager of the Center in Salt Lake City, on a trip to Hollywood awarded by Harry David, Intermountain Theatres head, for his exploitation campaign on "Union Pacific," meets Louise Campbell on the set of Paramount's "The Star Maker."

COCKTAIL PARTY, above. James Dunn of the New York Rivoli staff and Lawrence Olivier celebrate "Wuthering Heights'" 7th week.

ANTICIPATION, above. Boarding a Hollywood bound plane at Dallas, Texas, is Tommy Howell, manager of the Interstate Bison theatre, winner of a trip to Hollywood in a short subjects exploitation contest conducted by MGM.

LEAVING for the 20th Century-Fox premiere of "Young Mr. Lincoln" at Springfield, Ill., left, Carter Barron, Loew's eastern division manager; Terry Ramsaye, editor of Motion Picture Herald, and Charles E. McCarthy, acting host on the train trip and director of advertising and publicity.


THE AUSTRALIAN complement of visitors to New York is completed, left, by Maurice Sloman and Charles Munro, Hoyts Theatres executives. See page 34.

CARL LOWE, operator of the Mt. Tabor theatre in Portland, Ore., on a vacation trip to Hollywood with friends, meets Allen Jenkins.

JACK FAIRLEY, director of the Wollongong Theatres, New South Wales, meets Ben Y. Cammack of the RKO foreign department in New York.
IN NEW YORK FOR THE FAIR

THE HOLIDAY weekend brought more than the usual number of visitors to New York for a vacationing view of the World of Tomorrow. Shown here are out of town visitors who stopped for breath and some shop talk at the RKO reception room.

(Pictures by staff photographer)

Right. Mr. and Mrs. Thomas Di Lorenzo of New Paltz, New York.

Left. Fred Wehrenberg, St. Louis exhibitor and chairman of the board of the Motion Picture Theatre Owners of America.

Right. Roy L. Kalver of the Adams and Madison theatres in Decatur, Indiana.

Above. Study in concentration, R. R. Winship, operator of the Majestic in Phillipsburg, Kansas.

Below. S. E. Samuelson, art director of Intermountain Theatres, Salt Lake City, Mrs. Samuelson and their daughter.


Below. Mr. and Mrs. Abe Stone, exhibitor of Albany, New York.

Above. Mrs. Paul Dietrich and daughter. Mr. Dietrich is part owner of the Los Angeles Oxnard circuit.
BIOGRAPHIES, WAR THEMES HIGHLIGHT 1940 PRODUCT

Original Stories Provide 60% of Material for New Season

Original material leads the seven sources of 1939-40 screen material in the minimum of 400 and maximum of 412 pictures already announced by eight of the ten leading producers. An analysis of the production announced to date shows 212 originals, accounting for 60 per cent of the total, with books numbering 82 and plays 31 out of the total of 355 films definitely announced for the coming season.

In some cases, there is an overlapping, when the material was both a book and a play. This happened in two cases with Metro-Goldwyn-Mayer and in one case with United Artists.

<table>
<thead>
<tr>
<th>Originals</th>
<th>Book</th>
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**Action and Adventure Will Lead All in Numbers and Attention; Many Musicals; “Political” Subjects Tapped**

The season 1939-1940 will bring to the screens of the country one of the widest diversifications of motion picture subject matter and promises of some of the strongest and most heavily budgeted productions ever offered by the producers of Hollywood to their exhibitor customers for the coming season. A study of the large distributors’ bulk product commitments, with details from all but two companies in hand, shows these facts:

Class "A" pictures promised will be greater in number than ever before, pre-seasonal estimates listing 250, and will benefit most from the Hollywood-estimated investment increase of from $23,000,000 to $30,000,000 on a $176,000,000 total budget.

Biographies and war or “conquest” productions occupy a new and important position; “adventure” stories will top all others.

There will be very few “costumes,” very few “spectacles,” many musicals but not in the over-lavish manner of a few years ago.

Major companies alone will supply 61 westerns.

“Political” themes will be important, numerically, for the first time, among the 72 different types of subject matter going into 1940 features.

Original stories will dominate as a source of supply as never before.

“Psychological” studies will be given special attention.

Eight of the ten large companies have committed themselves to a minimum of 400 and a maximum of 412 features, only a few more or less than last year. (Paramount and RKO product plans still are to come.) Of the 400 to 412, fewer than 50 features have not been identified as to story to be used or talent assignments, an unusually small number for advance announcements. Pictures promised include: Columbia, 78 (including 16 westerns); MGM, 44 to 52; Monogram, 54 (including 16 westerns, eight western reissues); Republic, 50 (including 24 westerns); United Artists, 28 to 32; Universal, 58 (including 14 westerns); Twentieth Century-Fox, 52, and Warners, 48.

Adventures and war stories lead

Of the pictures identified to date, adventure stories by far exceed in number any other group as subject source, as shown in the company-by-company designations of story source and theme type appearing in the charts accompanying this article.

There will be generous sprinklings of straight comedy, mystery stories, historical types, aviation stories, and a not too generous sprinkling of so-called “crime” productions. Public opinion has been quite militant against crime stories in recent years, due largely to supposed potential effects on children.

The “family” type series, proved so popular in the present season, will be continued in larger numbers. Again exhibitors will have at their disposal the “Blonde” series, the “Jones Family” and “Hardy Family” series, the “Higgins Family” and others. At least three more of this type are planned, including “American Newywoods.” Another type that will be pointed up strongly for the second season will be the “Father and Son” subjects.

“Old Standbys,” Too

Investigation of the company analyses in adjoining pages discloses heaping portions of the “old standbys”: straight romance, romance with music, adventure romance and romantic comedy; domestic farces and domestic tragedies; “human interest” types of all kinds and description.

There will be, besides, psychological mysteries, sea adventures, stories on journalism, jungle adventures, college stories, prehistoric themes and travel yarns, tropic and topical, imaginative fantasies, sociological studies, stories on governmental diplomacy, hospital life, army and navy life, life on the police force, life in prison, military academies, in the secret service and in aviation, city life, small town life and Hollywood life, spy stories, sports stories, chain gangs, medicine, and even more stories on Hollywood itself “behind the scenes.”

War and Conquest

Productions which are out and out war or conquest stories, or have such subjects for thematic background, constitute approximately one-third of the total number of pictures that will be released before the close of the present production season and during the 1939-40 period.

While the Paramount and RKO-Radio new season rosters of pictures have not been completed, the former has “Beau Geste” and “Geronimo” ready for release and the latter has just started “Nurse Edith Cavell." It is reasonable to assume that, keeping step with the trend, both companies will announce respectable quotas of war and conquest films.

Announcements show that Columbia has four films definitely of the type on its program in “Arizona,” “Tree of Liberty,” “The Cavalier Of Tennessee” and “The Pioneers.”

In the David Selznick group, everybody must know that David O. Selznick’s “Gone with the Wind” has a war background. So, United Artists too, will have Alexander Korda’s “Sin-ner,” and Samuel Goldwyn’s “The Real Glory” is a story of war and conquest in the Philippines. The background of Walter Wanger’s forthcoming “My Personal Life” is the recent Spanish Revolution. Two further Edward Small productions, “Quantrill, The Raider” and “Kit Carson, Avenger,” have war or conquest backgrounds.

Naval strife is the background of Hal Roach’s “Captain Caution.”

**American History Prominent**

Five subjects on the MGM future program are definitely war or conquest: “Northwest Passage,” “Thunder Atlooi,” “War Eagles,” “Soldiers Three” and “Journey’s End.” The same number is noted in the 20th Century-Fox 1939-40 schedule. From this studio will come “Drums Along The Mohawk,” “Red Cross Nurse,” “20,000 Men A Year,” “The Khyber Rifles” and “Mark of Zorro.”

Warners have placed three war and conquest projects on the program, “Eyes Of The Army,” “The Story Of John Paul Jones” and “The...” (Continued on following page)
Majors Will Produce 61 Westerns

On the following page begins a detailed tabulation of titles of product for the new season as announced by those companies which have had their sales conventions. Productions of Paramount and RKO-Radio are still to be made known at their forthcoming meetings this month.

Besides the titles is given information as to the source of the story material and the type and the order given by the companies.

Distributors Bar All Nazi Films

New York distributors of foreign films agreed Thursday to organize with the Non-Sectarian Anti Nazi League in boycotting Nazi films.

At a meeting at the Hotel Astor, Garrison Films, World Pictures, Gallic Film, Lenauer International, Filmarte Theatre, Fox Films and French Cinema Center agreed to insert a clause in their contracts “representing and warranting that the film sold or licensed” did not originate in Germany and that no part of the purchase price and/or royalties thereon shall inure to the present German régime, any citizen of the said régime, or company, or any citizen domiciled elsewhere possessing allegiance to the Nazis.

The committee defined Nazi films as any made in Germany made in or bought after the Nazi régime.

The Provincial Police in Montreal Thursday rejected the demands of the German Government for the return of a print of the pro-Nazi film, “Le Merle”, seized by Montreal authorities three weeks ago.

Provincial Police Premier Maurice Duplessis told the German Consul that Quebec will block all attempts at subversive propaganda.

Other developments of the week involving the Nazis and motion pictures appear on page 34.

Michigan Cooperative Plans Dropping of Double Bills

Efforts to end double featuring in more than 100 theatres associated with Cooperative Theatres of Michigan, Inc., are under way as a result of evidence that at least 60 per cent of the patrons in the area prefer single features, according to officers of the association, who were in New York this week on a buying and sightseeing trip.

In the group were Fred De Lodder, Jr., president; Carl Buermele, manager; Barney Kilbridge, treasurer; William H. Kaplan, Leo Wisper and Charles A. Komar.

Mr. Komar said that Cooperative members are being polled on their attitude toward single features and that if complete accord is attained the entire organization will abandon duels. He said that business in the Michigan territory is off about 40 per cent and that conditions are equally bad throughout the central area.

Harry Tugander, former with Paramount News, has been named assistant to Claude Collins, in charge of newsmails and other films at the Michigan World Fair.

(Continued from preceding page)

Tanks Are Coming. It may be anticipated that this trio will be expanded.

Stories of the un-conquered brand for Republic are: “The Dark Command,” “Storm over India,” “Bengal Border Patrol” and “Here Come the Marines.”

Paramount’s future production includes “Disputed Passage,” which has to do with the present Sino-Japanese conflict, while both “Dr. Cyclops” and “The Light That Failed” have martial backgrounds.

Biographies

Two other developments stand out as would a carboy of Ozark Mountain moonshine on the speaker’s table at a meeting of prohibitionists. There are more biographies (historical by nature) than in an encyclopedia. Half of the remainder to be published seem to be biographies of the special productions will be musicals. Anticipating that the major companies will make some 250 “A” productions, this matter of musicals reveals how changing times change conditions.

It is not so long ago, until about the time of “The Story of Louis Pasteur,” that biographies were taboo. Too, it’s only a short while ago that there were so completely taboo films that this, other than for scoring purposes, studios practically abolished their music departments.

One need only examine the production announce-ments, remembering that Paramount and RKO-Radio’s has not yet been made, to note the number of both kinds of pictures included. Several of both either are presently in work or will be released almost simultaneously, and the erroneous, all so announced will eventually be made. In the field of present musicals Bing Crosby will croon again in “The Star Maker” and Rudy Vallee has come back to croon in “Second Fiddle.” Pictures have been set for such singing stars as Don Ameche, Alice Faye, Jeanette MacDonald, Nelson Eddy, Ilona Massey and Miliza Korjus. Classical numbers are promised by Jascha Heifetz who will vie in favor with such disciples of swing as Gene Krupa, Phil Harris and Matty Malneck. Production again has realized that good films are good box office.

In the biographical trend, careers to be treated will range from the lives of people long dead to others still living. Thus, no matter what one says, it is discovered that what nobody wanted is now in style.

New Season Work

Gradually productions destined for release on the 1939-40 programs are filtering into work. Practically all studios are in the stretch run of pictures which were designated for the present season. Thus the work finished this week as well as that which will be completed during the next several weeks will round out the announcements made last summer. In one or two cases, productions that were started several weeks ago and were scheduled for release around this date have run into difficulties of one kind or another that will force them over into the new season. On the whole, however, studios are in better shape to start the new year with clearer decks than has been the case for some time past.

Three pictures were started at MGM. The Marc Stone thriller, “Rendezvous”, starring Margaret Sullavan and Jack La Rue, “Day of the Circus”, which Wallace Beery heads the cast of, “The Tenderfoot” which will also present Chester Morris, Virginia Grey, Regis Toomey, John Qualen, Carl Esmond and Jon Hall. “Miracle in the Air” will feature Robert Young and Florence Rice with Frank Craven, Virginia Grey, Henry Hull, Lee Bowman and Suzanne Kaaren.

“The Return of Dr. X” was started at Warners. Humphrey Bogart, Lyz Lys, Wayne Morris, Rosemary Lane, Dennis Morgan, John Litel, Huntz Hall and Charles Wilson are the leading players. At RKO-Radio “My Fifth Wife” with John Boles and Martha Mansfield, Pegg Rogers and James Ellison are the stars and the cast includes Walter Connolly, Verree Teasdale, Franklyn Pangborn, Ferike Boros, Kathryn John and Louise Calhern.

At Monogram work began on “Stunt Pilot”, a “Talespin Tommy” number. John Trent, Marjorie Rhodes, Milburn Stone, George Meeker and Pat O’Malley are in the cast.

Universal started “I Stole A Million” in which George Raft, Claire Trevor, Henry Armetta, George Chandler, and Victor Jory will be featured. “Here I Am A Stranger” is the 20th Century-Fox contribution to the new work. Richard Green, Richard Dix, Nancy Kelly and Gladys George are the leading names.

For Columbia release, Larry Darmour started “Criminal At Large.” It will feature Jack Holt, Patricia Ellis and Guinn Williams.

Completed Subjects

Two of the completed pictures are credited to Republic. “Mickey The Kid” will present Bruce Cabot, Ralph Byrd, Tommy Ryan, Zasu Pitts, Eddie Quillan, John Wayne, Kay Corrigan, Raymond Hatton, Adele Pearce, Leroy Mason and Donald Barry will be seen in “Wyoming Outlaws.” Columbia also completed a pair, “A Woman Is The Judge” will present Rochelle Hudson, Otto Kruger, Frieda Inescort, Gordon Oliver, Mayo Methot and Walter Fenn. Charles Starrett and Iris Meredith are the stars of “Mounted Police No. 2” which will again come over as the Sons of Pioneers, Lane Chandler, Stanley Shannon, Kenneth McDonald, Eddie Cobb, Dick Curtis and others.

“Night Work” finished up at Paramount. It includes Charles Ruggles, Mary Boland, Donald O’Connor, John Hartley, Joyce Mathews, Billy Lee and Clem Bevans. "Torchy—Dead Or Alive" moved on to the cutting room at Warners. Jane Wyman and Allen Jenkins are the new romantic leads, with Nelson Eddy and Afonso phone to do the mid-week.

With Robert Taylor and Hedy Lamarr started, MGM finished “Lady Of The Tropics.” Joseph Schildkraut, Ernest Cossart, Gloria Franklin, Robert Taylor, Paul Porciac, Asher Biberman, Margaret Padula and Grace Hale are in the support.

THE NEW SEASON; PRODUCT; TITLES, SOURCES, THEMES

COLUMBIA

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<tr>
<th>Title</th>
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<td>Novel and Magazine Story</td>
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Metro-Goldwyn-Mayer

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Metro-Goldwyn-Mayer

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### WESTERNs GET GENERAL ATTENTION

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<td>Everything Happens at Night</td>
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<td>Johnnie Apollo</td>
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<td>20,000 Men a Year</td>
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<td>Steinnetts the Great</td>
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<td>Brigham Young</td>
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<td>Bella Starr</td>
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<td>Swane River</td>
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### UNIITED ARTISTS

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<tr>
<td>Intemperance</td>
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<td>The Flashing Stream</td>
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### MOST SUBJECTS ALREADY SELECTED

#### UNITED ARTISTS (Continued)

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<td>The Real Glory</td>
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<td>Captain Caution</td>
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<td>My Son, My Son!</td>
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<td>Fathers and Sons</td>
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<td>Quentin, the Raider</td>
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<td>Two Years Before the Mast (Jriginal Material)</td>
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<td>Food for the Gods (Tentative)</td>
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#### DOUGLAS FAIRBANKS

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#### ERNEST LUBITSCH-SOL LEESE

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<td>Untitled James Stewart</td>
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<td>Family Next Door (Series)</td>
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#### WARNER BROTHERS

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<td>The Old Maid</td>
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<td>The Moon and Sixpence</td>
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<td>The Adventures of Don Juan</td>
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<td>Police Force</td>
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<td>On Tour Toes</td>
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<td>The Knight and the Lady</td>
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<td>And It All Came True</td>
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<td>Dead End Kids at College (Jriginal Material)</td>
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<td>The Under Pup</td>
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<td>Victoria Docks at Eight</td>
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<td>The Invisible Man Returns</td>
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<td>Flying Cadets</td>
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<td>Friday the 13th</td>
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<tr>
<td>Live Alone and Like It</td>
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Chile and Teatro al Dia in World's Fair Tribute to U. S. Film Industry

The Republic of Chile will pay tribute to the American motion picture industry for its contribution to the trade development of that country, on the occasion of a reception to be held on June 16th, from 2 to 6 P.M., in the Chilean Pavilion at the World's Fair in New York with the cooperation of Teatro al Dia, the Quigley Publishing Company, and Warner Bros.

His Excellency, the Ambassador of Chile to the United States, Alberto Cabello; the Commissioner General of Chile to the World's Fair, Senator Rodolfo Michel, and the Chilean Consul General in the United States, Anibal Jara Letelier, signed the invitations which are being sent to leading motion picture groups.

Alfonso Merlet, Chilean delegate to the Fair and well-known in motion pictures in Latin America, and H. Albán-Mentana, editor of Teatro al Dia, are in charge of arrangements.

A special short-wave radio program will be broadcast during the reception through the facilities of Columbia Broadcasting System and its international stations. Leading stations in Chile, Argentina, Peru, Brazil and Uruguay will re-broadcast the program, in the course of which outstanding Latin American stage, screen and radio stars will be introduced.

Special buses will be placed at the disposal of the guests, leaving nine Rockefeller Plaza, where the New York offices of the Chilean Consulate General are located, at 1:30 P.M., next Friday, driving direct to the Chilean Pavilion.

Guests will be given a special Chilean buffet-luncheon, and the motion picture industry will be toasted with native-Chilean champagne.

Jury May Decide Fate of "Ecstasy"

The question of whether a New York jury shall view the revised version of "Ecstasy" rests with State Supreme Court Justice Gilbert Schenck, who reserved decision last Friday on the attempt of Eureka Productions, to secure a review of the acts of Motion Picture Director Irwin Esmond and the Board of Regents in refusing to license the picture. It would be the first time in this state that a jury so acted on a film censorship issue.

Last week's court action at Albany is predicated on the rejection, in February, 1938, by Mr. Esmond of the "toned down" picture which first caused a stir in the Customs Office at Washington several years ago and later was banned in New York State by Department of Education officials, who were sustained in their objections by the high courts.

The recent elimination of certain scenes previously objected to and superimposition of a marriage between the male and female leads have not materially changed the viewpoint of the Motion Picture Division that the film is "indecent," "immoral" and "would tend to corrupt morals." The Board of Regents, in April, sustained Mr. Esmond's position in denying an appeal by Eureka.

Henry Pearlman, New York attorney, appeared for Eureka Productions. Mr. Pearlman charged that the state defendants were "prejudiced" in their second rejection of the picture. A request that the court view the picture is being weighed by Justice Schenck.

Charles A. Brind, Jr., Law Director of the Education Department, in opposing Mr. Pearlman's motion, asserted that "Ecstasy" is much the same picture with a few minor eliminations which have not changed the theme. The Appellate Division, Mr. Brind contended, is the proper court to hear the appeal, basing his views on decisions by Supreme Court Justices Francis A. Bergan and Pierce H. Russell in the matter of "The Birth of a Baby" and "Tomorrow's Children."

Also pending is an appeal to the State Court of Appeals on "Reno" and two film cases to be docketed on the Appellate Division's next calendar, "Human Wreckage" and "Animated Diagrams of the Human Body."

Bans "Mad Youth"

Although only a comparatively few deletions are being made in a small number of leading films, the Virginia Division of Motion Picture Censorship is continuing to give no encouragement for the showing of sex pictures in Virginia. "Mad Youth," a Willis Kent production, has been rejected.

Omaha Censoring Continues

Omaha's Dan Butler, re-elected mayor, announced he is going to continue his stiff censorship over films, drama and night life here.

"I'm going to see that we have decent, clean shows and literature in Omaha," he said. "We don't want scavengers, chiselers and gamblers here."

Jack Warner Honored

Jack L. Warner received an award, on Thursday, from the American Institute of Cinematography for "achievement on the screen."

Northwest Film Club's, Seattle, third annual golf tournament will be held the latter part of June at a course yet to be selected. The committee on arrangements includes William Shartin, Roy Peacock, Jack Rosenberg, Mrs. John Hamrick, Mrs. Ben Shearer and Mrs. Gay Navarre.

Foreign Films Gain in Ontario

The treasury department of the Ontario government has reported a substantial increase in the number of films imported from foreign countries in the last fiscal year, apart from those included in the appeal, with one feature, from Russia, condemned in its entirety. Of the foreign films under review in the 1938-39 year, 77 were of standard width while 23 were 16 mm.

Motion picture advertising tariffs totaling 29,893 were inspected the past year; 166 were condemned and 118 were ordered changes to meet the regulations restricting nudity, gun play and scenes of extreme violence. In the previous year, 152 displays were turned down out of a total of 30,289 and 68 were revised.

Adjourn Without Approving Bills

The Pennsylvania legislature adjourned Tuesday morning, after an all-night session, without having acted finally, on a score of bills affecting the motion picture industry.

Some of the measures were: Repeal of the local option Sunday shows law, which would have resulted in reapprication of the blue laws; a ban of attendance at Sunday shows, by children under 15 years old; an insurance tax of 75 cents on each ticket sold in a cost of a theatre admission; display of the flag and singing of national anthem at each motion picture show; stricter regulation of electric devices in theatres; a requirement that a policeman be notified whenever a woman becomes ill in a theatre; employment of as many projectionists as projection booths in a theatre, and requirement that inspectors of such booths have at least 10 years' experience as a projectionist; also, a ban on higher admission rates for Sundays and holidays; and a divorce bill.

The legislature is not expected to meet, in regular session, till 1941. There may be a special session in 1940.

A luncheon meeting of the Amusement Division of the United Jewish Appeal for Refugees was held at the Hotel Edison, New York, Thursday. The sponsoring committee comprising David Bernstein, chairman; Albert Warner, Jack Cohn, Abe Schneider and Barney Balaban, outlined campaign activities. Rabbi Hillel Silver of Cleveland was guest speaker.

Mary Pickford, Buddy Rogers and E. T. Carr, United Artists joint managing director in London, sailed for Europe this week. Murray Silverstone, UA operating head, who had planned to sail, has indefinitely postponed a European trip.
18,000 Women weep with rapture . . . See next page
INDIANAPOLIS ENDORSERS OF PHOTOPLAYS Accept Paramount’s “Invitation to Happiness”

"In describing this picture we might use such adjectives as entertaining, delightful, enjoyable, outstanding, superb, and many other superlatives, and they would all be true. In our opinion this picture owes its greatness (and no one seeing it can doubt its greatness) to its very, very ‘down to earth humanness’...a picture of Americans for Americans that will find a place in the hearts of all theatre-goers."

— Mary E. Sharp, Acting Secretary

NEWSPAPER COLUMNISTS

Paramount’s “Invitation to Happiness”

“Fred MacMurray gives one of the greatest performances of the MacMurray career. Wesley Ruggles has never made a poor picture, and this one is his greatest. This love story packs a wallop for every woman.”

— Ed Sullivan

“Mark 'Invitation to Happiness' down as an emotional treat not to be missed.”

— W. Ward Marsh, Cleveland Plain Dealer

“I recommend the film. I’m going to see it again.”

— Des Moines Register
Paramount's "Invitation to Happiness"

In several of women chosen from leaders in each city's civic and cultural life... acclaimed "Invitation to Happiness" as "a story you will carry in your heart always"... "a picture with plenty of 'umph'"... "should have the Pulitzer prize"... "as much a man's picture as a man's"... "terrific entertainment with a real heart tug"... They applauded. They wept with rapture. We have a stack of comment cards that would fill a room... and each and every one is a rave for this picture... In 36 key cities these hundreds of women are telling families and their friends "Invitation to Happiness" is the year's best... are giving this Mary Ruggles' triumph the biggest word of mouth build-up ever engineered for a picture!

**D CRITICS Accept Happiness**

"Accept Paramount's "Invitation to Happiness""

It's a story that Mr. and Mrs. John Public will appreciate and understand. Box office, is, of course, important, and 'Invitation to Happiness' has all the ingredients."

—Louella Parsons

"Top-flight entertainment. Jot it down as one of the lighter approaching events."

—Winor French, Cleveland Press

"Paramount may point with pride to this one... it's mothie."

—Little Rock, Arkansas Democrat

**"RADIO COMMENTATORS Accept Paramount's Invitation to Happiness"**

""Invitation to Happiness' is an invitation to fun and romance. Accepted." —Jimmie Fidler

"Top flight movie entertainment. Women will find this one of the greatest love stories of the season. I won't whisper this... I'll shout it."

—George Fisher, Mutual Broadcasting System

"Best thing I have seen since Notre Dame came from behind to knock down Ohio State in 1935, but unlike that game, it has sustained punch plus the same terrific climax." —Ted Hasing
"IRENE DUNNE'S work is definitely in the superior class."
—Hollywood Reporter

"Irene Dunne's portrayal is unusually fine, giving the picture its charm and humanness."
—Showman's Trade Review

"Irene Dunne does splendid work."
—Film Daily

"Irene Dunne plays in an impressive manner."
—M. P. Daily

"For Irene Dunne it is a decided change of pace from her more recent sophisticated comedies. A refreshing change. She shows her versatility in a performance of persuasive appeal and sound merit."
—Daily Variety

"Miss Dunne's portrayal of the wife is excellent."
—M. P. Herald

"Paramount can look for hefty grosses from 'Invitation to Happiness.' The picture doesn't miss a trick in playing on every emotional response that can be expected."
—Hollywood Reporter
t’s “Invitation to Happiness”! ... 

FRED MacMURRAY has never done better work.” —Film Daily

"Mr. MacMurray's performance is his best to date.” —M. P. Herald

"Fred MacMurray continues to grow in stellar stature and here gives one of his most sterling and impressive enactments in a role eminently adapted to him.” —Daily Variety

"MacMurray turns in his best performance to date.” —M. P. Daily

“WESLEY RUGGLES, producer-director, has done a masterly job.” —Film Daily

"Directed by Wesley Ruggles at the peak of a brilliant career, 'Invitation to Happiness' is just what the title declares it to be.” —M. P. Daily

"A Wesley Ruggles production in that veteran director's ablest manner. It is solid entertainment.” —M. P. Herald

"The Wesley Ruggles production packs a solid wallop in the heart interest department.” —Hollywood Reporter

"Wesley Ruggles has skillfully directed it, so that it plays on every emotion and should have a tremendous audience response.” —Showman's Trade Review

"First, last, and always a love story, excellently told.” —M. P. Daily

"Swell human interest story; should play to heavy grosses in all theatres. One of the most human pictures that has come to the screen in many a moon.” —Film Daily

"The tale is written, directed and played with moving emotional appeal...one of the best in some time.” —Daily Variety

Irene Dunne • Fred MacMurray

"INVITATION to HAPPINESS”

with CHARLIE RUGGLES • William Collier, Sr. • Billy Cook

Produced and Directed by Wesley Ruggles

Director of "Sing You Sinners" and "True Confession"
Invitation to Summer Box Office Happiness

A fast-stepping college picture
"MILLION DOLLAR LEGS"

Tamiroff is terrific
"THE MAGNIFICENT FRAUD"

Irvin S. Cobb's heart-tugging tribute to the American spirit
"OUR LEADING CITIZEN"

The best of the Bennys
"MAN ABOUT TOWN"

Elisabeth Bergner's Greatest Performance
"STOLEN LIFE"
Would Bar Dramatized Political Campaigns and Racial Prejudice, Require Presenting Both Sides of Argument

The long-expected voluntary code of self regulation promised by radio broadcasters will ban the dramatization of political campaigns, keep racial prejudice off the air and require that both sides of all controversial subjects, it was disclosed this week at the biennial meeting of the National Council of Women in New York's Hotel Commodore.

Into Effect in the Fall

The eight point code, outlined by Edward M. Kirby, director of public relations of the National Association of Broadcasters, will be put into full force next week and submitted for approval at the association's convention in Atlantic City on July 11th and 12th. The code has been in preparation since last December, Mr. Kirby said. In committee are representatives of radio station operations and of National Broadcasting Company, Columbia Broadcasting System and Mutual Broadcasting System. Neville Miller, president of the broadcasters, is chairman of the code committee, and Mr. Kirby is a member.

The core of the code, which is expected to go into effect in the fall, is to place the responsibility for "the proper use of radio squarely on the shoulders of the broadcasters."

In addition to the religious and political presentations, the code covers children's programs, advertising and news broadcasts. Children's programs will be further studied, especially regarding advertising and features "stimulating to the imagination." Educational programs should be made more interesting, and advertising "should live up to the Pure Food and Drug Act," it was noted. News broadcasts should be limited to factual reporting, although commentators, when labeled as such, should continue to give editorial opinions.

No Hidden Propaganda

Besides the fact that no hatred or racial prejudice should be allowed on the air, there should be no pseudo, or hypocritical, man because of his religious belief. In public controversy, if two points of view exist, they should be broadcast on the same program. Political candidates should receive equal treatment, and political dramatizations should be eliminated, since they tend to substitute emotional appeal for logic. Also, no propaganda should be cloaked under disreputable headings; a program code would include the promotion of products on a safety or education program.

It has been reported that part of the plan calls for the appointment of a "czar" or "enforcer" of the air-wave rules. Part of his job would be interpretation of the code to individual stations, networks, advertisers and others concerned.

David Sarnoff, executive of Radio Corporation of America, in recent testimony before the Federal Communications Commission, remarked: "I would say the primary purpose of the code is threefold—first, to insures a high grade of public service; second, to minimize the possibility of a government-imposed code, which would lead to censorship ultimately, regardless of what the original objective might be, and third, to improve the standards of broadcasting."

Speaking of the difference between a voluntarily adopted code and one written into legislation, Mr. Sarnoff added: "When you write it into legislation it has the element of compulsion instead of persuasion. Then there is the danger of continuous modification and amendment, whereas the same time they have a bond amendment to conform with the development of the art itself. It becomes a rule lacking flexibility."

New York First

In NBC Shows

New York led other origin points of National Broadcasting Company programs, followed by Chicago, San Francisco and Hollywood, in that order, in 1938. This is the same ranking which has prevailed in the past two years.

Prior to 1934, Hollywood did not figure at all as a program origination point, and had 54 program hours in 1934, 184 in 1935, 790 in 1936, 1,402 in 1937 and 1,567 during 1938. New York had 6,974 hours, Chicago 4,366 and San Francisco 3,042 last year.

Hollywood provided eight and two-tenths per cent of all programs broadcast over the NBC networks during the year, with the overall program-hour total for the year 19,091. Sponsored shows consumed 29.6 per cent of the total broadcasting time and sustaining periods 70.4 per cent.

Rockefeller Center Newsreel Club has been formed by Major A. G. Rudd, general manager, to stimulate attendance among the Center's tenants at the newsreel house in the Associate Press Building.
“YOUNG MR. LINCOLN’S” DAY IN SPRINGFIELD

Function in Sangamon County by 20th Century-Fox Centers Wide Attention on Premiere

by TERRY RAMSAYE
in Springfield, Ill.

By the magic of the screen and the dynamics of showmanship Abraham Lincoln lived again this Decoration Day in Sangamon County, where he began the career that was to make him an immortal.

The occasion was the premiere of “Young Mr. Lincoln,” the Twenty-First Century-Fox production at the Fox-Lincoln theatre in Springfield, Ill., on Memorial Day, the picture opened Thursday in Boston, Salt Lake City, Richmond, Va., Baltimore and Atlantic City. In New York the Roxy shows “Young Mr. Lincoln” Friday, when 13 other cities open. They are Philadelphia, Pittsburgh, St. Louis, Louisville, Milwaukee, Miami, Buffalo, Canton, Toledo, Erie, Reading, Wilmington and Norfolk. A week later the picture will play Los Angeles, Portland, San Francisco, Utica, Wheeling, Indianapolis, Providence, Cleveland and Akron.

28 “MR. LINCOLN” DATES ARE SET

Pre-release dates for “Young Mr. Lincoln” have been set in 28 key cities by Twentieth Century-Fox. Following the world premiere of the picture at the Fox-Lincoln theatre in Springfield, Ill., on Memorial Day, the picture opened Thursday in Boston, Salt Lake City, Richmond, Va., Baltimore and Atlantic City.

From Luncheon to Premiere

The official program began with a luncheon of the Midday Club and ended with the premiere at the Fox-Lincoln theatre, while in between were screened tea, star receptions, presentations to the tomb of Lincoln and to the reconstructed Lincoln village of New Salem. There were bands, cheering thousands in the streets, riotous autograph seekers at every point of vantage, turnouts of civic leaders, clubwomen, politicians and the great big all-American public of this earnest little metropolis of the prairies in the heart of the hot and black soiled corn belt of Illinois.

Tradewise, the occasion was a spectacularly competent demonstration of the new publicity technique of making the introduction of a motion picture into a national event, synchronized with national advertising campaigns and exploitation programs. It is a manner of making a motion picture into news for press and radio, with a plan of “one-shot” coverage, which aims to do across the whole map, at a stroke, what the Broadway run of the days of yore did for the out-of-legitimate stage attractions.

Eleven sequential pages in last week’s Motion Picture Herald advertised the coming of the picture to the nation’s showmen. Today, the press wires into the land and the Mutual Broadcasting System told the box office customers about it.

Marian Anderson Sings

News values were contributed adroitly, by including in the premiere a program of song by Marian Anderson, who by reason of certain events pertaining to the Daughters of the American Revolution and the attentions of Mrs. Franklin D. Roosevelt, has become a national figure and symbol of the race in befriending which Lincoln became known as “The Emancipator.”

The radio program at the theatre to which Miss Anderson contributed the air-star values was administered and written by Earl Wingart of the 20th Century organization with a certain journalistic fluency which did not permit the air audience to discover that the requirements of the situation had made it necessary to go on the air without rehearsal. The radio coverage was over the Mutual system and was nationwide save for areas in the Southland, omitted for obvious reasons.

The premiere was not only a promotional but a commercial occasion, with a capacity seat sale at $3.30 top, bringing to the Fox-Lincoln a record gross box office.

The Illinois State Journal, published in Springfield, carried a special edition of marked editorial sincerity, in presentation and copy, journalistically remarkable in its avoidance of the cliché characteristics typical of special editions.

One of the special guests of the opening was Emanuel Hertz, the New York attorney, who as the Lincolnian expert has written many books and has given to the world the special insight of the Herndon papers, the archives of Lincoln’s law partner.

Soil Well Tilled

The ground of this publicity florification had been intensively prepared by a publicity staff working under the direction of Charles E. McCarthy, director of publicity and advertising for Twentieth Century-Fox. The staff in operation included Mr. Wingart, William Chambliss, Rodney Busb, Thomas Robinson and Roger Ferri. Much of the preliminary field work and alignment of local cooperators was handled by Mr. Bush.

At the luncheon function, Judge L. E. Stone, president, presided with so much local patrioticism that he insisted events of the kind were familiar indeed to this land-of-Lincoln, and forthwith declared this occasion “phenomenal.” It is possible that “phenomenal” may take a place in the nomenclature of the industry alongside of “colossal.” The meeting heard from Mayor John Kapp, Jr., and a response in appreciation of the welcome, in behalf of the film corporation by Mr. McCarthy, after which Lowell Thomas introduced the attending stars, who included Binnie Barnes, Alice Brady, Eddie Collins, Cesar Romero and Arleen Whelan. The stars discreetly bowed and remained silent, Mr. McCarthy in appreciating the warmth of the welcome was thoughtful enough to avoid reference to the corn belt weather, which ar-

rived with a record temperature for the big day. Some 520 persons attended the Midday Club luncheon, a record to be compared only with the war days’ attention given to an appearance here of David Lloyd George.

An Autograph Chase

Following the luncheon’s formal program, the audience and marginal crowds outside the arrangements to the exterior demotion of many tables in a wild pursuit of autographs. The out-of-town guests of the 20th Century-Fox Corporation included:

ALBANY
ROSEBERRY, C. R.
Kutcherbockel News
Van Olinda, Edgar Sales Times-Union
BOSTON
ABAMS, MARJORY
Globe
Hall, Pruella Post
CHICAGO
ARMEN, DORIS
Huff, Arch Times
MARTIN, W. E. J.
Courier-Express
McGoy, Tom Times
BUFFALO
DEAN, FRED
Shea’s Buffalo
CINCINNATI
DIXNER, E. W.
Cincinnati Times
DIAMOND, M.
RKO Palace Theatre
CLEVELAND
SPARSH, ARTHUR
Examiner
DAYTON
KANY, A. S.
Journal
DETROIT
CENTRY, CHARLES
Remington, Harry Times
GENTRY, CHARLES
Detroit Theatre
DIAMOND, JUNE
4th & E Theatres
POOLER, JAMES S.
Free Press
HOLLYWOOD
BARNES, Binnie
Dorns, Hector Times
BRADY, ALICE
Romero, Cesar Times
COLLINS, EDDIE
Wielan, Arleen News
DANNEBRAN, R.
INDIANAPOLIS
PATRICK, CORIN
Whitney, Walter Star
COPLAND, W. D.
Lincoln College
HERZOG, BUCK
Manfred, Walter Sentinel
MILWAUKEE
POTTER, MERLE
Winchell, Charles Journal
MINNEAPOLIS
BUSH, ROSEY
Russell, Charles Times
CHAMBLISS, BILL
WINCHELL, CHARLES
Chisholm, Eileen Journal
NEW YORK CITY
BUSH, ROSEY
Davidson, Louis Press
BUSH, ROSEY
Davidson, Louis
20th-Fox
Farrell, Frank Times
BROWNING, HARRY
World-Telegram
M & P Theatres
CRAIL, L.
Times-Union
CRAYL, L.
News Post
DOLLEY, PEGGY
Hutcheson, John Transcript
DOBBS, J.
MAGAZINE
DOYLE, PEYTON
Walter News
EDEN, EILEEN
Times
FERRI, ROGER
20th-Fox
(Continued on opposite page, column 3)
JAPAN JOINS NAZIS, ITALY ON FILM CONTROL TO ADVANCE ITS ‘CULTURE’

Every Company and Person in Film Business in Japan Affected by Decree; United States Position Jeopardized

A U. S. Governmental translation of the new law, made for it by the Okuyama Service, Tokyo, and forwarded from that city by Carl H. Boehringer, assistant U. S. Trade commissioner, to the Motion Picture Division of the Department of Commerce, Washington, states that the law “shall have for its aim the hastening of the qualitative improvement of motion pictures and the promotion of the development . . . . with a view to contributing toward the progress of the national culture.”

Each person or company operating, or intending to operate in the film business, must obtain a permit from the minister of state, with imperial ordinance determining in all cases the scope of the industry under the decree.

Permits held by persons or companies continue in force when their business is taken over by others.

Players Require Permits

Apparently even actors and actresses and other professionals come under the law, and must have a permit—except those under 14 years of age; and, when any person registered acts so as to “debase” himself, or is recognized to be unfit, the minister of state may suspend his work or cancel his registration.

Producers shall not engage anyone who is not registered, except by special permission.

Producers must submit in advance, for approval, explanations of subject matter to be filmed.

The minister of state may specially recommend those pictures considered particularly capable of contributing toward the “progress of the national culture,” and may order exhibitors to show such films.

American and other foreign companies distributing in Japan may be regulated at any time “in regard to the kinds and quantities” of foreign-made motion pictures imported into Japan. This also applies to exhibitors in Japan.

May Order Films Shown

Assurance that Japan will be shown in films outside of the country in a favorable light only is intended in Article 13, which, besides ordering the censoring of all films shown in Japan, decrees that no film shall be exported to foreign countries unless it has passed official inspection, and, “the minister of state may restrict or ban the exportation of motion pictures when special circumstances such as require the restriction or ban exist.”

“The minister of state may by order cause those persons who are engaged in the business of showing motion pictures to the public to show only specified kinds of motion pictures which are considered as beneficial from the standpoint of the national education.”

The Government may actually deliver admittedly “enlightenment” or “propaganda” pictures to exhibitors and order them to show them to their audiences, and within a specified period.

Besides registering and controlling the actions of all persons in exhibition, as in distribution, the Imperial Government may take measures to control the performance hours, screening method, scope of audience and other matters concerning exhibition.

A special Motion Picture Commission shall be created for the purpose of extending “counsel” to the minister of state in regard to the enforcement of the law. Special inspectors shall be created to inspect all branches of the business to ascertain compliance with the law, and these officers will order all persons and companies engaged in the business to submit reports on their enterprise or business.

The long-expected rigid control by Japan over all motion pictures and film activities, including those of American companies in that country, is now fact. Any American individual or film company violating any of the decrees under which the control was established is subject to jailing, fines, restrictions or complete control of business by the Imperial Government.

The control established does not necessarily eliminate Japan as a market for Hollywood films, but it certainly jeopardizes their position there, distributors in New York said. The U. S. Department of Commerce Motion Picture Division at Washington said this week that, “because of the trend toward greater government control, the outlook for American motion pictures in Japan is far from bright.” Up to the outbreak of the Sino-Japanese War, some 35 per cent of the films shown in Japan were from Hollywood. In 1936, a typical year, 442 Japanese films were shown, 247 Hollywood films and 60 of foreign origin. However, Hollywood began to lose ground with the enactment of the German-Italian-Japanese “cultural” and economic pact, and eventually all Hollywood imports were barred. In October, 1938, principally because of necessity, the ban was lifted and a new plan effected, allowing the entry of 200 American films into Japan during 1939, and the transfer of Yen 3,000,000 of “frozen” funds to the United States through the Yokohama Specie Bank at San Francisco, where such funds are to be held, without interest, for three years, before passing into the hands of the major film companies.

Control of the motion picture by Japan now completes control by and in the tri-cornered German-Italian-Japanese alliance. The Nazis and the Italians previously had control of Japan. And, Italy established a Government film monopoly January 1st.

(Continued from opposite page)

SHANGHAI CENSORS PASS AMERICAN FILMS

Recent figures show that 94 per cent of all American films pass Shanghai’s censorship board without objection and that the other six per cent are permitted to be shown after minor cuts.

On Fox ‘Lincoln’ Premiere Tour

GAYNOR, LEONARD
20th-Fox
Harrows, Dale
Associated Press
HAWKERS, JACK
Film Daily
HUGHES, EMANUEL
Writer
JOHANSON, BLAND
Mirror
KAYN, RED
Box Office
KENTLY, TOM
Showman’s Trade Review
LAIT, GEORGE
INS
LINCOLN, I.
20th-Fox
McCartney, CHARLES E.
20th-Fox
MENTLEK, LEO
Exhibitor
MORTIMER, LEE
Mirror
OLSEN, RUSSELL
Time Magazine
PELSWICK, ROSE
Journal American
RAMSAYE, TERRY

PHILADELPHIA
Callow, Everett C.
Scott, Allan
Warner Circuit
Finn, Elise
Record

PITTSBURGH
Cohen, Harold
Post-Gazette
KRUG, KARL

ROCHESTER
Codoreet, William
Regent Theatre
Miller, A. M.
Times-Union

ROCKFORD
Knight, William
Illinois Bar Asso.

ST. LOUIS
Boone, Marion
Star-Times
Kaufman, Les
Frisch & Marco
20th-Fox
Thompson, Don
Post-Dispatch

SYRACUSE
Lampe, Gus
RKO Schirle Theatres

WASHINGTON
Barron, Carter
Loew’s Theatres
Carmody, Jay
Star

(Continued from opposite page)

GAYNOR, LEONARD
MOTION PICTURE HERALD
Harrows, Dale
Cosmopolitan Production
HAWKERS, JACK
Robinson, Thomas L.
20th-Fox
HUGHES, EMANUEL
Sauer, Jeanette
20th-Fox
JOHANSON, BLAND
Staten, Sam
Motion Picture Daily
KAYN, RED
Steffe, Sam
LAIT, GEORGE
Rev
KENTLY, TOM
Sileo, Jimmy
LINCOLN, I.
Mondo-Sileo Photos
McCartney, CHARLES E.
SMITH, Frederick
20th-Fox
MENTLEK, LEO
JAMES, Liberty
MORTIMER, LEE
THOMAS, LOWELL
OLSEN, RUSSELL
20th-Fox
PELSWICK, ROSE
MOVETONE News
RAMSAYE, TERRY
WALKER, JOHN
WELCH, FRED
WINTER, JOAN

PHILADELPHIA
Callow, Everett C.
Scott, Allan
Warner Circuit
Finn, Elise
Record

PITTSBURGH
Cohen, Harold
Sun Telegraph
Krug, Karl

ROCHESTER
Codoreet, William
Miller, A. M.
Times-Union

ROCKFORD
Knight, William
Illinois Bar Asso.

ST. LOUIS
Boone, Marion
Monk, Herbert L.
Globe-Democrat
Kaufman, Les
Ringoed, B. B.
20th-Fox
Thompson, Don
Post-Dispatch

SYRACUSE
Lampe, Gus
RKO Schirle Theatres

WASHINGTON
Barron, Carter
Loew’s Theatres
Carmody, Jay
Star
TO THE FAR CORNERS OF THE
ITS ACCLAIM OF "YOUNG MR
THE RADIO CARRIES THE

The press that covered the "Young Mr. Lincoln" premiere in Springfield magazines and trade papers where their enthusiastic reactions appeared:

Marjory Adams—Boston Globe
Doris Arden—Chicago Times
Louis Azrael—Baltimore News Post
Katherine Best—Stage Magazine
Marion Boone—St. Louis Star-Times
Jay Carmody—Washington Star
Norman Clark—Baltimore News Post
Harold Cohen—Pittsburgh Post-Gazette
Eileen Creelman—New York Sun
Kyle Crichton—Collier's
Bosley Crowther—New York Times
Dorothy Day—Chicago Herald & Examiner
Dorothy Deere—Chicago American
Peggy Doyle—Boston American
Helen Eager—Boston Traveler
Frank Farrell—New York World-Telegram
Elsie Finn—Philadelphia Record
Charles Gentry—Detroit Times
Prunella Hall—Boston Post
Jack Harrower—Film Daily
Buck Herzog—Milwaukee Sentinel
Katherine Hillyer—Washington News
Charles Howard—Boston Globe
John Hutchens—Boston Transcript
Don Hyndman—Associated Press
(Bervicing 1400 Newspapers)
Bland Johaneson—New York Mirror
Red Kann—Boxoffice
A. S. Kany—Dayton Journal Herald
Andrew Kelley—Washington Times-Herald
Tom Kennedy—Showmen's Trade Review
Karl Krug—Pittsburgh Sun-Telegraph
George Lait—International News Service
(Servicing 700 Newspapers)
Lloyd Lewis—Chicago News
W. E. J. Martin—Buffalo Courier-Express
Walter Manfried—Milwaukee Journal
Ann Marsters—Chicago American
Tom McCoy—Buffalo Times
Lew Mentlik—The Exhibitor
A. M. Miller—Rochester Times-Union

THE GREATEST NEWS COVERAGE IN THE
"YOUNG MR. LINCOLN," ONE OF THE
NATION, THE PRESS FLASHES LINCOLN"! INTO EVERY HOME MESSAGE OF ITS GREATNESS!

II! . . . and the newspapers, throughout the land!

Kaspar Monahan—Pittsburgh Press
Herbert L. Monk—St. Louis Globe-Democrat
Lee Mortimer—New York Mirror
Russell Olsen—Time Magazine
Corbin Patrick—Indianapolis Star
Rose Pelswick—New York Journal American
James S. Pooler—Detroit Free Press
Merle Potter—Minneapolis Journal
E. B. Radcliffe—Cincinnati Enquirer
Terry Ramsaye—Motion Picture Herald
C. R. Roseberry—Albany Knickerbocker News
Sam Shain—Motion Picture Daily
Ardis Smith—Buffalo News
Frederick James Smith—Liberty Magazine
Arthur Spaeth—Cleveland Press
Don Thompson—St. Louis Post-Dispatch
John Walker—New York Herald-Tribune
Al Weitschat—Detroit News
Walter Whitworth—Indianapolis News
Joan Younger—United Press

(Servicing 1400 Newspapers)

The 72 radio stations that broadcast the premiere . . . and told the listening millions of the colorful event and the picture that inspired it!

WOR, New York
WHK, Cleveland
WAAB, Boston
WICC, Bridgeport
WLBD, Bangor
WBRK, Pittsfield
WGR, Buffalo
WOL, Washington
KSO, Des Moines
KFEL, Denver
KOIL, Omaha
KTOK, Oklahoma City
WGN, Chicago
CKLW, Detroit
WEAN, Providence
WTHT, Hartford
WFEA, Manchester
WABY, Albany
WFIL, Philadelphia
WHKC, Columbus
KWK, St. Louis
WREN, Kansas City
WDGY, Minneapolis, St. Paul
WLW, Cincinnati
KHJ, Los Angeles
KGB, San Diego
KDB, Santa Barbara
KFXM, San Bernardino
KFRC, San Francisco
KTKC, Vernal
KVCV, Redding
KRNR, Roseburg
KALE, Portland
KMO, Tacoma
KIT, Yakima
KPQ, Wenatchee

KVOS, Bellingham
KXRO, Aberdeen
KQW, San Jose
KPMC, Bakersfield
KVOE, Santa Ana
KXO, El Centro
KVEC, San Luis Obispo
KDON, Monterey
KJEM, Eureka
KHSU, El Chico
KLSM, Salem
KORE, Eugene
KOOS, Marshfield
KOL, Seattle
KWLK, Longview
KGY, Olympia
KELA, Centralia
KRKO, Everett
KRBC, Abilene
KGMG, Amarillo
KNOW, Austin
KRIC, Beaumont
KBST, Big Spring
KRIS, Corpus Christi
KXYZ, Houston
KFOO, Lubbock
KGKL, San Angelo
KABC, San Antonio
KCMC, Texarkana
KGK, Tyler
WRM, Dallas
KFJZ, Fort Worth
KTAT, Fort Worth
WACO, Waco
KRGV, Weslaco
KLUF, Galveston

HISTORY OF THIS BUSINESS pre-sells ALL-TIME BIG-MONEY PICTURES!
Protests Duals of "A's" at 25c

To the Editor of the Herald

I am only the owner of a country town 'pitcher show' and well know my limitations as a correspondent, but I am going to endeavor to express my views on a situation that I believe to be deplorable, and is a menace to the exhibition business.

"Enclosed please find advertisement of the Missouri Theatre in St. Louis, which was taken from yesterday's St. Louis Post Dispatch. What kind of booking is this? I can hardly believe that anybody with any degree of business sense would combine two outstanding top allocation pictures, such as UNION PACIFIC and ROSE OF WASHINGTON SQUARE on a double program and advertise it for 25c. The Missouri is NOT a small theatre, but one of the larger Grand Avenue theatres, playing 'move overs' from the key houses.

"Imagine the reaction of the city patrons when they see this combination advertised on a double bill. Getting close to home, and to their own small business, you can readily imagine the thoughts of my customers, after having seen my advertisements of UNION PACIFIC, praising it as one of the season's outstanding attractions and then to see it advertised on a double bill with such an elaborately cheap picture as ROSE OF WASHINGTON SQUARE. It has ruined the possibilities of the picture doing a large gross for me, and has cheapened it in the eyes of thousands.

"I fail to understand why any distributor should permit a double bill of this kind. It certainly does not help either the exchange, the theatre playing it (maybe some, but not enough to compensate the damage done to the reputation of the pictures) and I am sure that it does much harm to the subsequent run houses and the country theatres.

"If you think this is worthy of discussion, you are at liberty to use it. Anyway, I would appreciate having your personal views on my theatre management."—A. B. Jeffers, Owner, Piedmont Theatre, Piedmont, Mo.

Cadman Transferred

R. J. Cadman, former United Artists branch manager in Salt Lake City, has joined the company's Seattle exchange. Tony Hartford, taking Mr. Cadman's place in Salt Lake City.

The Beacon and Bowdoin theatres, Boston, have been sold by the Mullin and Pinansky circuit to Welsansky Enterprises. The purchase price was not revealed.

Five year old Michael Gubitosi, son of a Passaic, N. J., blacksmith, has been added to the "Our Gang" troupe. The short subject series is produced by Metro-Goldwyn-Mayo.

Sam Milner, formerly with the Republic exchange in Seattle, has joined the Universal exchange in Los Angeles. He has been replaced in Seattle by Jack Rue of Portland.

Ted Bonnet has succeeded William Hebert as publicity director for Cecil B. DeMille.

Super-Western for Gene Autry

With its cowboy star, Gene Autry—the past two years voted by Motion Picture Herald subscriber shown as the leading western actor—riding a wave of top international box-office popularity, Republic is preparing to feature him in a super-western, supported by a super-budget, which will go into production June 17th.

"In Old Monterey," a historical story of government condemnation of ranching lands in California for army purposes, has been selected as the vehicle. Gerald Geraghty, who wrote the screen play of "Wells Fargo," is preparing the script.

The cast to support Autry will include Stanley Brunnelle, George Hayes, June Storey, as well as the Hoosier Hotbots, National Barn Dance radio performers. The studio also is angling for other prominent Hollywood picture and radio personalities for the picture. Autry's musical talents will be supported by two cowboy bands, one from the South, the other from the Pacific Coast.

Manager of Philadelphia Orchestra Joins Edington

Alfred Reginald Allen, who, as manager of the Philadelphia Orchestra, presented Leopold Stokowski and Eugene Ormandy to audiences from coast to coast, is resigning to join Harry Edington of Famous Productions, which is to release through Universal starting in the 1939-40 season. With the termination of his managership this month Mr. Allen will travel to Hollywood for two months of conferences to determine the public relations policy to be followed by Famous Productions.

Aalberg Representing Council

John Aalberg, sound director of KRO Radio studio and chairman of the Standards Committee of the Research Council of the Academy of Motion Picture Arts and Sciences, has been appointed to represent the Council on the "Sectional Committee on Motion Pictures" of the American Standards Association.

Walsch Promoted

Joseph Walsh has been promoted to chief assistant to Leon Nettee, general manager of the Paramount theatre department under Barney Balaban. Louis Notarius, film buyer, reviewer and statistician under Mr. Nettee, has been transferred to the coast exclusively in his position. Mr. Walsh had been assistant to Paul Rabioure, head of the statistical department at the Paramount home office.

British Film at Fair

"Crews Courageous," British documentary filmed produced by Major J. H. Rathreth, which is located in the North Sea and is a picturization of the "Drifters" (herring fishermen), is being shown in the British Pavilion at the New York World's Fair.

Doubts Menace From Television

Television is still a long way off, and swing music rapidly is losing radio favor. W. B. Lewis, Columbia Broadcasting System's vice-president in charge of programs, declared this week in Hollywood.

To the rumors that programs originating in eastern cities would supplant hours that for the past few years have been occupied by Hollywood-created shows, Mr. Lewis said, "Renewals of contracts by sponsors now presenting Hollywood shows indicate at least a similar number of programs featuring motion picture stars next fall." Further evidence that Hollywood will continue as the leading broadcast center was revealed in Mr. Lewis' statement that Columbia plans an enlarged budget for sustaining features to the full network from local studios. At present, nearly all CBS sustaining features originate in the east.

Columbia's experiment with television will be confined to New York for the present, and broadcasts from our transmitter on top of the Chrysler Building will start on or about June 15," Mr. Lewis said. "As yet we have made no definite decisions as to the type of material we will use, but it is likely that the transmissions will be confined to sketches and possibly re-entertainment of top news events. We have made no bids to motion picture personalities to appear on these programs and until television has demonstrated its commercial worth to the point where advertisers find it worthwhile, I don't think that anyone need fear that television will be a menace of any kind to the picture business.

Commenting on program trends, Mr. Lewis expressed the belief that musical features are on the increase and that in this field the sweet type of music is replacing swing. "The success of the Guy Lombardo series and Paul Whiteman's show, as contrasted to the decline in popularity of programs built to feature swing, indicates that melody rather than rhythm will be stressed in the future."

While plans for summer sustaining features, which Mr. Lewis is confident will introduce new attractions, are being held up pending decisions of CBS sponsors on renewals of their various shows, Donald W. Thornburg, CBS vice-president in charge of Coast operations, said, "Since Mr. Lewis' installation of production of radio programs and castability in Hollywood by announcing that construction of two new 400-seat theatres will start within a month or two.

Davie Leaves MGM

Frank Davie, Metro-Goldwyn-Mayer producer, whose contract has until 1940 to run, has asked for and received a release, planning to continue writing with his wife, Tess Schlesinger. He had been assistant to Bernard Hyman.

James Winn, midwest division manager of Grand National and formerly with Warner Brothers, has been named branch manager for Warners in Los Angeles. He succeeds William Warner, who has been branch manager for several years.

Ray Frisz, formerly buyer and booker for Showman, Ohio, has joined the Cooperative Theatres of Ohio, in Cincinnati, where Harry Bugie, formerly with Warner Brothers, has opened an office for the Milton Mooney Cooperative organization.

L. O. Ringler, formerly Monroe franchise holder at Des Moines and Omaha, has taken over the Sunflower theatre at Peabody, Kan., from W. P. Huston of Wichita.
THE sole purpose of this advertisement is to open your eyes to an opportunity for making some extra money.

The picture, IT COULD HAPPEN TO YOU, based on one of The Saturday Evening Post's best short stories, has entertainment values far beyond its negative cost. It is a "sleeper"...a surprise hit...the kind of down-to-earth show that every customer will tell his neighbors about.

Screened before a typical audience of young men and women, IT COULD HAPPEN TO YOU had them alternately roaring with laughter and on seat's-edge with excitement for its entire length.

A screening at your exchange will convince you that earnest, intelligent effort on your part will more than pay for itself in additional revenue—and will further reward you with a heap of customer good will. 20th's press sheet will be of great help in preparing your campaign.

Pictures like IT COULD HAPPEN TO YOU are rare! Don't let it catch you napping!

with STUART ERWIN • GLORIA STUART
Raymond Walburn • Douglas Fowley • June Gale
Clarence Kolb • Directed by Alfred Werker
Associate Producer David Hempstead • Screenplay by Milton Rivkin & Lou Breslow • Based on an original story by Chas. Hoffman
PARAMOUNT OWNERS EYE TELEVISION; NEW JURISDICTION DEADLINE IS SET

Circuit Operators Study Key City Territories for Possible Inclusion in Networks; East, West Coast Stations Planned

The inauguration of a study by Paramount theatre operators in key cities of the feasibility of establishing television transmitters in their territories; the setting of June 7th as a “deadline” by Actors’ Equity for a decision from the various actors’ groups regarding jurisdiction in the television field, and a prediction by New Jersey’s Senator Warren Barbour that his Federal bill repealing the 27-year-old ban on the interstate transportation of fight films would be successful, marked the week in television.

Circuit operators affiliated with Paramount in such centers as Chicago, Detroit, Boston, Atlanta, New Orleans and Dallas have been asked by Paramount officials to keep abreast of television developments, to survey its practical application to their territories and to consider as an ultimate objective the establishment of transmitters in their key cities.

Paramount officials have said, however, that for the present serious thought had been given only to the erection of stations in New York and Los Angeles. Paramount, through Allen F. Mont Television Laboratories, in which Paramount has a 50 per cent interest, has applied for a license from the Federal Communications Commission for a transmitting station in the east, but no action has been taken on the application yet.

The Du Mont Laboratories will also make application to the F. C. C. for the right to erect a television transmitter on the coast.

Paramount Officials in New Group

An application has been filed at Sacramento, California, for the incorporation of Television Productions, Inc., with Paul Ruben, executive assistant to Paramount president Barney Balaban, as president. This has been explained by the Paramount studio as an anticipatory measure taken in preparation for whatever need the advance of television may develop. Y. Frank Freeman was listed as vice-president, Edith Shaffer as secretary and Walter B. Cokell as treasurer.

The Du Mont Laboratories has entered into a five-year agreement with the Majestic Radio and Television Corporation, granting the latter a non-exclusive license to make television receivers under all Du Mont patents held now, or which may be held later. This contract provides that Du Mont, which is now in actual production of television receivers and parts, will continue to manufacture such television sets as Majestic wishes to market under its own name, on a royalty basis starting at five per cent of the net selling price.

The contract also holds that Du Mont may terminate the license if Majestic, or control of it, is sold to the Radio Corporation of America.

In a report to the 26th annual meeting of Actors’ Equity at New York’s Hotel Astor measures 20 by 15 feet. The theatres were described as “jammed” by the event.

Electric Musical Industries has held previews of its large screen television apparatus, and may follow Baird in attempting to enter the American market.

Ian Javal, director of Baird, has said that the demonstration of his company’s large screen system will be delayed in New York pending the arrival of a new tube, used in the demonstration.

It has been reported from London that a relay link enabling the transmission of Alexandra Palace programs to a wider provincial area is to be set up in the Chilterns — a range of hills in the 30-40-mile limit of London’s western and northwestern horizons.

The request of the British Broadcasting Corporation for a supply of American short subjects for television use is being opposed strongly by E. T. Carr, United Artists’ joint managing director in England. Mr. Carr, now in New York, said: “I am opposed to giving any aid to television which would make it a stronger competitor for London theatres than it already is.” A member of the Motion Picture Producers and Distributors of America television committee, Mr. Carr added that “If any films are made available for television they should be only those that are so old that everyone must have seen them already. He denied knowledge of arrangements by which old Walt Disney subjects were reported to have been made available to the British Broadcasting Corporation by United Artists in London.

Gilbert Seldes, television program director of the Columbia Broadcasting System, said last week that CBS will not be on the air with television until “sometime in midsummer.” A setback from the June date originally given as the start, the delay was attributed to a wait for equipment. Mr. Seldes said that the costing of stage and film shows is still somewhat far off.

Addressing the Kansas and Missouri Theatre Owners Association at their convention in Kansas City last week, George Weeks, Monogram sales manager, said that “Television represents a tremendous bonus to the entire motion picture industry and the introduction of sound in 1928 will appear insignificant by comparison.”

New York Telesact From Schenectady

With the aid of special equipment, including a diamond-shaped antenna 300 feet wide and 600 feet long, General Electric engineers in Schenectady on Sunday succeeded in picking up the complete two-hour television program sent by the National Broadcasting Company from the Empire State Theatre in New York City. The airline distance between sending station and receiver was 130 miles.

Theoretically television reception is limited by the spacing of the lines. A spokesperson for the television department of the NBC said that the Schenectady experiment was “interesting, but not important as affecting television as a whole.” He said that fears conditions sometimes permitted reception of television programs beyond the theoretical distance, even without special equipment.

LOOSENS RULES FOR LITTLE THEATRES

At the annual meeting of Actors’ Equity, last Friday in New York, the regular ticket nominated by the nominating committee was elected as follows: third vice-president, Burgess Meredith; elected to the Council for five-year term, John Lorenz, Patricia Collinge, Dudley Digges, Augustin Duncan, Philip Loeb, Muriel Kirkland, Hiram Sherman, Jack Whiting, Merwin Williams and Harold Vermilyea; for a two-year term, John Alexander, and for a one year term, George Hiller and Thomas Chalmers.

Operations governing Little Theatres have been loosened by Equity, with amendments covering the changes approved by the Screen Actors Guild, the American Guild of Musical Artists and the American Federation of Radio Artists. The new rules permit Little Theatres a seating capacity of 300 instead of 200.

last Friday, Philip Loeb, member of Equity council, reported a compromise proposal on television jurisdiction now pending before the board of the Associated Actors and Artists of America. The board has sent out a resolution urging the granting of immediate jurisdiction to Equity, and then referring the matter to the Reconstruction Committee.

At the Equity meeting, nine members were elected to the Council, an attempt to bring up the question of Sunday showings on the part of William A. Brady was taken. He said that while they were urged to retain the WPA theatre complement, and the annual financial report, showing that the association fared better than in the previous year, was read.

Fight Film Bill Approved

After a favorable report by a Senate Interstate Commerce subcommittee, Senator Barbour forecast the enactment of his bill repealing the 27-year ban on the transportation of fight films across state lines. At the recent hearings, leaders in the sporting world and members of the subcommittee that boxing matches would be among television’s most popular programs. Neville Miller, president of the National Association of Broadcasters, said that fights would “undoubtedly” be telecast, and that the situation should be clarified before the actual event took place. Jack Dempsey, former world’s heavyweight champion, said that the ban on films had cost him a “couple of millions,” and that “with television coming in, it is only fair to the public to be able to see fight pictures.”

With the 160th running of the English Derby at Epsom Downs, five London theatres showed the event through television, with three houses selling seats at $2.50 apiece and using the Baird screen, which
CONSTRUCTING INDIANA UNIVERSITY THEATRE

Construction of a $1,000,000 auditorium building, completely equipped for dramatics and the dance, concerts and radio, an experimental theatre and instruction in scenic and costume design, has been started at Indiana University.

Made possible by a State grant, the construction of the theatre adds to the trend stimulated by the similar building programs at other universities. At Stanford University the students taxed themselves additional student dues to make possible a building and loan fund for their theatre building, and the University of Wisconsin, where the students did the same thing, is about to open another college theatre building.

The new Dartmouth College theatre, now being planned, is to become the site of a Summer theatre festival under the auspices of the Dramatists Guild and the American National Theatre and Academy.

Southeastern and Missouri Exhibitor Units Meet; Carolina on Monday

Midwestern Group Commends Companies for Code Efforts, but Declines to Approve Draft; Cassil Is President

Conventions of organized exhibitors were held this week by the Kansas-Missouri Theatre Association and the Southeastern Theatre Owners Association.

The Theatre Owners Association of North and South Carolina open their convention on Monday; directors of the Oklahoma Motion Picture Theatre Owners also meet Monday, in preparation for their annual convention of June 26th, and on Tuesday the new Allied Theatre Owners of Oklahoma hold their first general organization session.

Theatre Owners of North and South Carolina, his first general organization session.

W. A. Joseph, general chairman of the Allied Theatre Owners of Oklahoma, was present at the Monday meeting of the company to be held in Minneapolis starting June 13th, will not have as guest James Roosevelt, vice-president of Samuel Goldwyn, who this week sent word to Minneapolis that he would not be a speaker.

No Code Action by Kansas-Missouri

by KENNETH FORCE
in Kansas City

The outstanding issue of the Kansas-Missouri Theatre Association's 21st convention, at the Hotel President, Kansas City, Mo., last Thursday and Friday, was whether the organization shall continue its present structure to include independent, circuit, and affiliated circuit exhibition interests, or should revise the organization to include independent exhibitors only.

The issue arose in connection with a general discussion of the new trade practice code, the Government's suit against distributors and producers, and other pending methods of securing relief for exhibitors from "unfair" situations.

Although there was no definite action taken, the majority of the KMTA should continue to include affiliated, circuit and independent theatres, that the code offered promise of some immediate relief, even though it does not include all that exhibitors want and contains some things they don't want.

Commends Code Efforts

The convention declined officially to approve the code. However, it did pass this resolution, "That the KMTA commends the major companies in the industry to work out a fair trade practice code, and that we urge all the companies to participate and cooperate to bring about an early commencement of the necessary machinery to facilitate better cooperation within the industry."

O. F. Sullivan, Civic theatre, Wichita, Kans., and Louis Somas, of the Somas, Moberly, Mo., opposed the resolution.

"Distributors will use it as Exhibit A in their defense against the government suit," charged Mr. Sullivan.

The resolution was prepared by John Stapel, Rockport, Mo.; Mrs. C. H. Barron, Pratt, Kans., and Jay Means, Kansas City.

Frank Cassil, St. Joseph, Mo., president of the KMTA, and other exhibitors, expressed the belief that independents should accept the code for what it is worth, and get what immediate relief from it they can.

Criticism of the KMTA's policy in fighting the chain store tax bill in Kansas this spring was voiced by Mr. Sullivan. But again Mr. Sullivan and several other independents of the same opinion were in the minority at the convention. The organization will continue, as it has in the past, to leave the question of policy with respect to controversial matters, like the chain store tax, divorcement, etc., up to the board of directors for decision at the time the matters come up.

Edward Kuykendall, president of MPTOA, and P. M. Meyn, vice-director of exhibitor relations for RKO Radio, expressed the conviction that the trade practice code is a step in the right direction and that it will offer immediate and material relief to exhibitors.

Both criticized film companies and selfish exhibitors alike for unfair clearance situations. The possibility that television will prove a boon to exhibition was voiced by Eugene Weeks, general sales manager of Monogram, who spoke at the convention.

Officers of the KMTA for the next year are: Frank Cassil, St. Joseph, Mo., president, and H. F. Strowig, Abilene, Kas., vice-president, both reelected; Fred Meyn, Kansas City, Kas., secretary-treasurer, to succeed George Hartmann, North Kansas City, who declined reelection.

In addition to Strowig and Meyn, Kansas directors are Gus Diamond, Salina, Kas., and R. R. Biebele, Kansas City, Kas., the latter reelected. Missouri directors are John Stapel, Rockport, Mo.; Tom Edwards, Eldon, Mo., both reelected; Tom Willhoit, Plattsburgh, and Mr. Hartmann.

Approximately 100 registered for the convention. Of this number, about 65 were exhibitors.

Southeastern Group Reflects M. C. Moore

by ARTHUR G. IVEY
in Jacksonville

Milton C. Moore, manager of the Riverside theatre in Jacksonville, was elected to head the Southeastern Theatre Owners Association as president for his fourth consecutive term at the closing session of the annual convention, Tuesday, in Jacksonville. This is the first time the president of the group has been elected for four terms. Colonel T. E. Orr, of Albertville, Ala., was named treasurer; John Brandon, of Titusville, secretary. Oscar Lam, of Rome, Ga., was reelected to represent the group on the board of MPTOA.

Code Is Discussed

The principal subject of discussion at the business session ending the two-day meeting was the trade practice code, an analysis of which was made by Mr. Kuykendall, a guest at the convention, who pointed out that it offered a chance for those in the industry to solve their own problems without going into the courts or seeking legislation.

Talks were also made by Colonel Orr, and Burton Clark, of the Womecto Theatre Group of Miami.

Sees Washington Meddling

A warning against "the growing trend in Washington to meddle and interfere with business," was sounded by Mr. Kuykendall. "There is an appalling lack of understanding regarding the problems of the business and as a result, present laws as well as proposed legislation, have big and little business scared to death," he said.

He said that more than 95 per cent of theatre owners are opposed to the Needy bill, because, he said, they realize it is the first "big step" leading to governmental regulation and control.

Roy E. Martin, of Columbus, Ga., operator of a group of theatres, declared that although he had been buying pictures for the past 30 years, he still was "being trimmed with a lot of poor pictures" and overloaded at the end of the year with pictures he had no opportunity of showing.

Sparks Is Host

The film trailer situation was discussed by Richard Kennedy, of Wilby-Kinney, who told of the experiment made by his company in making their own trailers. He stated that the cost was less than one-third.

Oscar Morgan, Eastern sales manager of Paramount, spoke on the relation of producer and exhibitor.

E. J. Sparks, head of Florida State Theatres, was host at a shore dinner at the Copper Kettle, Jacksonville Beach, with Guy A. Kenimer, district supervisor for Florida State, serving in charge of arrangements.

Carolina Meeting Opens Sunday

by D. G. SPENCER
in Charlotte

From 250 to 300 are expected at the semi-annual convention of the Theatre Owners of North and South Carolina at their meeting at Ocean Forest hotel, Myrtle Beach, S. C., June 4th-6th.

Mr. Kuykendall, president of the MPTOA, is to be on hand to explain to the open meeting Monday morning how the trade practice agreement will apply in negotiating new deals. He will also give a general interpretation of the pact.

Monday afternoon will be closed session for "shop talk," for exhibitors only — whether members of the association or not. Discussions will be led by Boyd Brown, H. E. Buchanan, Roy Rosser, H. R. Berry and Roy Rowe.

Tuesday is play day, with golf and fishing.

(Continued on following page)
The committee on Recreation includes John H. Vickers, chairman, Burt Schubin, and J. L. C. Siep.

The reception committee is composed of Ben Strozier, chairman; Boyd Brown, John Youdall, Charles W. Fiquet and R. J. Ingram.

Two Oklahoma Units To Hold Meetings
by FREDERIC SCHOFIELD
in Oklahoma City

Five speakers have sent their acceptances to invitations to speak before the annual convention of the Oklahoma Theatre Owners, June 20th and 27th in the Biltmore Hotel, Oklahoma City, according to Morris Loevenstein, president, and operator of the Majestic theatre here in Oklahoma City.

D. R. Milstein, Tulsa, Okla., representative for ASCAP in Oklahoma, will speak on "ASCAP and the Copyright Laws." Miss Bessa Short, Dallas, booker for Interstate circuit, will speak on booking of short subjects; Robert O'Donnell, Dallas, president of the Interstate circuit, will also appear on the program, Paul Short, Dallas, sales manager for National Screen, and Mr. Kuykendall, MPTOA, will be the other speakers.

Oklahoma Allied

The organization committee of the new Allied Theatre Owners of Oklahoma will meet Tuesday in the Biltmore Hotel, Oklahoma City, to further plans for its membership drive for 200 independent exhibitors.

The association will be enlarged to embrace three states and the Texas Panhandle. Letters and circulars have been mailed to all independent exhibitors in Oklahoma, Arkansas, Kansas, and the Texas Panhandle.

The Oklahoma buying pool plan sponsored by independent exhibitors who later became an allied organization and which plan was dropped at the last meeting, has been revived upon demand of independents in Oklahoma.

HISTORY OF THEATRE TRACED BY MODELS

Models of theatre stages, covering typical designs ranging from the beginning of the Greek theatre to those of modern Broadway and Hollywood will be a feature of the new Yale University Theatrical Museum, it has been announced.

The models, lighted in the style and custom of the originals they represent, will in many cases be mechanically controlled in order that the scene shifting devices of former times may be observed. More than 40 models have already been completed.

The bill, admittedly aimed at the gathering of Bund groups in theatres and halls such as Madison Square Garden, was passed in the closing hours of the session May 20th, by unanimous vote in both the Assembly and Senate.

Kuhn vs. Warner Suit

The hearing on Fritz Kuhn's application for a temporary injunction pending trial to restrain Warner Brothers Picture Company, Inc., from exhibiting "Confessions of a Nazi Spy" has been adjourned to Friday. The suit is for an injunction and $5,000,000 damages, charging that the picture libels Mr. Kuhn and the German-American Bund.

The Bund leader was arrested last week in Pennsylvania and returned to New York where he was indicted on 12 counts of grand larceny and forgery on charges of stealing $14,548.59 of his organization's funds.

"Confessions of a Nazi Spy," which had been held for action by the British Board of Censors pending the return from sick leave of Lord Tyrrell, president, was passed this week without a single deletion.

The Polish Government has banned all newsreels showing pictures of Adolf Hitler and Benito Mussolini, following demonstrations at Warsaw theatres.

Boris Morros will remake "The Royal Box," which was originally produced in Germany. The film is said to ridicule dictators. Nat Wachsberger, who was recently made a partner in Boris Morros Productions, will be associate producer.

Joe E. Brown, film comedian, told the House Immigration and Naturalization Committee in Washington this week that it would be a "simple act of humanity" to give 20,000 German refugee children a haven in the United States. Brown pleaded for enactment of a bill to permit additional immigration of children under 14 years of age, provided they would not become public charges.

Professor James H. Sheldon of Boston University was elected chairman of the board of the Non-Selective Anti-Nazi League at a meeting in the Hotel Astor, New York, this week. Vice-presidents are Mayor Fiorello La Guardia, Bishop Francis J. McConnell, Dr. Harold Ryerson, Rabbi Leon Frum, Professor Nelson H. Mead, John Frederick Lewis, Jr., and Dr. S. William Kalb.

CANNOT BE LEASED TO NAZI GROUPS

The affixing of the signature of New York's governor, Herbert H. Lehman, to the "anti-Nazi" bill sponsored in the recent legislative session by Republican leaders Speaker Oswald D. Heck, of Schenectady, and Majority Leader Senator Joe R. Hanley, of Ferry, will prohibit the renting, leasing or usage of theatre halls and places of public amusement in New York State to groups wearing uniforms similar to those of forces in any foreign country, such as the Nazis' "Bund" here.

The owner of a property and manager or proprietor of public amusement halls are specifically charged with the duty of refusing such usage, with a $1,000 fine or jail term or both possible for violations.

An exemption in the bill is granted to the cast or any motion picture production characterizing the officials of a foreign nation.

In this way, the new law will not hamper theatres from displaying films which show actors in the dress of armed or diplomatic forces of foreign countries, such as in Warner's "Confessions of a Nazi Spy."

Greater Union and Hoyts are United

Merger of the two dominant Australian theatre circuits, Hoyts Theatres and Greater Union Theatres, was completed this week following negotiations in New York by Charles Munro, managing director of Hoyts; Norman Bede-Ryde, managing director of Greater Union, and Spyros Skouras, head of National Theatres. The deal is for 20 years. (Picture of Mr. Munro and Maurice Soman of Hoyts on page 11.)

The deal merges approximately 145 theatres in the key cities. A new company name will be taken, and a new corporation formed.

The theatres operated by Dan Carroll, the Winter Garden in Brisbane and the Prince Edward in Sydney, were expected to be included. Mr. Carroll is also in New York.

Also to be included are General Theatres, a company owned by the two circuits and operating in the key cities; and the Snider-Dean theatres, groups with National Theatres, which are jointly owned with Hoyts, and included the St. James, Brisbane; the Lyceum, Melbourne; the Mayfair, in Sydney; and two theatres in Tasmania.

In 1932 Hoyts and Greater Union combined in a buying pool which expired in 1937.

Hoyts owns approximately one hundred houses, Greater Union forty.

Mr. Carroll this week said his group of theatres "is that we may be able to have a working agreement regarding films, in certain situations, as we did previously."

He asserted that the merger of Greater Union with Hoyts would not necessarily include its theatres; that Hoyts had a shareholders' interest in four of his houses, but that that was the extent to which any merger of the other two chains would affect his own, without his consent.

He added: "Nothing that may happen will prejudice our 18-year association with Paramount Pictures."

Further Contributions to Greater New York Fund

Further contributions and pledges collected by the film division of the Greater New York Fund were reported at the meeting of the board of the Greater New York Fund at the office of J. Robert Rubin, vice-president of Loew's and chairman of the film division of the fund.

Ben S. Moss, chairman of the exhibitors' group, reported cash and pledges of $9,000; Charles Casamay, chairman of the allied and accessory group, reported $3,500 and an additional $1,000 in prospect. Twentieth Century-Fox has contributed $7,500. Consolidated Amusement Enterprises, Inc., donated $7,500. Laurence S. Bolognino, contributed $175.

Spitz Recovering

Leo Spitz, Chicago attorney and former RKO president, is reported to be recovering after an operation at Rochester, Minn.
Cowboy Quarterback
(Warner)
Football Comedy

Some of the annual quota of football pictures are full of that "die with pleasure for dear Alma Mater," others—and this is one of them—are wild satires. Bert Wheeler, returning to the screen, and Marie Wilson are the stars. It will be remembered that in league with his old partner, Robert Woolsey, Wheeler made a very amusing football burlesque, "Hold 'Em Jail," for RKO-Radio years ago, and exhibitors and patrons are well aware that Miss Wilson has been the able half wit of many pictures.

It will be the professional brand of football coming in for the ribbing. The quarterback here plays in a fur coat. There's a romance and that concerns Wheeler and Miss Wilson, a girl who must be boss of everything. Secondary leads will be played by Gloria Dickson and DeWolf Hopper, with Eddie Foy, Jr., another comedian of note, heading the support. Many members of next season's grid squad of the University of Southern California, as well as many professional grid stars, will be seen.

The story was prepared by Fred Niblo, Jr., who has several Columbia and a few Warner picture writing credits. It is being directed by Noel Smith, most of whose pictures have been melodramas, though he made the sport picture, "King of Hobby".

Release date: To be determined.

Lady of the Tropics
(Tentative)
(MGM)

Romance and Tragedy

Robert Taylor (though married now) and Hedy Lamarr (married again) are still, without any doubt, screen personalities of interest to the girls and lads. Rescue-the-damsel-in-distress is still a quite good theatrical property. When the damsel in distress is an exotic Eurasian and the rescuer is a rich, world-wandering American and the locale is strange and fascinating French Indo-China, that part of the world where Kipling says east meets west, the interest in the doings of this noted pair is apt to become feverish.

The Eurasian wants to get out of the country, but certain men, for a very pointed reason, won't permit her departure. The American falls in love with and marries her, but no quick trip to the land of the free is in store for her. The hero, going broke, is exiled to a job in rubber plantations of the streamlinin' interior. The Eurasian makes a deal to pay the powerful man's price if he, in turn, will help her husband.

Joseph Schildkraut, who was something of a counter nemesis to Miss Lamarr in "Aligars," will be her real menace this time. Others who will have a hand in what goes on are Ernest Gossett, newcomer from New York, Gloria Franklin, Mary Taylor, Paul Porciaci, Ahner Biberman, Elsi Cavanna and Grace Hayle.

Sam Zimbalist is producing and Jack Conway directing.

Release date: To be determined.

Bad Lands
(RKO Radio)
Adventure

RKO Radio's "Bad Lands" will use only male actors. The locale will be a water hole in the desert Indian country of Arizona and its time about 1875. A quick understanding of the theme's strangely melodramatic character may be gained if one will remember back to "The Lost Patrol" and "Forty-Niners." The occasion for the adventure, an original screen play by Clarence Young, is the trailing of an outlaw. Trapped at a waterhole by an overwhelming force of Indians, the ten men discover a rich mineral deposit. There will be riches for all in the end for those who escape. Only one survives and he is driven mad before rescue.

All the players have been featured recently in popular pictures. Robert Barrat was in "Union Pacific," "Man of Conquest" and "Return of the Cisco Kid"; Addison Richards in "Boys Town"; Noah Beery, Jr., in "Only Angels Have Wings"; Douglas Walton in "The Story of Irene and Vernon Castle"; Paul Hurst played the amazin' bartender in "Topper Tals a Trip"; Guinn Williams was in "Dodge City"; Francis MacDonald in "Union Pacific" and "If I Were King"; and Andy Clyde, Robert Coote and Francis Ford appeared respectively in "It's a Wonderful World," "Gunga Din" and "Stagecoach." "Bad Lands," a Robert Sisk production, is being directed by Lew Landers, who demonstrated his forte in melodramatic material with such pictures as "Flight from Glory," "Condemned Women" and "Twelve Crowded Hours." Release date: To be determined.

Stunt Pilot
(Monogram)
Aviation Adventure

"Stunt Pilot" will be the second of Monogram's air adventures pictures based on those of Hal Forrest's "Tailspin Tommy," cartoon character. "Mystery Plane" was the first. The same trio of leads, John Trent, Marjorie Reynolds, who also has been in Jackie Cooper's "Streets of New York," and Milburn Stone again will be seen in the roles they created for the screen, as will Jason Robards. Supporting the featured players will be Pat O'Malley; George Meeker, presently in Darmour's "Hidden Power"; Wesley Barry, juvenile star of the silent screen; George Cleveland, outstanding in "Streets of New York"; Johnny Day, Charles Morton, Mary Fields and Buddy Cox. Scott Darling collaborated with Joseph West on the screen play, and George Wagner, who directed "Mystery Plans," is also the "Stunt Pilot" director.

Again thrills in the air and murder mystery melodrama in the clouds and on the ground are the motivating story's backbone.

Release date: June 29, 1939.

Way Down South
(RKO Radio - Lesser)
Musical Melodrama

Since he has had the younger under his wing, Sol Lesser has been looking for the ideal story for Bob Breen. He seems to have found it in "Way Down South." Basically the yarn majors in human interest. It concerns the valiant and successful struggle of an orphan lad to preserve the traditions of his ancestors.

The time of the story is immediately before the Civil War, the main locations an historic old plantation and New Orleans. But the story is only one phase. Music has always been an adjunct of the Lesser-Breen pictures.

Mr. Lesser in earlier features has supplemented the boys appeal with one or two other "names"; this time he has organized a supporting cast of capable and well-known name players, including Alan Mowbray, Ralph Morgan, Steffi Duna, Clarence Muse, Edwin Maxwell, Stymie Beard, Sally Blane, Robert Greig, Charles Middleton, Lillian Yarbo and the Hall Johnson Choir.

The production is based on an original story by Clarence Muse and Langston Hughes, and is being directed by Bernard Vorhaus, who did "Fisherman's Wharf," Victor Young, long with Paramount, is directing the music and, Hall Johnson, of course, is in personal charge of his own corps of vocalists.

Release date: to be determined.
SHOWMEN'S REVIEWS

Young Mr. Lincoln
Twentieth Century-Fox
Character Study

An astonishing adventure in showmanship is presented in "Young Mr. Lincoln." It is a character study of the preliminary trial and initial phase of his career and, it is substantially devoted to an expanded and exhaustive treatment of an episode, a reality which the impression was addressed.

"Young Mr. Lincoln" is sincerely and accurately titled. It is a character study of the preliminary trial and initial phase of his career, and the audience is substantially devoted to extended and exhaustive treatment of the episode, a reality which the impression was addressed. In no other production might one understand the swift, graphic but unfiltered and almost unalloyed references to Abe Lincoln, or the unknown strands involving Stephen Douglas.

The picture's presumption that the spectator really knows about Abe Lincoln, and to the degree of knowing that will be included in the implied dramatic intensity of the phases so effective sketched under John Ford's most artistic direction.

To the public not so interested in the Lincoln tradition the picture will present a pioneer story of a murder trial in the backwoods, not remarkable for suspense but richly laden with sentimental concerns, some excitement and a surprise climax.

Henry Fonda in the title role has by his performance added to his laurels and enhanced his importance to the stage. It may also be observed that Edward Brady in a role of Abigail Clay, mother of the boys accused of murder, develops all of the sympathetic possibilities of a considerable part.

In this picture we are given a glimpse of Mary Todd, without, however, elaboration to give her appearance and lines significance save as one has prior and detailed knowledge of her part in the life of Lincoln.

In this production one can see John Ford, depicted in certain specially artistic aspects of his technique which began to be distinctly discovered and proclaimed with his making of "The Informer." Here again is marked stylization, artful symbolization, and despite the homely homesteader nature of the character sketched, is there an undertone of sophistication. It is to be expected that school of criticism which especially enjoys the esoteric will also have a very special enthusiasm for this latest expression of the Ford technique of direction.

S.O.S. Tidal Wave
(Republic)

Imaginative Melodrama

The setting of this melodrama is the day when television newsreel reporting shall have become as much a part of daily routine as radio news reporting is now. The hero is a sort of television Winchell whose on-the-spot reporting of the news while it's happening stops. The enterprising hero, who enjoys the attention of the populace, goes around receiving reports from street corners, in offices, stores and homes, to see and report what's going on.

The villain of the piece is a gangster whose mayoral candidate is going to lose out at the polls unless he can get information about J. and what's going on.

James Webb wrote the story upon which the screen play was produced and directed by John H. Auer. Ralph Byrd plays the television reporter, a little stiffly, and Frank Jenks gives comedy relief.

This highly imaginative but melodramatically plausible sequence provides a thrilling finish to an otherwise conventional story of newsreel journalism and politics. It is strikingly produced and stimulating both as entertainment of the moment and as something to think about afterward. It is clearly the sales point of the attraction.


Undercover Doctor
(Paramount)

Crime Melodrama

The second feature to be adapted from factual records contained in J. Edgar Hoover's book "Persons in Hiding," "Undercover Doctor," though robbed by time of topical significance, nevertheless is true to life melodrama. The subject this time concerns gathering evidence and as the story traces the brief but sensational career of Dr. Barton Morgan, a vivid insight is given into the lives of those unethical physicians who seek quick ways to wealth by treating wounded gangsters, failing to report their cases and otherwise shielding criminals.

Bare of any considerable comedic content, while the love interest is substantial, the picture is a drama of

(Continued on page 32)
... at **Radio City Music Hall**


... at **the California, San Diego**

Breaks all time attendance and money record. Moved over to Orpheum for continuous first run.

... at **Loew's State, New Orleans**

Hits 137 per cent of average as first four days equal normal weekly gross for theatre.

... at **the Orpheum, Montreal**

Joe Lightstone, owner of the Orpheum, reports second biggest opening of year. Held over second week of indefinite long run.

HAL ROACH presents

**CAPTAIN FURY**

starring **Brian Aherne • Victor McLaglen**

with June Lang • John Carradine • Paul Lukas • Douglas Fairbanks

George Zucco • Virginia Field • and a Tremendous Supporting Cast

Directed by HAL ROACH Script by Grover Jones, Jack Jevne and Joseph Fields

RELEASED THRU UNITED ARTISTS
Tarzan Finds a Son

(MGM)

Jungle Melodrama

Tarzan, famed characterization of the fanciful Edgar Rice Burroughs, again is brought to the screen by MGM, this time with a young boy added. Directed and produced by "Tarzan Finds a Son" is replete with thrills, while a Hollywood preview audience thought some of them were overdone, it agreed, at the end, that the film was "a winner". The picture contains fights between wild beasts, the antics of the truant simian and his king, a series of chases by clever panthers, an attack by rhinoceros, as well as the swimming of Johnny Weissmuller, who again plays the role of "Tarzan." "Tarzan's" mate is played by Maureen O'Sullivan, and the boy is young John Sheffield, whose athletic prowess proves amazing.

Supporting are Ian Hunter, Henry Stephenson, Inescort, Henry Wilcoxon, Laramie Day and Morton Lowry.

If anything, "Tarzan Finds a Son" is perhaps the best adapted to popular appeal of both young and old of the MGM "Tarzan" series. Exhibitors playing it might do well to remember that it is a "cops 'n robbers" melodrama laid in the African jungles. The story of Cyril Hume and the direction of Richard Thorpe take it up in cognizance, the full appeal of all the factors. An infant, sole survivor of a plane crash in the African jungle, is found by natives of the tribe who are the boys' cousins and heirs to a huge estate rightfully belonging to him, plot to return him to England. Going against Tarzan's wishes, "Jane" allows them to take the youngster, but the plotting is uncovered as canibals capture the party. "Tarzan" comes to the rescue with his wild animal friends.

The picture, making use of every opportunity for chills, thrills and humor. Selections of many songs and dances appear.

MOTION PICTURE HERALD

JUNE 3, 1939

Charlie Chan in Reno

(Twentieth-Century-Fox)

Mystery Melodrama

The approximately twenty previous "Chans" not only have established the patron market but have sounded the direct keynote for exploitation. Here there is a more complicated mystery story than usual, with the standard complement of comedy and romance, while Sidney Toler, after a couple of trial runs, ably demonstrates his ability to fill the late Warner Oland's shoes.

Complications, all as baffling as they are suspicious, include the death of a man who has operatively given a sob story which距 "Tarzan" a tale of Powell's dismissal from a jail he finds comfort and hasn't, and his efforts to get back there. Powell sings but two songs, stages a cumbrous but effective dance in which he appears as a burlesque Cossack dance which should stop the show. The dialogue of the comedy is certainly not of the type called "smart," but it packs a simple laugh in every passage.

Powell has solid support from Norma Varden as a patronizing but ineffective reformer, from Wally Patch as the Cockney coffee stall owner, from Johnpesy as Jack Harris's cutting, Harald Kold's kind, and the camerawork of George Stretten would shame many a larger studio. Herbert Smith has yet to make a film which cannot carry him to his office success. But there is no indication that "Home from Home" will alter that continuity.

SELECTED NEWSPAPER REVIEWS

WASHINGTON,

May 30 (United Press) — In "Tarzan Finds a Son," the seventh release of the "Tarzan" series, republication of the original "Tarzan" with a few minor changes, the studio has produced a film that is likely to be a financial success... It is a thoroughly enjoyable picture... The acting is not outstanding, but it is adequate... The photography is excellent... The film has a running time of 93 minutes and is distributed by Metro-Goldwyn-Mayer... The picture is directed by Richard Thorpe, who is also the producer... The story is written by Ben Hecht and Charles MacArthur... The cast includes: Johnny Weissmuller as Tarzan, Maureen O'Sullivan as Jane, John Sheffield as the son, Paul Hurst as Chief Brooks, Henry Wilcoxon as Inescort, Laramie Day as Morton Lowry, and Delmar Huell as Jed Newton.

STUDIOS, May 30 (United Press) — "Tarzan Finds a Son," the seventh release of the "Tarzan" series, is a film that is likely to be a financial success... The acting is not outstanding, but it is adequate... The photography is excellent... The film has a running time of 93 minutes and is distributed by Metro-Goldwyn-Mayer... The picture is directed by Richard Thorpe, who is also the producer... The story is written by Ben Hecht and Charles MacArthur... The cast includes: Johnny Weissmuller as Tarzan, Maureen O'Sullivan as Jane, John Sheffield as the son, Paul Hurst as Chief Brooks, Henry Wilcoxon as Inescort, Laramie Day as Morton Lowry, and Delmar Huell as Jed Newton.

Tarzan, the son of a high priest of Ophir, is found living in the American Northwest by Jim Driscoll, who raises him as his own son. The son, now grown, meets Tarzan, who has come to America to look for his son, and the two share adventures, including a visit to Tarzan's kingdom in Africa, where they are confronted by a tribe of cannibals. The film ends with the son discovering his true identity and returning to Africa to join his father and the king of the north.

Home from Home

(British Lion)

Comedy

An uncanny understanding of the simple comedy British of the masses is evident at once in this newest vehicle for the comfortable humor of Johnnie McRea. The line-up is by Herbert Powell, and Powell's fifth in Motion Picture Herald's Poll for 1938-39. Powell's provincial and urban following, immense as it is, increases film by film, directly follows the very nature of his gramophone recordings and the success of his radio and vaudeville appearances. British Lion, to which Powell is under contract, and the director Herbert Smith, have made of this story, which bluntly ignore the more discriminating minority, aim straight for the simple tastes of the "Home from Home," thanks to this attitude and thanks to the agreeable and naive personality of Powell, has a constant ripple of laughter throughout, and will leave the customers with a feeling of repletion and full value for the money expended.

Few other personalities could have made such a success of a deliberately artless story like this, which is the antithesis of Powell's dismisal from a jail he finds so comfortable and lovely, and his efforts to get back there. Powell sings but two songs, stages a cumbrous but effective dance in which he appears as a burlesque Cossack dance which should stop the show. The dialogue of the comedy is certainly not of the type called "smart," but it packs a simple laugh in every passage.

Powell has solid support from Norma Varden as a patronizing but ineffective reformer, from Wally Patch as the Cockney coffee stall owner, from Johnpesy as Jack Harris's cutting, Harald Kold's kind, and the camerawork of George Stretten would shame many a larger studio. Herbert Smith has yet to make a film which cannot carry him to his office success. But there is no indication that "Home from Home" will alter that continuity.

SELECTED NEWSPAPER REVIEWS

WASHINGTON,

May 30 (United Press) — "Home from Home," the latest release of the "Home from Home" series, is a film that is likely to be a financial success... The acting is not outstanding, but it is adequate... The photography is excellent... The film has a running time of 93 minutes and is distributed by Metro-Goldwyn-Mayer... The picture is directed by Richard Thorpe, who is also the producer... The story is written by Ben Hecht and Charles MacArthur... The cast includes: Johnny Weissmuller as Tarzan, Maureen O'Sullivan as Jane, John Sheffield as the son, Paul Hurst as Chief Brooks, Henry Wilcoxon as Inescort, Laramie Day as Morton Lowry, and Delmar Huell as Jed Newton.

STUDIOS, May 30 (United Press) — "Home from Home," the latest release of the "Home from Home" series, is a film that is likely to be a financial success... The acting is not outstanding, but it is adequate... The photography is excellent... The film has a running time of 93 minutes and is distributed by Metro-Goldwyn-Mayer... The picture is directed by Richard Thorpe, who is also the producer... The story is written by Ben Hecht and Charles MacArthur... The cast includes: Johnny Weissmuller as Tarzan, Maureen O'Sullivan as Jane, John Sheffield as the son, Paul Hurst as Chief Brooks, Henry Wilcoxon as Inescort, Laramie Day as Morton Lowry, and Delmar Huell as Jed Newton.

Cuando Canta La Ley

(The Singing Charro)

(Paralla-Paramount)

Musical Western, in Spanish

The fourth of the Tito Guizar vehicles which Daniel L. Kinden has produced under Paramount, the Spanish market is "Cuando Canta La Ley," musical western. It is an impressive production, opening up a new vista in the ever-broadening and colorful and other companies, including cultivating Latin America and other Spanish-speaking markets.

The film entertainment, "Cuando Canta La Ley," presents the elements which have made pictures of this type popular—sufficient action to please all, daring equestrian feats, a substan- tial story, competent characterizations, and a number of suitable songs. Tito Guizar has the
Point of View (Spectator-Denning) 

Bobby O'Dell

The idea inspiring this new venture is an ambitious one but probably commercial. It is to posit by screen and microphone the more popular and contemporizing the subject of the day in Britain, to state a case for and against, and leave the audience to make up its own mind. The subjects are such as "Should Woman Make Good," "Should We Judge Men on Their Own Deeds," "Blackballs," and "The Woman and the Canal." The criminal surrender and "Alberto" is free to woo "Maria Luisa."

Previewed at the Paramount studio in Hollywood—V. K.


CAST

Alberto Gullino Tito Guzir
Maria Luisa Pineda...Maria Rivas
Adoche...Martin Garralaga
Eduardo Pineda...Paul Ellis
Ross Pineda...Ross Pinell
Sr. Vasquez...Jose Tortuna
Montoya...Jose Pineda
Jose...Carlos Montalban
Pedro...Pineda
Montoya...Jose Pineda
Miguel...Jose Pena Pate
Ches...Arroyito

Racketeers of the Range (RKO Radio) 

Modernized Western


CAST

Barney O'Dell George Breen
Whisperer...Chill Wills
Robby...John Reynolds
Punky...Guy Earl
Bing...Gay Seabrook
Benny...Dora Lee
Boris...Rex Bell
Ben...Rex White
Ray...Flash
Pilchuck...Cecilia Mac
Steeter...Meinsky

Java Journeys (MGM) 

For Black Travel Talk

Another outstanding specimen of camera globe trotting brings the seat traveler to the exotic land of Java. A comparison of the country's modern modes and the primitive ways of travel is seen in the film. The reporting catches the influence of the Dutch on the Orientals. Also seen are glimpses of canal transport, the oil fields, the tea gardens, and the lovely gardens that surround his home. The coloring and the cameras angle join to make the subject pictorially beautiful and interesting. Running time, nine minutes.

Diamond Dust (Paramount) 

Grantland Rice Sportlight

Timed to the call of "batter up" is this Grantland Rice Sportlight slab on the big business professional baseball. The authoritative words of Judge Kenesaw Mountain Landis, high commissioner of baseball. Concluding the red, Joe McCarthy, manager of the Cubs, a Champion Youk, offers some words of praise for the diamond sport. Between the

prologue and epilogue are summed up concisely and interestingly various points of the big time baseball technique from pre-season training to the thrill of the ball park duel. Demonstrators include Johnny Vander Meer, Tommy Bridges, Bill Dickey, Jimmy Foxx, Joe Cronin, Roger Kramer, Hank Greenberg and Terry Moore—Running time, 10 minutes.

With Best Dishes (Universal) 

Montene Breity

With a china shop as background is presaged a series of acts in vaudeville fashion. Charles Kemper, comedian, and Billy Reyes, monologist and juggler, share the spot of master of ceremonies, and introduce George Roche, specialty dancer; Toy and Wing, Chinese dancers; Lillian Roth, singer, The Pied Pipers, singing group, and The Philharmonics, a harmonica group. The comedy consists largely of considerable breakages of dishes. Running time, 16½ minutes.

Clown Princes (MGJ) 

Our Gang Cutups

The kids in their latest Our Gang effort are touched with a philanthropic point of view. When "Porky’s" mother is threatened with eviction by collection men, the children decide to hold a rent party in the form of a circus. The high point is "Ali-fala’s" rendition of the song, "The Man on the Flying Trapeze," a man, connected with this scene, being bothered by a bumble bee, and the "Man" comes flying off his trapeze. The circus exploits the natural talents of the group and the followers of the Gang cutups will enjoy their adventures in sideshow and sawdust arena. Running time, 10 minutes.

Stranger Than Fiction, No. 63 (Universal) 

Oddities

In this, the 83rd in the "Stranger Than Fiction" series, six subjects of out-of-ordinary interest are pictured. They are a miniature roller coaster, the hobby of a boy in a Philadelphia suburb; an unusual printing press, the work of a retired minister in Tennessee; a Cleveland midnight for a nation of antique clocks, etching on celluloid by a woman in Alabama; a dog that puts out fires, and a one-legged jigger in Missouri. Running time, 95 minutes.

Chinook's Children (Central Film Corp.) 

Dog Raishing

In New Hampshire sled dogs are bred for work in the snow covered regions. Chinook, famed Eskimo dog of the first Admiral Byrd expedition to the South Pole, has been crossed with a Newfoundland dog and a new breed developed. The use of these dogs and their exceptional strength and stamina are clearly shown. Finally there is the annual dog-sled race in which most of the dog teams of New England compete. Running time, 10 minutes.

New Worlds for Old (Association of School Film Libraries) 

Documentary

This Paul Roth film made in Great Britain, details the benefits of advantages of gas over coal and electricity to all classes of persons in England. The Association of School Film Libraries, which represents European film schools, describes the great gas film makers in this country has imported the picture. Tracing the development of the new fuel supply, the film presents an instructive diagram on how the gas is taken from the coal, along with the
Warner Net 
For 26 Weeks 
Is $1,665,889

The report of Warner Brothers Pictures, Inc., for the 26 weeks ended Feb. 25, 1939, shows a net profit of $1,665,889 after depreciation, amortization of film costs, interest, federal income taxes and minority interests, which was equivalent after dividend requirements for the 13 weeks' preferred dividend period on the $2,824,618 a share to 39 cents a share on common, comparing with $1,139,019 or 28 cents a share for the 13 weeks ended Nov. 26, 1938.

Current assets, including $5,325,036 cash, amounted to $28,139,935 on Feb. 25, last, and current liabilities were $18,927,081. This compares with cash of $4,985,547, current assets of $29,947,897 and current liabilities of $21,216,827 on Feb. 26, 1938.

Gross income for the six months ending Feb. 25, 1939, from film rentals and companies' theatre admissions, totaled $50,158,428. Amortization of film costs, royalties and participation cost and operating and general expenses were $45,443,339.

Approximately $40,000 of $6,196,000 of Warner Bros. outstanding debentures has been deposited for exchange for the new 1948 series since April 28th, when notice of redemption was given. The remainder of the original issue of $25,324,000 had previously been deposited. The outstanding debentures must be surrendered for exchange before June 28th and for payment before June 29th.

J. J. Cheever Cowdin, chairman of the board of Universal Pictures, on Wednesday reported a net profit for the company, for before federal income taxes of $81,587 for the 13 weeks ended April 26, of this year, as compared with a net loss of $199,487 for the similar period of last year.

For the six months ended April 29, 1939, he reported a net profit, also before federal income taxes, of $79,587 for the 13 weeks ended April 26, of this year, as compared with a net loss of $199,487 for the similar period of last year.

SEC Stock Report

Acquisition of 600 shares of Pathé common stock, held by Mr. R. Young, of Jersey City, director in the company, was reported this week by the Securities and Exchange Commission in its semi-monthly summary of transactions by corporation officers and directors in the stocks of their companies. At the close of the month, Mr. Young held 20,427 shares of Pathé common.

The summary which also carried January, 1939, reports shows that Joseph A. Sisto, New York banker and director in Monogram Pictures, assigned 78,130 options for common stock, through J. A. Sisto and Company, reducing his holdings to 55,742 options, and that, through the same company, William R. Stewart, New York, also a director, acquired 5,000 options for common, representing his total holdings.

Acquisition in December, 1938, of 10 shares of first preferred Universal Picture stock, was reported by Preston Davies, New York, a director, bringing his holdings at the close of the year to 130 shares.

Disposition of 600 shares of Columbia Broadcasting System Class A stock, by gift, in December, 1938, by Jerome H. Loucheheim, Philadelphia, a director in the company, was made known. At the close of the year Mr. Loucheheim held 19,010 shares of Class A stock.

David Sarnoff, president of Radio Corporation, announced this week that a quarterly dividend on the outstanding shares of the corporation's $3.50 cumulative convertible first preferred stock, and a quarterly dividend on the outstanding shares of "B" preferred stock, were declared at the regular meeting of the board of directors.

The dividend on the first preferred stock is 87½ cents per share, and the dividend on the "B" preferred stock is $1.25 per share.

These dividends are for the period from April 1, 1939 to June 30, 1939, and will be paid on July 1, 1939 to stockholders of record at the close of business June 9, 1939.

Warner Ad Budget Raised

Gradwell L. Sears, Warner sales manager, announced upon arriving on the coast Wednesday that increases of 25 per cent in advertising budgets have been set for June, July and August releases to boost hot weather business.

Warner Bros. Film and Theatre

Receipts in 6 Months $50,158,428

Statement of consolidated profit and loss and earned surplus of Warner Brothers Pictures, Inc., and subsidiary companies, in production, distribution, exhibition and elsewhere, for the 26 weeks ending February 25, 1939, follows:

INCOME:
Film rental income, theatre admissions, sales and miscellaneous income ........................................ $50,158,428.46
Rents from tenants and royalties ........................................ 2,058,054.67

COST OF SALES AND EXPENSES:
Amortization of film costs ........................................ $14,969,029.05
Other costs, including royalties and participations ............. 1,081,920.47
Operating and general expenses ........................................ 29,392,380.90

NET INCOME before other income and charges shown below ........................................ 45,443,339.42

DEDUCT:
Amortization and depreciation of properties (other than $55,187.61 in respect of studio properties charged to film costs) $2,400,697.32
Interest expense ........................................ 2,157,833.63
Provision for investments in affiliated companies (net) ......... 2,313.97
Provision for contingencies ........................................ 47,500.00
Provision for miscellaneous investments ......................... 50,998.00

PROFIT after other income and charges shown below ........ $4,659,092.92

OTHER INCOME:
Interest and discount earned ........................................ $2,114,050.79

PROFIT before minority interests' share of profits and losses and Federal income taxes ....................... 117,344.90
ADD—Proportion of loss applicable to minority stockholders (net) ........................................ 3,493.21
PROFIT before providing for Federal income taxes .......... $2,233,848.99
Provision for Federal income taxes ........................................ 569,000.00

NET PROFIT from operations for the twenty-six weeks ending February 25, 1939, carried to surplus .......... $1,665,888.99

DEFICIT, August 27, 1938 ........................................ $327,298.60
ADD—Loss and provision for loss on sales or abandonment of properties (net) ........................................ 74,992.53

DEDUCT:
Discount realized on redemption of optional 6% convertible debentures and bonds of subsidiary companies $402,291.13
Profit on sale of subsidiary company (consolidated to November 26, 1938) ........................................ 315,638.18

EARNED SURPLUS, February 25, 1939, carried to balance sheet ........................................ $1,579,235.95

July 3, 1939
EXHIBITORS GET ARBITRATION PACT; COMPLETE PROGRAM WILL FOLLOW

Trade Practice Draft Awaits Revision of Two Clauses Before Printing; Rodgers at Allied "Open Forum"

Representatives of organized exhibitors this week received copies of the rules and regulations procedure and machinery for the arbitration system formulated by the major companies to adjudicate disputes under the trade practice program for self-regulation, and within a few days will receive copies of the completed program itself, in its fourth revision, to bring both documents before their respective memberships for acceptance or rejection. The arbitration agreement in full appears on pages 48-50.

Most Expected to Accept

Most owners are expected to accept the pact shortly as a means of governing relations between exchanges and exhibitors and among competitive exhibitors. There will be some reservations; a few organization leaders possibly will reject. The majors believe they will win adoption by individual owners, "if we have to go out personally and canvass every theatre owner," getting signatures through their sales staff. The majors "simply hope Allied will join." Outright rejection either by Allied or any state organization, or failure of the Department of Justice to express approval, will not deter the distributors from proceeding.

Arbitration boards will be established in each of the 31 exchange centers. The program as now completed is the one to be placed in operation almost immediately by the majors, without further concessions, although alterations may be had. The majors believe they have gotten in the document everything they can give, and stand ready to take their chances against legislation. This was disclosed last Thursday afternoon, at the "open forum" conducted at New York Allied's first annual convention, in New York's Astor Hotel. The majors' spokesman was William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer and chairman of the major's trade practice formulation committee.

Changes Discussed

Announcement by Mr. Rodgers of the completion of the arbitration agreement was the main piece of business at the Allied convention. Mr. Rodgers' announcement was accompanied by a thorough discussion of changes made in the program itself.

The trade pact and combination arbitration agreement are available to any and all individual or organized exhibitors and are retroactive to 1939-40 contracts signed since January.

The life of the new pact will be for two years, embracing the 1939-40 and 1941-42 seasons. The majors will consider only "reasonable suggestions" to be made in the document.

On Wednesday, the majors' committee at the last minute found it necessary to return the draft to their lawyers' group, for the rewriting of two clauses. That being done, it returned to Mr. Rodgers, who will call a meeting of his committee, after which the pact will be printed.

The majors emphasize that the arbitration agreement is still preliminary. Compulsory arbitration is illegal, under the Thacher decision of 1929. The arbitration agreement will not, therefore, become a part of the contract, but will be in addition thereto.

If an exhibitor does not sign the arbitration agreement he can neither bring a complaint nor have a complaint brought against him for adjudication by a local arbitration board.

Some exhibitors have favored "conciliation," saying a basic weakness of arbitration is that the awards, if ignored by a party to a dispute in those states where arbitration enforcement laws do not prevail, could not be enforced without court action.

The MPTOA was one of the principal advocates of "friendly" conciliation. While the arbitration agreement does not establish conciliation procedure, the plan is to recommend informal conciliation before arbitration proceedings start.

Definitely committed to the program are Columbia, MGM, Paramount, RKO Radio, Twentieth Century-Fox, Universal and Warners. United Artists is the lone member of the "Big Eight" not participating, this because of the setup of the company. Monogram and Republic appear ready to "cooperate."

Copies Sent to Washington

Copies of the arbitration agreement were forwarded last Thursday afternoon to the United States Attorney General's office at Washington.

At the beginning of negotiations the distributors were considering abandoning efforts toward self-regulation, as a result of the filing by the Government of its anti-trust suit in New York. It is held unlikely that the program will have any great effect on the suit.

Mr. Rodgers, in his appearance before New York Allied, also detailed highlights of the arbitration agreement, citing the setup of a board in each exchange territory, special arbitration boards, panels of neutral arbitrators, a permanent national arbitration board, determination of parties to disputes, oath of arbitrators, term of office of arbitrators, removals and vacancies, jurisdiction of boards, arbitration proceedings, awards, local rules and regulations and costs of maintaining boards, all explained in text (pages 48-50).

Mr. Rodgers told the New York Allied convention, including Colonel H. A. Cole, national Allied president, and Abram P. Myers, national counsel guests; "Some from within your ranks, through the statements they issue, are doing everything humbly possible to deprecate us in the eyes of the trade and the business world in general. There seems to be resentment (in the bulletin issued by various Allied units) on the part of some that we are successful. The fact that our success insures your success seems immaterial, so long as the destructive attacks can be maintained... We are not going to be deterred from our path by insidious attacks launched by those who seek only to obstruct progress and harmony."

Mr. Rodgers gave full credit to the "many theatre owners, who, with their fortunes invested, are just as anxious as we are to see a more harmonious relationship." He took to task, too, those who have been "decidedly destructive."

A statement attributed to Allied that the distributors were throwing but "a few crumbs" to exhibitors was called "bad faith" by Mr. Rodgers. "The crumbs that are referred to run to the millions of dollars per year," he declared, and "the only chance whatever that producers or distributors have to recoup is in the production of pictures that will attract more attendance to theatres."

Consulted at Outset

He explained to Allied's members that their national leaders were consulted at the outset of the program, "so that they would feel that they were invited just as any other exhibitor unit," also, "at the time of the first conference it was definitely stated that the negotiations could be conducted only on a basis of establishing a trade practice code for the guidance of the theatre and the door."

Regardless, he continued, divorce of "a pet idea of a minority who believe its prosecution can be used as a smoke screen to justify the continuation of attacks that can only cause dissension between the two branches of an industry absolutely dependent upon each other."

He referred to the Government's New York trust suit against the majors, which, he said, "will in due time be tried," but, he added, "until it is tried, we are at least entitled to a fair and impartial consideration. It is the proper way that the parties will be promised a willingness, and do so now express it, to set up the machinery where certain practices are alleged to be unjust or unreasonable can be arbitrated."

He declared that the program, "which all clear-thinking people in this business hold necessary to be made, will be so understood that all things desired cannot be had at the first attempt. Through experience we can profit by and correct such irregularities that may now for the first time he brought to light through the machinery set up by a united industry."

Calls 'Ballyhoo Borsome'

"I do believe all the ballyhoo about divorce, alleged unfairness, must be getting bore- some, if not to all those engaged in the business, at least to the public."

The distributor spokesman at this point gave publicity to the text of a booklet, "Ballyhoo" for encouraging a trade practice code. "The stipulations of the code submitted are very great in their importance to the trade and still greater if any of the above agreements are found to be illegal," he declared.

Outright statements and inferences that the distributors' committee had gone into the negotiations and "given no instructions" that the distributors' lawyers were "tactless and frustrated every independent exhibitors' effort to come to an understanding, are unfair, calculated only to mislead, declared Mr. Rodgers, also so understanding so necessary that its wrong.

Those who sit on the sidelines and engage in (Continued on following page)
MACHINERY FOR BOARDS EXPLAINED

(Continued from preceding page)
“non-productive outbursts have little, and in most cases, nothing constructive or practical to suggest.”

On the subject of the Allied-sponsored anti-block selling and blind buying bill pending in Congress (see page 47), Mr. Rodgers said he knew that “many theatre owners in this country, including Allied members, have told me personally that the enactment of such a bill would mean nothing short of ruination to them.”

Reviews the Trade Practice Code

Mr. Rodgers reviewed briefly for Allied’s New York convention the trade practice program itself, starting with the “Exclusion Privileges” clause, which, he said, asks nothing more than an account not be in material default on an existing contract.

On the “Trade Announcement” clause, he said, the majors cannot go further. “Only theorists believe it is possible” to identify pictures to be shown as we cannot agree, as a group.

The clause entitled “Public Demand for Exceptional Features,” as written, he said, “is not perfect by any means, but nevertheless is a great improvement over previous custom and does relieve the situation as it has been reported to us.”

The “Preferred Playing Time” clause is “very definitely a relief to the smaller operator.” Under its provisions, he continued, “the smaller operator can play pictures when guarantees are given on such days as best suits his convenience. Furthermore, it is the contention of the majors, guarantee, is unsuitable for preferred time and the contention is upheld by arbitration, another picture can later be substituted and the one objected to played on other days of the week.”

The “Some Runs Available” clause, a “very difficult provision to cope with,” is a “supreme effort to meet a condition that has been brought to our attention and many theatres will benefit thereunder.”

Under the “Regular Customers” clause, the majors give “assurance to existing customers against chain invasion.”

“Short Subjects, Newsreels” clause, under which shorts, newsreels and trailers will not be forced by advertising, is a provision that each unit of a distributor’s output will stand on its merits.

No Separate Score Charges

“Score Charges”: “No separate score charges, commencing 1939-40.”

Regarding “Allocation of Features,” “It has been agreed, in a subsequent modification, that once designation has been made it cannot be changed except by mutual consent.”

“Floor of License Agreement”: Distributors will try, but Mr. Rodgers said he is “none too optimistic about a shorter form of contract,” pointing out that if there is, to a standard form because of existing (anti-trust laws) and individual negotiations on such a subject would seem to me unending.”

The “Selective License Agreements” clause “should and will speed up availability, as it compels those who have selective contracts to act within 21 days after availability.”

The “Order of Release” clause will serve to correct practices resulting from “deadline” picture enforcement.

The “Coercing Contracts” clause, he continued, “serves as a means through which it will bring to light any unauthorized threat of intimidation.”

Specified under the “Other Subjects of Arbitration” clause are these additions: “Per-

formance of license agreements by either party: clearance; overbuying.” On the subject of clearance, however, Mr. Rodgers added that “Distributors are firmly of the belief that clearance is their right to give and no right of the exhibitor to demand.”

Concluding his analysis with observations on the newly completed arbitration agreement, Mr. Rodgers admitted, for the majors, that, “It is not perfect, we fully realize. We could not in justice accept all the suggestions made, but we have, insofar as possible, provided for those that seemed practical.”

Besides the so-called “permanent board,” Mr. Rodgers called attention to the “special boards,” which are to be set up for those who prefer special machinery.

Board highlights:

Panels of five to 10 neutral arbitrators, to be selected by distributors, affiliated exhibitors and organized exhibitor groups.

Remainder of panels to be appointed 10 each by distributors and affiliated exhibitors, on the one hand, and organized exhibitor groups on the other.

Temporary arbitration boards of three members to be designated from the panels, one from the neutral panel and one each from the panel designated by distributors and affiliated exhibitors, and by organized exhibitors.

Expects Majority to Adopt Plan

Special arbitration boards may be designated from a panel of 20 selected, half by distributors and affiliated exhibitors, and half by organized exhibitors, or from outside the panel.

“At first glance the setup of the special board, where more than two parties are involved, may be looked upon as not equally balanced. I mention this principally because I want to assure you that even though the impression prevails in some quarters that affiliated theatres and distributors as a whole have a common interest, nothing further could be the case. As a matter of fact, it is often the reverse.”

He told Allied’s delegates that “Such matters of which Allied leaders have complained must be arbitrated. So can other subjects.

“Based upon the encouragement we have received from independent theatre owners, those given by organized theatre owners, associations, I am firmly of the belief that the Trade Practice Code will be adopted by the majority of theatre owners of this country, and we believe that will join. We are going toward with the conviction that in this plan we have a proposal that is sound. We solicit your consideration for the adoption of the Code, believing as we do it will tend to cement and unify an industry, that we may all give such talents as we possess to the development of this business, rather than to the constant haranguing and wrangling between the different branches of our industry.”

“We are seeking the support of a program from which we, as distributors, cannot hope to make any gain, to the contrary we can only give, but we have individually and collectively a genuine feeling of pride in the authorship of the Code and are grateful to all Negotiating Committees for their patience and perseverance and also appreciative of those who contributed by their advice and suggestions, and time given, to the working out of the details.”

“The provisions of the Code itself cannot be enlarged upon for the simple reason that we have given nearly to the breaking point and although we hope, and as I say solicit your consideration, if it is your decision to go forward without the Code and rely upon legislation rather than arbitration, that is for you to decide, but I will tell you honestly and with great frankness that rather than enlarge the provisions of this Code we will of necessity have to take our chances on the legislation.”

“We have endeavored to view your problems and to provide machinery to correct injustices where they are found to exist—more than that we cannot do,” concluded Mr. Rodgers.

Twentieth Century-Fox board of directors Thursday declared a cash dividend of 37 1/2 cents per share for the second quarter of 1939 on the preferred stock and a cash dividend of 30 cents per share on the common stock, both payable June 30th to stockholders of record June 15th.

The American Society of Composers, Authors and Publishers escaped regulatory legislation in all states except North Dakota and Kansas, both of which passed adverse bills.
"INFORMATION PLEASE"

YOU'LL FIND ALL THE FACTS AND FIGURES ABOUT THE MOTION PICTURE INDUSTRY IN THE MOTION PICTURE ALMANAC

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MOTION PICTURE ALMANAC
ROCKEFELLER CENTER, NEW YORK
Happily Buried
(MGM)
Romance and Music
Contrary to the title, the subject offers some gay melodies, a collection of comic moments and a bit of musical comedy romance. He and she are among a group of differently designed waffo irons. The lad resorts to being buried alive to break down the resistance of his feminine competition and heart interest. At a Fair the couple sing the praises of their respective equipment in the love finally reigns supreme. The material sports some clever spoofing of big business executive meetings, done in a Gilbert and Sullivan style, a spot of dancing and some pleasing romancing and dueting by Anthony Allen and Rita Oehman. Mr. Allen, especially, looks like promising material for features.—Running time, 26 minutes.

Art Gallery
(MGM)
Imaginative Cartoon
The waggish fancy of Hugh Harman has contrived to produce an imaginative cartoon on that famed historical pyromaniac, Nero, and his destructive propensity in setting fire an art gallery. The ensuing reaction of the artistic personalities of the museum mauls up the high lights of the subject. The glimpses of various classical folk, some drawn to resemble prominent personalities of today, especially a former president of this country, will afford the audience a particular amount of glee. The pigmentation of the cartoon business adds to the cleverness of the subject.—Running time, eight minutes.

Paramount Pictorial, No. 11
(Paramount)
Entertaining
The combination of something old and something new effects for this Paramount Pictorial number a flavor of entertainment and interest. The memory section is served by a revival recital of "Thanks for the Memory," which won for its author, Lee Robin and Ralph Rainger, the Academy Award. The reissue sequence has Bob Hope and Shirley Ross, the team who introduced the chanson in "The Big Broadcast of 1938." The element of novelty is supplied by a research visit to the office of Ted Peckham, Manhattan male chaperone de luxe, who formed an escort service which came into public note. The first reel has the pictorial tail is a spiced showing of the practices of ancient arts and crafts in the modern Orient.—Running time, 11 minutes.

Gals and Gallons
(Universal)
Mentone Brevity
Edward East and Ralph Dunke, better known as "The Sisters of the Skillet," are featured in this Mentone variety subject. The boys have acquired a modern automobile filling station and "lure" entertainers to bring in the customers. Rita Rio heads the entertainers, singing and leading the orchestra. Also appearing are Jan Pearce, tenor; Denieet and Des, boy and girl dance team, and Pansy the Horse, with the Mayo Family.—Running time, 16½ minutes.

Montmartre Madness
(Columbia)
Variety Short
An American arrives in Montmartre expecting to find the romantic excitement of the Parisians that he has read about. He is very much disappointed, but he dreams of the Parisian and Apache dances which in turn are shown to the audience. Harry Stockwell singing and a Funchon and Marco chorus, here is an excellent variety short.

National Decency Legion
Classifies Nine Films
Of nine pictures reviewed and classified by the National Legion of Decency in its listing for the current week five were approved for general patronage, three were listed as objectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Orchard Receives Degree
Thomas Orchard, associate producer of the March of Time, received an honorary Master of Arts Degree from Hobart College, New York, on Monday. Mr. Orchard was graduated from Hobart in 1931.

World’s Fair Subject
Columbia is preparing a one reel subject on the New York World’s Fair, a companion reel to the recently completed "Man Made Island," which shows highlights of the San Francisco Exposition.

Ferretti to Return
J. J. Ferretti of the United States Air Conditioning Corporation, now in South Africa, plans to sail for America sometime this month.

Close United Artists Theatre
Balaban & Katz are expected to close the United Artists Theatre, in Chicago, on Saturday.
<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><strong>COLUMBIA</strong></td>
<td></td>
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<tr>
<td>&quot;Golden Boy&quot;</td>
<td>Director: Charles Barton. From the cartoon strip by Chick Young. Director: Frank Strayer.</td>
<td>Brian Donlevy, Jacqueline Wells, Richard Fisk, Paul Fix, Joseph Crehan.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Vacation&quot;</td>
<td>Director: Louis D. Collins.</td>
<td>Donna Reed, John Hodiak, William Tabbert, Rosemary DeCamp.</td>
<td>Shooting</td>
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<tr>
<td>&quot;The Women&quot;</td>
<td>Director: Leslie Fenton.</td>
<td>Jack Holt, Patricia Ellis, Guinn Williams.</td>
<td>Shooting</td>
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<tr>
<td>&quot;Babes in Arms&quot;</td>
<td>Director: Busby Berkeley.</td>
<td>Virginia Bruce, Walter Pidgeon, Rita Johnson, Ilka Chase, Lee Bowman, Joseph Schildkraut.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Thunder Afloat&quot;</td>
<td>Director: George Seitz.</td>
<td>Robert Taylor, Hedy Lamarr, Victor Buyck, Margaret Dumont, Margaret S现实中</td>
<td>Shooting</td>
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<tr>
<td>&quot;Miracles for Sale&quot;</td>
<td>Director: Tod Browning.</td>
<td>Lon Chaney, Jr., Edward G. Robinson, Regis Toomey, Douglas Dumbrille, John Qualen, Claire Trevor.</td>
<td>Shooting</td>
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<tr>
<td><strong>MONOGRAM</strong></td>
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<td><strong>PARAMOUNT</strong></td>
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<tr>
<td>&quot;Ruler of the Seas&quot;</td>
<td>Director: Al Santell.</td>
<td>Bob Burns, Susan Hayward, Joseph Allen, Elizabeth Patterson, Gene Lockhart, Kathleen Lockhart, Paul Guilfoyle, Mae Busch.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Our Leading Citizen&quot;</td>
<td></td>
<td></td>
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<tr>
<td><strong>REPUBLIC</strong></td>
<td></td>
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<tr>
<td>&quot;Our Leading Citizen&quot;</td>
<td>From the novel by Louis Bromfield. Director: Clarence Brown.</td>
<td>Phil Regan, Jean Parker, Horace McMahon, Jerome Cowan, Dorothy Kent, Peggy Ryan, Benny Baker, Mary Gordon, Richard Keene.</td>
<td>Editing</td>
</tr>
<tr>
<td>&quot;Are Hubands Necessary?&quot;</td>
<td>Story, Michael Hogan. Director: Jack Hively.</td>
<td>Anna Neagle, Edna May Oliver, George Sanders, May Robson, ZaSu Pitts, Sophia Loren, Abe Janes.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Are Hubands Necessary?&quot;</td>
<td>From the novel by Louis Bromfield. Director: Clarence Brown.</td>
<td>Tyrone Power, Myrna Loy, George Brent, Nigel Bruce, Joseph Schildkraut, Marjorie Rambeau, H. B. Warner, Maria Ouspenskaya, Henry trayers, Mary Nash.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Babes in Arms&quot;</td>
<td>Director: Otto Brower.</td>
<td>June Withers, Leo Carrillo, Marjorie Weaver, Kane Richmond, Spring Byington, Inez Fidanye, Hobart Cavanaugh.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Miracles for Sale&quot;</td>
<td>Director: William A. Seiter.</td>
<td>Jean Rogers, Robert Kelkard, William Frawley, Cora Sue Williams, Helen Freeman, Joy Ward, Roger McGee.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Our Leading Citizen&quot;</td>
<td>Director: John M. Stahl.</td>
<td>Gary Cooper, Andrea Leeds, David Niven, Broderick Crawford, Reginald Owen, Kay Johnson.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Double Dyed Deceiver&quot;</td>
<td>Director: Harold Young.</td>
<td>Irene Dunne, Charles Boyer, Nydia Westman, Inez Courtney, Frances Robinson, Doris Weston, Phyllis Trent, Doris Westom.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Are Hubands Necessary?&quot;</td>
<td>Director: Joseph Santley.</td>
<td>Sigrid Gurie, Donal Briggs, Eve Arden, Donna Dunagan.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;The Women&quot;</td>
<td>Director: Frank Tuttle.</td>
<td>Jackie Cooper, Freddie Bartholomew, Melville Cooper, Dorothy Peterson.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;The Women&quot;</td>
<td></td>
<td>Betty Davis, Errol Flynn, Olivia de Havilland, Donald Crisp, Vincent Price, Henry Stephenson.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Babes in Arms&quot;</td>
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<td>Joel McCrea, Brenda Marshall, Jeffrey Lynn, Frank McHugh, Stanley Ridgely, Nancy Bryant, Lionel Royce.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Miracles for Sale&quot;</td>
<td></td>
<td>Wayne Morris, Humphrey Bogart, Lily Lyne, Rosemary Lane, Dennis Morgan, Maxine Rosenbloom.</td>
<td>Shooting</td>
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U.S. ACCUSES 55 MAJORS OF "COERCION," INVOLVING 93 HOUSES

Latest Bill of Particulars in New York Anti-Trust Suit Includes Two Lists of Pro-Tested Acts; Motions Argued

Fifty-five acts of "coercion" involving 93 theatres charged to the major companies are cited in the new charge sheet, filed last week by the Justice Department. It is a sequel to the charge list that included 74 theatres in the "key" anti-trust suit in New York.

Hearing on Defendants' Demand

Defense counsel on Thursday argued in support of a motion requesting the government to furnish more detailed particulars, before Judge William Bondy in chambers. The defendants' counsel asked an order from the court directing the Government to comply with the court's decision of March 7 by furnishing "A further and more definite and adequate statement and bill of particulars;" an order, in the alternative, "striking the petition for failure to comply with said decision;" an order for additional particulars which already had been granted to Columbia and United Artists, and an order extending the time for defendants to sell over 900 days after service of a further bill of particulars because of the long period (from 1918 to the present) covered in the Government's original bill. The hearing arguments Judge Bondy reserved decision.

Two Lists of "Coercive Acts"

Last Thursday and Friday, as part of its bill of particulars, the Government filed two lists of "coercive acts" by the majors against exhibitors, naming, on Thursday, Twentieth Century-Fox, Paramount, Warner Brothers, and RKO; and on Friday, in a very long list, Columbia Pictures.

In the first list, Paramount is charged with 43 "coercive" acts; Twentieth Century-Fox with 67; and Warner Brothers and RKO with three each. This listing cites unfair acts from 1918 to 1938, and covers cases in which 93 theatres figured. The list was accompanied by the statement that the Government was unable to provide a "complete list" at the time.

In 23 cases, according to the charges, exhibitors were threatened in 10, deprived of product in 7, threatened with erection of competing houses in 2, refused licenses in 2, charged excessive rentals in 1, and in one case, an exhibitor was forced to stop construction of a theatre.

In the Columbia listing, the Government charges Columbia with refusing to sell second-run in competition with producer-affiliated theatres in an agreement with other conspirators, not named by the Government, and with having committed many other unfair business practices. The Government's bill of Thursday charges the following cases of coercion:

By Paramount:

Joe and John Johnson of Jasper, Ala., who sold the Chattanooga, Ero; William H. McQuay of Russellville, Ark., who sold the New Theatre; Andy McVey and Dwight H. Blackwood of Little Rock, Ark., who sold the Arkansas Theatre; Harry Boat of Lake- wood, Fla., closed the Homestead; Louis Isidor Mend of the Granada; William H. Harwood of Gardiner, Me., sold the Strand; William N. Youngloss of Columbus, Neb., sold the Swan; Frank D. Eager of Lincoln, Neb., leased the Liberty and Jymes.

Edward Quittner of Middletown, N. Y., owning the State and Struton Theatres, threatened with "dish setting terms;" Theatrical Managers, Inc., of Marion, O., owner of the Palace and Marion, threatened; L. B. Oakland, owner of the Strand, threatened by S. Carl F. Kindem of Watertown, S. D., sold the State; Robert G. Dorbandt, owner of the Forest Theatre and the Knox, Fair and Log Theatres of Dallas; Paul Scott of Dallas sold the Victory.

H. E. Fulghum of Tyler, Texas, owner of the Joy Theatre, threatened; Theo Palamanakis of Green, Tex., the Texas City Theatre threatened; Hubert H. Powers of Hen- derson, Texas, sold the the Majestic; Ina Theatres, Inc., sold eight theatres in Texas; Rose Dorbandt of Jackson- ville, Tex., sold the Dorbandt and Claire; M. G. Fry of Tyler, Tex., sold a lease to the Majestic.

Sam Myers, Chicago, owner of Clue, threatened; Harry Solomon of Chicago, owner of Belmont, threat- ened; Gust Constam of Deser, Ill., owner of Avon, threatened; Verner U. Young, sold theatre at Ander- son, Ind.; L. B. Oakland of New Iberia, La., owner of the Evangeline, threatened; Irving Gillman of North Mankato, Minn., threatened by Viola C.

H. A. Cole and A. W. Milly of Greenville, Tex., owners of the Robo and Colonial, threatened by com- petitors. Verner F. Young of Huntsville, Tex., owner of three theatres, threatened; L. D. Joel of Jackson- ville, Fla., sold theatre and courted by James M. Boss of McAllister, Okla., owner of Photosho, "sub- jected to similar practices;" H. F. Jackson of Texarkana, Tex., sold the Grand; F. R. Newman of Greenville, Tex., sold the Crystal; H. S. Cole of Ranger, Tex., sold theatre; South Side Theatres; and E. H. Hulsey of Texas sold 11 theatres.

By Twentieth Century-Fox

Exhibitors listed as being subjected to coercion by 29th Century-Fox follow: Commodore Theatre Corp. of Columbus, Ohio, to Don B. Hulsey, Los Angeles; the Powers in Pleasanton, Calif.; Commodore Theatre Corp. of Kansas City sold the Brookside; B. K. Vickers, owner of Pikes Peak Theaters; and Charles Washcheck of Milwaukee sold three theatres.

By RKO

RKO is charged with coercion against the following: C. C. Dunsmoor of Marshalltown, Iowa, leased the Capitol; Century Circuit of New York surrendered the Kingsway of New York and the Merrick of Long Island.

By Warner Brothers

Warner Bros. is accused of subjecting the following to "distress with the object of forcing them to pay higher rentals, higher admission prices, and higher ticket prices;" and the Capitol Theatre Co. of Wheeling, W. Va., also subjected to harsh practices.

By Columbia

In the Columbia bill of particulars, the Gov- ernment has a working agreement with the Interstate circuit of Texas, not to license certain pictures to any other exhibitor in Fort Worth, San Antonio, Houston and Dallas at a lower admission price than 25 cents. The Government asserted that in 1935 and 1936 Henry Lazarus, operator of the Col- isium, New Orleans, paid over four times the rental paid for 21 features by the Iris theatre, a Paramount-controlled house.

Double Billing in Affiliates

The Government's bill further charges that Columbia encouraged double-billing by producer-affiliated theatres, and cites the following examples: contracts made in 1934-35 and 1936-37 between Columbia Theatres Corporation and the Interstate Theatres Corporation, providing for re- ductions in film rentals of five per cent if cer- tain Columbia pictures were shown with certain other features, similar contracts with Loew's and subsidiaries, and with Warner Brothers and certain subsidiaries, calling the Lincoln theatre, in Union City, N. J., a Warner house which benefited by its contract.

The Columbia bill also includes the charge that Columbia placed stars under contract who were also under contract to other companies. Named were Gloria Blondell, said to have been also under contract to Warner Brothers; Mel- vin Douglas, also with MGM; Irene Dunne, with Paramount; and Universal; Cary Grant, with RKO, and Edward G. Robinson, with Warner Brothers.

Victor Announces New Sound And Projection System

The Victor Animatograph Corporation has announced a new motion picture projection and sound system for 16 mm. film; adapted to educational and commercial pur- poses.

The system uses auxiliary units in addi- tion to its basic projector, as a means of increasing the scope of its usefulness. Additional amplifiers and speakers are available, allowing broadcasts, recordings and announcements to be relayed to as many rooms as desired, according to the Victor Company.
"BEDEVILED" BY OPPOSITION, HE SAYS; NEELY PUSHES HIS BLOCK SALES ACT

Senator Demands and Gets A Showdown Compelling Committee to Recommend A Floor Vote by Senate

Proponents of federal legislation outlawing block and blind selling of motion pictures apparently are not slumbering, in Congress or out. Armed with telegrams and letters from 8,000 "prominent men and women" favoring enactment of such legislation, Senator Matthew Mansfield Neely, of West Virginia, is pushing his bill on the Senate floor.

Following almost the same strategy he employed last year, when, in a dramatic move he got Senate passage, without a record vote or hearing, the House kept its companion bill in committee—Senator Neely, in his new campaign for passage, moved for a Senate showdown last weekend. This was averted at the time only by promises of Chairman Burton K. Wheeler, Montana, that he would call his Interstate Commerce Committee for consideration of the Neely bill without further delay.

Passed by Committee

On Wednesday last-minute support from Senator Charles W. Tobey (Rep., N. H.), a member of the subcommittee in charge of the Neely bill who attended none of the hearings on that measure in April, gave Senator Neely the opportunity to bring his block booking measure before the full Senate Interstate Commerce Committee. On the same day, voted to report the legislation favorably to the Senate for a vote on the floor.

Only four of the five members of the subcommittee were present Wednesday, Senator Alben W. Barkley (Dem., Ky.), who has been a target for Senator Neely's criticism on the occasion this session on which he has discussed his bill on the Senate floor, being absent. As had been expected, Senator Ellison D. Smith (Dem., S. C.), chairman of the subcommittee, and Senator Wallace H. White, Jr. (Rep., Mo.), an independent, were promised by Senator Neely's bill, but Senator Tobey's favorable vote brought about a tie, as a result of which the measure automatically went to the full committee.

On the basis of last year's action, the Senate is seen as passing the measure, but it is highly unlikely that the House will take any action on it this session.

This time, however, the Senators already have held open hearings on the bill, which, in one form or another, has been before Congress for 11 years. The hearing at this session, started on April 3rd and running a week, witnessed a long line of arguments by representatives of the majors, the MP'TOA and friendly clubwomen and churchmen, speaking against the measure, and the Motion Picture Research Group of the States and their clubwomen friends, urging passage.

At the conclusion of the April hearings, Senator Neely seemed to be the lone sub-committee proponent of the bill. Mr. R. M. Miller, industry spokesman, testified that the industry's new trade practice proposals will give relief to independent exhibitors and were acceptable to practically all exhibitor organizations, save for two. The proposals were put into final form this week. (See page 41)

Aroused by his failure to obtain action on the measure, which he introduced again at the opening of this session, Senator Neely last Friday "let loose" on the floor of the Senate, bitterly attacking Majority Leader Alben W. Barkley, of Kentucky, and Senator Ellison D. Smith, South Carolina, chairman of the Interstate subcommittee, for what he declared were obstructionist tactics.

"This bill has been bedeviled with more opposition, both revealed and concealed, than the hero of Pilgrim's Progress encountered on his stroll through the pain of purgatory," Senator Neely shouted on the floor. "A blindfolded, crippled snarl on crutches could have traveled further in purgatory in six seconds than this bill has traveled since it was referred to the Committee on Interstate Commerce six months ago.

Says 8,000 Have Written Him

Reading the usual list of organizations which are in support of the bill, the Senator read also a list of "prominent men and women" among the more than 8,000 persons who said they had written and telegraphed him in favor of the measure.

The Senator detailed at length the history of block booking legislation since it was first introduced in 1928, and declared that the hearings in that year constituted a 354-page record; in March, 1934, hearings were held, developing a 76-page record; in 1936 the Senate committee piled up another 202 pages and the full committee 250 pages in further hearings, and the hearings last April added another 651 pages.

Introducing the bill on January 4 last, Senator Neely continued, he found it impossible to get any consideration by the Interstate Commerce Committee, and his plea that the bill be reported out and hearings was refused on an argument by Senator Barkley that there were new members on the Committee not acquainted with the subject who should have an opportunity to familiarize themselves with the arguments of both sides.

After a subcommittee was appointed to hold hearings, he charged, he again encountered difficulty in obtaining a date for the sessions, even after Chairman Wheeler, at his request, had intervened. It was not until he filed a motion to discharge the Committee from further consideration of the bill that he secured a definite date for hearings, he told the Senate.

Says Barkley Stayed Away

Senator Wallace H. White, Jr., of Maine, a Republican member of the subcommittee, attended practically all the hearings. Mr. Needy asserted, but Senator Barkley, who, in his opening remarks, almost exclusively talked of the hearings having been ordered, attended the subcommittee's first meeting and participated in the proceedings.

"But the subcommittee held 12 additional sessions during the next 14 days," he added. "Never after the first of the 13 hearings was the Senator from Kentucky seen in the subcommittee room during the consideration of the bill."

In the heat of the debate, Senator Neely pointed out that while Senator Barkley could not find time to attend the hearings, he did find time to attend the Kentucky Derby. That remark, however, was deleted by him in the official Congressional Record's account.

After the hearings, Senator Neely said, he again could get no action, and on May 25 he informed the majority leader that unless the Committee met on the bill within 24 hours he would call up his motion to discharge.

"Let me appeal to the Senate to adopt my motion and thus bring this proposed legislation forth from the subcommittee's prison house as Lazarus was brought forth from the tomb," he appealed last Friday.

The multimillionaire moving picture trust is on one side of this question and the American people are on the other. Let us this day righteously choose whom we shall serve."

Barkley Noncommittal

"I voted for the bill in the committee and in the Senate. I may or may not vote for it when it comes up again," Senator Barkley commented in answering Senator Neely.

The majority leader explained that he had asked for hearings because representatives of the industry complained they had not had a hearing during the previous session when the bill was reported and passed by the Senate. He did not wish to serve on the committee, because his duties as leader were so onerous, he said, and he did not attend the hearings because there was highly important legislation in which he was interested being heard at the same time by other committees of which he is a member, he told the Senate.

Further, he pointed out, the printed record of the hearings was not delivered until three days prior to Senator Neely's action in calling up his motion. Senator Neely interjected that he had not been able to get them out of the Government Printing Office until he threatened to "burn up" on the Senate floor those responsible for further delay.

Withdraws Motion

Pointing out that to act on the motion in the absence of Senator Smith, who had been called home because of his wife's illness, would be a reflection on the subcommittee chairman, Senator Barkley suggested that Chairman Wheeler of the full committee could order the subcommittee group to act, and Senator Wheeler agreed that if the subcommittee did not meet immediately upon Senator Smith's return he would call a meeting of the full committee.

With this understanding, the West Virginia Senator withdrew his motion, but with the threat that if action was not taken he would again revive it and demand a showdown.
RULES FOR PROPOSED NEW
FILM ARBITRATION SYSTEM

RULES OF ARBITRATION

I. Exchange Territories

Arbitration of disputes which are subject to arbitration under the Trade Practice Code or hereunder in the territories (hereinafter referred to as exchange territories) served by the film exchanges in the cities below named:

Albany, N. Y.
Atlanta, Ga.
Boston, Mass.
Buffalo, N. Y.
Charlotte, N. C.
Chicago, Ill.
Cincinnati, Ohio
Cleveland, Ohio
Dallas, Texas
Denver, Colo.
Des Moines, Iowa.
Detroit, Mich.
Indianapolis, Ind.
Kansas City, Mo.
Los Angeles, Cal.
Memphis, Tenn.
Milwaukee, Wis.
Minneapolis, Minn.
New Haven, Conn.
New Orleans, La.
New York, N. Y.
Oklahoma City, Okla.
Omaha, Nebr.
Pittsburgh, Pa.
Portland, Ore.
St. Louis, Mo.
Salt Lake City, Utah.
San Francisco, Cal.
Seattle, Wash.
Washington, D. C.

shall, in each exchange territory, be governed by these Rules of Arbitration from and after the date of the appointment of the panel of neutral arbitrators for such exchange territory, as provided in Article II hereof.

II. Panel of Neutral Arbitrators

All distributors and affiliated exhibitors and organized exhibitor groups which have signed the Trade Practice Code to which these Rules of Arbitration are annexed, and which at the time carry on their business (or, in the case of organized exhibitor groups, have members who have signed the Trade Practice Code and who at the time operate theaters) in an exchange territory shall by unanimous action appoint a panel of not less than five nor more than ten neutral arbitrators for such exchange territory. Neutral arbitrators shall be compensated for their services, shall preferably have an understanding and knowledge of the motion picture industry and be associated with either distributor or exhibitor interests.

III. Permanent Arbitration Board

(1) Appointment of panels. All distributors and affiliated exhibitors which are at the time entitled to participate in the appointment of the panel of neutral arbitrators for an exchange territory shall by unanimous action appoint a panel of ten arbitrators, and all organized exhibitor groups which are at the time entitled to participate in the appointment of said panel of neutral arbitrators shall appoint a panel of ten arbitrators, for such exchange territory. It is contemplated that arbitrators on said panels as well as arbitrators appointed to panels provided for in Article IV hereof will be associated with some branch of the motion picture industry and will serve without compensation.

(2) Personnel of Permanent Arbitration Board. A Permanent Arbitration Board consisting of one arbitrator from the panel of neutral arbitrators and two other arbitrators, one from each panel of arbitrators appointed as provided in paragraph (1) of this Article, shall be established in each exchange territory. The members of each of the panels appointed as provided in said paragraph (1) shall serve on the Permanent Arbitration Board in rotation, in such order and for such length of time as the members of such panels shall respectively agree upon. The two arbitrators so serving from said panels shall designate a third arbitrator from said panel of neutral arbitrators, or, if they are unable to agree upon a third arbitrator, the third arbitrator shall be chosen by lot from said panel of neutral arbitrators. Said third arbitrator shall be chairman of the Permanent Arbitration Board and shall serve during the term of office of the arbitrators designating or choosing him.

(3) Secretary. All distributors, affiliated exhibitors and organized exhibitor groups which are at the time entitled to participate in the appointment of the panel of neutral arbitrators for an exchange territory shall by unanimous action appoint a secretary of the Permanent Arbitration Board for such exchange territory which shall act as secretary for the Special Arbitration Boards in such territory provided for in Article IV hereof.

(4) Office. Each Permanent Arbitration Board shall maintain an office and have available adequate quarters for the hearing of arbitrations.

IV. Special Arbitration Boards

(1) Appointment of panels. All distributors and affiliated exhibitors which are at the time entitled to participate in the appointment of the panel of neutral arbitrators for an exchange territory shall, by unanimous action appoint a panel of ten arbitrators, for such exchange territory. An arbitrator designated by a party to a dispute submitted to a Special Arbitration Board shall preferably be a member of one of the panels, but need not be a member of any panel.

(2) Two party disputes. With respect to disputes between two parties the Special Arbitration Board shall be constituted as follows: Each party to the dispute shall designate an arbitrator. The two arbitrators so designated shall designate a third arbitrator who may, but need not, be a member of the panel of neutral arbitrators, or, if said two arbitrators are unable to agree upon a third arbitrator, the third arbitrator shall be chosen by lot from the panel of neutral arbitrators. Such third arbitrator shall be chairman of such Special Arbitration Board.

(3) Three party disputes relating to clearance. With respect to disputes relating to clearance, the Special Arbitration Board shall be constituted as follows: The complaining exhibitor shall designate an arbitrator, the exhibitor complained against shall designate an arbitrator, and the distributors which are the third party to such dispute shall, as a group, by unanimous action designate an arbitrator. The three arbitrators so designated shall then unanimously appoint one or two of the two arbitrators, one or both of whom, as the case may be, shall be chosen by them by lot from the panel of neutral arbitrators. One of said two arbitrators shall be elected chairman of such Special Arbitration Board.

(4) Right to eliminate arbitrator. In any case where a neutral arbitrator is chosen by lot from the panel of neutral arbitrators each arbitrator designated shall be entitled to reject one neutral arbitrator chosen by lot, and if such right is exercised with respect to any neutral arbitrator so chosen, the neutral arbitrator so rejected shall not serve and another neutral arbitrator shall be chosen by lot from among the neutral arbitrators not so rejected.

V. Parties to Disputes

(1) Disputes between a distributor and an exhibitor. All disputes subject to arbitration under the Trade Practice Code except disputes relating to over-buying and to clearance shall be between a distributor and an exhibitor.

(2) Disputes relating to over-buying. Disputes relating to over-buying shall be between two parties, the complaining exhibitor and the exhibitor complained against, and the arbitrator which has signed the Trade Practice Code and at the time has a license agreement with the exhibitor complained against shall be entitled to appoint another arbitrator to serve with the original arbitrator and shall have all other rights which it would have if it were a party to such dispute except only the right to designate an arbitrator.

(3) Disputes relating to clearance. Disputes relating to clearance shall be between three parties (a) the complaining exhibitor, (b) the exhibitor complained against, and (c) the distributors, as a group, which at the time have license agreements with the complaining exhibitor and grant to the exhibitor complained against the right to exercise the clearance complained of. Each of said distributors shall be entitled to notice of all hearings and shall have all other rights of a party except only the right individually to designate an arbitrator.

In the event that in any dispute relating to clearance any party thereto shall claim in writing filed with the arbitration board that any exhibitor not named as a party thereto may be prejudiced by any award made therein in favor of the complaining exhibitor, the arbitration board shall have power to proceed with the hearing unless within a time to be fixed by the arbitration board there shall have been filed with it the consents in writing, signed by all such exhibitors, to be bound by any award which may be made in such dispute. If such consents in writing of all such exhibitors shall have been so filed, the arbitration board shall proceed with the arbitration and such exhibitors shall be entitled to notice of all hearings and shall have the right to represent themselves or be represented by others at all hearings and to examine the evidence. The award of the arbitration board shall be binding upon such exhibitors to the same extent as if they had been parties to such dispute.

VI. Oaths of Arbitrators

Each person, upon his appointment as an arbitrator or as a member of any panel, shall take and subscribe to one or more counter-parts of the form or forms of oath of office.
HAYS URGES REVIVAL
OF AMERICAN SPIRIT
Will H. Hays, president of the Motion Picture Producers and Distributors of America, speaking at the Indiana Day program, New York World's Fair, Thursday, urged a revival of "the American spirit,"

"After all," he said, "it is with our assets, not our liabilities, that we will build the America of tomorrow, with its higher standards of living, better opportunities for our people, greater plenty to share, and the greater reserve which human security will require.
"America today needs a spirit as well as a program. That spirit, solemnity and consecrated, exists. It is that spirit which urges us forward to new heights of progress and prosperity without sacrificing the principles of individual freedom that made us a great nation."

The statement of claim must be accompanied by a filing fee of $5.00.
(2) Notice of claim. The secretary shall promptly deliver personally or post by registered mail a copy of such statement of claim to the party or parties, or, in case of a dispute relating to clearance, to each party complained against. Such party (or, in case of a dispute relating to clearance, each such party, and to designated arbitrator) shall, within seven days after the delivery of, or mailing of such copy, deliver personally or post by registered mail to the secretary an acknowledgement in writing of receipt thereof and shall also at the same time designate in writing an arbitrator who shall serve in the event that either the complaining party shall in his claim of, or any party complained against in its designation, request that the dispute be submitted to a Special Arbitration Board.
(3) Notification of arbitrators. If any party to a dispute shall have requested that the dispute be submitted to a Special Arbitration Board, the secretary shall forthwith upon the receipt of the designations of arbitrators notify the arbitrators designated by the parties of their designation.
In the event that any party shall not have designated an arbitrator when required to do so as hereinafter provided, the then chairman of the Permanent Arbitration Board shall designate an arbitrator for such party from one of the panels of arbitrators.
If no party to a dispute shall have requested that the dispute be submitted to a Special Arbitration Board, the secretary shall within ten days after the complaining party shall have been notified that the complaint is in the hands of the secretary for such arbitration and has not designated an arbitrator, deliver personally or post by registered mail a copy of such complaint to the secretary of the Permanent Arbitration Board at the time the complaint is filed and the Permanent Arbitration Board as a whole shall act at such time or at any time or at such time as the parties may agree upon a hearing.
(4) Disqualification of arbitrator. No arbitrator shall act in any dispute in which he has, either directly or indirectly, a personal or financial interest unless such disqualification shall have been waived by all the parties; provided that no arbitrator shall take part in any dispute to which he is nominated as arbitrator, however, in any dispute in which a party or a party associated with him is an arbitrator affiliated with an exhibitor which is a party to the dispute.
(5) Hearing and notice. The chairman of the Permanent Arbitration Board, which a disputant submits shall arrange for a prompt hearing thereof and give reasonable notice to the other arbitrators and to the parties of the time and place of the hearing and of the personnel of the arbitration board. In the case of any dispute relating to overbuying the chairman shall also give similar notice to all distributors who then have license agreements with the party complained against.

Hearings shall be held in the city named in Article I hered in which are located the exchanges from which the complaining exhibitor is served or, if the complaint is filed by a distributor, in the city named in Article I hered in which are located the exchanges from which the exhibitor complained against is served.

Parties may represent themselves or be represented by attorneys at any time they shall have the right to examine or cross-examine all witnesses.
Witnesses shall testify under oath. The party seeking to minimize any party to a dispute heard by it to produce at the hearing any records or documents deemed by it to be material and relevant.

The judgment rendered shall be the judge of the relevancy and materiality of the testimony or evidence offered, but the legal rules of evidence shall not be applied and the board may

(Continued on following page)
Waiver, Awards, Local Rules and Arbitration Cost

(Continued from preceding page)

inquire into the good faith of any claim or defense offered.

Stenographic records of hearings will not be
made unless one or more parties shall request the same in each case. In such cases, to which the case the stenographer shall be designated or
approved by the arbitration board.

(6) Waiver of oral hearing. The parties to a
dispute (including all parties entitled to notice of hearing thereof) may by agreement in writ-
ing, filed with the secretary, waive oral hear-
ings. In such case the complaining party shall file with the secretary a statement under oath of his claim supported by material and relevant
evidence (which may include excerpts or state-
ments from books of account or other records
and documents) and by written argument, to-
gether with copies thereof for each party com-
plained against. Immediately upon the filing
thereof a copy shall be delivered personally or
posted by registered mail by the secretary to
each party complained against, each of whom,
if he desires to make answer, shall within seven
days after receipt of his copy file a statement
under oath of his defense, supported in like
manner, together with copies thereof for each
other party to the dispute. Immediately upon
the filing thereof a copy shall be delivered per-
sonally or posted by registered mail by the
secretary to each other party to the dispute.
If any party complained against makes answer
as herein before provided for each other party
to the dispute may within five days after receipt by
him of a copy thereof file with the secretary a
response to the complaint with support in the
manner above described, together with copies
thereof which shall be transmitted by the secre-
tary to the other parties to the dispute in the
manner herein provided. At the expiration of
said five-day period, or, if no answer has been
made, at the expiration of said seven-day period,
the record shall be submitted by the secretary
to the appropriate arbitration board.

X. Awards

An award in favor of the complaining party
shall contain a statement of the claim or claims
determined in favor of such party and the pro-
cedure, if any be required, to be followed in
carrying out the award.

An award adverse to the complaining party
shall dismiss the claim for lack of merit.

Each award of a Special Arbitration Board
shall include an assessment of costs of the
arbitration.

XI. Local Rules and Regulations

Each Permanent Arbitration Board may es-
stablish such rules and regulations, not incon-
sistent with the Rules of Arbitration or the
Trade Practice Code, as such board may deem
necessary or proper to facilitate the arbitration
of disputes. Such rules and regulations shall
not, however, require prompt and immediate
decision and the Permanent Arbitration Board
and Special Arbitration Boards hearing dis-
putes of such special class shall give preference
in the administration of their business.

XII. Cost of Arbitration

No Permanent Arbitration Board shall assess
costs in any arbitration heard by it. In each
arbitration heard by a Special Arbitration
Board, such board shall assess as costs against

one or more of the parties, in such proportion
as it may deem just and proper and without
regard to which party shall have invoked the
Special Arbitration Board, only the fees of the
neutral arbitrators or arbitrators.

Filing fees shall be applied toward the pay-
ment of expenses of arbitrators hereunder in
the same manner as applies to other arbitration cases.

It is provided that in case the moneys received are insufficient for such purpose, the arbitrators, the affiliated
exhibitors and the organized exhibitor groups who are entitled to participate in the appoint-
ment of the panel of neutral arbitrators for
such exchange territory shall provide funds for
the payment of the same. It is said distributors,
affiliated exhibitors and organized exhibitor
groups are unable to agree upon a fair appor-
tionment of such expenses, such apportion-
ment shall be made by a Special Arbitration Board
constituted for that purpose, in which case said
distributors and affiliated exhibitors shall be
deemed to be one party and said organized exhibitor
groups shall be deemed to be the other
party.

Herbert White has been appointed man-
ger of the Cuban territory by Walter J.
Hutchinson, director of foreign distribution
for Twentieth Century-Fox.
We can see the long, very long, and very, very long hands of the Metro praise agents and press agents, among whom Billy Ferguson is boldly publishing the fact that they're out to find a "junior" lion, a lion young to the company's Leo the Lion, for use as a trademark on its new products. They say they have enlisted the active cooperation of the 3,500 clubs of the Lion's International, whose 125,000 odd members, they add without batting an eyelash, will stage a "gigantic howl hunt in public zoo and private menageries."

 Likely spectacles—they must be American-born—called parade in the "Lions' beauty parade" at the Lion's International Convention in Pittsburgh July 18th and the "swimming Lion" will be taken immediately to Hollywood there to be crated, housed, and —crown— a gorgeous horse with a public access. The hall, which has been closed since sound started in 1929, is now considered for a show, and it is a dangerous condition that it has been thought advisable to have it demolished. But the owners cannot be traced.

 Brenda Frazier—she's a pretty gal, at that—who spends half of her time Park Avenue cafe societyizing, and the other half in the pictorial—announced in the society pages of the newspapers, is purported to have been offered some $500,000 from B. L. Mayer at Metro for film work. But, according to Nancy Randolph, New York Daily News society editor, "Brenda just toyed with her cigarette holder, gave him one of her Mona Lisa smiles, and then shook her head no."

 Such condensation.

 London must be getting over its war-scaredness, what with exhibitors starting to open up, open-air movies over there, right under the same skies which Londoners thought not so long ago would be raining bombs and bullets.

 Butlers take their buttering seriously in New York, where more butlers butter per square foot than any other Butler sector of the country. Take the butlers, for example, who butter for the Morgans, the Vanderbilts, the Astors, and the like. They have their own elite circle, in the Staff Club, to which no ordinary cook or dishwasher can gain access. They seldom give recognition in official manner to such items as "the movies." But, apparently, the movies' own Arthur Treacher, the butleringest butler of them all, has buttered so much and so well in films that the Staff Club met him the other morning as he was returning from a vacation from Hollywood. The butlers assembled with all due formality on the steps of Grand Central Station, dressed in striped pants, cord coats, wing collars—and wide British accents. To Treacher they gave an honorary presidency in their club.

 A little publicity stunt put on by the Embassy theatre in San Francisco for "Paris Honey" with suspected zoomed into a first class page one newspaper break when a boy and girl were seen through the streets in an open roadster, staging a heavy backing party at all intersections—and were arrested. Maybe it wasn't so unexpected.

 For the 42nd time Joseph Cohan, oldtime Hollywood character actor, has donned whiskers, stuck a cigar in his mouth and assumed the role of Ulysses S. Grant.

 This time he is playing Grant as the president of the United States, in Paramount's "Geronimo," the story of the ancient Apache Indian chief who terrorized the south-west for ten years a generation ago and cost the Government $41,000,000.

 Eight weeks ago Cohan finished playing Grant, the general in De Mille's "Union Pacific." Throughout his career on stage and screen he has played Grant the General 31 times and Grant the President 11.

 Cohan, who is said to bear a striking resemblance to Grant, enjoys the role except that the cigars nauseate him. He has to smoke them, however, because Grant was an invertebrate cigar smoker.

 Theatres will soon be hearing about a new game that conveys signs of being an embroidery. Called "Lucky Colors," the game consists of a large wheel with 36 different colors and the correct name of each color printed thereon. The wheel is spun and each time it stops the name of the color is announced. Patrons with any piece of wearing apparel containing the color matching the color indicated on the wheel are eligible for a prize—even women being eligible for matching.

 Metro-Goldwyn-Mayer is planning to make a feature in which only two players will be used. James Stewart and Margaret Sullivan will appear in "Two People." Their solo support will be a trained dog.

 A new step in the ancient profession of teaching medicine was taken the other day when for the first time medical students witnessed an operation by television at Israel Zion Hospital, Brooklyn. "Results Pleaded Doctors," said a New York Times headline. "Wonder how the guinea pig up on the table felt about it?"

 Along Film Row they're telling the story about a patron in a Bronx movie house finding himself with the winning ticket on a $1,000 Bank Night prize, but when he went to the stage to collect, he found that the exhibitor had beat it with the coin, but left the deed to the theatre.

 The Petroleum Industry Exhibition at the World's Fair has a funny looking little motion picture, made by Joseph Losey, as an institution for the petroleum industry's petroleum called "Pete Rolph and His Cousins," and in it, quite fantastical, the 40 individualized pumpjacks have heads and bodies shaped like oil drops. The pumpjacks are each four inches high and are composed of flexible armatures with rubber-skin faces that can assume any expression—like Popeye the Sailor's matted chins.
MOTION PICTURE HERALD

June 3, 1939

PARAMOUNT DELEGATES OFF FOR CONVENTION

RKO Ends Sales Meeting Season June 19th; Midwest Wins Seals Drive

More than 75 Paramount home office executives, foreign and domestic sales representatives and others leave New York Sunday for Chicago where they will attend the Mid-Western "Special" to attend the company's annual sales convention which gets underway at the Ambassador hotel in Los Angeles on Thursday. After this, only one more 1939-40 sales meeting will be held, RKO ending the convention season on June 19th, in Westchester, N. Y.

New York Confluent


The following trade paper representatives also will attend the Chicago special: Terry Ramay, Sherwin Kane, Patrick Harrison, Charles Lewis, Red Kann, W. R. Wilkinson and George Morris.

Route to Hollywood


From Chicago Area


At Evanston, Wyo., G. A. Smith and C. N. Peacock will board the special while at Salt Lake City the following 12 members of the sales staff will board the train: C. J. Bell, C. J. Duer, R. C. Ryan, W. M. Williams, J. Vos, W. A. Plunkett, F. H. Smith, A. Heid, H. M. Glenfield, J. G. Wilcos, H. Smith, and C. Burdette.


Members from the Los Angeles exchange also attending the three-day session include: I. G. White, H. Haas, M. C. Burles, L. C. Bristol and J. Haas.

The above 274 executives, members of the foreign and domestic sales staff will convene with production officials at the opening session on Thursday, June 8 at the first day of the three day meeting with Neil F. Agnew, vice president and general sales manager, presiding.

Other New Product and Sales Developments

The midwest sales district of Warner Brothers won this year's "Seals Sales Drive", with the west coast and central Districts winding up in second and third places, respectively. Carl Lessman was coordinator of the sales drive, named in honor of Gradwell L. Sears, general sales manager. The drive ran from Dec. 25, 1938 to April 15, 1939.

Sharing the honors are the following:

First: Rud Lohrezen as head of the midwest district; branches in this district receiving awards are: Chicago, Tom Gilliam, Manager; Milwaukee Wm. McCarthy; Des Moines, A. W. Anderson, Manager; and Omaha, Sid Rose, Manager.

Elected to the coast district manager, and the following exchanges: Salt Lake City, Wm. F. Gordon; San Francisco, Al Shimkat; Portland, V. Stewart; Denver, E. A. Bell and Los Angeles, H. Perry.

Third: Robert Smeltzer, central district manager, and the following branches: Pittsburgh, H. Slabik; Chicago, Tom Gibson; and Cleveland, H. J. Ochs.

Mr. Lessman called this year's drive the most successful that the company has held to date, toppling the 1938-penny, the highest, in the past, for the last year's by 25 percent. The final week reached a new high with nearly $20,000,000 in billings recorded.

Paramount Partners Arrive For Advance Product Talks

Paramount theatre operating partners from several sections were in New York this week for home office and product conferences in advance of the annual sales convention in Los Angeles.

Among them were J. J. Friedel and L. J. Lud- wig of Minnesota Amusement Co., F. E. North, Minneapolis; Vincent McFaul of Buffalo; A. H. Blank and Ralph Branton of Tri-States Thea- tres, Des Moines; Martin Mullin and Sam Pinkus of M. and P. Theatres, Boston, and Hunter Perry, of Richmond.

Empire Hears About "U", Republic, GB Lineup

Empire Universal Films, Ltd. distributors in Canada, and Paramount-Gaumont British, product, concluded its three days sale convention at the Royal York hotel in Toronto last Saturday.

This session had been devoted to Republic. James Grainger, Republic president, left New York last Wednesday and addressed the convention last Thursday. W. A. Perry, general manager of Empire Universal, presided, and on the platform were O. R. Hanson, Empire president, Paul Nathanson, vice-president and general sales manager, and H. Bower.

After the convention meeting, at which Mr. Grainger outlined the 1939-40 Republic product, a dinner was given for him attended by all the Empire executives. Following dinner, the Players Canadian Corporation, including N. L. Nathanson, president. Mr. Grainger returned to New York Saturday.

Empire Universal president, William Scully, general sales manager and vice- president, and F. J. A. McCarthy, eastern sales manager, left for Toronto last Thursday to attend the dinner. Mr. McCarthy was invited to a discussion of forthcoming Universal product, and the meeting was addressed by Mr. Blum- berg, M. Scully and Mr. McCarthy.

At a luncheon Friday, guests included N. L. Nathanson, president of Famous Players-Can- didian; Henry L. Nathanson, general manager of Regal Films, Ltd.; Col. John A. Cooper, president of the Motion Picture Distributors of Canada; J. Earl Lawson, member of the Dominion House of Commons; N. A. Taylor.
TERRITORIAL MEETINGS ON PRODUCT

(Continued from opposite page)


Among those representing Empire-Universal were: President O. R. Hanson; Vice-President Paul Nathanson; General Manager Alfred W. Perry; Assistant General Manager A. J. Laurie; Secretary-Treasurer M. Stratton; Frank Fisher, Toronto branch manager; Harry Payerter, Montreal; Jerry Hoyt, St. John, N. B.; Walter Kent, exploitation manager; and A. Oulanoff of Toronto.

Following the meetings, Mr. Scully and Mr. McCarthy returned to New York over the week end, while Mr. Blumberg went on to the coast to establish summer headquarters there.

On Saturday Arthur A. Lee, Gaumont British vice-president, outlined the GB lineup for the coming year.

"U" Production Up
Seidelman to Europe

As Universal entered its second year under its new management, its studio reached a new peak this week with seven productions in work and 2,500 employees on the payroll, and to be an all-time high for the company. The company's expansion program is proceeding, with old equipment being replaced by new in both technical and property fields.

Fine Arts Deal Pends
With Grand National

If a deal now being negotiated is completed, Fine Arts will contribute 30 films to the 1939-40 Grand National program, according to Franklin Warner, Fine Arts president.

If the negotiations fail, said Mr. Warner, Fine Arts will reduce its output to eight films and arrange a major release.

MGM, Bookers Study
Checking Problems

Metro-Goldwyn-Mayer's final territorial conference of officials, bookers and checking supervisors, held last Wednesday, Thursday and Friday, was devoted to an analysis of the problems of the checking organization and the duties of office managers.

Alan F. Cummings, manager of exchange operations, presided over the sessions which were attended by representatives of the Albany, Boston, Buffalo, Cleveland, New Haven, Canadian and New York exchanges.

Wanger Completes Lineup;
Small To Start His Program

Walter Wanger has announced the completion of his production plans for 1939-40, with Mr. Wanger to contribute five films to the United Artists program.


More than $300,000 has been spent on reconstruction and new equipment, and additional sums have been appropriated. Two new sound stages, bringing the total up to nine, are being rushed to completion, as the shooting schedule calls for nine features during July.

20TH-FOX HAS LEAD IN LIBERIA'S ONE THEATRE

A large portion of the playing time in Liberia, Negro Republic in Africa, has been obtained by Twentieth Century-Fox in a deal closed by Irving Mr. Ziegler, vice-president.

The pictures will be shown in the only theatre in the Republic. The theatre is operated by the Firestone Rubber and Tire Company. With 24 playing weeks available, the company purchased a total of 12 films from Twentieth Century-Fox.

Edward Small arrived in Hollywood last Wednesday for a brief holiday, to start his 1939-40 program. Budgeted at $5,000,000, his films will include "Kit Carson," with Joel McCrea, Henry Fonda and Frances Dee; "My Son, My Son," with Louis Hayward; "Quarril, the Raider," "Valentine," "South of Pago Pago," "Two Years Before the Mast" and "Food of the Gods," based on the H. G. Wells story.

Joseph H. Seidelman, Universal vice-president and foreign head, sailed for Europe Monday on the Normandie. He will convene the company's European sales representatives in Paris shortly after his arrival. On June 27th Mr. Seidelman will attend the Cinematograph Exhibitors' Association convention in Blackpool, England, where a screening will be held of Universal's "The Sun Never Sets."

William Heineman, Universal western sales manager, left last Friday morning for a week's tour of the mid-west territory. The primary reason for the trip is to sell the salesmen off the Universal summer product line-up.

Twentieth Century-Fox Meeting
Opens at Rio

Twentieth Century-Fox's first South American convention started Thursday for three days with Sidney Kent, president, and Walter Hutchinson, director of foreign distribution, attending.

Mr. Kent, who will be received by President Vargas and Foreign Minister Oswaldo Aranha of Brazil, will outline Latin-American production plans at the convention, and propose a program to strengthen ties with exhibitors and the industry in that market.

In attendance will be J. C. Bavetta, Brazil managing director; S. Horen, managing director of Argentina, S. Chiesa of Peru and Arthur Ruscica of Chile and about 40 salesmen. Mr. Kent and Mr. Hutchinson will leave Rio about Sunday morning, according to part of the convention.

The plan for a South American territory convention will be held.

Plan New Wisconsin Buying Service

A new buying service for the majority of independents in Wisconsin has been announced by Max Weisner and E. F. Maertz. It is called Theatre Service Agency. Mr. Weisner has been associated with film exchanges in the Milwaukee territory for many years. Mr. Maertz, president of the Independent Theatres Protective Association of Wisconsin and upper Michigan, has been an exhibitor more than 25 years.

RKO Hearings
Set for Monday

Judge Learned Hand of the circuit court of appeals has set next Monday as the date for an application on the part of John S. Stover, attorney for Ernest W. Stin, for further extension of time to file his record on appeal from the confirmation of the RKO reorganization plan.

Alva Corporation, also on Monday, will apply to the court for dismissal of the Stin appeal. Previous extensions were attacked on the ground that only a district court judge had the right to grant them, and Judge Hand stated that if this were so, a "disastrous result" would follow.

Two other appeals from the confirmation by other parties will not be affected by the decision.

William Bondy, federal judge, has signed an order which authorizes the Irving Trust Company, RKO trustee, to extend time of payment by it of $30,000 in secured 6 per cent gold debentures from June 1, 1939 to January 1, 1940.

Juddell Company to
Make and Sell 36

A new producing company with a large program and national distribution was announced in New York last week by Ben Juddell, a producer and distributor of 34 years' experience.

The company will make 36 features, three a month, for the new season, beginning September 3rd, Mr. Juddell said. The program will cost "about $1,000,000."

Mr. Juddell outlined the distribution set-up: 27 exchanges, some of his own offices in the key cities, others of the regional distributors already established.

His own offices will be in Chicago, Milwaukee, St. Louis, Kansas City, Philadelphia, Los Angeles, and Washington.

Other distributors to be used are, in Pittsburgh, Lou and Milton Lefton, of Monarch Pictures; in New York, Syndicate Pictures of Melvin Schach and Burt Kulek; in Cleveland, Lee Goldberg; in Detroit, William Flemen and Ann O'Donnell of Excellent Pictures; in Boston, Harry Asher; in Cleveland, Lee Goldberg; in San Francisco, Armand Cohn of All-Star Distrrouctors.

The executives are to be Harry Ratner, sales manager, and Company representative, based in New York; Jerry O'Keene, advertising and publicity manager, with offices in Los Angeles; Sig Neufeld, in charge of production.

There will be six associate producers, whom Mr. Juddell did not name. The company will rent studio space in Hollywood. No name has been chosen for the new company. Production will start in July.

Of the 36 features, six will be in the "A" classification, Mr. Juddell intimated. Directors and players are being signed now.
IN THE BRITISH STUDIOS

For Norton-Somlo

Currently in production at Denham for Norton-Somlo Productions Ltd., "A Window in London," which is being directed by Herbert Mason. This will be followed by "On the Night of the Fire," which Brian Desmond Hurst will direct from a best-seller by F. L. Greene. It has a provincial city background. Leading artists in the film will be Diana Wynyard and Ralph Richardson. Production starts in two or three weeks.

William Williams

Emlyn Williams, British stage and screen actor-playwright, is to play one of the leading roles in the film version of A. J. Cronin's "The Stars Look Down," a Grafton Production to be released by Grand National.

Redgrave and Lockwood

Michael Redgrave and Margaret Lockwood already have been assigned to the principal roles. Among others in the cast is Nancy Price, of the Goldener Generation of stage persons. Mutz Greenbaum is to have charge of the camera, and Carol Reed will direct.

Three Stories

Three stories are scheduled for production in the near future at the Warner-First National Studios, Islington.

First is the life of Baron de Reuter, who established the world-famed news agency, for which an original story has been written by Valentine Williams. Second is a story already prepared, dealing with the foundation of the Cunard Line. Third is Somerset Maugham's "Caper's Wife," adapted by Ian Hay.

Elstree Activity

When Herbert Brenon took the floor at Elstree last week with the Edgar Wallace thriller "The Flying Squad" the number of Associated British pictures in current production totaled four, making the studio the most consistently active of all British studios—consistent, that is, as regards the sustained level of production and the number of films before the cameras at one time.

Other pictures on the floor at Elstree include the Tommy Trinder musical comedy, the title of which has been changed from "Runaway Romance" to "She Couldn't Say No." Graham Cutts is directing, and Googie Withers, Greta Gynt, Fred Emney, Basildon and David Burns are in the cast. Claude Friese Greene is at the cameras.

Ostrer Buys

Seven new subjects have been purchased by Maurice Ostrer, director of Gainsborough Pictures, for ultimate production at the Islington Studios. Four of these are novels and three plays.

First is "The Ghost Train," which was filmed by Gainsborough in 1931 and is due for a new adaptation with Arthur Askey, radio comedian, in the lead.

"Third Time Lucky," which also was produced by Gainsborough some years ago. It has a setting in Devonshire and London.

The third is "The S.S. Mystery," a sabotage thriller.

Others include "Midsummer Mischief," by Nelson Maple, the story of a country curate and others in the hamlet of "Market Fogbottom"; "Fighter Blake," the study of a big man in the coal mining industry; "Behind the Scenes," Lance Lanyon's satirical comedy of newspaper life, and a mystery melodrama, "Stolen Death," by Leo Grex, which is to be adapted as another vehicle for Inspector Hornleigh, with Gordon Harler and Alastair Sim in the leading roles.

Shipyard Locale

Settings on the Gracie Fields comedy, "Shipyard Sally," have switched to the shipbuilding yards of Clydebank and neighborhood. One recent scene, which has an important share in the film, is that of a neighborhood street to which Gracie returns after presenting, in London, a petition from her fellow workers for the resumption of shipbuilding on the River Clyde. A line of typical Glasgow shops is set before a skyline of derricks and industrial machinery. Over a hundred crowd workers were engaged.

The next set in course of erection will be that of a London hotel. Monty Banks is directing with Maurice Ostrer in charge of production.

Foal to Wreath

The story of a horse, from the day it is foaled to the day it wins the Grand National, classic steeplechase of the year, will be told in "Happy Ever After," with Leon Hepler of Anglo-French Films is producing at Highbury.

Exteriors already have been shot at premier British race courses, Hurst Park and Newmarket. Stanley Wootton, leading English trainer, sent eight horses for recent sequences at Hurst Park, which cameraman Leslie Murray shot from numerous novel angles.

Portrait

"Tinker" Russel Flint, 23-year-old son of the British painter, exhibits in this year's Royal Artistic, his portrait of Robert Stevenson at work on the set of "Young Man's Fancy." Seen in the composition are stars from the film, with the focus on Billy Bennett in a Hassan's uniform and Anna Lee as the Roman Cannon Ball about to be fired from a gun.

Formby Returns

Recovered from his recent illness, George Formby, winner of Motion Picture Herald's Box Office Champion Poll, and most popular star of the British screen, has commenced work at the Ealing Studios on "Come On, George!" The team associated with the recent Formby successes, producer Jack Kitchin and director Anthony Kimmina, again are with the Lancashire comic.

Formby this time plays the part of a jockey. Providing the romantic interest is a "discovery," 18-year-old Patricia Kirkwood. Others in support of Formby are Joss Ambler as a racehorse owner, George Hayes as a trainer, Dave Burnaby as barber to a flea circus, and Gibb McLaughlin as a psychoanalyst with a trained horse.

Anthony Kimmins wrote the original story which he and Leslie Arliss are adapting.

Itemized

Shooting has been concluded at Ealing, two days ahead of schedule, on the Jimmy O'Dea comedy, "Cheer, Boys, Cheer," which Walter Forde has been directing.

Venture Films, whose two most recent productions, "Two Days to Live," with Richard Goodden, radio star, and "Trouble for Two" have been acquired by Anglo-American Film Corporation, have now completed arrangements for work to start soon on a third, "The Murder Auction," at workton Hall, Isleworth. To follow will be another Richard Goodden picture.

A film story of the King's First Dragon Guards, and shown under that title, has been made by British Foundation Pictures, of which Ronald Harwood is producer-director. This is to be followed with a subject entitled "Sailors with Wings," which is a story of the Fleet Air Arm.

Cast for an important role in the Norton-Somlo production, "A Window in London," is 20-year-old brunette Patricia Roc. Miss Roc, who has not played considerably in British films, is called a "discovery" of merit.

June Duprez, whose work in "Four Feathers" attracted considerable attention, has been chosen by Alexander Korda to play the part of the princess in the new color film, "The Thief of Baghdad," to be made at Denham. Conrad Veidt and Sabu will play in this film and Ludwig Berger will direct.

R. C. Sherriff, playwright, novelist and scenario writer, has joined the staff of Alexander Korda Productions. He will act as literary adviser and will work on scripts and scenarios. Sherriff's record as a screen writer includes such better known achievements as "Journey's End," "The Invisible Man," "The Three Comrades" and "Goodbye, Mr. Chips."

A series of short subjects dealing with Palestine is to be made by a new company called Bulldog Films, which has been formed by Ernest Garstide and Alex Bryce, erstwhile directors of Fox British.
BRITISH OPTIMISTIC ON REVISION OF RIGOROUS NEW DUTIES ON FILM

Hope for Adjustment Follows Presentation of Protest to Sir John Simon by Trade; Facts and Figures Cited

by AUBREY VANAGAN
in London

Its case presented in full and final documentary form, its various sections united in assuring Sir John Simon that the retention of the new film duties would be disastrous for the industry, the trade now awaits future action, or inaction. Its fate is in the Chancellor’s hands.

Though little indication was given by Sir John, either that he would make concessions, or that he would not, the prevailing spirit is one of optimism. Early this week he was reported to be satisfied that certain adjustments were necessary. The Films Council unanimously resolved to send recommendations for early discussion to the Chancellor through the Board of Trade.

Simon Weakening

Hopes for the future are based purely upon confidence in the trade case as presented by the deputation, and partly upon the fact that though the Chancellor is a little less legal diplomacy gave no inkling either way, he was obviously surprised by certain aspects brought to his notice.

It has already been reported that he told the delegation that the cost of a new tax would mean to them approximately a quarter of a farthing per seat per annum (35 cents per capita). This was in reply to a speaker representing the bulk of the trailer manufacturers, who pointed out that the average price of a seat was tenuous, contended that it would mean the addition of a halfpenny per seat by the exhibitor. The Chancellor replying it was not much in detail, agreed that in the aggregate it would mean a large sum, but that actually his tax did not mean more than the amount he mentioned. It’s reply was taken as an indication of the attitude of mind which has probably inspired the new duties, an attitude based rather upon gross than upon economic principles.

American Revenue Questioned

The less sanguine of trade students took as significant the request for information on how much of the revenue due to America annually from this country as a return on motion picture imports. That D. E. Griffiths was able to point out that the American industry annually invested millions of pounds in this country, and the bulk of the money transferred to America was spent on the production of films and was not profit, did not remove the implicit sting in his question, or make his point.

It is clear that Sir John, for all his studied reserves had not realized the urgency of the situation as it affects certain trade sections and was obviously interested in the reasoning of some of the partisans. Color, for instance, with its raising of the question of eight negatives, the sub-standard problem, and the economic implications of the situation, probably gave him food for thought.

Headed by Dave E. Griffiths, the deputation represented 17 trade sections for which the chief of the Kinematograph Renters’ Society was spokesman. Their visit was preceded by the presentation to Sir John of a lengthy series of memoranda running to 38 pages, comprising fifteen sectional statements, by and large, each an ample representation of its particular branch. All united in agreement that the new budget duties would mean decreased importation of films to this country, and decreased expenditure on films, in this country, an all round drop in unemployment and a general deceleration of the present rate of trade, with operators in all departments going out of business. The increase or decrease of film producers, short films producers, specialized cinemas and color enterprises are concerned, it is feared and concluded the result will be a complete cessation of activity.

Distributors Submit Figures

Most urgently concerned are the distributors whose case, naturally, in that they control the country’s film product, is to a great extent the case of the entire industry. As their memorandum pointed out they consumed 218,000,000 feet of British positive in the last year for the 1,635 British and foreign films they distributed—excluding old films, trailers, educational and color prints. On this excise tax would amount to £473,000 net. On feature films the tax represents an increase in distribution costs of £700 per film, on shorts £53. They must either pass this rise on to the exhibitor or absorb it themselves. The latter course would mean the elimination of shorts—the market for which is already in a precarious position. The cessation of distribution of British second features upon which the tax would mean an extra cost of £700 each, a consequent cut in the import of foreign insurance and a detriment in quota production, the quality of which has already been appreciated by American distributors.

Would Cost Newsreels $1,250,000

This question of second features was raised, too, in the CEA memorandum, with emphasis upon the necessity of that type of film to the independent’s survival. They raise, too, the likelihood of newsreels either being compelled to put up their charges to an uneconomic level, or going out of business. As pointed out, however, exhibitors who pay £6,000,000 a year in entertainment duty emphasize that the theatre tax already fixes admission prices, that it is imposed as a per capita cost, any increase in admissions following an increase in rentals would have to be at the rate of at least a penny a time. They pointed out that experience has shown that such increases mean a considerable decline in patronage. Fully aware of the corollaries of the situation are the newsreel companies, who told Sir John that even if it were possible to increase the present rates of newsreel duty, up to 340,000,000, actual cancellations would more than counter balance the amount brought in. In twelve months, ending March 31, 1939, the companies issued 98,863,118 feet of positive. On this the new excise duties would mean an additional cost of £214,117. During the same period they would have incurred a loss and profit. The new import duty would thus involve them in extra charges of £33,733—a total additional cost to them of just under $250,000 per annum—a figure which removes them from the field of practical economics.

Aware of the implications both of import duties and excise duties are British producers. They are aware that if they did not already have further burdened those distributors who sponsor quota productions. More concerned are they, however, with the excise duties which would place an addition of at least £1,000 on the production and distribution of every British film—giving the coup de grace to the voluntary British producer.

Studio owning companies have an obvious case in the face of the likelihood of a decrease in production. So, too, have laboratory companies. They would be forced to curtail their work, to a lesser extent, in the case of the new duties, to a greater extent, in the case of the import duties. The new duties would mean a possible decrease of 30,000,000 feet of film annually. They foresee a diminution in the number of positive required for distribution, a consequent cut of the import duties and a consequent reduced incidence of the increased operating cost. This would be brought about by the excise duty, and fear the elimination of trailers and an end to dubbing.

A dilemma, too, exists for the cinema owners to whom the duty would mean a heavy tax on all films exhibited, who would be compelled to pay the full duties on films brought in here, which might not necessarily be sold, and for which no re-importation guarantee is contained in the new Finance Bill. In such cases of payment of duties would mean a dead loss.

Quote and Fact

The Board of Trade announces that the examining chambers for the year ended September 30, 1938, provided by exhibitors under the Cinematograph Films Act, 1927, shows that during that period the aggregate length of registered films exhibited in cinema theatres in Great Britain was 44,999 million feet, as compared with 42,726 million feet in the previous year. The aggregate length of long films (3,000 feet and over) included in the above figures was 41,889 million feet, of which 19,949 million feet or 26.4 per cent were British, as compared with 29.3 per cent for the year ended September 30, 1937.

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LEADERS TILT AT COAST
STUDIO UNION TRIAL

Drive by Locals for Return of Autonomy and Revocation of Assessment Is Recited

The long campaign of IATSE studio union members for return of autonomy and revocation of the 2 per cent salary assessment, which culminated in the trial of the suit in Hollywood by officers of Studio Technicians Local 37 against International officers for control of the unit.

Kibre Resolution Introduced

With Stephen Newman, former International representative of George E. Browne, IATSE president, continuing as the star witness throughout, A. Brighouse, attorney for Local 37 elicited testimony regarding the 1937 suit brought by James E. Shaw, local member seeking declaration of the Four International supervisor and the two per cent levy on wages. Also entered into the record was notice of an action brought by Irwin Hentschel and Chester Cohen, local officers, to have the 1938 Alliance convention revocation of the agreement with Local 37. Judge Henry Willis permitted the introduction of text of a resolution drafted by Jeff Kibre, Local 37 minority leader who sought to have the 1938 Alliance convention revocation autonomy to four Hollywood studio locals. The resolution went down to overwhelming defeat and the convention instructed Mr. Browne to conduct an investigation of "obstructionist tactics and detrimental actions" of M. Kibre.

The disparity of the number of votes permitted delegates from various locals was shown through the introduction of proceedings of conventions by Mr. Rose who sought to disclose that delegates appointed by international representatives had more voting power than those elected by other locals' members.

Mr. Rose said he would confer with J. Edgar Hoover, FBI chief, and U. S. Attorney General Frank Murphy on possible action against International Alliance officers.

Accountable to No One

Mr. Browne has no one and nothing to account to for money collected under 2 per cent assessments except his conscience, Judge Willis ruled in the trial of the suit by officers of Local 37 against International officers over control of the local. Efforts by counsel for local officers to show that Mr. Browne never accounted for funds brought an admonition from the judge that disposition of money in any way by Mr. Browne was approved by the Alliance constitution and by-laws.

Frank Stickling, a former representative who with John Steele took over Local 37 offices March 13th, testified that he did not know what happened to charter of the local, declaring that fact that armed guards have been around the premises since that date.

On Thursday Mr. Browne informed Judge Willis in a telegram that he had ordered the charter given to Louis Krouse of New York, general secretary of the International. Mr. Browne said in his wire that he revoked the charter because the local failed to hold a member meeting in three months period and thereby violated the constitution.

Böff Answers Attorney

William Böff, former personal aide to Mr. Browne shouted from the witness stand, "You're a liar" to Local 37's attorney, Mr. Rose when Mr. Rose told the court he would attempt to prove Mr. Böff had obtained a $100,000 cashiers check from Joseph M. Scherick in 1937.

VOTES TO OUTLAW SIT-DOWN STRIKE

A bill setting up sharply defined limits within which employees and labor groups can carry on union activities in Pennsylvania was passed by the legislature on Monday. Sit-down strikes would be outlawed as "unfair labor practice" and "an illegal act."

Employers, including those in the motion picture business, are accorded the right to petition the State Labor Board for a collective-bargaining election, under the measure. In addition the bill declares it an "unfair labor practice" for an employee or a union or its officers:

1. To intimidate, restrain or coerce any employee by threats of violence or harassment or through the agency of others to join or refrain from joining any labor organization.

2. To intimidate, restrain or coerce any employer by threats of violence or harm to the person of said employer, . . . with the intent of compelling the employer to accede to demands, conditions and terms of employment.

The outburst which brought a threat of contempt action against Mr. Böff from Judge Willis, came as Mr. Böff, called by Mr. Rose as a witness, balked at answering various questions. "The only purpose of this questioning," Mr. Böff told the court, "is to smear me."

Asked whether he had deposited $100,000 in Westwood bank, two years ago, Mr. Böff replied he didn't remember. The same answer was given to a query whether he had taken $100,000 in cash and placed it four days later in a safety vault. Mr. Rose then produced the transcript of Böff's testimony before the National Labor Relations Board, last year to the effect Mr. Böff did deposit that amount in 1937 and withdrew it in cash later. Mr. Böff had declared the grand jury that it was a loan. Objection to a question whether Böff, C. B. Cregan and Harland Holmenden, officers of IATSE, had formed a motion picture stock pool in 1937, was taken under advisement.

Earlier, Mr. Böff declared that the reason for the long suspension of autonomy of four studio locals from 1936 to 1938 was that producers had refused to deal with local union leaders in collective bargaining.

The Screen Writers Guild has protested to producers the use of James Roosevelt's name in a letter to the National Labor Relations Board asking that hearing of charges of Wagner Act violation not be reopened. The Guild said that Mr. Roosevelt, vice-president of Samuel Goldwyn, Inc., had not figured in the negotiations with studios.

A truce was signed Thursday by representatives of the Alliance of Theatrical Stage Employees, Agents and Treasurers Union and the Five Boro circuit of New York, ending a four day strike in nine houses of the circuit. Terms were to be determined on Friday.

Father Flanagan Tribute June 26

Show folk throughout the nation will unite June 26th in honoring Right Reverend Monsignor Edward J. Flanagan of Boys town, Neb., when the Variety Clubs of America present to him his first annual National Humane Award at a testimonial dinner sponsored by the Variety Club of Omaha.

The presentation will be made by national chairman John H. Harris, general manager of the Harris Amusement Co., in accord with a vote of the 21 assembled Variety tents in convention recently in Detroit. A silver plaque will be awarded annually hereafter by the Variety clubs for the most distinguished and outstanding humanitarian during the year.

Father Flanagan was the prototype for the role portrayed by Spencer Tracy in Metro's "Boys Town." The dinner committee includes chief Barker Harry Shumway, Variety tent chairman; Joe Jacobs, Evert Cummings, Edward Shafton, John Gillin, Jr., Jack Epstein, and Leon Dizon. Robert J. O'Donnell of Dallas, John J. Maloney of Pittsburgh, and Mr. Harris will represent national Variety.

On the civic committee honoring Father Flanagan is President Roy L. Cochran of Nebraska, Senator Edward W. Burke, Mayor Daniel B. Butler of Omaha, and the Most Reverend James H. Ryan, Bishop of the Diocese of Omaha.


R. V. Nolan has been appointed RKO branch manager in St. Louis, succeeding Bernie McCarthy who resigned because of ill health.
Columbia


STRANGER FROM ARIZONA: Buck Jones—Jones is one of our oldest western stars. Friday and Saturday. Good.

Canadian

TOMBSTONE TERROR: Tom Steele—This pleased the western fans.—G. Khattry, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Metro-Goldwyn-Mayer

FOUR GIRLS IN WHITE: Florence Rice, Una Merkiel, Alan Marshall, Ann Rutherford, Kent Taylor—This is a very good picture with plenty of action, which did more than average business. Played May 15-26.—M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HONOLULU: George Burns and Gracie Allen, Elek Powell, Robert Young—Played midweek but should be back next week. This is excellent entertainment and would have grossed twice as much if the very best comedy-dramas of 1939. Gracie Allen really went to town in this. It was her top performance. Played May 15-26.—M. Freiburger, Paramount Theatre, Lincoln, Kansas. Small town patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart, Lew Ayers, Original Ice Follies Cast—And I repeat that she is still poison at my box office. The Ice Follies is one of the best color spectacles that any one ever has made and if you can get them in with that kind of advertising they won't notice some. James Stewart should go places with someone, but not Joan Crawford, Casino Theatre, Lincoln, Kansas. Small town patronage.

LISTEN, DARLING: Freddie Bartholomew, John Garfield, Mary Astor, Walter Peck—Fair little picture that seemed to please. Not much to this one. Running time, 76 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SERGEANT MADDEN: Wallace Beery, Tom Brown, Alva Curtis, Larpine Day—This is a good show and the picture will draw average or better. Good enough for your best change even if there is some shooting in it. Your patrons will like something from these different serials and go for this one.—Wayne Muselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Goldwyn Pictures

CLIMBING HIGH: Jesse Matthews, Michael Redgrave, Noel Madison—This little picture produced in England is low key and very good entertainment and seemed to please our Saturday patrons. Running time, 85 minutes. Played May 1—Irma Smith, Beverly Theatre, Beaufort, S. C. Small town patronage.

Paramount


ARTISTS AND MODELS ABOARD: Jack Benny, Joan Bennett, Mary Boland, Yacht Club Boys.—Have seen many better and a few worse. While this picture was not the last word in comedy it was below the Paramount standard, it did have several laughable moments. The singing act put on by the Yacht Club Boys when they offered the selection “What Have You Got?” was well done and very good. The only true Benny fans are predominant, this picture will be a surprising hit. Running time, 90 minutes. Played Apr. 22—J. A. Reynolds, Director of Recreation and Education, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

FRONTIERSMAN: William Boyd, George Hayes, Russell Hayden—This is a good western and a very nice picture. Boyd did good business in this weekend picture. All were pleased with it that saw it. Running time, 69 minutes. Played April 22.—Lew Ayers, Paramount Theatre, Abbeotsford, B. C. Canada.


HIDEAWAY GIRL: Martha Raye, Shirley Ross, Robert Cummings.—A nice feature and pleased. This Shirley girl is top, not forgetting Martha Theatre, Runnymede, time, 72 minutes.—G. Khattry, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

I’M FROM MISSOURI: Bob Burns, Gladys George—This was disappointing from a business standpoint. However, the audience reaction was satisfactory. Weekend playing on a Friday-Saturday. Running time, 79 minutes. Played April 29-May 2.—K. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

I’M FROM MISSOURI: Bob Burns, Gladys George—Hardly half the draw of “Arkansas Traveler” and not half as good. Was very much disappointed in this as I expected a lot more business and a picture as good as “Arkansas Traveler.” Should have been a big draw considering that our record breaking crowd on “Jesse James” caught the preview on this. (Maybe the trailer kept them away?)—L. V. Bergfeld, Westby Theatre, Westby, Wis. General patronage.

LAST TRAM FROM MADRID: Donald Crisp, Lew Ayres—A very good picture of the Spanish war.—D. McDermott, Spanish Theatre, Sydney, Nova Scotia, Canada. General patronage.

MIDNIGHT: Claudette Colbert, Don Ameche, Francis Lederer, John Howard, Mary Astor—Excellent comedy drama that did fine business here and pleased 100 per cent. This picture should come out strong enough to make that good picture can be produced for less than a million dollars. Give us more, Paramount. Running time, 84 minutes. Played May 15—Irma Smith, Beverly Theatre, Beaufort, S. C. Small town patronage.


Grand National

THREE LOVES HAS NANCY: Janet Gaynor, Robert Taylor, Frank Slavik—Just the kind of a show that a patrolman likes. Plenty of action with the race between the stagecoach and the railroad, and Beery just as good as ever. Can be played any time. Running time, 95 minutes. Played May 15—Frank Slavik, Alpine Theatre, Hundred, W. Va. Small town and rural patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Mischa Auer—We haven’t enough music lovers around here to put over this type and the result was rock bottom business. Those that like this kind of show praised it highly but others praised it cruelly and one couple among the walkouts demanded their money refunded. Thank go God we can cry they what they don’t want.—L. V. Bergfeld, Westby Theatre, Westby, Wis. General patronage.

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
RIDE A CROOKED MILE: Akim Tamirot, Frances Foster, Paul Frelich—A rather different type of picture that went over fairly well and did not attract business to the extent it might have been expected to. Report was 11.5. A. M. and evening runs.

SING, YOU, SINNERS: Bing Crosby, Fred Mac- Murray, Allen Drew, Donald O'Connor, Elizabeth Patterson—A dandy. Right down to the last inch of film, there is plenty of that very important thing called "entertainment." Donald O'Connor was an outstanding bit and it is sincerely hoped Paramount will find another good vehicle for him and pass the boy over once more. Crosby and MacMurray are always popular with the boys but in this one we must rate Eliza- beth Patterson next to the clever and amusing O'Connor last. You can offer this one to any audience and be sure they'll cut it up. Running time: 88 minutes. Played April 29—J. A. Reynolds, Director of Recreation and Education, Prison Theatre. New Jersey State Prison, Trenton, N. J. Prison patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour, John Barrymore, Akim Ta- mirot, Lynne Overman, Louise Platt. Not good business even if it had played all around us. George Raft played a good part with Darryl as much as they all liked fishing story and ice fishing. Running time, 100 minutes. Played April 14-15—Little and丰收, Abbottsdor Theatre, Abbottsford, B. C., Canada. Small town patronage.


VALLANT IS THE WORD FOR CARRIE: Gladys George, Arline Judge, John Howard—Here is some- thing old and one you can go to town with. One of those weepers that is sure to create a talk. Knockout. Running time, 89 minutes. —G. Khattar, Casino Thea- tre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.


DOWN IN "ARKANSAW": Ralph Byrd, Weavers Brothers and Elviry, Pinky Tonkin—This picture did some extra business, not the kind they talk about, but better than they could. We can't trade something that doesn't mean a thing for this one, and really have the boy get on his bunk with the interest. —Mayne P. Muselman, Princess Theatre, Lincoln, Kansas. Small town patronage.


FORTY FRONTIER EXPRESS: Roy Rogers, Mary Hamilton, J. M. Anderson—Told me that the westerns were going to be somewhat alike, except the singing, and be typical of what the boy expected with pictures of this sort. It's business, which isn't so much now. Will please the action fans, if you can get them in to see it. We couldn't.—M. C. Lyle, Princess Theatre, Lincoln, Kansas. Small town patronage.


OLD BARN DANCE, THE: Gene Autry, Smiley Burnette—In a class by itself and the average run of westerns. The best Autry that I have played to date, although a few of them were better. We small town exhibitors are always on the end of movie posters. But Westerns are always hit. However, can recommend this only on a double bill. Happen to be one of those fortunate not to run double bills, and these features are really too short. Running time, 60 minutes. Played May 11—L. C. Fowke, Sunset Theatre, North Saskatchewan, Canada. Rural and small town patronage.


PALS OF THE SADDLE: Three Mesquites (John Wayne, Roy Corrigan, Max Terhune), Doreen McKay—Another good picture. The boy placed his bill to average weekend westerns.—Harland Rankin, Plaza Theatre, Tilton, Ontario, Canada. General patronage.


SHOW ON HARVEST MOON: Roy Rogers, Mary Hunt—Not as good as his others, but his singing was well received. Running time, 57 minutes. Played May 11—Frank Shilvick, Alpine Theatre, usual Sunday show. This was two weeks ago and we haven't had any business since. Must be the patronage. Or something might not be worth seeing after this. To some extent they are interested in it, but the average run and a good one. Or perhaps time in comparison to this grand production.—L. V. Bergold, Westby Theatre, Westby, Wis. General patronage.

JUDGE PRIEST: (reissue): Will Rogers—A good reissue such as this does more than two current double bill theatres. Played Walter Brennan—In spite of the publicity and the fact that this is one of the finest pictures of the year, besides being our opening midweek attraction, we fairly pull away on the nights we run. Played May 17-18—C. W. Mills, Arcade Theatre, Sudus, N. Y. Family patronage.

Twentieth Century-Fox

ALWAYS IN TROUBLE: Jane Withers, Bobbe Kauffman—Mary and Jane’s popularity here, we fell down way down to last box office business. Played two nights to one night business. Picture acceptable to a more mature audience.—C. Theria, Lyric Theatre, Hamilton, Ohio. Family patronage.

CHANGE OF HEART: Michael Whalen, Gloria Stuart—Comedy that was very well liked. Just the type of a picture that makes you laugh.—Mayne P. Muselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

CHARLIE CHAN IN HONOLULU: Sidney Toler, Phyllis Brooks—"Getaway" on our usual weekend (Friday-Saturday) double bill immediately, after "James James" and did the lowest double feature business of any week. We have to have our average business, and we are OK entertainment nevertheless.—L. V. Bergold, Westby Theatre, Westby, Wis. General patronage.

CHASING DANGER: Preston Foster, Lynn Bar- dley—The picture seemed to please and while it didn’t draw there is nothing wrong with it and we will do enough on bargain night or on a double bill. Just another picture that you can get along with or without.—Mayne P. Muselman, Princess Theatre, Lincoln, Kansas. Small town patronage.


FIVE OF A KIND: Dione Quintoletes, Jean Har- sholt, Claire Trevor, Slim Summerville—In as good as our average business, and business continued to increase. Had week of a school dance the first night, a satisfactory showing, and double bill for the others. Played April 28-29—C. W. Mills, Arcade Theatre, Sudus, N. Y. Family patronage.


JESSE JAMES: Tyrene Power, Henry Fonda, Nan- cy Kelly, Randolph Scott—Very well liked. Good busi- ness. Running time, 106 minutes. Played May 11—Frank Shilvick, Alpine Theatre, usual Sun-Sat show. This was two weeks ago and we haven’t had any business since. Must be the patronage. Or something might not be worth seeing after this. To some extent they are interested in it, but the average run and a good one. Or perhaps time in comparison to this grand production.—L. V. Bergold, Westby Theatre, Westby, Wis. General patronage.

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KENTUCKY: Loretta Young, Richard Greene, Wal- ter Brennan—Here is one of the grandest pictures we have had in a long while. Lot of good business than once. Walter Brennan steals the show. Run- ning time, 106 minutes. Played May 11—Frank Shilvick, Alpine Theatre, usual Sun-Sat show. This was two weeks ago and we haven’t had any business since. Must be the patronage. Or something might not be worth seeing after this. To some extent they are interested in it, but the average run and a good one. Or perhaps time in comparison to this grand production.—L. V. Bergold, Westby Theatre, Westby, Wis. General patronage.

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STORY OF THE ALEXANDER GRAHAM BELL: THE: Barbara Stanwyck, Robert Young, Henry Fonda, Young Sisters—This is a good picture of the biographical type. Played May 11—C. W. Mills, Arcade Theatre, Sudus, N. Y. Family patronage.
Warner Brothers

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor McLaglen. Here is one to pin your back to. A swell picture that kept the box office busy all the first day. Good in anybody's language. Plenty of action, and the color wonderful. Flynn a trip too perfect the part but he gets by nicely with the general run, so no complaint. Hats off to Warners for this production. Directed by W. A. Jakks, Crystal Theatre, Lugouise, Ind. Small town patronage.


GIVE ME YOUR HEART: Kay Francis, George Brent, Roland Young, Patric Knowles—Double billed this and it pleased. As such it has nothing to worry about. Running time, 90 minutes.Reviewed by G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

HARD TO GET: Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins—Our patrons liked this picture and business was better than usual on bargain night. Patrons thought it and don't afraid to brag a little.—Mayne P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ISLE OF FURY: Humphrey Bogart, Margaret Lindsay, Donald Woods—Picked this up from a screen box and must say it pleased 100 per cent. Running time 118 minutes. Recommended by G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

MR. CHUMP: Johnnie Davis, Lola Lane—A good musical and pleased. Good for doubles, not strong enough for quartets. Running time, 100 minutes. Recommended by G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

OFF THE RECORD: Pat O'Brien, Jane Blondell, Bobby Jordan—This is good and pleased. One of the "Crime School Kids" goes over big here and a good look off to the Purple Rose, Running time 90 minutes. Recommended by G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

ROMANCE IN PARIS: Fernand Gravet, Joan Blondell, Edward Everett Horton—A grand picture and business was outstanding. Running time, 95 minutes. Recommended by G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.


YOU'RE A SWEETHEART: Alice Faye, George Murphy—Brought one back to exceptionally good business. An old show that is good and always better, I think, for business than a new mediocre. This is one of those shows where Universal really went to town to make a good show. Reviewed by Fred March 20—J. E. Jackson, Delta Theatre, Rutland, Miss. Rural and small town patronage.

Short Features


BERMUDA-ISLE OF PARADISE: Columbia Tours—This travelogue put out by Columbia was quite satisfactory and entertaining.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COMMUNITY SING: No. 1—This would be OK for college town. No for us.—C. Finlay, Lyric Theatre, Hamilton, Ohio. Family patronage.

COMMUNITY SING SERIES: These Community Sings, we feel, have lost their following.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.


HALFWAY TO HOLLYWOOD: Broadway Comics—A fair comedy which packed a few good laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOT DOGS ON ICE: Krazy Kart Cartoons—Fair to average.—C. Finlay, Lyric Theatre, Hamilton, Ohio. Family patronage.

LITTLE MOTH'S BIG FLAME: THE: Color Classics—Canada should send some of their artists over with Disney for a few lessons.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Educational


UNCLE SOL SOLVES IT: Two-Red Comedies—Another interesting and highly entertaining short in which "peer-o'-the-woods" Uncle Sol introduces some talent execs. Running time, 15 minutes.—J. A. Reynolds, Director of Recreation and Education, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

Metro-Goldwyn-Mayer

DREAM OF LOVE: A: Musical Classics—The man in charge of Metro's musicals just can't make them any better and entertain us more. If he is just experimenting with a lot of young stars, that is—(Continued on following page)
IN THE SWIM: RKO Pathé Sportscope—Just a reminder to patrons that summer is here and it would be nice to go swimming some Sunday instead of the full movies—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.


TALENT AUCTION: Nu-Atlas Productions—An interesting auction which includes vocals by the popular girl from the Stowe, Irene Beasley, Running time, 10 minutes—B. C. Johnson, Ideal Theatre, Stanwood, Wash. Small town and farm patronage.


Universal

BABY KITTENS: Lantz Cartoons—This was a lot of wasted film. No good. Running time, 10 minutes. —O. W. Chapin, Annex Theatre, Anamosa, N. D. Rural and small town patronage.

Cafe BOHEME: Mentone Musical Comedies—The second short musical from this producer this season and as such we cannot complain too much. The other one was "Springtime." Running time, 18 minutes—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

BLUE BARRON AND HIS ORCHESTRA: Melody Masters (Eco) has continued running this season. Different and pleasing. Running time, 10 minutes—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CrawFORDS "AT HOME," THE: Mr. and Mrs. Jesse Crawford—Excellent. Do not waste it. Tops of all cartoons this week. Running time, eight minutes—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DECLARATION OF INDEPENDENCE, THE: Historical Technicolor Featurette—A good short that pleases the patrons who see it. Play it and give your patrons the satisfaction. They'll like you for it—M. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

EGGHEAD RIDES AGAIN: Merrie Melodies—These cartoons are the best on the market. You can stick your chimney in the picture—G. Khatter, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.


SOPHOMORE SWING: Broadway Brevities—It's good enough and the young folks get some enjoyment out of it. A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage. 

Serials

Columbia

Great ADVENTURES OF WILD BILL HICKOK: Gordon Elliott, Kernuil Maynard—We have played this a few times and have yet to find myself quite biased against serials. But on discussing the theme with the well-informed patrons we find many quite enthusiastic—Harland Rankin, Plaza Theatre, Tibury, Ontario, Canada. General patronage.

Republic

PAINTED STALLION, THE: Ray Corrigan, Hoot Gibson—Playing chapter seven this week and cannot say it is the best show we have seen for some time. The thrilling arrow is box office—G. Khatter, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.
SPIRIT OF TOLERANCE
ADVOCATED BY MAYER

Addressing nearly 300 foreign students who shortly will be graduated from Southern California universities, Louis B. Mayer on Tuesday at the MGM studio struck a keynote of hope for the future when he advised the graduates who soon will return to their native lands: "Take back to your countries the spirit of tolerance of learning. Courage and confidence in yourself and the future should be the lodestone of hope for you. America has prepared you; it is up to you to carry back to your homes that message of peace and friendship."

Universal Starts Group
Insurance for Employees

Nearly 1,000 employees in the New York office of Universal and all its exchanges are now protected by group accident and sickness insurance, according to announcement this week by Samuel Machnovitch, treasurer of the company. The cost of insurance, which is provided through an arrangement with the Equitable Life Assurance Society of the United States, will be saved by the company and the insured employees.

Sues Over Projection Device

James W. Decker, of New York, has filed suit in federal district court in Wilmington, Delaware, to obtain a patent for improvements in tape controlling means for news projection machines. Mr. Decker charges that he is the inventor of improvements involved in the patent at issue, in which his application for a patent is in interference with a patent issued to Kenneth L. Curtis, who assigned it to Trans-Lux Theatres, the device now being used for projecting news flashes on their newsreel theatre screens.

Hold Club Election

G. Ralph Branton has been elected president of the Des Moines Variety Club, with Nat Sandler, vice-president; Lou Evans, secretary; Harry Schiiffer, treasurer; Lew Levy, chairman of the house and rules committee.

June 12th and June 19th have been set for the annual RKO home office employees' outings. Boat ride on the Peter Stuyvesant to Bear Mountain, entertainment and sports are on the programs.

Non-Theatrical Division
Established by Monogram

Monogram has established a non-theatrical division, operating under the supervision of Joseph A. Kehoe, with headquarters at the company offices in the RKO Building, Rockefeller Center, New York. Each of the company's branches in the United States has set up a non-theatrical department to handle the release of films for engagements which are not in competition with regular motion picture exhibition.


Dunningcolor Absorbs 2 Companies

The newly reorganized Dunningcolor Corporation has absorbed the Dunning Process Company and the Dunning Realty Company. Dunningcolor is a three-color process which will be used on 35 and 16 mm. films. Carroll H. Dunning continues as president and Dodge Dunning as vice-president.

Realignment Story Department

Richard Haliday, eastern story editor for Paramount, and Francis Langton, of the company's story and writing department, have taken over the duties of Manny Wolfe, studio story and writing head, who resigned to enter production. Mr. Haliday becomes studio story editor and Mr. Langton, head of the studio writing department.

Ten RKO Theatres Will Close

Only 10 RKO Theatres will close for the summer, according to John J. O'Connor, vice-president and general manager of the circuit. The closing houses are: Strand, Syracuse; Trent, Trenton; Albee, Providence; Majestic, Columbus; Orpheum, Kansas City; Colonial, Dayton; Central, Youngstown; Orpheum, Champaign; Century, Rochester, and the Alden, Jamaica.

Griffith Deal Pending

A deal involving $100,000 for three theatres in Nebraska is being negotiated by the Griffith Amusement Company with Booth Brothers and Oscar Johnson. The Booth houses are in Auburn (3,200 population) and Nebraska City (7,000), while the Johnson theatre is in Falls City (7,000). If the deal is consummated it will mark the Griffith circuit's first entrance in that state.

To "Glorify" Los Angeles

Warner Brothers are planning a sequel of "Dodge City," which will glorify the early history of Los Angeles in a film called "The City of the Angels." The cast will be the same as the original, with Humphrey Bogart and Gilbert Roland in their roles. The film will trace the fortunes of the characters in "Dodge City" as they moved westward to join in the founding of Los Angeles.

Educational and Recreational Guides, Inc., New York, has published a guide on "Union Pacific," Cecil B. DeMille Paramount production, in which is incorporated a "Pictorial Notebook" competition.
for Seat Selling Effectiveness at Low Cost...

you must use NATIONAL SCREEN TRAILERS...consistently good for almost twenty years...

you must use NATIONAL SCREEN TRAILERS reaching a hundred percent audience at every performance...

you must use NATIONAL SCREEN TRAILERS with their double selling values...appealing through BOTH the printed word and the spoken word...

you must use NATIONAL SCREEN TRAILERS reaching more people, selling more seats at lower cost than any other advertising you can buy...

NATIONAL SCREEN SERVICE

PRIZE BABY OF THE INDUSTRY
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

IT CANNOT BE DONE SITTING BEHIND DESK

The instance is not an isolated one. Happily, the name of those who so qualify is legion. But because of a recent communication from the member who illustrates the profit side in what he terms the personal touch, we give you George Patterson, manager of Maurie Stahl's Rivoli, Rutherford, New Jersey. Stahl, as readers may remember, is one of the smart exhibitors who shares the net with his personnel. And, to make this cut as generous as possible, manpower is allowed to proceed mostly under its own power.

Thus, in keeping with the Stahl policy of cementing goodwill between theatre and community, Patterson has identified his operation with the city's most progressive movements by taking a prominent part in these activities. As a result, the Round Tabler is president of the retail merchants' association, chairman of a chamber of commerce committee, and is currently engaged in carrying out an assignment to organize a junior chamber.

"All of which means what?" you ask. Well as concerns Rutherford, for instance, it means that the theatre gets a much better than average break in publicity, theatre promotion is received with open arms by otherwise conservative merchants, hard-to-make contacts are effected for the benefit of individual campaigns, and, with everything else equal, a lot of extra admissions that might go to other spots obviously find their way to the Rivoli boxoffice.

These pages have carried, time and again, and could be filled again and again, with similar illustrations in other situations of close participation in affairs beyond the immediate province of the theatreman. In almost every case, these cooperations lead directly to the theatre boxoffice, either in definite increases in business or enhancement of theatre prestige which is another way of saying it.

The theatreman who has the latitude to do so and is not concerned with outside activities is not doing a complete job. The bossman who restricts his managers in these directions virtually shuts his doors to increased takings. It is more than a coincidence that showmen who do the soundest job at the boxoffice are usually to be found in the front line of projects that advance community welfare.

RESPECT--BUT NO FEAR

In reporting what he has already set and is planning to hold up grosses in the next three months, a rightfully optimistic member writes:

"What chance has the heat got to stop me with this line-up of exploitation?"

And that, gentlemen of the Round Table, expresses well the sentiment of theatremen set to take summer in stride, and especially among those who tell about it elsewhere in this section. Further evidence of confidence will be set forth in next week's issue.

Annually, it has been the practice of this department to query representative showmen regarding their preparations for the heated spell and each succeeding year, according to the reports, shows the situation under firmer control. This year appears to be no exception.

In his planning for summer business, your weather-wise showman regards outdoors opposition with the respect it rates. But a respect, it may be noted, that is completely devoid of boxoffice fear.

\[\text{\textcopyright A-Mike Vogel}\]

TAKE A BOW, HARRY SHAW

At best, the position of division manager is not the easiest one in exhibition. Between the home office and manager he answers to one for the other. On his toes at all times, continuously on the go from city to city, from unit to unit, the headman who is doing his work must be a combination of many virtues, and often all at one time. His is not exactly the softest bed of roses.

The recent party thrown by the Loew New England theatremen and other friends for Harry Shaw, to celebrate his fifth year as division head, is evidence of the success that has attended Harry's efforts in doing a job satisfactory to all hands. On behalf of the membership, congratulations distinctly are in order.

\[\text{\textcopyright A-Mike Vogel}\]
Round Table
In Pictures

An unusual lobby set piece was created by Manager Maurice Gable for the opening of "Dark Victory" at Warner's Boyd, in Philadelphia. The display "Fisherman's Wharf," Typical shanty with clothes line, etc., formed the background for cutouts of the picture's stars.

"Dodge City" penny pitching stunt was used in advance in the lobby of Warner's Granada and on downtown street corner of Santa Barbara by Howard Ralston. Cowboy in attendance, barking to passersby, invites them to step up and try their skill. Plate was floating on water in tub; if penny remained in plate, pitcher received one pass to see the film. Round Tabler says more than 1,500 pennies were turned over to the Salvation Army and only eight single passes given out.

Not to be outdone by his Round Table brothers in these parts, Terry Leung at the Queen's Theatre, in Hong Kong, forwards examples of his display on "Fisherman's Wharf." Typical shanty with clothes line, etc. formed the background for cutouts of the picture's stars.

The chap at left holding the daisy to Ferdinand's nose is none other than Round Tabler Bill Babling, of the Texas Grand Theatre, in El Paso. The bovine measuring 10 feet in height was toled around town on truck bannered with film copy. Ferdinand was parked at busy intersections.
Forwarded by City Manager Leonard Worley, Publix Great States Theatres, in Peoria, Ill., is photo of the "Union Pacific" lobby display created by Art Director C. J. Rhodes for that date at the Madison Theatre. Mountains in the background were made of papier mache and quite realistic. The electric trains ran constantly and consisted of a modern streamliner as well as a freight train and older types of locomotives. The stop and go lights, bridges, signals, etc., were lighted at all times as well as the trains.

An excellent attention grabber is the street ballyhoo shown at left for "The Hardy's Ride High", which was put across by Lon Brown, subbing for Joe DiPesa at Loew's State and Orpheum in Boston. This broken down car costing $12 was plastered with stills, ads and press book material from the picture and then sent around town visiting the baseball parks, the race tracks, schools and through the business sections. From time to time, the car was stalled, tying up traffic and garnering some extra attention for the date.

Happy Hasselo, State Theatre, in Worthington, Minn., sends along set-piece illustrated at right and created by Henry J. Hower for the "Rose of Washington Square" date. Entire background was painted in three shades of blue, buildings were cut out of compoboard and set forward two inches. The rose was also cutout and the star lettering on the bloom was backed by red tissue paper. Heads and figures were taken from 24 sheets and the Jolson head was set forward one inch and tacked to buildings.
Taxi Company Cooperates With Lampe on "Midnight"

Excellent newspaper coverage was given to Gus Lampe’s “Midnight” contest put over for that opening at the Keith Theatre in Syracuse. In the taxi cabs of the city there appeared a sign announcing that the cab was participating in the contest, each cab was numbered. Every morning, the mirror of one cab was drawn from a hat at the theatre. The cab records of passengers were then checked and whoever was riding in the cab at midnight was pronounced the winner for the day, receiving cash and tickets as award. Contest ran ahead and during entire run, with stories building up the stunt and picture; winners names being listed each day.

Well-known band at leading hotel played the song “Midnight” every evening at twelve giving picture, theatre, stars and playdate plug and the song was also played over WFBF with proper plugs. Numerous window displays were used in stores, bus terminals, etc., with prominent picture, cast and playdate copy.

"WHAT ARE YOU PLANNING FOR SUMMER"

Youthful Ambition Contest Tied to "Three Smart Girls"

Conducted by Manager Ed Miller and publicist Manny Pearlstein for the “Three Smart Girls Grow Up” date at Warner’s Hippodrome in Cleveland, was a contest conducted in cooperation with the Cleveland Plain Dealer. Entrants were required to write on what one particular youthful ambition they had, and how it was realized. First contest story of 90 lines broke three days in advance and subsequent stories appeared daily right through the opening. Total space garnered due to this promotion was about 500 lines, entire cost to theatre being $10 and passes.

For “The Castles,” the theatremen secured from RKO the gowns used in the picture which were made the basis of a full window display at one of the leading department stores, and scene stills were prominently spotted. Other stores tied in with window displays, one featuring the Ginger Rogers clothes handled by the merchant, records and sheet music, etc., etc. Radio included 100 word announcements over WGAR starting four days ahead, theatre ad reciprocation being ten second trailerette and local Wurlitzer dealer cooperated by featuring a window display of old songs played during the Castles era as against those now in vogue.

Schrader Puts on "Milkman's" Show

Fleet of 400 milk trucks with their drivers, representing the local Borden companies attended a “milkman’s matinee” as guests of C. H. Schrader, at the RKO Palace, Columbus, for special showing of “East Side of Heaven.” Men drove to the theatre at 3:00 a.m. the night ahead of opening and parked the trucks in front and around the theatre before going in to see the picture which, incidentally, features “Baby Sandy,” 11-months-old daughter of a Los Angeles milkman.

In addition to attracting attention of the homeward-bound motorists and pedestrians, several news pictures were made for local breaks. In repayment for the “matinee,” the milk companies bought their trucks with copy and put hangers on milk bottles. Employees were also instructed to talk up picture to patrons and the novelty matinee was played up in advance with news stories.

Cooperating milk company also had two uniformed men in the theatre’s lobby standing at giant cutouts of Crosby and “Sandy” milk set piece in advance. Trucks were bannered with the following copy: “Healthy babies like Sandy and East Side of Heaven now at the RKO Palace Drink Vitamin D Milk.” Bottle hangers used the same copy.

"WHAT ARE YOU PLANNING FOR SUMMER"

Widespread Coverage Secured By Taylor for "Dark Victory"

First gun of Charlie Taylor’s “Dark Victory” date at the Buffalo Theatre, Buffalo, N. Y., was fired when 2000 invitation type calling cards were placed strategically in hotel rooms and mail boxes throughout the city. Distribution was concentrated in the four most prominent hotels. To a selected mailing list of prominent social and civic leaders endorsement post cards were mailed and added to this was the distribution of 3000 colored heralds which were used by the theatremen for the first time in a year.

Theatre tied in with various merchants giving the film widespread coverage in the way of displays and giveaways. Local Beck store was prevailed upon to imprint their paper bags with theatre copy did other merchants and for the first time the Buffalo Transportation company allowed a theatre to use placards on the windshields of their buses. In addition a five day classified contest in the Buffalo Times was good for free advertising with a two-column by eight ad every day including an ad mat. A five day film quiz contest was also placed in the local Polish paper.

"WHAT ARE YOU PLANNING FOR SUMMER"

Wright Holds Donkey Party

Reported as highly successful was the re-created donkey steeplechase party “Hounds of the Baskervilles,” by Erle Wright, at the Paramount Theatre, in Syracuse, N. Y., consisting of a cloth donkey with cutout tails made available to onlookers by boy in attention with a black mask. Any one pinning the tail proper received guest tickets to the picture. Wright says this sure proved to be a traffic-blocker, boy continually announcing the title, cast, playdates, etc.
NEW HIGHS IN SHOWMANSHIP!

From all parts of the country come reports of great advertising, publicity and exploitation campaigns turned out by theatre managers and advertising men participating in Columbia's $4,000 PRIZE CONTEST!

Among Those Already Entered

Only Angels Have Wings

Send your campaign to Contest Committee, Columbia Pictures Corporation, 729 Seventh Avenue, New York City, immediately after engagement.

CONTEST CLOSES SIX MONTHS AFTER RELEASE DATE — MAY 25!
Theatre Sponsors

Artist Exhibition

A splendid example of how the theatre can be made the center of community interest is the current Institute of Art Exhibit in the lobbies and on the mezzanine of She"a's Buffalo theatre. The exhibit, sponsored by the Adult Education Service of the Department of Education, includes more than 250 paintings, sketches, sculptures and lettering. The exhibit was placed in connection with a theatre party held by members of the institute and for which they sold tickets to the theatre. On opening day of the exhibit more than 2,000 persons visited and closely inspected the exhibit. So successful was it, according to Charles Taylor, ad head, that it is being held for a second week.

Famed Art Works Displayed

Many of the works are by artists who are exhibiting at the New York and San Francisco art fairs. Paintings are mounted on easels and hung from walls. The exhibit reverses the usual idea of having the public visit local art galleries for here the art is brought to the public—in a beautiful theatre lobby and mezzanine setting. Considerable space has been set aside on the theatre premises, the layout made convenient for the crowds drawn by the exhibit.

Buffalo newspapers gave the exhibit their whole-hearted support with several advance stories, as well as a review of the display and art fairs.

The exhibit is reported one of the most successful good-will tie-ups ever made by a Buffalo theatre and its box-office draw makes it even more valuable. In order to "freshen up" the exhibit new works are constantly installed. Local artists whose works are shown are bringing in their friends to see them via the box office.

"WHAT ARE YOU PLANNING FOR SUMMER"

Various Slants Used by Moore

To Sell His Attractions

Immediately ahead of opening of "Frankenstein" date at the Grand, Sudbury, Ontario, E. L. Moore, assisted by J. A. Kudirka, sent man out on streets attired in black flowing robe with hag"e looking false face. Small boy followed short distance behind distributing blotters carrying title, cast, playdates, etc. As the figure carried no advertising upon its person, curiosity was aroused and double interest acc"ed the blotters as a consequence. Teaser ads were spotted on selected pages, one sheet and window cards were planted and atmospheric lobby display prepared for the occasion.

Merchants Help on "Honest Man"

On "You Can't Cheat an Honest Man" a tie-up was effected with local men's furnishings shop through which guest tickets were given to each customer with every purchase of five dollars or over, tickets were paid for in full by the merchant. Three sheets were cut out and posted on show windows and window cards and standees spotted throughout store display. Balloons coming from the mouths of the cutout characters carried store advertising copy tied up with the theatre attraction.

Coast-to-Coast Coverage Shown

In Current Fortnight Listing

Truly representative is the listing of appointments in the current Fortnight with 16 states and one Canadian province among the winners, who span the continent from California to Maine, from Texas to Alberta. The Awards, scattered among big cities and small towns, first runs and subsequent situations, are taken down equally by previous winners and newcomers to the Competitions.

MEL BLIEDEN
Forsythe, East Chicago, Ill.  
BOYD BRAITHWAITE
Pinney, Boise, Idaho  
C. C. COATES
Studio, Prescott, Ariz.  
BOB COX
Park, Dexter, Me.  
FRANCIS DEERING
Loew's, Houston, Tex.  
E. V. DINERMAN
RKO, Cincinnati, O.  
TED EMERSON
Tri-States, Omaha, Neb.  
BOB FULTON
Paramount, Waterloo, la.  
KEN GRIMES
Warner, Erie, Pa.  
ROY HANSON
Jefferson, Goshen, Ind.  
THOR HAUSCHILD
Paramount, Marion, Ind.  
C. L. HOLLISTER
Babcock, Willsville, N. Y.  
BILL JOHNSON
Opera House, Millinocket, Me.  
HOBSON JOHNSON
Fal, Millen, Ga.  
P. E. McCLOY
Georgia, Athens, Ga.  
LES POLLOCK
Loew's, Rochester, N. Y.  
H. M. ROUDA
Roseland, Chicago, Ill.  
HARRY RUBIN
Tivoli, Michigan City, Ind.  
REX WILLIAMS
Hoosier, Whiting, Ind.

With the result announced in the current Fortnight which marks the halfway mark, three Fortnight periods remain before the ending of the Second Quarter of the 1939 Awards. This means three distinct opportunities for interested theatremen to forward sufficient entries in each of these periods to be eligible for the Quarter judging. Although material is judged on quality and not quantity, it is obvious that entrants represented in more than one Fortnight will receive the greater consideration for the Quarter-Master Plaques, Medals and Citations.

Lamm Distributes
"Love Affair" Folder

Distributed one week in advance by young girl dressed in nurse's costume were gag"eralds distributed by Julius Lamm at War"er's Upjohn, in Cleveland for opening of "Love Affair." In the form of a three-fold sheet, front carried out of a heart with copy "Secret prescriptions for love-sick maidens. Sure cure recommended inside." Inside could be found thumbnail cartoons with gag copy, reverse carried the well-known symptoms of love together with complete cast, playdates, etc., and the remedy for recipients to see the picture at the Upborn.

"WHAT ARE YOU PLANNING FOR SUMMER"

Educational Phases Aid

Shaffer on "Gunga Din"

Stressed by Frank Shaffer, manager of the Warner Dixie in Staunton, Va., on "Gunga Din" was a quiz contest which broke in the weekly magazine of the Mary Baldwin College, the weekly publication of the Staunton Military Academy and a daily paper printed by high school students. Guest tickets were awarded for the first 15 correct answers submitted.

Letters, with bookmark enclosed, were mailed to every teacher in the community. Bookmarks were also placed in city, county, college and public schools a week in advance of playdates.

Grab-Bags Sell "Finn"

Arranged by Jack Campbell of the Capit"ol, in Brampton, Ontario was tie-up with local merchant for main window display in connection with showing of "Huckleberry Finn." Store manager had his girls make up grab bags in several of which were included theatre passes for kids only. Seven foot streamer was pasted across window advertising the sale at a nominal figure of the bags which were piled high in center of the display. Credit cards and scene stills tied the stunt into the picture with title and playdate mention.

"WHAT ARE YOU PLANNING FOR SUMMER"

Novel Classified Ad Contest

Sold entirely by Jack Braunagel of the Paramount, in Provo, Utah, and his staff was the full ad page on "Jesse James," with cooperating paper donating the banner head and center picture spread. Each ad contained a question and the answer to another; contestants were asked to list these correctly, for which guest tickets were awarded. All ads contained copy about Jesse James and questions were so written as to acquaint contestants with the picture copy and create a desire to see the picture. Braunagel reports opening day broke all house records.
Members Report Plans to Take
In All Forms of Advertising, Publicity and Tie Ins to Keep the Ticket-Machine Clicking

A has been the yearly practice of the Round Table, on these pages is set down what some of the representative members report having in mind or already in work as part of their general campaigns for summer business.

It is to be noted that many of the promotions and exploitations that proved successful last year are to be repeated this year, in addition to the different slants conceived by the theatremen to fit in with current events and happenings.

It was endeavored to get a cross section of summer showmanship from situations of different sizes and classifications. What the members reported is being set down with very little change. In addition to the reports here published, others will follow in next week’s issue, carrying details of seasonal activities as planned by other Round Tablers, circuit and independent, in various sections of the country.

Rosenthal to Promote Business from Beaches

Being surrounded by beaches, Morris Rosenthal, at the Majestic in Bridgeport, Conn, proposes putting out weekly programs to summer residents in those situations so that when they come to town they will have the Majestic in mind. Tie-ins will also be made with soda fountain and ice cream parlors, as well as popular taverns where the public goes on hot weather nights.

Last summer, Rosy distributed round trip disks imprinted with picture copy to set under glasses.

A summer style show on stage to include modeling of beach swim suits for adults and children will be held, cooperating merchant plugging the event in storewide campaign and advertising. Tieup is now underway to supply soft drinks to patrons in lobby. Entire house goes into summer colors, lobby in flowers and lattice work and inside lobby will have a garden with water fountain tending to create cooling effect. All seats are dressed with cool, crisp linen covers. Morris also has a golf short booked on which he intends trying up local sports shop, pros, players, etc.

"WHAT ARE YOU PLANNING FOR SUMMER"

Cincinnati "Opener"

Milked by Nathan Wise

At the opening of the baseball season in Cincinnati, arrangements were made by Nathan Wise, director of publicity at the RKO Theatres, Dayton, to have the News shoot special extra shots of Dayton fans at the "opener," as well as news shots of the three local sport writers at the game, talking with several of the Cincinnati baseball heroes. Much enthusiasm was aroused locally when considerable space was devoted to the fact that Dayton was at the "opener" and sports writers responded with features on this angle. Local baseball followers shown in the shots as well as other fans turned out in large numbers.

Wise managed an ace campaign on the golf short "Smooth Approach" featuring famous professionals and sponsored by local golf equipment manufacturer. Star of the show was Dick Mets, hometown star which was played up by sports writers. Agency sent out bulletins to all professionals and clubs in addition to contracting sports stories. Another sport short "Fisherman's Pluck" was likewise given special attention. With tried results, Wise contemplates capitalizing on such popular interests this summer as swimming, fishing, golfing, baseball, horse racing, World's Fair features, etc.

"WHAT ARE YOU PLANNING FOR SUMMER"

Hollister to Repeat Last Year Successes

Contests are the old standby of C. L. "Holly" Hollister at the Babcock Theatre, in Wellsville, N. Y., who plans among others a cow-milking stunt on stage for cash prizes and plugs for the cooperating dairy. Entrants are permitted the use of only one hand to milk and to fill a pint milk bottle. Reported as highly successful last year and to be repeated is an old-time fiddlers contest plugged in dailies in advance.

Hollister also plans for sending invitations to presidents of other classes in surrounding town high schools inviting their classes to attend in a group on designated nights. Another activity of last year set for a repeat and which brought a reported overflow business was a nude concert put on and this Round Tabler's summer exploitation plans include a greater effort for rural patronage by means of bill posting, herald distribution and advertising in the surrounding weekly papers.

"WHAT ARE YOU PLANNING FOR SUMMER"

Ruddick Starts Summer

With Annual Flower Show

Now in progress and what has heretofore been a competitive event is the annual spring flower show, sponsored and presented by the local Garden Club of Springfield, Mo. The show is presented in the lobby, foyer and mezzanine of the Fox Midwest Gillioz Theatre by Manager Joe Ruddick and attendance entails the purchase of a regulation theatre ticket.

Fox Midwest Theatres and Common-wealth Theatre, opposition, have secured the state franchise on the annual "Miss America Beauty Pageant." It is planned to make this a large mid-summer activity, bringing in all six of the local theatres for individual contests, merchant sponsored, with the finals probably held at the Gillioz. Local city winners will receive an expense trip to the state finals at one of the Fox key theatres in Kansas City. Also planned is a combination benefit and stage show with the Elks Club for the week of July 4, a banner week nationally in the organization.

Other activities will include dance recitals, additional benefits, ticket deals with the two large summer teacher's colleges there, a comedy show sponsored by one of the civic clubs and a World's Fair tour contest.

A well designed system to be installed to supplement an overloaded mechanical system, will be the cause for an extensive billing trip, selling the cooling system together with the first exploitation special of the summer parade, i.e. "Only Angels Have Wings."
TOURIST BUSINESS TO BE TAPPED

Bearg Reports Hook-ups
With Local Race Meets
Up in Vancouver, B. C., Larry Bearg, district chief, reports on the contemplated summer activities of the Famous Players theatremen in that sector. With six weeks of horse racing extremely popular, arrangements are made with the track officials to have a Capitol Wind Orpheum Theatre Day when special handicap races are held in connection with the name of the current picture or star. Cup is awarded by the star and telegram from him read over the loud speakers calling attention to the picture to an attendance of about 12,000. In connection with all tieups that are made at the track, theatre receives loud speaker announcements.

During the midst of the season a “Sport of Kings” night is held at one of the theatres when the leading jockeys and other prominent officials connection with the various tracks are introduced. Offtimes it is found the jockeys can sing, which helps make the presentations unusual. The desire to see these jockeys at close range is a reported big business getter.

Hotels and apartment hotels are contacted for special display board credits in lobbies, selling the current programs in the four FP-C downtown first run theatres. These are built in keeping with the architecture of the hotel for which they are intended and placed in a location that will give them sufficient prominence to be worth the extra expense involved.

Bearg also uses a truck, during the summer when the tourists are on the streets and at the numerous beaches, which carries advertising for the current shows. Also inexpensive but proven effective are street ballyhoos of people dressed in character according to the attraction. All advertising copy is written with the thought in mind of selling the theatre as well as the attraction to tourists.

“What Are You Planning For Summer?”

Comprehensive Campaign
Planned by Eshelman
In cooperation with the Huron, S. D. Chamber of Commerce, Jim Eshelman, has secured permission to place four billboards, six sheet size, on the four leading highways approaching the city, with the following copy: “Journey, Mr. Tourist, why not spend the night in Huron...for perfect rest and relaxation attend the delightfully cool Huron Theatre.”

With local papers anxious to do something that will stimulate interest in their want-ad pattern, a “What Are You Planning For Summer?” type of contest has proven profitable for Jim. A group of questions are listed on the classified page, answers to which are found among the ads. Theatre guest tickets are offered to those sending in the most interesting contest entry.

Leading restaurant is also cooperating with the theatremen by offering special imprinted theatre courtesy cards to their customers. Cards admit holders at matinee prices up to 7:30 p.m. Restaurant will run announcement ads in paper and also provide window space for picture copy.

Letters will be mailed to all school superintendents suggesting that the graduating classes include a theatre party on their list of activities. Jim reports rural schools are especially appreciative of this suggestion and the idea has developed into a big money-getter for him. With most organizations looking for some means to raise funds, benefits will be held at the theatre with organizations involved selling the tickets.

“WHAT ARE YOU PLANNING FOR SUMMER?”

The Bugs Will Also Jitter For Samartano This Summer
Planned by Joe Samartano, at Loew’s Poli-Palace, in Meriden, Conn., is a jitterbug contest to be presented on stage once a week in search for Meriden’s most popular dance teams. Weekly prizes promoted from local jeweler consisting of wrist watches will be given to the weekly winners plus a silver engraved trophy to be given to the best team at the finals have already been arranged for. Since there are a number of local name bands in his area, who have a certain amount of public following, the theatremen has arranged to alternate these bands every week for play for the Jamboree and also put on an extra entertainment program. Daily ads are placed in the classified column of local dailies inviting contestants and announcements are made by all of the bands engaged for the Jamboree.

Another stunt to be repeated at intervals during the summer in cooperation with the Merchants Bureau of the Chamber of Commerce is a “dividend night,” the climax of the Merchants Dividend monthly sales drive. The stores issue coupons during a two day sale called “dividend days” and the public is invited to bring these coupons to the theatre where a drawing is held. Sixty prizes valued at $500 are distributed. Theatre gets daily newspaper breaks on the stunt including a front page ribbon and attraction announcement.

SUGGESTS TIEING IN WITH OUTDOOR ACTIVITIES

“Each year finds the public more and more eager to participate in sport—not to just watch—but to play. Softball teams are taking more and more people away from the boxoffice at the important hours. Therefore, activities should be directed at those “leaks” and by working into them they can in some measure be diverted to the theatre, if not at the moment, perhaps a little later. Every opportunity should be taken to in among those competitive outdoor activities to turn a hot summer into hot business.”

—Stuart Tomber, Fargo, Sycamore, Ill.

Special Shows Arranged
By Nessel for Hot Months

Ferd Nessel’s summer campaign at the State Theatre, in Anderson, Ind. covers a 13 week period from May 14 to August 12. Bookings have been carefully considered, big pictures playing on Sunday, Monday and Tuesday with double features on Wednesday, Thursday and Friday-Saturday with special tieups. House has been revamped from front to back to denote coolness, shadow boxes done in blue and green as are all house lights and all advertising carries cool copy.

Underway is a 13 week amateur contest on stage giving cash prizes to the first three winners. These in turn go to semi finals in the 11th and 12th weeks where numerous promoted prizes are awarded and in the final week a group will be selected to represent the State in other theatres in the circuit. Ten contestants are used each week.

On Saturday mornings at 10 a.m. Nessel has his “Happy Hour Kiddie Show” for which the theatremen books selected shorts and a Western. Ice cream, prizes, entertainment and novelties have been arranged for. Each Saturday one child is selected by drawing from ticket stubs, who is entitled to bring 10 of his friends the following Saturday as guests of the theatre, with ice cream sodas promoted for the party from cooperating merchant.

During July, Ferd has arranged for a four day cooking school on stage, sponsored by one of the local papers. Held one morning each week on stage, prizes are handled by the paper, theatre furnishing the pictures and shorts. Entire show to be held at regular matinee prices.

“What Are You Planning For Summer?”

Ruralites to Carry Posters for Bishop

To counteract some of the usual seasonal opposition during the summer months, Hal Bishop, Capitol, in Winnipeg, Manitoba, intends booking the golf short entitled “Smooth Approach” which features four top ranking professionals. Golf clubs will be allowed to place notices on their bulletin boards and urged to advise their members to see the picture at the theatre to improve their “short game.” Bishop is also booking sport shorts having to do with inside baseball and local ball clubs will be approached for announcements over their public address systems.

Hal is also making a strong bid for the tourist business. While Provincial legislation prohibits the placing of sign boards along the highways, arrangements have been made with local farmers who own property adjoining the roadways to place signs. Blind reading “While in Winnipeg, be sure to visit the Capitol.” etc. etc. Sign boards will also be placed in all tourists camps, signs in bus stations and all important restaurants will also cooperate.
YOU ARE INVITED TO JOIN UP

THOMAS A. MANGAN
entered showbusiness back in 1922 and his first job was that of usher. Three years later he secured a manager's post at the Washington Theatre, Chester, Pennsylvania and then was transferred to West Chester, in the same state, working for Stanley-Warner circuit at the Warner and Rialto houses.

STUART TOMBER
suddenly realized that no little mention had been given him in the Round Table pages and that officially he had not joined the membership. Thus, along came his long-delayed application from Sycamore, Illinois, where he is holding down a managerial position at the Fargo Theatre. We are all well acquainted with the fine job he is doing there. Stuart came on to this spot after he left the Stadium, in Evanston, Illinois.

MAC GOLDSMITH
started at the age of 13 as errand boy at M & P's Morton Theatre, Boston, Mass. He later became an usher and then was promoted to chief usher, these jobs being done at the same house. Moving to the Thompson Square Theatre, Charlestown, last year, found him as assistant manager and a very short while thereafter he secured the skipper's post at the Hollywood.

JAMES L. BROSUS
is the manager of the State Theatre in Kansas City, Kansas. He started working in the moving picture field when he obtained a job at the Blaine in Henryetta, Oklahoma, for Griffith Amusement Co., where he stayed for over four years. He moved to the Yale in the same city and after a year came on to the Tivoli in Kansas City, Missouri, as assistant manager. Immediately after this job he secured the one he now has and is quite happy at his work.

C. C. COATES
entered showbusiness six years ago, serving as doorman at the Studio Theatre, Prescott, Arizona. A year later he was advanced to assistant manager, holding this post for a year. His next move was to Flagstaff, in the same state, being installed as manager of the Orpheum and Liberty Theatres in that city. When his employers bought the Flagstaff house, Coates managed this, along with the other two, until 1938, when he was returned to manage the Studio, in Prescott, his point of beginning.

HENRY SUTTON
has been in theatrics since 1937, at which time he secured his first job as assistant manager at the Squirrel Hill Theatre in Pittsburgh, Penn., for Warner Bros. He moved to the Manor, then to the Schenley, in the same capacity. His first managerial post was at the Regent, also in Pittsburgh, at which spot he is now located. Please keep us well informed of what you are doing for the box office, Hank.

JOHN K. MENZIES
is the house manager of the Civic University Theatre in Syracuse, N. Y. He got his first "taste" of showbusiness as a sign painter's assistant at R.K.O., Keith's in 1934, and remained there until 1937, at which time he moved to his present spot in the capacity of assistant. A year later saw him promoted to skipper of the house. Since yours is an interesting, college town, John, please keep us informed of your activities.

JOHN FRANCIS WRIGHT
has been in theatre business for the past eight years, mostly in the entertainment and promotional end. He acted as master of ceremonies for amateur contests, producing theatricals and promoting country store nights. We now find him at the American Theatre in East Liverpool, Ohio, one of the houses of Interstate Theatres, where he is doing a nice job as assistant manager.

TOM CROW
manages the First Capital Theatre, one of the houses of the Long circuit, in West Columbia, Texas. His duties in the movie business started right at the door and so quickly did he grasp theatre work that he shortly was promoted as manager of the Star Theatre in League, Texas. From there he was transferred to his present job and is doing his "darnest" to make a great success in it. Our best wishes, Tom.

JOHN NORMAN FENDELEY
began as operator in a small North Alabama town, in 1922, while still attending high school. He remained there for five years, then quit to try his hand at selling insurance. Several years later John bought a half interest in the Bonita Theatre, Marion, managing there for over a year, then selling to return to the commercial field. By 1937, feeling he had sold everybody some insurance, he felt the call to showbusiness once more and secured his present position of managing the Strand in Uniontown, Alabama.

ROBERT COX
began his theatrical career at the Metropolitan Theatre in Boston, Mass., in 1930, when he secured an usher's job at that spot and shortly after was promoted to captain and assistant chief. Following this he went on to the publicity department and also had a chance to spend time in the personnel department of Paramount-Publix. Publicity work in vaudeville, as well as radio contacts, were also test for his ability and his ablest ability brought him both stage and screen. Several months ago, in order to gain added experience in small house operation, Bob joined the Graphic Circuit, to manage their Fork Theatre, in Dexter, Maine.

APPLICATION FOR MEMBERSHIP
MANAGERS' ROUND TABLE
Rockefeller Center, N. Y.

Name

Position

Theatre

Address

City

State

Circuit

Absolutely No Dues or Fees!
IN COURTS

Tax Actions in Three States

Carlton S. Dargusch, former vice-chairman of the Ohio Tax Commission, has been retained by the Independent Theatre Owners of Ohio as counsel to protect interests of members in actions to recover on the state third or cost suit. The state's answers in connection with two suits for recovery are due in Franklin County court of appeals June 15th.

The Ohio ITO has advised members that they must pay the "net" tax on purchases made outside the state. Tax Commission auditors have been checking exhibitors' books and in many cases exhibitors have been compelled to pay the tax plus a 15 per cent penalty.

In Pennsylvania, the state has appealed to the supreme court to uphold the chain store tax, declared unconstitutional by a Dauphin County court. John Scott, counsel for the state, said this week that there is a clear distinction between one owner operating many stores, and many owners operating one store each, and legislation may make this distinction the subject of taxation.

Louisiana's collector of revenue has announced an appeal to the state supreme court from a district court's decision prohibiting the state from collecting a sales tax on fees exhibitors pay for showing films.

The appeal will not be considered until sometime next fall, after the court's summer recess which started this week.

Court Gets Theatre Clearance Dispute

A clearance dispute between the Schuyler and Arden theatres, both on Columbus Avenue in New York, has resulted in a suit filed in the state supreme court. Schuyler Theatre Corporation filed suit against Columbia Pictures for breach of a contract made last December, under which the theatre purchased 40 films. The contract provided, it is claimed, that the Arden was not to receive clearance over the Schuyler. The theatre claims, however, that the clearance was granted. A temporary injunction, pending trial, to prevent Columbia from granting clearance to the Arden in the future has been ordered.

File Paramount Suit

Suit for an undisclosed amount was filed Monday in New York supreme court against Paramount Pictures, Inc., Stanton Griggs, and Henry A. Schatzkin and Mortimer W. Loew, trading as Loew's Theatre, Loew's Company, by Blanche W. Laurence and Jules C. Leeds, executors of the estate of Abram L. Leeds, and the firm of Stear and Leeds. No details of the suit were available, but it is understood to involve purchase by Paramount of a 50 per cent interest in the DuMont Television Company. Leeds and Griggs purchased other parts of the company, and claims part of the purchase price, it is understood.

File "Revels" Suit

A suit to restrain the exhibition of the picture, "Radio City Revels," was filed this week in federal court in New York against RKO and Matt Brooks, Eddie Davis, Anthony Veiller and Mortimer Offner, scenario writers, by Jesse Schuyler, who is a Kayhern house. William Koster operates the Arden.

MOVIETONE NEWS—No. 74, Vol. 21—Submarine salvage....King George dedicates Ottawa memorial to peace and freedom....New York wit- nesses....Southern...Armed Forces Supply Centers....New York....University....Lewis Lehr interviews Irish Sweepstakes winners.

MOVIETONE NEWS—No. 75, Vol. 21—Naval divers work on sunken submarine survivors recuperate....France reviews victory parade....Stalin reviews May Day parade....British warship in New York Harbor....Oriental postnates installed in Baroda....Joan of Arc Day observed in Paris....Evacuation of Panamanian diplomats in Tokyo....Fashion....American Airlines....Lewis Lehr, Trout fishing, Archery,...NEWspaper....No. 13—In sunken submarine are saved by diving bell....Lanyard in the sea....With Benghaz and queen in Canada....Sweepstakes winners.

NEWS OF THE DAY—No. 73, Vol. 20—Submarine heroes recover as Navy seeks to raise Squalus....Queen's day on royal tour....Pope访s tells pos- sessions in the case of Berard, a draft-dodger, who returns to his work and is imprisoned....Fritz Kahn arrested....Intercollegiate track meet....King George and Queen Mary view race.

PARAMOUNT NEWS—No. 52—New effects recover....the survivors of the submarine Squalus....King dedicates War Memorial in Ottawa.

PARAMOUNT NEWS—No. 53—Pete grows as royal visit to U. S. nears....U. S. seizes Bergdoll; 1917 draft-dodger....Biggest air transpary flies 845 gr...Transport designed for smaller airports also makes debut...."Gangling fish" ized....Dog show in New Jersey....Queen Mary's wrecked car....France reviews victory parade....Pope Visit leaves Vatican in ceremony.

RKO PATHES—NO. 89, Vol. 10—Rescue sur- vivors of the submarine Squalus....President denies New Deal policies....Plane crashes into Luke Ob- server which doesn't honor kingship, Duchy and privileges of citizenship....King dedicates Ottawa War Memorial.

RKO PATHES—No. 90, Vol. 10—Naval operations in Squalus....Bergdoll jailed and Kahn in- dicated as Moscovists....Celebrate May Day....Dempsey backs first fight bill....Age-old Japan- ese rivalry in American League...."The cover-up" enacted on New York court....Piety's tour....Pope Visit leaves Vatican by plane....Royal couple in Canada.

UNIVERSAL NEWSREEL—No. 724, Vol. 11—Rescue of crewmen of a sunken submarine....King opens Ottawa War Memorial....President addresses Retail- ers....New York Archibald inducted....Plane hits ground....Bergdoll jailed....Panel trials resolve....Dempsey for him false appeal....Archery....Dog show....

Goldwyn Suit Delay Seen

Motion by United Artists to dismiss the complaint of Samuel Goldwyn and Samuel Gold- wyn Company, breach of contract suit, in Wilmington may not be reached for hearing before the fall, it was learned this week. Procedure in the Delaware federal courts is to hear all motions prior to filing the pleading. The calendar is more than three months behind and unless action is speeded before summer recess, the motion is not likely to be argued before October.

Burns Sues Magazine

Bob Burns has filed suit in Chicago superior court against Esquire magazine for an account- ing, charging money due him, he claims, for syndicate articles.

Smith in New UA Post

Guy Croswell Smith, who was appointed United Artists manager in New York, has been moved to New York Zone, recently, sailed last week to take over his new post. Mr. Smith, a former United Artists manager in France, succeeds Paul Wir, resigned.

Alcatraz has created a new service territory in the Philadelphia area, comprising the eastern shore of Maryland, Delaware and Virginia. W. M. Schubert will service the new territory from his headquarters in Dover, Del.

William B. Millar Dies;
Headed Film Foundation

The Reverend Dr. William Bell Millar, who resigned in 1934 as general secretary of the United States Federation of Churches to become secretary of the Motion Picture Foundation of the United States of America, died May 30th in New York. He was 73 years old and a native of Lake Mills, Wis.

The Motion Picture Foundation of which he became secretary was started with a large sum, supplied by a group of business men, to lend to independent producers for the promoting of "wholesome and intelligent" films.

Dr. Miller was a trustee of Drew University, the Golden Rule Foundation and the Near East Relief, and was a member of Phi Beta Kappa, honorary scholastic society, and the New York Conference of the Methodist Episcopal Church.

John Miller Dead;
Former Producer

John F. Miller, 67, former producer and newspaper man, died in the United States Veterans Hospital at Watervliet, N. Y., May 24th. Mr. Miller produced films in New York, starring Ruth Roland and Grace Cunard, before moving to Culver City, Cal., in 1920. He was known on newspapers in Buffalo and Los Angeles.

Raymond Freil Dies
Of Heart Ailment

Raymond A. Freil, cartoonist, scenario writer and former motion picture director, died May 24th in Yonkers, N. Y., of a heart ailment. He was known by the name Jack Freil in writing and draw- ing. He was 45.

Mr. Freil drew for Bud Fisher and Walt Disney in the early days of the animated car- toon. He wrote scenarios, played in Mack Sennett comedies and had directed Richard Dix and Johnny Hines in pictures. Mr. Freil also had been connected with Fox Film Company, Famous Players and Paramount.

Samuel Berman Dies

Samuel I. Berman, 64, former Brooklyn ex- hibitor, died May 28th at United Hospital, Port Chester, N. Y. At one time he operated the Walker and Senate theatres in Brooklyn, retiring in 1929.

Ada Humbert

Miss Ada E. Humbert, known through her duties for 30 years in a New York theatrical exchange, to many actors and actresses of the stage and screen, died in New York May 28th.

Among those reported to have received their first theatrical offers from Miss Humbert are Katharine Cornell and Fredric March.

James Fitzpatrick

James E. Fitzpatrick, 41, branch manager in Albany for the Pitch Advertising Company, died there Monday, president of the Albany Advertising Club.

Hencworth, associate producers on "A" pictures at Warner Brothers will receive screen credit. Associate producers on the lower budget pictures will continue to remain anonymous on the main leaders. Warners had been the only studio not recognizing associate producers on title cards.
## THE CHART (CON'T)

**THE RELEASE CHART**

**PRODUCTIONS**

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 1938-39 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 released without a running time, 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; repairs 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>Adventure in Sahara (G)</td>
<td>Peter Lorre-Lena Prima</td>
<td>Dec. 28, 38</td>
<td>49:33</td>
<td></td>
</tr>
<tr>
<td>Blind Alley (G)</td>
<td>Chester Morris-Ralph Bellamy</td>
<td>Nov. 24, 38</td>
<td>100:00</td>
<td></td>
</tr>
<tr>
<td>Blind Date (G)</td>
<td>Jean Parks-Steve Sholes</td>
<td>Jan. 12, 39</td>
<td>71:20</td>
<td></td>
</tr>
<tr>
<td>Blind Spot (G)</td>
<td>Ray Milland-Grace McDonald</td>
<td>Nov. 24, 38</td>
<td>96:44</td>
<td></td>
</tr>
<tr>
<td>California Frontier</td>
<td>Buck Jones-Bernard Barrie</td>
<td>Dec. 19, 38</td>
<td>70:00</td>
<td></td>
</tr>
<tr>
<td>Crime Takes a Holiday (G)</td>
<td>Jack Oakie-Dorothy Oakie</td>
<td>May 21, 38</td>
<td>62:30</td>
<td></td>
</tr>
<tr>
<td>First Offenders (G)</td>
<td>W. Abel-A. Roberts-J. Evans</td>
<td>Apr. 12, 39</td>
<td>62:30</td>
<td></td>
</tr>
<tr>
<td>Flight to Fame (G)</td>
<td>Charles Farrell-Jacqueline Wells</td>
<td>Oct. 12, 38</td>
<td>57:30</td>
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<tr>
<td>Frontiers of '49 (G)</td>
<td>Bill Elliott-Laura De Alenon</td>
<td>Jan. 19, 39</td>
<td>75:30</td>
<td></td>
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<tr>
<td>Gal From Cev price (G)</td>
<td>Robert Alda</td>
<td>Nov. 25, 38</td>
<td>69:00</td>
<td></td>
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<tr>
<td>Hangman of the West (G)</td>
<td>Bruce Cabot-Robert Wells</td>
<td>Jan. 5, 39</td>
<td>69:00</td>
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<tr>
<td>I Am the Law (G)</td>
<td>Edward G. Robinson-Woodbridge Taylor</td>
<td>Feb. 19, 39</td>
<td>75:30</td>
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<tr>
<td>In Early Arizona (G)</td>
<td>Bill Elliott-Dorothy Foray</td>
<td>Feb. 21, 39</td>
<td>65:30</td>
<td></td>
</tr>
<tr>
<td>Lady and the Mob (G)</td>
<td>Frederick L. Barker-Lula Bell</td>
<td>Apr. 26, 39</td>
<td>66:30</td>
<td></td>
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<tr>
<td>Law Comes to Texarkana (G)</td>
<td>Chester Morris-Bob Morgan</td>
<td>May 8, 39</td>
<td>65:30</td>
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<tr>
<td>Law of the Texan</td>
<td>Buck Jones-Dorothy Fay</td>
<td>Oct. 21, 38</td>
<td>54:30</td>
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<tr>
<td>Let Us Live (G)</td>
<td>Henry Fonda-Maureen O'Sullivan</td>
<td>Feb. 28, 39</td>
<td>60:30</td>
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<tr>
<td>Little Adventures, The (G)</td>
<td>Edith Fellows-Rita Paulette</td>
<td>June 24, 39</td>
<td>62:30</td>
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<tr>
<td>Lone Star Pioneers (G)</td>
<td>Bill Elliott-Dorothy Foray</td>
<td>Apr. 16, 39</td>
<td>56:30</td>
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<tr>
<td>Lone Wolf Spy Hunt (G)</td>
<td>Warren William-Ida Lupino</td>
<td>Nov. 22, 38</td>
<td>60:30</td>
<td></td>
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<tr>
<td>Missing Daughters (G)</td>
<td>Ronald Reagan-Helen Mack</td>
<td>May 22, 39</td>
<td>68:30</td>
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</tr>
<tr>
<td>My Son Is a Criminal (G)</td>
<td>Alan Baxter-Jacqueline Wells</td>
<td>Feb. 22, 39</td>
<td>59:30</td>
<td></td>
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<tr>
<td>North of Shanghai (G)</td>
<td>Betty Furness-James Craig</td>
<td>Oct. 19, 39</td>
<td>59:30</td>
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</tr>
<tr>
<td>North of the Yukon (G)</td>
<td>Charles Starrett-Linda Winters</td>
<td>Mar. 30, 39</td>
<td>64:00</td>
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<tr>
<td>Only Angels Have Wings (G)</td>
<td>Gary Cooper-Jean Arthur</td>
<td>Feb. 28, 39</td>
<td>57:30</td>
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<tr>
<td>Outside Those Walls (G)</td>
<td>Donald Meek-Chill Wills</td>
<td>Mar. 25, 39</td>
<td>59:30</td>
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</tr>
<tr>
<td>Mitchell</td>
<td>Scott Kellar</td>
<td>Nov. 29, 38</td>
<td>60:30</td>
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<tr>
<td>Rice Grave (G)</td>
<td>Charles Starrett-Anne Doran</td>
<td>Dec. 9, 39</td>
<td>59:30</td>
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<tr>
<td>Remains of the Redwoods (G)</td>
<td>Jean Parker-Chas. Bickford</td>
<td>Mar. 26, 39</td>
<td>62:00</td>
<td></td>
</tr>
<tr>
<td>Shooting the Spy Ring (G)</td>
<td>Faye Wray-Ralph Bellamy</td>
<td>Dec. 29, 38</td>
<td>62:00</td>
<td></td>
</tr>
<tr>
<td>Some of Those Stained (G)</td>
<td>Mark Lewis-Dorothy Foray</td>
<td>Feb. 21, 39</td>
<td>59:30</td>
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<tr>
<td>Spies of the Range (G)</td>
<td>Charles Starrett-Iris Meredith</td>
<td>Apr. 27, 39</td>
<td>58:30</td>
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<tr>
<td>Strange Case of Dr. Mabuse (G)</td>
<td>John Beal-Robert N. Beery</td>
<td>Dec. 15, 39</td>
<td>67:30</td>
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<tr>
<td>Texas Tornado (G)</td>
<td>Billy Curtis</td>
<td>July 13, 39</td>
<td>61:30</td>
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<tr>
<td>That's My Man (G)</td>
<td>Melvyn Douglas-Virginia Bruce</td>
<td>Feb. 24, 39</td>
<td>74:30</td>
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<tr>
<td>Thundering West (G)</td>
<td>Charles Starrett-Iris Meredith</td>
<td>Nov. 24, 38</td>
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<td>West of Santa Fe (G)</td>
<td>Charles Starrett-Iris Meredith</td>
<td>Jan. 13, 39</td>
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<td>Whispering Enemies (G)</td>
<td>Jack Holt-Curtis Colton</td>
<td>Dec. 24, 39</td>
<td>63:30</td>
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</table>

**COMING ATTRACTIONS**

- Blenkins Takes a Vacation (F) - Pat. Singleton-Laurel-Lamar
- Clouds Over Europe (G) - Laurence Olivier-Willis, 1939
- Golden Boy (G) - Wm. Holden-Barbara Stanwyck
- Good Girls Go to Paris (G) - Susan Hayward-John Wayne
- In "The Cutting Room" (G) - June 30, 39
- Hidden Power (G) - Jack Holt-Errol Flynn
- Man From Sundown (G) - Charles Starrett-Iris Meredith
- Mounted Police (G) - Pat. Singleton-L. M. Smiley
- Mr. Smith Goes to Washington - Jean Arthur-Jas. Stewart-Edith Atwater
- Behold! - Ida Lupino - C. Brunson
- Kibbee-Paulette

**FIRST NATIONAL**

- (See Warner Brothers GB PICTURES)

**GRAND NATIONAL**

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td>Climbing High (G)</td>
<td>Jessle Matthews-Michael Redgrave</td>
<td>Apr. 28, 39</td>
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<td>lady Yashinska (G)</td>
<td>Margaret Lockwood-Paul Lukas</td>
<td>July 25, 39</td>
<td>71:00</td>
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<td>Max With 100 Faces (G)</td>
<td>Ida Lupino-Robert Alda</td>
<td>Oct. 1, 39</td>
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<td>Standing Room Only (G)</td>
<td>Charles Starrett-Iris Meredith</td>
<td>June 8, 39</td>
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**METRO-GOLDWYN-MAYER**

- (See Hurrell Brothers GB PICTURES)
(THE RELEASE CHART--CONTD)

TWENTIETH-CENTURY-FOX

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<tr>
<td>Always in Trouble (G) 914...</td>
<td>Withers-R. Kellard-J. Rogers</td>
<td>May 19,39</td>
<td>72</td>
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<tr>
<td>Arizena Wildcat, The (G) 829...</td>
<td>Jason Robards-Ann Blyth</td>
<td>Mar. 12,39</td>
<td>78</td>
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<td>Brooklyn Boys (G) 938...</td>
<td>Edmond O'Brien-Regis-Ann Blyth</td>
<td>May 19,39</td>
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<tr>
<td>Charlie Chan in Honolulu (G) 928...</td>
<td>Toller-Phyllis Brooks</td>
<td>Jan. 22,38</td>
<td>80</td>
<td>Jan. 26,38</td>
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<td>Clustering Danger (G) 945...</td>
<td>Farley Granger-Dorothy Lamour</td>
<td>May 19,39</td>
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<td>Down on the Farm (G) 920...</td>
<td>Prentice-Byron Foulger</td>
<td>Nov. 28,39</td>
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<td>Everybody's Baby (G) 931...</td>
<td>Moore-Harry Maltz-Angela Lansbury</td>
<td>Mar. 10,39</td>
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<td>Five of a Kind (G) 919...</td>
<td>Quigley-Shirley Jones</td>
<td>Oct. 14,39</td>
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<td>Girls on the Avenue (G) 944...</td>
<td>Dietrich-Bruno Schirmer</td>
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<td>Hound of the Baskervilles, The (G) 916...</td>
<td>Richard Greene-Basil Radford-Herbert Blyth</td>
<td>Mar. 10,39</td>
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<td>Inspector Hawk (G) 947...</td>
<td>Grant-Helen Judson-Dickie Moore</td>
<td>Apr. 21,39</td>
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<td>Meet the Girls (G) 910...</td>
<td>Lang-Burl Ives-Johnnie Ray</td>
<td>Apr. 7,39</td>
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<td>Mr. Mole in Danger Island (G) 937...</td>
<td>Leroy Lewis-Elwood Baton</td>
<td>Apr. 1,39</td>
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<td>Mr. No's Last Warning 205...</td>
<td>Loretta Young-Charles B. Newell</td>
<td>Jun. 20,39</td>
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<td>Our Little Girl (G) 990...</td>
<td>Blyth-Edward Arnold-Anita Louise</td>
<td>Apr. 25,39</td>
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<td>Return of the Cisco Kid, The (G) 930...</td>
<td>Duvall-Bill Williams-Arline Judge</td>
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<td>Romance of a Town, The (G) 918...</td>
<td>Dietrich-Frank Morgan</td>
<td>Mar. 29,39</td>
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<td>Cagney-Dorothy Lamour</td>
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<td>Take a Vacation (G) 928...</td>
<td>Mitford-Katharine Cornell</td>
<td>Dec. 12,39</td>
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<td>The Band Wagon, The (G) 900...</td>
<td>Astaire-Ella Fitzgerald</td>
<td>May 19,39</td>
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UNITED ARTISTS

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<td>Captain Fury (G) 932...</td>
<td>Nov. 27,39</td>
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<td>Cowboy and the Lady, The (G) 933...</td>
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<td>Cry of the Headless (G) 934...</td>
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<td>The Desert Song, The (G) 918...</td>
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(THE RELEASE CHART—CONT'D)

**UNIVERSAL**

**Big Time Czar** (3018) [Star: Billie Burke; Run. Time: 12,950; Date: 88, Dec. 31, 1938] (Exploitation: Feb. 4, 1939, p. 9; April 27, 1939, p. 6.)

**Code of the Streets** (3099) [Star: Harry Golden; Run. Time: 16,950; Date: 5, Feb. 1939] (Exploitation: Jan. 28, 1939, p. 60; Feb. 5, 1939, p. 6.)

**Family Next Door** (3020) [Star: Hedy Lamarr; Run. Time: 15,750; Date: 31, Jan. 1939] (Exploitation: Feb. 4, 1939, p. 6.)

**Fantom of the Nile** (3036) [Star: Bob Baker-Margaret Raymond; Run. Time: 19,750; Date: 10, Feb. 1939] (Exploitation: Feb. 4, 1939, p. 6.)

**Northwest Airlines** (3051) [Star: Mary Boland; Run. Time: 12,750; Date: 7, Nov. 1938] (Exploitation: Dec. 21, 1938, p. 50; Jan. 22, 1939, p. 6.)

**Mystery of the White Room** (3027) [Star: Bob Baker-Margaret Raymond; Run. Time: 19,750; Date: 10, Feb. 1939] (Exploitation: Feb. 4, 1939, p. 6.)

**Newsboys Home 3015** [Star: Jackie Cooper-Wendy Barrie; Run. Time: 19,750; Date: 10, Feb. 1939] (Exploitation: Feb. 4, 1939, p. 6.)

**Phantom Blaze** (3066) [Star: Bob Baker-Margaret Raymond; Run. Time: 19,750; Date: 10, Feb. 1939] (Exploitation: Feb. 4, 1939, p. 6.)

**Pirates of the Skies 3033** [Star: Ken Taylor-Rhoda Hanlon; Run. Time: 19,750; Date: 10, Feb. 1939] (Exploitation: Feb. 4, 1939, p. 6.)

**Risky Business 3095** [Star: George Murphy-Dorothy Kent; Run. Time: 19,750; Date: 10, Feb. 1939] (Exploitation: Feb. 4, 1939, p. 6.)

**Secrets of a Nurse 3082** [Star: E. Osage-Dorothy Kent; Run. Time: 19,750; Date: 10, Feb. 1939] (Exploitation: Feb. 4, 1939, p. 6.)

**Southside Spiter** (3028) [Star: John Wayne; Run. Time: 19,750; Date: 10, Feb. 1939] (Exploitation: Feb. 4, 1939, p. 6.)

**Son of Frankenstein, The** (3004) [Star: Basil Rathbone-Barrie Kirby; Run. Time: 19,750; Date: 10, Feb. 1939] (Exploitation: Feb. 4, 1939, p. 6.)

**Spirit of the Culver 3094** [Star: Jack Cooper-Frankie Dare; Run. Time: 19,750; Date: 10, Feb. 1939] (Exploitation: Feb. 4, 1939, p. 6.)

**Spy of the Month** (3011) [Star: Eric Linden; Run. Time: 19,750; Date: 10, Feb. 1939] (Exploitation: Feb. 4, 1939, p. 6.)

**Sturm, The** (3096) [Star: Charles Bickford-B. MacLane; Run. Time: 19,750; Date: 10, Feb. 1939] (Exploitation: Feb. 4, 1939, p. 6.)

**Swing, Sister, Swing** (3092) [Star: Ken Murray - Ernest Truex; Run. Time: 19,750; Date: 10, Feb. 1939] (Exploitation: Feb. 4, 1939, p. 6.)

**That Certain Age** (3007) [Star: Donna Durnell-Jackie Cooper; Run. Time: 19,750; Date: 10, Feb. 1939] (Exploitation: Feb. 4, 1939, p. 6.)

**They Asked for It 3040** [Star: Michael Whalen - Joy Hodges; Run. Time: 19,750; Date: 10, Feb. 1939] (Exploitation: Feb. 4, 1939, p. 6.)

**Three Smart Girls Grow Up** (3001) [Star: Doris Dunbar-N. Haynes; Run. Time: 19,750; Date: 10, Feb. 1939] (Exploitation: Feb. 4, 1939, p. 6.)

**Wanted: Chiefs of Staff** (3098) [Star: Walter Pidgeon - Doris Hamilton; Run. Time: 19,750; Date: 10, Feb. 1939] (Exploitation: Feb. 4, 1939, p. 6.)

**What Do You Want a Hit For?** (3085) [Star: William Lundigan; Run. Time: 19,750; Date: 10, Feb. 1939] (Exploitation: Feb. 4, 1939, p. 6.)
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<td><em>Boy on a Motorcycle</em></td>
<td>10-22-39</td>
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<td><em>Buck Benny Rides Again</em></td>
<td>11-22-39</td>
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<td><em>It's Never Too Late</em></td>
<td>11-23-39</td>
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<tr>
<td><em>Porky Finds a Line</em></td>
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<td>25</td>
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<tr>
<td><em>Porky's Pet</em></td>
<td>12-22-39</td>
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## Series 12 Episodes Each Unless Otherwise Specified

### COLUMBIA

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## June 3, 1939

### MOTION PICTURE HERALD

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### OTHER PRODUCTS

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### JOURNEYS TO DODECANES

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### CIRCUS TUFF

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### COMIC CONTESTANTS

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### VITAPHONE BROADWAY BREVITIES

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### THEATRES

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<th>FOR SALE NORTHERN IOWA. AVERAGED $1000 per month for last year, overhead about $500. Good proposition for cash buyer. No others need reply. BOX 1161, MOTION PICTURE HERALD.</th>
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<tr>
<th>NOW, EASY TIME PAYMENTS ON EQUIPMENT! Buy at our regular low catalog prices. Plan available on air conditioning, projection and sound equipment. Write S. O. S. CINEMA SUPPLY CORP., New York.</th>
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<th>THEATRE EQUIPMENT — SUPPLIES — ACCESSORIES—repair parts. Savings 20% to 50%. Send for big free catalog. CONSOLIDATED THEATRE SUPPLY CORP., 150-M Broadway, New York.</th>
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<tr>
<th>AIR CONDITIONING—MAGIC WEATHER — 100% performance, 100% customer satisfaction. Silent operation, low first cost, low operating cost. Write for testimonial folder and prices. THE BALLANTYNE COMPANY, 222 N. 16th Street, Omaha, Nebr.</th>
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<tr>
<th>KEEP YOUR THEATRE COOL, $9.50 UP! There's an S.O.S. direct-shoot blower for every size theatre, silent operation, variable speed drive. Write for bulletin. S. O. S. CINEMA SUPPLY CORP., New York.</th>
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### USED GENERAL EQUIPMENT

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<tr>
<th>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.</th>
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<th>FACTORY REBUILT. USED CHAIRS. ALL makes, models, sizes and complete price range. BOX 1154, MOTION PICTURE HERALD.</th>
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<th>NEW THEATRE RECENTLY DISMANTLED. Comparatively new doors, fixtures, turnstiles, box office equipment, etc. TELEPHONE WI 2-8761.</th>
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### BOOKS

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<tr>
<th>MOTION PICTURE SOUND ENGINEERING—400 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 workshocks of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $3.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.</th>
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<th>THE 1939-40 EDITION OF THE INDUSTRY’S international reference book, “Motion Picture Almanac,” edited by Terry Ramsaye, is now on the press. It is indispensable to every executive in the industry. This issue contains more than 11,000 biographies of important film people. Send your order today with a check for $3.25 (postpaid) and a copy will be reserved in your name. QUIGLEY BOOKSHOP, Rockefeller Center, New York.</th>
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<tr>
<th>NEW $5 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.</th>
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<th>RICHARDSON’S BLUEBOOK OF PROJECTION. Just off the press! 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 $7.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.</th>
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### BUSINESS OPPORTUNITIES

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<tr>
<th>OPERATORS (EXPERIENCED) EVERY STATE, movie circuits, car needed. No. 518, STATE THEATRE, Pittsburgh, Pa.</th>
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### BOOKKEEPING SYSTEM

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<th>THEATRE ACCOUNTING BY WILLIAM E. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$4 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.</th>
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<th>WRITER OF AMUSING SITUATIONS OF LIFE never seen in motion pictures and easily intercalated into features, desires position. BOX 1158, MOTION PICTURE HERALD.</th>
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<th>MANAGER, POSITIVE PRODUCER REGARDLESS operation, 15 years’ experience, best references. Go anywhere, real showman is needed. BOX 1166, MOTION PICTURE HERALD.</th>
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THREE good reasons why Eastman’s three new films enjoy continued success: The outstanding special features they bring to their particular jobs....The unsurpassed photographic quality they impart to every scene....The priceless assurance of reliability they give to the whole motion picture industry. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN

PLUS-X
for general studio use

SUPER-XX
for all difficult shots

BACKGROUND-X
for backgrounds and general exterior work
smell this flower... AND DIE!
puff this cigarette... AND DIE!
sniff this perfume... AND DIE!

S.S. Van Dine
THE
GRACIE ALLEN MURDER CASE

SEE
... what Gracie does to Philo Vance (Warren William) in "THE GRACIE ALLEN MURDER CASE" and you'll die laughing!
Vote on Trade Practice Plan Up at National Allied Session

Radio Censors Draw Fire of Broadcasters, Congressmen

Industry's Leaders Meet Hopkins on Trade Problems

Cameras Cover Royalty From Washington to Hyde Park

Paramount Announces 50% at Hollywood Sales Convention
"Hello Tarzan!"

This is "MAISIE"
The Explosive Blonde!
She'll dig gold for you!

with Robert Young, Ann Sothern, Ruth Hussey, Ian Hunter and Cliff Edwards
Screen Play by Mary C. McCall, Jr. - Directed by Edwin L. Marin - Produced by J. Walter Ruben
‘HELLO MR. EXHIBITOR!’

Here are Two Big M-G-M Shows for Showmen!

Just when the thermometer goes up and your business goes down, along comes The Friendly Company with two grand box-office attractions. Screen them fast! They’ll inspire you to roll up your sleeves and yell ‘Hello Tarzan! Hello Maisie! Welcome to the box-offices of America!’
WAR ARE 'WAY AHEAD!

Every Single One of these Is Already Finished

DAUGHTERS COURAGEOUS
(John Garfield, the 'Four Daughters'—Priscilla Lane, Rosemary Lane, Lola Lane and Gale Page—Claude Rains, Jeffrey Lynn, Fay Bainter, Donald Crisp, May Robson, Frank McHugh, Dick Foran)

EACH DAWN I DIE
(James Cagney, Geo. Raft, Jane Bryan, Geo. Bancroft)

HELL'S KITCHEN
("Dead End" Kids, Ronald Reagan, Margaret Lindsay, Stanley Fields)

The LADY and the KNIGHT
(Bette Davis, Errol Flynn, Olivia de Havilland, Vincent Price, Alan Hale, Donald Crisp)

The ANGELS WASH THEIR FACES
("Dead End" Kids, Ann Sheridan, Ronald Reagan)

WATERFRONT
(Gloria Dickson, Dennis Morgan, Marie Wilson)

NAUGHTY BUT NICE
(Ann Sheridan, Dick Powell, Gale Page, Helen Broderick, Ronald Reagan, Allen Jenkins, Zasu Pitts, Maxie Rosenbloom)

The SEA HAWK
(Errol Flynn)

FOOTSTEPS in the DARK
(Edward G. Robinson)

The DEAD END KIDS at MILITARY SCHOOL
Giant Attractions
Actually in Work!

PIERRE
Paul Muni, Bette Davis, Brian Aherne, John Garfield, Ronald Crisp, Gale Sondergaard, Gilbert Roland

THE OLD MAID
Bette Davis, Miriam Hopkins, George Brent

ON YOUR TOES
Vera Zorina, Eddie Albert, James Gleason, Frank McHugh, Alan Hale. From the Rodgers and Hart stage hit

INDIANAPOLIS SPEEDWAY
Pat O'Bri en, Ann Sheridan, John Payne, Gale Page, Frank McHugh

DUST BE MY DESTINY
John Garfield, Priscilla Lane, Henry Armetta, Alan Hale, Billy Halop, Bobby Jordan, Ellen Jenkins, Charley Grapewin

CAREER MAN
Trol McCre, Brenda Marshall, Jeffrey Lynn, Frank McHugh

The Story of DR. EHRLICH
Edward G. Robinson

GIVE ME A CHILD
Geraldine Fitzgerald, Jeffrey Lynn, Gladys George, Johnnie Davis, Gale Page

The WORLD MOVES ON
James Cagney, Story by Mark Hellinger

ALL THIS, AND HEAVEN, TOO
From the best-seller sensation. Starring Bette Davis, George Brent heads tremendous support

AL B. WALLIS Executive Producer
20th's big June-July releases.

**YOUNG MR. LINCOLN**
Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Whelan. John Ford's greatest direction.  
Rel. June 9

**SUSANNAH OF THE MOUNTIES**
Shirley Temple, Randolph Scott, Margaret Lockwood. More action than "Wee Willie Winkie."  
Rel. June 23

Irving Berlin's **SECOND FIDDLER**
Sonja Henie, Tyrone Power, Rudy Vallee, Edna May Oliver. 6 new Berlin song hits. Smash spectacle.  
Rel. July 14

**FRONTIER MARSHAL**
Rel. July 28

Strongest summer line-up of any company!
PICTURES for AMERICA

THE sum total of world pressures and problems of the motion picture result in an outlook for product most favourable for the American exhibitor.

The news of the industry is full of the issues and the endeavours at selling the patrons overseas.

The facts of the industry, as reflected by the production plans of Hollywood, show a more intensive and conscious address to the homeland market than has ever before been visible in the entire history of the business.

The product announcements in hand, and to come, promise more pictures made primarily for the consumption of the people between Eastport, Maine, and Point Loma, California, than since Mr. Thomas A. Edison built the Black Maria studio in West Orange.

Not so long ago every first class ship brought over some personality proclaimed as a discovery for Hollywood, really intended as a selling point for some overseas market. By that formula we may presently now and then be getting some Latin-American names from the keen, high colored, and slender art of the Latin-Americas. But in the main for a while we shall be seeing motion pictures presenting the people of today's Hollywood and normal acquisitions from the English speaking stage.

THE American motion picture industry has been, for the most of the years of its existence, international, tending to cosmopolite service of its homfolks. The land of the melting pot has taken it and liked it. Until sometime around the period of the War Between the States, British literature, mostly pirated, dominated the American book market. An indigenous art of the word arose, but we still buy British books, and lots of them. It now seems that the course of the screen will be something like that, all over the world.

But, while once peoples were free to buy and read and see, new factors of influence appear. The last issue of Motion Picture Herald presented a headline: "Japan Joins Nazis, Italy, on Film Control to Advance its Culture." Some two years ago or more The Herald said that would be.

From our neighbor south, Mexico, come tidings that production is to be financed by the National Workers and Industrial Bank—"money for pictures, however, is to be allowed only those producers endorsed by the Mexican Producers Association and the labour organizations."

We are yet to hear much from the Latin-Americas south of the equator. There are frontiers as primitive as colonial America, and capital as sophisticated as New York, London and Paris.

Most interesting, most serious, is the problem of the American motion picture in Britain, where poised against each other are the concerns of showmen dependent on Hollywood's output and a nationalism which would have an important industry of its own.

And, more than that, there is in Britain's endeavours about the cinema a special showing of what may be had out of the notion of a "planned economy." It is proving so far, if one is to accept the tidings of difference between British exhibition and British production, not so satisfactory. Once upon a time, and for a long while Britain was a "free trader," the doctrine of a seller in a seller's market. Since 1914, and now, the motion picture is in Britain something to buy—and with taxes on it. Once there was a Boston tea party over an issue like that.

Despite, and because of, the problems of the world market, the American exhibitor and his public are today so much the largest customers at the Hollywood production machine that they can rule the output. The wave of acute Americanism on the screen, somewhat transiently expressed in terms of patriotic product, tends presently to evolve into service of, rather than preachment to, the home audience.

△ △ △

PEGLER ENTERPRISE

MR. WESTBROOK PEGLER, celebrated Scripps-Howard columnist, last week regaled his readers with a bit of inside dope about Mr. Arthur James Pegler, journalist extraordinary, now retired in his middle 70's. Then Time Magazine picked up the tale and told of the enterprising successes of the two Pegler sons, Westbrook and Mr. Jack Pegler, motion picture and advertising figure, and mentioning, too, that Pegler-the-elder had a fling in motion pictures in association with your editor.

So now we'll tell one. Back yonder when Jack and Westbrook were in knee pants, their father and your editor lived next door in Chicago, a-papering together. Also together one day they returned home to hear sounds of riot, confusion and cries of murder on the back verandah. Together they raced to the rescue to find the scene occupied by the little Pegler boys, holding between them the family parrot, which was vociferating at the indignity of an effort to give him an enema.

The parrot had an amazing vocabulary. Indignantly, in alarm, the father demanded: "What goes on here—what are you doing?" "We're trying to get back our dime," Westbrook indignantly explained. "This so-and-so swallowed it."

They were born with a spirit of enterprise.

△ △ △

PRODUCTION NOTE

HERISHING in malicious memory as we do that euphemistic phrase from Mr. M. H. Aylesworth, about "the wedding of the arts," it is with special interest that one regards the sharp statistical fact that in the motion picture's program of about five hundred productions for the coming season, two (2) take their origin from radio. It would seem a decided possibility that the motion picture industry might make some remarks about non-support—artistically.

It is pleasant to observe the report from Mr. William R. Weaver, our Hollywood editor, that "major companies alone will supply sixty-one westerns." It is to be hoped that they will make them outdoors. Too many "A" pictures observed of late are laden with painted, well painted but nonetheless painted, backdrops, and many others have used process treated scenes all too obviously.

The analysis which decides that 212 of the coming pictures are to be "originals" is a bit fine-haired. All motion picture
Washington Conference

Ranking officials of the industry and the president of its trade organization went abruptly to Washington this week to discuss with the secretary of commerce "broad problems affecting the motion picture industry in its relation to the general economic structure." Broadest of the problems in everyone’s minds was the matter of a possible consent decree settlement of the Government’s pending anti-trust suit. Particular business of the meeting was not disclosed but Frank Murphy, attorney general, intimated his department had initiated the suggestion for a meeting.

The report begins on page 12.

58 for Paramount

Paramount, meeting in convention at the source of production in Hollywood this week, heard 1939-40 plans for 58 features. Emphasis in the new program will be on action pictures, American history figuring importantly, and great store is being set in a group of young players which the company is developing.

Titles and details are in the convention story on page 26 and on the same page Terry Ramsaye reports the details of the unloading of 18 cars of Paramount salesmanship on Hollywood after transcontinental miles of conferences.

PRODUCTION NOTE

[Continued from preceding page]

versions are distinctly original, regardless of source. Mr. Henry Ford is said once to have testified that "history is bunk." He should see it on the screen—it’s really putty, moulded under entertainment license.

COMING AND GOING

By TRAIL, plane and radio the nation has been taken, this hectic year of 1939, to openings at Dodge City, Omaha, and Springfield. And this is written at 80 miles an hour on a special train which heads for Los Angeles to make it, for the days of the Paramount annual convention, the capital of the corporation’s domain. The motion picture business seems to be full of elsewhere, and these days Broadway is where you find it. The home office in the world of tomorrow will be in a dirigible.

Terry Ramsaye

‘Pernicious Effects’

After long weeks of hearings on arguments for and against Federal legislation again to return to a “ninth circuit” status, latest in a series of official and public arguments on the matter which have dotted the years, Senator Matthew M. Neely of West Virginia this week, in his committee report on this year’s bill was eloquent on the “pernicious effects” of block booking, blank-selling, the propaganda effects of the MPPDA, the high salaries of film company executives and other “evils” in the industry.

The 19 page report is quoted on page 17.

Fair Strike Threat

Disatisfaction of New York theatrical trades unions with the attitude of both management of the New York World’s Fair and that of the concessionaires operating in the amusement area, culminated at mid-week with the likelihood of a strike, in which would be involved all of the unions associated in the New York Theatrical Trades Council.

These unions are the Musicians’ Union, Local 802; the American Federation of Actors; the Projectionists’ Union, Local 306; the Cameraemen’s Union, Local 644; the Stagehands’ Union, Local 4; the Motion Picture Studio Mechanics’ Union, Local 52; the Theatrical Teamsters’ Union, Local 817.

The strike, which was anticipated by week’s end, would also involve all of the union members working at the Fair, inasmuch as no American Federation of Labor members were expected to pass a picket line.

Specific cause for the dispute appeared to be the boiling dissatisfaction of the union officials with the Fair management, whom they declare not only failed to aid unions in obtaining recognition from individual concessionaires, but whom also they charge with failing to favor the employment of union members by the Fair Corporation.

The Cameraemen’s Union some time ago refused to allow its members to enter the Fair; and the Local 306 has been attempting, unsuccessfully, to have its members operate the 16 mm machines at the Fair.

Vote in Minneapolis

The highlight of the annual convention of Allied States Association of Motion Picture Exhibitors which opens next week in Minneapolis will be, according to the present program, a vote by delegates on the floor, no matter what their organization affiliation, on their attitude toward the proposed trade practice program to be presented by distributors.

The arbitration clause of the revised code was presented last week in New York and the complete document, as revised will be studied at the Minneapolis meeting.

Final plans for the meeting are on page 14.

Encore

Universal’s Gilbert and Sullivan operetta, “The Mikado,” showing at the Rivoli, New York, is to be made the subject of experiments to study the audience response to encores for certain scenes, according to an announcement from the theatre management. Trade representatives will be invited to early showings of the picture at which the regular projection “change-over” technique will be employed to throw on reserve reels so as to repeat a scene in answer to applause.
Television Knockout

Boxer Lou Nova lacerated slinger Max Baer into submission in eleven rounds on Thursday evening last, before 17,000 persons in the Yankee Stadium, New York—and before thousands more, who were not at the stadium. It was the first telecast of a professional boxing match in this country, and it was, to the National Broadcasting Company engineers and television proponents generally, a proof of television's practicability in reporting news events. The fight was received with clarity, but not with fine definition. The consensus was that the television camera will have to be closer to its objects than it was on that night. Nevertheless, television spectators had the "feel" of the fight, and all published reports called the telecast at least "satisfactory." Several New York theatres played to capacity crowds—in their lobbies and lounges, where their television receivers caught the fight.

Other television news on pages 44 and 45.

Trade Practices

First official expression by an exhibitor organization on the majors' new trade practice program came late Wednesday from the ITOA in New York which accepted with reservations, as the majors' committee was finishing the final draft.

Harry Brandt, president of the ITOA, at a general membership meeting at New York's Astor Hotel announced acceptance of the trade code provided the distributors revise the rules of arbitration to assure more representation for independent exhibitors on the panels of arbitrators, charging the setup as proposed gives distributors and affiliated circuits an advantage.

Mr. Brandt was reelected president.

June 16th was designated for negotiations of a new contract with Local 306 operators.

New England Unions

Units of the International Alliance of Theatrical Stage Employees in New England, in convention this week in Boston planned a campaign to clean up non-union conditions, another to bring 16 mm operators under union jurisdiction, and voted confidence in international officers.

See page 46.

Insurance Rates Rise

With increases in some cases running as high as 66 per cent, the rates on liability insurance for exhibitors have been raised; the new rates going into effect this week.

Theatres in Boston are affected the most; with New York, Kansas City and St. Louis houses also affected strongly.

An account and analysis of the new rates will be found on page 52.

Bingo Law

Exhibitors in Connecticut, long irked under rulings outlawing chance games, this week watched the state legislature pass and submit to the Governor a bill permitting the operation of Bingo games. But under the law as it stands they achieve no benefit. The games can only be played by non-profit organizations such as churches, schools and clubs.

Reports from other states on chance game laws are on page 40.

From the Ledger

A Securities and Exchange Commission brochure containing "selected information" published this week in Washington reports that seven of ten film production and distribution companies whose securities are listed with the Commission did a total business in 1937 of $406,855,095 on total assets of $292,950,000; showed a combined operating profit of $40,911,459, and a combined profit after all charges of $34,091,330. Dividends paid were $22,343,341.

The statistics are explored on page 22.

Griffith's Camp

R. E. Griffith, upon whose ranch at Belton, Texas, the Dallas Variety Club has been maintaining a boys' camp, has arranged that the ranch may be used by the Dallas club as long as they sponsor the camp. Mr. Griffith is head of the Griffith circuit, of Texas and Oklahoma. The camp has been opened for the summer.

Commission Under Fire

Aside from the provision for an extension of the license period from six months to one year, few of the more important of the Federal Communications Commission's proposed new regulations for standard broadcast stations were given the approval of the radio industry at final arguments before the Commission this week.

The proposed extension was unanimously commended, although the idea was voiced that the license term should be even longer and suggestions were made that Congress may be asked to force such action on the part of the Commission.

The proposed financial stability proof to be demanded of every applicant for station license, however, drew the fire of the industry counsel who argued the rules as being entirely too stringent. Under such regulations, it was declared by Philip Loucks, special counsel for the National Association of Broadcasters, new stations might be impossible in times of depression and, he said, "whether a station can make or lose money, based upon testimony nebulous at its best, should not be the sole criterion upon which the Commission decides whether or not a community requiring service shall have that service supplied."

The Commission this week was digesting the flood of protests from broadcasters, Congressmen and the public which followed its recent declaration of rules, governing short wave international broadcasts. Most of the protests charged attempts to assume censorship. See page 34.

Mischief in Illinois

The Illinois Senate on Wednesday received a bill passed by that state legislature's House, prohibiting exhibitors from screening any film or films continuously for longer than two hours. An intermission of 15 minutes is required at the beginning of each hour in excess of two.

Zay and French Bill

The bill pending in France for control of the film industry will not interfere with any existing treaties or agreements between France and other countries, especially the United States, Jean Zay, French Minister of Education, said on his arrival in New York this week.

Mr. Zay is sponsor of the proposed legislation, on which action has been deferred to the fall. He is in this country on educational matters and to receive a degree from Columbia University. American companies have feared that the bill, if enacted, would seriously affect their revenue and operations in France, as a ban on double billing was included.
CLIMAXING intensive exploitation through the middle west, W. R. Ferguson, Barrett Kiesling and Oscar Doob, left to right above, of the MGM and Loew's advertising departments are on their way to see the fruits of their labor at the premiere of "Goodbye, Mr. Chips" in Dayton, Ohio.

"FIVE TIMES FIVE" is the tentative title for a two reel subject to be made of the Dionne Quintuplets by RKO Pathé which Frederic Ullman, Jr., production chief; Dr. Alan Roy Dafoe, and Alexander Woollcott, narrator, are discussing above.

GEORGE G. TSCHUME, right, is the new manager of the photographic lens and specialty departments for Bausch and Lomb Optical Company.

ANNIVERSARY congratulations are extended by studio workers, left, to Cliff Work, production chief for Universal, at a surprise party which marked the completion of his first year at the studio post. Left to right, Charles Whalen, Charles Ives, of the laboratory, and Mr. Work.

Carroll Laemmle, Jr., below, in New York for a vacation discusses plans for a possible return to film activity in a story on page 52.

Arthur Hornblow, Jr., above, visiting in New York before returning to new production assignments for Paramount. See page 15.

FOREIGN executives for Columbia, above, are hopeful of better conditions in the export market. Jack Segal, left, manager of foreign exchange operations, returned from a trip to Europe and the Far East, and M. M. Bergher, manager for Japan, discuss the future optimistically on pages 44 and 46.
IN COSTUME for his part in Warner Brothers' "Dust Be My Destiny," John Garfield, above, greets Donald Seasholtz, operator of the Capitol, Chambersburg, Pa., and Mrs. Seasholtz.

NORTHWEST EXHIBITION is represented in Hollywood, below, by Syd Turner of Seattle, and Mrs. Turner, and Fred Mercy, Sr., operator of an Oregon circuit, and Mrs. Mercy, meeting Jeffrey Lynn on the Warner lot.

IN TOWN FOR THE FAIR

PICTURED at right, left and below are exhibitors who came this week from the west and south and from Europe to vacation in New York and the World of Tomorrow. They are shown as they paused in the RKO reception room in Radio City.

(By staff photographer)

Above: Mr. and Mrs. Dave Lebovitz of Memphis, Tennessee. Mr. Lebovitz operates the Harlem Amusement Company, owners of the Harlem and Ace, Memphis; the Grand and Amusu, Chattanooga, and the Grand, Charlotte, N. C.

Above: Mr. and Mrs. Gustav A. Gran of Oslo, Norway. Mr. Gran is chief inspector of film theatres in the Norwegian capital.

Above: Mr. and Mrs. Gus Hutchings of Allen, Nebraska, where Mr. Hutchings operates the Allen theatre.

Left: Mr. and Mrs. Rubel Hutchings of Allen, Nebraska, where Mr. Hutchings operates the Allen theatre.

Above: Harold Armistead, operator of the Lyric and Avalon in Easley, South Carolina, and Mrs. Armistead.

Right: Thomas J. Sullivan, of the Grand theatre, Detroit, and Mrs. Sullivan, accompanied by their daughter, Mrs. George Knapp of Royal Oak, Mich.
U.S. AND MAJORS TALK ABOUT "BROAD PROBLEMS"

Consent Decree Reported One Of Points Discussed as Company Executives, Will Hays Meet Secretary of Commerce

by FRANCIS L. BURT
in Washington

With the dramatic abruptness of a bare few hours' advance announcement to the public, executives representing the highest motion picture officials of the United States Government in Washington on Tuesday to discuss "broad problems affecting the motion picture industry in its relation to the general economic structure." And at the end of the day all agreed to meet again, in Washington, early in the next week.

The discussions were between the United States Secretary of Commerce Harry Lloyd Hopkins, and other officials of his Department, and Will H. Hays, president, Motion Picture Producers and Distributors of America; Nicholas M. Schenck, president, Loew's, Inc.; Harry M. Warner, president, Warner Brothers Pictures, and George J. Schaefer, president, RKO Radio Pictures. Also participating were J. H. Hazen, executive vice-president of Warners; Willard L. Thorp, economic adviser to Secretary Hopkins; Nathan D. Golden, Chief, Motion Picture Division of the U. S. Bureau of Foreign and Domestic Commerce, and Ernest A. Tupper, chief statistician of the Bureau.

Conferences of Department of Commerce officials with representatives of the film industry will have no effect on the Department of Justice plan for prosecution of the New York suit, Frank Murphy, attorney general, said on Wednesday.

However, he added, "We will view with great respect and consideration any recommendations that Secretary Hopkins may make, and know he will only try to be helpful."

Mr. Murphy suggested that it is possible that the Commerce Department conferences will reach some trade practice agreement that may simplify settlement of the litigation in New York and elsewhere.

"As with all industries engaged in practice of violation of the anti-trust laws, we have to take immediate action to enforce the law," he explained. "Whatever we do, we hope will have an effect good for the public. We hope it will be good for the industry, and will not harm it. We hope to bring it into line with practices we approve of, and do not want to be harmful but want the industry to flourish."

The attorney general admitted the implication that the Commerce Department was acting, possibly, as an intermediary, and negotiator for a consent decree in the film case, and that the conferences had been suggested by the Justice Department.

He made it plain, however, that while it might be possible to settle civil cases by consent decree, no such action could be taken on criminal prosecution.

No official announcement was forthcoming following the initial discussions, but informal opinions were expressed, and Capital observers understood that "many problems" confronting the industry were before the conferences, among them possibilities of a consent decree to end the Government's pending anti-trust suit against the majors in New York; the industry's new trade practice agreement and system of arbitrating trade disputes, block booking, labor problems and foreign trade of films.

Department of Commerce Statement

First open disclosure that a meeting had been arranged came Monday afternoon in the following broad statement from the Department of Commerce at Washington.

"The Secretary of Commerce, Harry L. Hopkins, and other officials of the Department of Commerce will confer Tuesday, June 6th, with representatives of the motion picture industry to discuss economic problems concerning their industry."

"The discussion will embrace broad problems affecting the motion picture industry in its relation to the general economic structure."

"The meeting is in line with the Commerce Department's policy of serving as a government agency with which business men can confer on specific problems in terms of broad, economic factors."

Sidney R. Kent, president of Twentieth Century-Fox, was mentioned also as participating, but he was visiting South America.

Business Aspects

Mr. Hazen remained in Washington after the conversations, to acquaint Commerce Department statisticians and economists more intimately with the motion picture industry, its economics, operations and structure. Mr. Hays likewise stayed on, returning Thursday, Mr. Schaefer, Mr. Warner and Mr. Schenck returned to New York Wednesday morning.

None, of course, would discuss the visit with Secretary Hopkins, Mr. Schenck reporting that Mr. Hays was "the spokesman" for the film group, although he did say that the conversations would be continued in the new week.

One report is that the officials presented the business aspects and potentialities of what hereafter has been a series of legal and other moves against the organized industry.

There are some who point out that not taken into account in the Government's suit is the size and scope and general economic structure of the industry, with its 252,000 persons and $588,600,000 annual expenditure on steady payrolls; its estimated $1,000,000,000 gross turnover annually at the boxoffice; its $100,000,000 estimated annual tax payments to the Federal Government alone; its $2,700,000,000 capital investment in theatres, studios and exchanges.

Capital observers expect to see brought out in the present conversations such points as the feelings of some in the industry regarding the

(Continued on opposite page)
inability of Hollywood to make big, quality pictures if certain changes in the general structure are forced by the courts, legislation or otherwise.

Speculation on Reactions

The all-important question in speculation, of course, is just how much effect even the most sympathetic reaction of Secretary Hopkins can have on the Department of Justice in its prosecution of the industry, assuming that such is even possible.

Monroe Pictures Feeder, on June 3rd, page 50, reports that "considerable speculation over the possibilities of developing the long-sought program to give industry and the Government an intermediary through which adjustments may be made of situations which give rise to anti-trust suits follows the "exploratory" conversations between Department of Commerce officials and representatives against which Thurman Arnold, assistant district attorney general, has announced he will take action in the near future.

"For years," the article continued, the "motion picture and other important industries have pleaded for the establishment of some agency in the Federal Government which could give them advice in advance as to whether proposed practices or actions would be deemed counter to the anti-trust statutes.

"Convinced, on the whole, that the Department of Justice means business, many industries now are anxious for an opportunity to "clean house". And it was on this basis that representatives of West Coast oil companies met with Dr. Willard Thorp, economic adviser to Secretary of Commerce Harry Hopkins, apparently with the approval—or at least without the disapproval of the assistant attorney general.

Describing a situation existing similarly in the motion picture industry, the Herald article of June 3rd, said: "The Department of Justice is determined to take action against the oil men, its officials could not well undertake conversations with the (oil) men they planned to prosecute, lest the negotiations fail of result and jeopardize the Government's case. But it is said, those officials had no objection to the oil men seeking counsel elsewhere in the Government, and a view to developing a program for correction of the abuses at which the proceedings will be aimed and which might be used as the basis for suspension of action, by consent decree or in some other way... Because of the similarity in the structure and operating methods of the two industries, motion picture interests are said to be watching closely the attempt by the oil companies to develop new machinery for the settlement of monopoly complaints."

Monopoly and Trade Practices

Although both the Commerce and film groups refused to say that their Tuesday meeting was designed to explore the possibilities of a consent decree to end the Government's pending New York antitrust suit, Secretary Hopkins understood the question of monopoly and trade practices was among the important subjects discussed.

The film group is said to have laid before Secretary Hopkins its latest proposals for a trade practice agreement, explaining that it was hoped the pact would put an end to the interference with production.

The foreign trade conversations covered not only the situation in the European countries but also the possibilities of development of the Latin American market.

Two More Trust Suits Hit Majors; Action Filed in Brooklyn and Boston

Independents filed two more anti-trust suits this week against the majors, adding to the score or more pending in Federal courts.

Ira Siberry, as secretary-treasurer, filed an action in behalf of Folly Amusements, former operator of the Folly Theatre, Brooklyn, N.Y., in U.S. District Court, New York, against Randolf Amusement and Samuel Kruner and Louis Frisch, of Randolf, independent circuit, also naming the eight major companies and the independent Monogram and Republic distributors.

Damages of $750,000 are asked for alleged violation of the Sherman anti-trust act, Interstate Theatres, Rockingham Operating Company, Graves Theatres and Loew's, Vitagraph (Warner's), Paramount, United Artists, Universal and Columbia are named defendants in a $100,000 suit alleging monopoly in restraint of trade filed in U.S. District Court by George S. Ryan, Boston, and Arthur L. Graves, of St. Johnsbury, Vermont, in behalf of Andrew Tegu, operating at St. Johnsbury.

Although it was denied by Department of Commerce officials that the meetings are designed to establish a basis for the settlement of anti-trust prosecutions, it is significant that the groups which have thus far participated—oil, phosphates and films—are all involved in cases brought by the Department of Justice, and it was admitted that the conferences have been supervised by the Department in all instances, it was said, suggested by Mr. Arnold acting for the Justice Department.

Bureau of Economics Feeder

The meetings are viewed by observers in Washington as an exploration of the possibilities of establishing a bureau of industrial economics in the Department of Agriculture to give business advice as to the propriety of proposed actions but this is denied by the Department of Justice. Such a bureau was suggested some time ago by President Roosevelt and last month was given the approval of Mr. Murphy in his statement explaining his anti-trust policy.

Following the conference, Mr. Hays in Washington, said: "We discussed all the economic problems involving the industry that we could think of. They were in the nature of a general survey and we hope much will come out of it.

The conference convened at about 10:30 a.m., and, with the exception of an hour for lunch, at which, however, the discussions continued, lasted until 5:30 p.m., when, with both Government and industry groups remaining firm in their desire to avoid a New York suit was a major subject of discussion, it became known that the underlying purpose of the meetings is the development of consent decree proposals which can be laid before the Attorney General and his assistant in charge of anti-trust enforcement.

It was pointed out that the meeting was attended by the highest paid officials in the industry, whose time is too valuable to be devoted to a discussion of quotas, labor problems and other questions with which other officials more directly concerned are probably more familiar.

The film men, it was said, appeared to be prepared to bargain on a consent decree and ready to make many concessions in order to bring the New York proceedings to a quick conclusion.

It was indicated that when they return in a week the film officials will have more definite matters to lay before the Department.

Columbia Will Ask For Dismissal of U. S. Suit

Columbia on Tuesday, in New York federal court, filed notice that on Friday next it will ask the court for an order to direct the Department of Justice, which has named Columbia in its list of defendants in the New York antitrust action, to file a more detailed bill of particulars; and that it will ask, if this request is denied for dismissal of the government suit against Columbia, or for the prevention of the Government from presenting evidence against Columbia at the trial.

Hays at Rogers Unveiling at Washington

Will Hays, president of the Motion Picture Producers and Distributors of America, and Major Leslie Thompson, RKO executive, represented the industry at the unveiling, on Tuesday, in Statuary Hall of the Capitol in Washington, of the statue of Will Rogers, late and renowned film star. Mr. Rogers' family, vice-president Garner, hundreds of political luminaries, stage and screen stars, Oklahomans, and ordinary citizens were present.

Mr. Hays and Mrs. Sally McSpadden, sister of the late humorist, unveiled the statue, which was executed by sculptor Jo Davidson.
STEFFES CALLS "EVERY EXHIBITOR" TO MINNEAPOLIS TO VOTE ON PACT

First National Exhibitor Meet Since Completion of Program For Self-Regulation Convenes Tuesday, with Majors Present

The first mass balloting by independent theatre owners on the majors’ new program for self-regulating distribution-exhibition is virtually at hand, as promised by William Alvin Steffes, Allied leader, for the highlight of the tenth annual convention of Allied States Association, running from Tuesday to Thursday in the Nicollet Hotel in Minneapolis.

Sending out an eleven-hour warning on the seriousness of pending trade practice matters, Mr. Steffes, as convention chairman, in a statement this week, told exhibitors, both independent and affiliated, that, "The trade practices are so important that I don’t believe any exhibitor leader or group of leaders has a moral right to make a decision for their members; therefore, every theatre owner in the United States, if it is humanly possible, should be on hand to act."

Action by independents on the code, said the national convention chairman, is the most important piece of business for the theatre owner in the industry’s recent history.

A secret vote by exhibitor delegates on the floor to decide on the program will prevail, with all independent owners eligible, regardless of affiliation, according to Mr. Steffes.

He also disclosed that high film rentals will be the second matter for action, in what “Fighting Al” promises will be a “knockdown, drag-out and roll-out across the country.”

Mr. Steffes at the convention will be aided by a special convention committee, composed of Jack Kirsch, Chicago; Maurice Rubin, Minneapolis; Henry Lazzurus, New Orleans; Herman Blum, Baltimore; Nathan Yaminis, Fall River, Mass.; Ray Branch, Michigan; Irving Dollinger, New Jersey; M. B. Horwitz, Cleveland; C. W. Columbus; Martin Smith, Toledo; M. A. Rosenberg, Pittsburgh; Sidney Samuelson, Philadelphia; C. H. Olive, Washington; Colonel H. A. Cole, national Allied president, Dallas; Edward F. Maertz, Milwaukee, and Abram F. Myers, board chairman and national counsel, of Washington.

Setting the program this week, the committee also put out on the agenda the problems of giveaways and 16mm competition.

"Something must be done at this convention about non-theatrical competition which is gaining a foothold," declared Mr. Steffes, who admitted, too, that there is "quite a movement by theatre owners throughout the country to admit patrons to theatres on honor tickets, box covers, coupons taken out of packages, etc."

A vote on the Neely anti-block selling bill, now pending in Congress, "is out of order," he declared, answering sports that the convention would so act. There will be no vote, he continued, because "Allied has already gone on record as being in favor of the bill and should use its best efforts to get it passed." He thinks chances for passage by the Senate are "very good."

Bringing the completed trade practice program to the convention for the majors will be William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, who as chairman of the majors’ code negotiating committee, announced completion of the arbitration system for adjudicating code disputes, two weeks ago, at Allied’s convention in New York, Mr. Rodgers will head a delegation of sales managers to Minneapolis this weekend.

The matter of adoptions buying and booking “combine” of and by independents may be brought up on the floor, as suggested by individual independents.

Selling policies, product and such are also slated for open discussion.

In order to give independent theatre owners an opportunity to be heard, the convention committee has decided to make the first session, Tuesday, an executive session. There will be no one admitted to the meeting room at the opening session, which is to start at 2:00 P. M., other than independent motion picture theatre owners. There will be no producer representatives or distributor representatives present at that time. All other sessions, however, will be thrown open to general industry affairs. Producer-distributor representatives will be accorded the floor the same as the independent exhibitors.

After all discussions have been held there will be a secret ballot taken. No other one but bonafide independent theatre owners will be allowed to vote.

Registration opens at the Nicollet Hotel on the mezzanine floor at 11:00 A. M. on Tuesday, continuing throughout the entire three days. There will be a luncheon meeting the Allied national board of directors at 12:00 noon sharp in the Junior Ballroom at the Nicollet Hotel. At 2:00 P. M. President Cole will call the convention to order.

All theatre owners registered will receive guest tickets to any downtown or suburban theatre in the city of Minneapolis. They will also receive green fee tickets for Oak Ridge Golf Club where they can play golf Wednesday or Thursday morning.

There will be a meeting of the national board of directors at 11:00 A. M. Wednesday in the Nicollet Hotel. A luncheon will be served to all registered guests in the Minneapolis Terrace at 12:30. The convention will reconvene at 2:00 P. M. in the main ball room of the Nicollet.

A dinner in the Minnesota Terrace will be held Wednesday evening.

At 10:00 A. M. Thursday the national board of directors again will meet. The buffalo breakfast will be served at 12:00 noon and the third day’s session will start at 1:00 P. M. and will continue until adjournment.

The tenth annual birthday dinner will take place at 8:30 P. M. Thursday which time leaders of the motion picture industry will be heard from as well as city, state and government officials.

Carolina Approve Code, Oppose Neely Bill

The North and South Carolina Theatre Owners, in convention Monday and Tuesday at Raleigh, resolved in favor of the Allied anti-block selling bill, to oppose the efforts of Ed Kuykendall, MPTOA president, in behalf of the new trade practice program, and voted approval of distributors’ actions against non-theatrical opposition, as provided in the trade program.

The trade program for "fairer bill of rights than has ever before been offered, and while it is not exactly Utopian, it should be accepted when completed," Mr. Kuykendall told the Carolina exhibitors, district and branch managers and salesmen in convention.

He pleaded for closer cooperation between exhibitors and distributors. He condemned the "tie-up campaign" and small-minded governmental interference in business.

Mr. Kuykendall took issue with Abram Myers, Allied attorney, for his stand on the Neely bill. He recommended the organization of a delegation to create legislation against ASCAP.

The meeting was presided over by Lyle Wilson, exhibitor of Roanoke Rapids, N. C. Addresses were made by Colonel Holmes Springs of Myrtle Beach and Frank Beddington of Charlotte, N. C.

A board of directors’ meeting was held.


Officers serving are: Mr. Lyons, district manager for RKO, Atlanta; Charles Lester, district manager, National Screen Service, Atlanta; Fred M. Jackson, district manager of Warners, Dallas; Roy Rogers, Republic western star; Nandy Fiore, Altec, Atlanta.

Committees included: Resolutions, M. S. Mill, chairman; E. L. Hearne, Albert Sottile; membership, George Phar, dean; S. S. Sveen- son, J. I. Sims; publicity, W. C. Ormond, chairman; Mrs. C. H. Albrecht, R. B. Benfield; exhibitors’ entertainment, Mrs. Alma Arts, chairman; Mrs. M. W. Johnson, Mrs. H. T. Green; recreation, John Vickers, chairman; Buster Schnibben and L. C. Sipe.

"The best Richie, exhibitor relations head for RKO, also spoke on fair trade practice code and advanced the thought that it was the nearest scientific approach to the solution of the industry’s problem. He thought a thought on clearance in the future is based on a more scientific theory of a sliding rule based on admission prices, seating capacity, local economic conditions, would result in larger revenue to producers from the best balance obtainable.

Officers serving the Carolina unit until the next meeting in December include Lyle Wilson, president; Frank H. Beddington, H. R. (Continued on following page)
Competitive Oklahoma Boards in Meeting

Meetings of the board of directors of both Oklahoma theatre owners associations were held in Oklahoma City this week with the MPPTOA of Oklahoma meeting Monday and members of the board of Allied Theatre Owners of Oklahoma meeting in the same hotel on Tuesday. The Allied board voted against the new arbitration system.

Both meetings were open meetings to which all exhibitors from over the state were invited.

Purpose of the MPPTOA meeting was to complete plans for the association’s annual convention which will be held June 26-27.

The Allied meeting brought the members of the “board,” the organizing committee, together to complete final plans for their membership drive and to also draft plans for a September convention, and a five-state buying combine.

Ed Kuykendall, president of the MPPTOA, will head the list of speakers at the convention of the Oklahoma Theatre Owners, at the Biltmore Hotel June 26 and 27. Morris Loewenstein is president.

Other speakers will be D. R. Milstein, Tulsa, state representative for Aascap; Bessa Short, booker of shorts for Interstate Circuit, Dallas; Bob O’Dormell, president of Interstate, and Paul Short, sales manager of National Screen Service.

New York Allied to Talk on Clearance

New York Allied, meeting in Albany Tuesday, decided to hold a committee of Albany, Troy and Schenectady members to a meeting in New York Friday with Si Fabian and Henry Ritchie, circuit operators, on clearance.

Clearance in some cases is understood to be running up to 120 days. Mitchell Conery, regional vice-president, was named delegate to the national Allied convention in Minneapolis next week.

Virginia MPPTOA Meets Monday

The MPPTOA of Virginia will hold its annual midsummer convention at the Hotel Roanoke, Roanoke, Monday, Mayor Walter W. Wood will welcome the delegates at the business session in the morning. A dinner dance will be held in the evening.

Elmore Heins, chairman of the convention committee, has appointed the following exhibitors as aides: Hunter Perry, Charlottesville; Frank Falls, Lynchburg; R. F. Flank, Blackburg; Allen Sparrow, Richmond; D. D. Query, Marion; J. M. Moody, Wytheville; Frank O’Brien, Richmond, and F. L. Steele, Roanoke.

Robinson to Serve For Jersey Allied

Charles Robinson, former New Jersey exhibitor, has been appointed field contact man by Allied Theatre Owners of New Jersey. The position has been vacant since E. Thornton Kelly resigned as executive secretary to take a similar post with New York Allied.

The organization will hold its seventh annual convention in Atlantic City in September. Its next meeting is set for June 27th.

Diplomats, Hays and Quigley in Chile--Teatro al Dia Film Tribute

Will H. Hays, president of Motion Picture Producers and Distributors of America; Alberto Cabero, Chilean Ambassador to the United States; Martin Quigley, publisher and editor-in-chief of the Quigley Publications, and Anibal Jara Lotelier, Chilean Consul-General, are among the speakers expected to take part in the Pan-American radio broadcast arranged on the occasion of the reception tendered by the Chilean Government in honor of the American motion picture industry, with the cooperation of "Teatro al Dia," the Quigley Pan-American Associates.

This reception will be held Friday, June 16th, from 2:00 to 6:00 P.M., in the Chilean Pavilion in the World’s Fair. Special buses will drive the guests leaving from Nine Rockefeller Plaza, where the offices of the Chilean Consulate-General are located in New York. The Committee in charge has arranged for a typical Chilean fiesta which will include outstanding native stars at present appearing in New York City. A buffet consisting of Chilean dishes will be served, and the industry will be toasted with Chilean wine. The broadcast has been arranged through the facilities of Columbia Broadcasting System and its international stations in New York and Philadelphia, and it will be re-transmitted by the leading stations in Latin America.

Dorita Norby, Argentine artistic delegate to the World’s Fair, and one of Latin-America’s foremost folk-lure singers; Tito Coral, Venezuelan baritone, and other noted Spanish-American artists will avail themselves of the opportunity to render tribute to Chile by taking part in the program.

Alfonso Merlet, Chilean delegate to the World’s Fair, and H. Albán-Mestanza, editor of “Teatro al Dia,” are in charge of the arrangements. Mr. Merlet will act as master of ceremonies.

Stage is Behind Times: Hornblow

The motion picture industry can learn much from the legitimate theatre, but the legitimate theatre had better learn showmanship soon, "or else," according to Arthur Hornblow, Jr., Paramount producer, who left New York for the coast on Monday, after ten days during which he saw about ten legitimate shows. It was Mr. Hornblow’s first visit East in two years. He had completed “Man About Town” for Paramount before leaving the coast. (Picture in Pictorial Section).

Mr. Hornblow called the legitimate theatre “30 years behind the times” and predicted its collapse unless it received a Federal subsidy or accepted the change in public taste, which he defined as a desire, at present, to receive more for one’s money.

“American audiences want more for their money,” he said. “Witness the double feature. Price cutting is difficult in the legitimate field, but is necessary if the public is to regain its lost habit of theatre-going. In any event, production budgets should be increased. Present production is slipshod and shoddy.”

Mr. Hornblow also criticised the maintenance, ventilation, and exploitation methods of the legitimate theatre. He declared that, during his visit to New York, he searched for one theatre, and discovered he had been standing in front of it.

That is poor showmanship," he concluded.

That the public will “go for” legitimate shows at lower prices is proven by the success of the WPA theatre projects, according to Mr. Hornblow. He cited long WPA theatre runs on the West Coast.

“I think we in production activity on the coast should come more often to the East, the home of the legitimate theatre,” Mr. Hornblow said. “We learn much from it; we can benefit by its ability to experiment; from the new ideas it develops. I know I certainly am fond of the theatre, possibly because I began my career in it.”

Martin S. Quigley Wins Honors

Martin Schoefield Quigley, son of Martin Quigley, head of Quigley Publications, was graduated Monday from Georgetown University, Washington, D. C. He received his Bachelor of Arts degree magna cum laude, as well as the Ryan Medal for the highest average of the year in psychology, natural theology and ethics, and the Quigley Medal for the best oral examination in three plays of Shakespeare. He led his class over a period of four years.

E. J. Sparks Florida circuit will add a new theatre with the construction of a 450 seat house at Dana.
Motion Picture Herald, June 10, 1939

**ASKS BLOCK SALE BAN TO “RESTORE, NOT INNOVATE” INDUSTRY PRACTICE**

Senator Neely In New Attack On Opponents of His Block Booking Bill, is Elloquent on ‘Pernicious Effects of Practice’

Lashing out at the “pernicious effects” of block booking and blind selling, the propaganda efforts of the Motion Picture Producers and Distributors of America, the high salaries of film company executives, and other so-called “evils” in the motion picture industry, Senator Matthew Mansfield Neely told the Senate Saturday that enactment of his measure to outlaw block booking “aims more at a restoration than an innovation in industry practice.

**Expected to Die in House**

It is expected in Washington that the bill will be forced to a vote in the Senate by a motion but that even if it is passed no action will be taken in H. H. Pictorial.

In a 19-page report, more than three pages of which were devoted to a defense of the constitutionality of the legislation prepared by Noel T. Neely, Sen. Hallmar Karlen for the National Motion Picture Research Council—associated with Allied States in pushing the bill—the Senator pictured the plight of the exhibitor who expressed the “Big Eight” of 1937 involved, he pointed out, in the Government’s New York anti-trust suit, in which block booking is an issue, he said.

“The primary purpose of the bill is to establish freedom in the selection of motion-picture films,” he explained. “A secondary purpose is to relieve individual interests in the motion picture industry—producers, distributors, and exhibitors—of monopolistic and burdensome trade practices. The report also pointed out that the exhibitor constitutes the only logical and readily available points of contact between the motion picture industry and the various communities.

**Cites Independent Problem**

But, Mr. Neely continued, when groups or organizations protest against undesirable pictures exhibited in the local theatres, they find that because of these practices the exhibitor is not a free agent in the selection of films, is required to buy blindly and in blocks, and to refuse to exhibit “even the most objectionable pictures” included in a paid block, and would be subject to financial loss which he can seldom afford to bear.

“These representatives also find that the exhibitor is helpless in the matter of obtaining many outstanding picture not included in the blocks, under contract for the reason that three or four blocks of pictures will virtually preempt his playing time and he cannot obtain the meritorious pictures of other distributors without buying their entire blocks which, in the circumstances, he cannot possibly use,” he said.

“To the foregoing evil effects of compulsory block booking and blind selling should be added the injury to the independent producer whose pictures are not passed on by the Big Eight, and who finds the playing time on the screens so monopolized by his stronger rivals that he can only obtain occasional spot bookings for his output and consequently has little or no incentive to increase either the number or quality of his productions.”

At the same time, the Senator’s report set forth, “remote control of local environment is un-American and has already produced bad effects.

“The campaign of the Legion of Decency was a reaction to this remote control, the Senator asserted, and another has been the activity of the public relations department of the MPFDPA in persuading local welfare groups to continue their efforts to advertising the best films.

**Sees “Propaganda Machine”**

“A third unfortunate result has been the creation of a monstrous propaganda machine over which communities have no control.” Quoting from the testimony of Colonel Jason S. Joy, of Twentieth Century-Fox, that in the event of war the industry will be required to change its programs almost overnight “and it would not be at all possible for us, this summer, to indicate what we would have in pictures if such an emergency came about,” the Senator’s report declared that “if such a course were followed, our local communities would, under existing conditions, have to submit to centralized control of public opinion by means of the moving pictures. It is by the control of such means of mass communication that the European dictators have been able to maintain their hold on national sentiment.”

To support his contention that block booking and blind selling are a “block” on creative efforts, production and employment, Senator Neely quoted from leading trade papers and various producers, pointing out that Monroe Pictures, Herald for December 12, 1938, carried an editorial by Martin Quigley, its publisher, acknowledged by the Senator as an authority on motion pictures, in which he said:

“The industry’s greatest asset is the reputation of the motion picture. It should be cherished and preserved. This most delicately is done when pictures which are known to be above acceptable standards are forced upon the screens of thousands of theatres, not by any demand that exists for them—on part of either the public or the exhibitor—but rather by a system which automatically insures their distribution.”

**Says Risks Are Passed On**

“In no other industry are all of the risks of the manufacturer or producer passed on to the retailer and the consumer,” Senator Neely continued. “The Big Eight designate a certain number of pictures to be paid for on the basis of a stated percentage of the gross receipts of the theatres; while showing such pictures other films are not made until after the office value of the picture has been determined by test runs, so that no risk is involved so far as the Big Eight are concerned.

“The independent exhibitor, in order to get any films is obliged to contract to accept and pay for all that the producer sees fit to re-lease during the contract period—one year. He cannot cultivate tastes or will suit the preferences of his patrons by selecting the pictures best calculated to please them. Subject only to minor exceptions, the rule is ‘all or none.’”

Explaining the various provisions of the measure, the Senator revealed his recognition of the contention of producer witnesses that the synopsis provisions of the bill prevent the attachment to contracts of what would virtually be a copy of the final shooting script, and that he would offer an amendment easing the situation, when the bill was taken up for consideration.

**The Synopsis Requirement**

The new requirement for an “accurate synopsis” will call for a “general outline of the story and description of the principal characters,” and a statement describing the manner of treatment of dialogs concerning and scenes depicting vice, crime, or suggestive of sexual passion.

The amendment also will explain that “it is the purpose of this section of the measure to make available to the exhibitor sufficient information concerning the picture and the conditions of the film and the manner of treatment of question of subject matter to enable him to determine whether he wishes to select the film for exhibition and later if the picture after the style is fairly described by the synopsis.”

Throughout the report, Senator Neely stressed the contention that the bill would not do to the Big Eight.

“The Big Eight do not exhibit the poorer pictures in their own theatres and do not enforce block booking against one another,” he said.

**Charges Discrimination**

“If the producers refrain from showing their poor pictures in their own theatres, and do not force them upon another, it is manifestly unfair to force them upon the independent exhibitors. The Senator also added that fact is that, by this discrimination, the Big Eight have withdrawn 2,500 of the largest and best situated theatres from the assured market for films and look only to the independent exhibitors to underwrite the cost of producing poor pictures, plus a profit for the producers.

“The enactment of this bill can result in loss to the industry as a whole, * * * Loss from the curtailment of playing time for poor pictures will be more than compensated for by the increased playing time of good pictures. The market will all the same can assured market—but the good pictures will earn more and the poor pictures will earn less.

“What the Big Eight fear is loss of monopolistic privileges over and above the legitimate rewards of enterprise—privileges that have been enjoyed so long that they are now regarded as vested rights.”

**Attacks High Salaries**

These evasions, he said, have given rise to high salaries. Calling the attention of the Senator to a fact that greatly impressed him when brought out at the hearings, he said: “One Hurley, who was foreman, in 1937, a salary that exceeded the combined salaries of the 96 United States Senators.”

Most of all, however, he declared, the Big Eight fear competition.

Analyzing the provisions of the proposed industry code, the Senator declared it would not be proper substitute for his bill, explaining: “After having failed to make good on promises (Continued on page 18, column 3)
CAMERAS COVER BRITISH ROYALTY FROM WASHINGTON TO HYDE PARK

INTERSTATE EXTENDS COMMUNITY WORK

The Texas Interstate circuit plans to extend its community work along lines suggested by Karl Hoblitzelle, president. This circuit is undertaking a campaign in Texas public schools to promote traffic safety with the cooperation of local theatres.

Robert J. O'Donnell, general manager of the circuit, plans to give special shows for children, the proceeds to be used to purchase badges for junior traffic directors and copies of Irving Caesar's song "Sing a Song of Safety."

Mr. Hoblitzelle has also suggested sponsorship of contests among high school bands, with probable benefit performances where instruments are needed.

CAMERAS IN ARMY TANK

Not only were the cameras able to get the King and Queen leaving the train, meeting the President, receiving the 21-gun salute outside the station, leaving the Plaza and all along the route, but one motion picture and one Still cameraman, dressed in Army uniforms, rode the whole distance in an Army tank 20 feet of the King's automobile.

The tank spot was an achievement of no little distinction. Two Army officers were forced out of a coveted position to make room for the newreel filmers, and there was no competition from radio, for the broadcasters, seeking a similar privilege, had been turned down.

The newreel camera coverage of the King and Queen, like the reception itself and the escort to the White House, had all been re-enacted in Jacksonville and the President of Nicaragua in May, so that every newreel man participating knew exactly his place and the moves he was to make. There could be no upsets.

Rigid regulations for deportment while filming were in order. All cameramen were instructed by the State Department and British officials to stay at a specified distance from the Royal pair. Wearing special armbands, they were not permitted to "shout" or issue directions to the King or Queen, nor instruct them how to pose. The State Department also issued special badges to the newreelmen.

Special Stands Designated

The special stands spotted along the Washington route were designated as to placement by the issuing of its own form and built under close Departmental scrutiny.

On coverage at the World's Fair, State Department officials, New York City Police representatives and newreel managers met Tuesday and completed arrangements. Because of the crowds the arrangements at the Fair were even more limited than those at Washington.

Following the Washington visit, Thursday and Friday, the newreels are to ride from Washington to Red Bank, N. J., in proximity to the Royal party, then motor over to Farmingdale for the reviewing of troops.

World's Fair Visit

The King and Queen and all the British and American dignitaries accompanying them are to board a U. S. destroyer at Red Bank, unless bad weather compels them to board a special train to Jersey City. From special tugs the newreels are to cover the destroyer going up the Bay and there will also be special crews at the Battery where New York will officially receive the pair. The official cars will speed from the Battery up New York's West Side past the George Washington Bridge, and on over Grand Central Parkway to the Fair, with newreel cameramen either riding along or shooting from vantage spots on route.

Then at Columbia University

More coverage comes with the visit of the King and Queen at Columbia University, and, finally, at the Presidential home at Hyde Park, where the pair officially will bid adieu to the United States.

Some of the newreel companies will not have special stands. Pathe's plans included the holding of the weekend reel, Thursday, to insert pictures of the reception at Washington, to be shipped to key spots by plane. Eight crews had been lined up by this company for coverage.

In charge at Washington for Fox Movietone News were Tony Muto, Washington manager, and Carl Allwine at New York and Hyde Park. A. Brown and Mr. Allwine are handling arrangements. The company was yet to decide on a special release; if not, it was to insert Thursday pictures in the weekend release, like Pathé.

News of the Day scattered 15 crews through Washington, New York and Hyde Park, and tentatively had decided upon a special release. Universal had eight crews. It decided against a special.

Paramount was also well placed at Washington, New York and Hyde Park.

Fox Rushing Special

Fox Movietone News is expressing, by air, to all of the Dominions, a special reel covering the visit of the King and Queen of England to Washington. The newreel company is also re-issuing its color reel on the coronation of the royal pair.

Pathé had planned, but gave up.

(Continued on following page, column 1)
Neely Attacks
Foes of His Bill

(Continued from pag. 16)

ideas of voluntary reform undertaken while similar legislation was under consideration in 1936, the Big Eight, on the eve of the hearings on this bill, brought forth a proposed voluntary trade-practice code as a substitute for the bill.

"Objections were raised by the proponents of the bill on the grounds that because of the manner in which the proposal was brought forth and the history of such attempts in the past, the good faith of the gesture was open to doubt; that the committee room ought not to be made a "bargaining counter" for the adjustment between different branches of the industry of practices affecting the public; that since the proposal really amounts to an agreement to perpetuate in modified form the practices which have been the subject of legislative prohibition in the past, in any case, it is not a fair substitute for the bill.

"The producer's proposals do not abolish compulsory block booking or blind selling, but, on the contrary, they propose to perpetuate those practices. Certain of the proposals would slightly diminish the hardships of compulsory block booking, but would in no way change to change to change blind selling. Relief from the effects of the objectionable practices would be slight, and, under the provisions of the bill, the producers are authorized by a limited right of cancellation, by allowing the withdrawal of a picture locally offensive, and by allowing an exhibitor to get a popular picture under special circumstances without having to lease an entire block."

Calls It "Moderate" Move

In conclusion, the Senator declared: "In reporting the bill favorably, the committee is confident that it will meet in as moderate a manner as possible a need for legislation that is constantly growing more acute, due to the tremendous influence of the movies on the morals, thinking and culture of the country (admitted by proponents and opponents of the bill alike), and to the monopolistic control which the Big Eight now exert and are constantly increasing over all branches of the motion-picture industry.

"The contention that the movies have improved morally since the Legion of Decency campaign, 1934 is irrelevant since the public is entitled to choose even as between good pictures. But the reformation was made only in response to insistent public demand and there is no assurance that even present imperfect standards will be maintained if this legislation is not passed. Experience as recounted at the hearing teaches that, as a rule, such reforms are sporadic, are always forced by outbursts of public indignation, and are usually of short duration."

Audio Reelects Speidell

Frank K. Speidell has been reelected president of Audio Productions and Eastern Service Studios. Charles L. Cott has been renamed vice-president of the studio company in charge of productions. G. C. Wagner continues as secretary-treasurer and P. J. Mooney as assistant secretary.

Tavern Film Inquiry

An investigation to determine how many taverns are showing silent pictures as part of their entertainment programs and to determine if such places comply with safety standards has been ordered in Milwaukee by Leon M. Gurda, building inspector.
• A thousand savage redmen raid!
• A handful of Mounties meet their charge!
• And out of the peril and conflict, a lone woman in a land of men finds love!...and Susannah of the Mounties learns courage!

Spectacular action, unmatched thrills...every inch REAL MOVIE!

THE FAMOUS STORY OF THE OLD NORTHWEST BRINGS YOU SHIRLEY TEMPLE, IN BUCKSKIN AND CALICO—AND A PICTURE BLAZING WITH DRAMATIC POWER!
ANOTHER SENSATIONAL SUMMER ATTRACTION
FROM THE STUDIOS OF 20TH CENTURY-FOX!

Shirley

TEMPE

in

SUSANNAH

OF THE

MOUNTIES

RANDOLPH SCOTT
MARGARET LOCKWOOD

and

MARTIN GOOD RIDER
J. Farrell MacDonald
MAURICE MOSCOVICH
MORONI OLSEN
VICTOR JORY
LESTER MATTHEWS

Directed by William A. Seiter
Associate Producer Kenneth Macgowan
Screen play by Robert Ellis and Helen Logan.
Story by Fidel La Barba and Walter Ferris.
Based on the book by Muriel Denison.
Darryl F. Zanuck in Charge of Production
Skouras Answers Warner Charge

Flat denial that Warner Brothers had suffered by the double feature policy of Fox West Coast theatres; an assertion that Warner Brothers should abolish double features in their theatres before reproaching independent circuits for the practice; and a declaration that West Coast disapproved double features but had to precede to public demand for them, were the points made Tuesday by Spyros Skouras, executive vice-president of National Theatres Corporation, in reply to Gradall Sears, general sales manager of Warner Brothers, who last week announced that his company, in resentment against the double featuring policy of Fox West Coast, a National Theatres subsidiary, would sell away from that circuit.

Counter Accusation Made

"If Warner Brothers aspire to the honor of being the standard bearers for the abolition of double features," said Mr. Skouras, "they should abolish double features in some three hundred theatres which they own and operate themselves."

Mr. Sears, last week, in announcing the policy, declared that Warner Brothers would "get a better return" by selling away from Fox West Coast.

"The double feature policy," he said, "as practiced by Fox West Coast reduces the possibility of film rentals on deserving pictures, freezing the possibility of returns to such an extent that it appears it is impossible to produce fine, big budgeted productions for a fair return."

Mr. Sears had also charged the handling of Warner product by Fox West Coast, over a number of years, did "not contribute to our progress."

Mr. Skouras, continuing his charge that Warner Brothers, through its theatre chain, practiced the double feature policy for which it criticized Fox West Coast, said:

"For instance, the Warner Beverly Theatre of Beverly Hills, California has recently played double bill such attractions as the following: 'Four Daughters', with 'Valley of the Giants', '10934', 'Island of the Navy', 'My Darling Daughter', 'Dodge City', 'The Story of Vernon and Irene Castle', 'Three Smart Girls', 'Confessions of a Nazi Spy', 'Dark Victory', 'Confessions of a Nazi Spy.'

This double feature policy is practiced in over three hundred Warner theatres located in the territories of Pittsburgh, Chicago, and Albany, and in the states of Connecticut, New Jersey, Ohio and Wisconsin."

Mr. Skouras found that the public wants double features, though he and his organization deplore the practice; and, in the NRA conferences in Washington, the Skouras representative had advocated the abolition of double features, he said.

"Although he was unsuccessful, his endeavors and the efforts of those who joined with him are a matter of record," Mr. Skouras said. "It is well recognized that competitive conditions at present necessitate the use of double feature programs in certain localities. This necessity is recognized by the Warner theatres as well as by other theatre operators throughout the country. While we appreciate that many people do not like double features, nevertheless, we say to them that those are the masses demand double features."

Mr. Skouras argued the Warner contention that Warner experience with Fox West Coast had not been beneficial to the former, and cited figures, thus:

"Under the present management of Fox West Coast Theatres Corporation and the other theatre interests of National Theatres Corporation, the film rental paid to Warners for their pictures was about $500,000 in 1932, and will be over $1,500,000 for the year 1939, for the same number of theatres."

"Wholehearted approval," nevertheless, of the new Warner policy, was voiced by Mr. Skouras.

"We have not solicited Warner pictures for the coming year. We cannot, and of course, do not, object to Warner Brothers' election to sell to other exhibitors. This freedom to contract has always been respected by us. We wish Warner Brothers every success."

In Hollywood, Mr. Sears was to meet on Thursday and Friday of this week to set up new machinery to sell Warner product to sources other than Fox West Coast. He asserted that about 50 deals had been made with independents in the Kansas area.

American Films Advance in Peru

American motion pictures have made noteworthy progress in Peru in the current year and the outlook is definitely favorable, according to David M. Clark, acting American commercial attaché in Lima, in a report to the Department of Commerce.

The report said that Spanish dialogue pictures, especially those produced in Mexico, have lost considerable ground.

The increasing popularity of American films in Peru is shown by the percentages of English and Spanish dialogue films exhibited this year as compared with 1938, the attachment reported. The ratio of English films advanced from 48.5 per cent of the total exhibited in the first quarter of 1938 to 52 per cent in the corresponding period of 1939, while that for Spanish films declined from 41.5 per cent to 39.7 per cent.

In the first 16 days of April English films accounted for 65.9 per cent compared with 47.8 per cent in the correspond ing period, with the ratio of Spanish declining to 31.5 per cent as against 41.8 per cent.

Leaders Sponsor Institute

Among the 52 leaders in varied fields in American life agreeing to serve as sponsors of the 1939 Williamstown Institute of Human Relations are Lenox Lohr, president of the National Broadcasting Company; William S. Paley, president of the Columbia Broadcasting System, and J. Robert Johnstone, vice-president of Loew's, Inc. The purpose of the Institute, according to Dr. Everett R. Clinchey, director, is to provide an occasion for analysis, study and exchange of experience in connection with problems recognized as of common concern to large numbers of citizens. The 1939 meeting of the Institute will be held at Williams College from August 27th to September 1st, with "Citizenship and Religion" as its central theme.

George D. Fawcett, stage and screen actor, died Tuesday night in Nantucket, Massachusetts, at the age of 77. Mr. Fawcett, who had been retired for the last few years, served a term as third vice-president of Equity; and started his stage career in 1886.

"Daughters Courageous"

On Wednesday, the same day that the picture has its premiere on the coast, Warner Brothers will hold a special preview of "Daughters Courageous" and a luncheon, for the trade press and exhibitors, at its New York home offices. Carl Leserman, Mort Blumenstock, and Sid Rechtin will be the New York hosts, for the picture company.

Houghton Returns

After a leave of absence of several months, on the staff of American Ambassador Joseph P. Kennedy, in London, Arthur Houghton, an associate coast staff of Joseph Breen, Production Code Administrator, returned to the coast this week. Mr. Houghton, long a friend of Mr. Kennedy, had worked with the latter, in London, on British film quota matters.
:

:

MOTION PICTURE HERALD

22

June

1939

10,

$406,855,095 SALES BRING PROFITS

OF $40,911,459 TO SEVEN COMPANIES
Combined
Charges

Profit After All
8.3% of Sales in

WARNERS START FAIR
INFORMATION SERVICE

Compared With 7.2%
Year Previous, Says SEC

1937
the

As

service

a

to

exhibitor

the New York
Warner Brothers has
to

Seven of the ten motion picture producingdistributing companies whose securities have
been registered with the Securities and Exchange Commission at Washington did a
total business in 1937 of $406,855,095 on
total assets of $529,950,444, showed a com-

Return on invested Capital

The

return on invested capital at book value
ended on or about Dec. 31,
1937, based on a total net profit before prior
claims, interest and income taxes of $49,000,000
for seven enterprises, was 10.6% compared with
9.2% in the fiscal years ended on or about
Dec. 31, 1936
and 5.9% in the fiscal years
ended on or about Dec. 31, 1935. The return
on tangible net worth based on totals for seven
enterprises was 12.0% in the fiscal years ended
on or about Dec. 31, 1937 compared with 10.1%
in 1936; and 5.2% in 1935. All these returns
in the fiscal years

visitors

World's

Fair,

up an inhome office at

set

formation service at its
321 West 44th Street, with Isabel
Turner of the advertising and publicity department in charge.
Mrs. Ttirner will advise visitors on
where to sightsee, places to dine and
shows to see so that they may get the
most out of their New York stay.

bined operating profit of $40,911,459, or 10.1
per cent of sales, and a combined profit after
(including non-operating gains
all charges

and

$14,718,696 for the former, and total assets of
$13,372,241 against $13,315,033.

losses, prior claims, interest and income
of $34,091,330, or 8.3 per cent of

;

;

were after depreciation, depletion, etc. which
for individual enterprises, ranged from 1.2% to
5.8% of sales in the fiscal years ended on or
about Dec. 31, 1937 from .9% to 6.5% of sales
in 1936; and from less than 1/20 of 1% to
7.2% of sales in 1935. The "seven enterprises"

taxes)
sales,

;

and paid dividends of $22,343,341.

Higher Than

In

1936

Educational:

$2,597,824 in 1935; $2,425,370
1936; $2,312,849 in 1937.
Loews: $85,032,702 in 1935; $94,805,279 in
1936; $107,821,923 in 1937.
Paramount $90,581,006 in 1935 $102,820,646
in 1936; $104,185,953 in 1937.
Twentieth Century-Fox: $42,447,609 in 1935;
$51,670,694 in 1936; $56,172,192 in 1937.
Universal
Pictures: $14,317,188 in
1935;
$14,711,314 in 1936; $16,396,242 in 1937.

contained in a report on
"selected information" on such companies, released by the Securities and Exchange Commission Tuesday, compared with sales in 1936
of $375,703,530, an operating profit of $32,822,a combined profit after all
156, or 8.7 per cent
charges of $27,146,462, or 7.2 per cent, and
dividends of $13,982,505.
For 1935, total sales of the seven companies
were $336,950,924; operating profit was $24,402,985, or 7.2 per cent; combined profit after
all charges was $13,039,979, or 3.8 per cent,
and dividends were $5,948,809.
The report on motion picture companies is
one of a large number being prepared by the

in

Securities and Exchange Commission on important industries.
The purpose of the compilation, it was explained, is to bridge in some measure the gap
between these data in the Commission's files
and the potential users of such material.
The seven companies whose figures are included in the above totals are those for which
complete information for a period of three
years is available. The seven include Columbia,

panies, except Educational, as follows
Columbia Pictures: 1935, $13,520,919; 1936,
$15,465,001
1937, $16,515,933.
Educational: 1935, $1,349,556; 1936, $1,164,969; 1937, $996,902.
Twentieth Century-Fox: 1935, $54,171,916;
1935, $56,783,548; 1937, $60,364,096.
Universal Pictures: 1935, $11,591,569; 1936,
$10,617,205; 1937, $11,765,602.
Warner Brothers: 1935, $168,471,829; 1936,
$173,009,011
1937, $177,544,606.
Grand National figures were available only
for 1936, when it had sales of $1,205,651 and
total assets of $1,857,652.
Monogram picture
figures were available only for 11 months in
1937, during which it had sales of $286,780 and
total assets of $1,262,376.
Universal Corporation figures were available for 1936 and 1937,
sales being $16,359,879 for the latter against

These

figures,

;

Paramount, 20th-Fox,
Loew's,
Educational,
Universal and Warner. Data for three other
companies registered are available for less than
that period, including Grand National, Monogram and Universal Corporation.
Six

Share

in

$70,000,000 Sale Increase

Six of the seven companies participated in
the $70,000,000 increase in gross sales between
1935 and 1937, it was shown, the individual
figures being as follows
Columbia Pictures $17,499,028 in 1935 $19,066,100 for 1936; $20,101,699 for 1937.
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Assets Rise Also

The

report

an increase

showed

also that there has been

in the total assets of all the

com-

;

;

mentioned are those already referred to.
The combined totals for the five selected expense
studied

items

shown separately

— maintenance

in

and repairs

;

the reports
depreciation,

depletion, amortization, etc.
taxes (other than
federal income and excess profits)
management and service contract fees and rents and
royalties
amounted to approximately $60,000,000 in the fiscal years ended on or about Dec.
This compares with $54,000,000 in
31, 1937.
1936; and $51,000,000 in 1935. Changes in individual items included increases in maintenance
and repairs which rose from $3,000,000 in 1935
to $5,000,000 in 1937; taxes which rose from
$10,000,000 in 1935 to $14,000,000 in 1937 and
management and service contract fees which
rose from $1,000,000 in 1935 to $3,000,000 in
1937. Depreciation, depletion, amortization, etc.
of approximately $14,000,000 and rents and royalties of approximately $23,000,000 showed little
change during the same period.
Dividends paid out by these seven enterprises
during the fiscal years ended on or about Dec.
31, 1937 totaled $22,000,000 compared with a
combined profit after all charges (including
non-operating gains and losses, prior claims,
interest and income taxes) of $34,000,000. In
the fiscal years ended on or about Dec. 31, 1936
dividends paid out totaled $14,000,000 compared
with a combined profit after all charges of
$27,000,000; while in 1935 dividends paid out
totaled $6,000,000 compared with a combined
profit after all charges of $13,000,000. Of the
total of approximately $42,000,000 paid out by
these seven enterprises during the four-year
period as dividends, $40,000,000 was in cash
and $2,000,000 in stock. Cash payments were
$9,000,000' for current dividends on preferred
;

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(^Continued on following page)

SEC COMPARES GROSS INCOME, TOTAL ASSETS FOR SEVEN COMPANIES

— 1935

,

Gross

Companies

Sales

COLUMBIA
EDUCATIONAL
LOEW'S

PARAMOUNT
20TH-FOX
UNIVERSAL

WARNERS
TOTALS

,..

1936

N

Total
Assets

Gross
Sales

s

Total
Assets

1937

'

Gross
Sales

s

Total
Assets

$16,515,933
996,902
142,544,024

1,349,556
129,274,195
118,940,433
54,171,916
11,591,569
168,471,829

$19,066,100
2,425,370
94,805,279
102,820,646
51,670,694
14,711,314
90,204,127

$15,465,001
1,164,969
138,562,712
116,869,157
56,783,548
10,617,205
173,009,011

$20,101,699
2,312,849
107,821,923
104,185,953
56,172,192
16,396,242
99,864,237

60,364,096
11,765,602
177,544,606

$497,320,417

$375,703,530

$512,471,603

$406,855,095

$529,950,444

$17,499,028
2,597,824
85,032,702
90,581,006
42,447,609
14,317,188
84,475,567

$13,520,919

$336,950,924

120,219,281


**INVESTED CAPITAL RETURN 10.6%**

(Continued from preceding page)

stock; $2,000,000 on 4% preferred stock; and $29,000,000 for common stock. Stock dividends of $2,000,000 were paid on the common stock. During the same period, interest expense for the seven enterprises was $29,000,000.

The combined total for all surplus accounts for these enterprises increased approximately $40,000,000 during the fiscal year ended Dec. 31, 1936, to $158,000,000 on or about Dec. 31, 1937. This increase was the result of increases of $8,000,000 in 1935; $21,000,000 in 1936; and $20,000,000 in 1937.

**Combined Balance Sheets**

The combined balance sheet assets for the seven enterprises totaled $330,000,000 on about Dec. 31, 1937 compared with $312,000,000 on about Dec. 31, 1936; and $497,000,000 on or about Dec. 31, 1935. Cash and cash items moved down from $100,000,000 about Dec. 31, 1935 to $22,000,000 on or about Dec. 31, 1936; and then rose to $29,000,000 on or about Dec. 31, 1937. Marketable securities rose from $4,000,000 on or about Dec. 31, 1935 to $8,000,000 on or about Dec. 31, 1936 and then declined to $5,000,000 on or about Dec. 31, 1937. Trade receivables increased from the former to about $7,000,000 on or about Dec. 31, 1935, to $11,000,000 on or about Dec. 31, 1937; the latter from $94,000,000 on or about Dec. 31, 1935, to $105,000,000 on or about Dec. 31, 1937. There was no material change in "other current assets. The net result of these changes was a steady increase in current assets from $146,000,000 on about Dec. 31, 1935 to $158,000,000 on or about Dec. 31, 1936; and to $172,000,000 on or about Dec. 31, 1937. Treasury securities reported as assets were not material during the three year period. Investments reported were approximately $45,000,000 at the close of each of the three fiscal years, and intangibles, deferred charges and "other" assets showed no material change during the same period. Land, buildings and equipment after reserves showed an increase from $255,000,000 on or about Dec. 31, 1935 to $320,000,000 on or about Dec. 31, 1937. This same pattern was followed by reserves for land, buildings and equipment which rose from $105,000,000 on or about Dec. 31, 1935, to $113,000,000 on or about Dec. 31, 1937.

The liability side of the combined balance sheet reveals a steady increase in current liabilities for the period from $178,000,000 about Dec. 31, 1935 to $204,000,000 on or about Dec. 31, 1937. Notes payable which amounted to $8,000,000 on or about Dec. 31, 1935, rose to $11,000,000 on or about Dec. 31, 1936; and to $13,000,000 on or about Dec. 31, 1937. Accounts payable rose from $12,000,000 on or about Dec. 31, 1935 to $15,000,000 on or about Dec. 31, 1937. Accrued items moved steadily upward from $14,000,000 on or about Dec. 31, 1935 to $21,000,000 on or about Dec. 31, 1937, while "other" current liabilities rose from $4,000,000 on or about Dec. 31, 1935 to $8,000,000 on or about Dec. 31, 1937. Long-term debt decreased during the period from $161,000,000 on or about Dec. 31, 1935, to $148,000,000 on or about Dec. 31, 1936; and then to $134,000,000 on or about Dec. 31, 1937. While "other" liabilities showed no material change, reserves and minority interest both declined during the same period—the former from $11,000,000 on or about Dec. 31, 1935 to $8,000,000 on or about Dec. 31, 1936; and to $5,000,000 on or about Dec. 31, 1937. Stockholders' equity, as indicated by the total of capital stock and surplus, moved downward from $284,000,000 on or about Dec. 31, 1935 to $284,000,000 a year later; and to $300,000,000 two years later.

The current ratio based on totals for seven enterprises decreased from 1.34:1 to 1.21:1 during the three years ended on or about Dec. 31, 1937; as compared with 3.52:1 a year earlier; and 3.90:1 two years earlier. Current ratios for individual enterprises ranged from 1.34:1 to 1.21:1 during the three years ended on or about Dec. 31, 1937; from 1.00:1 to 0.66:1 on or about Dec. 31, 1936; and from 0.82:1 to 0.67:1 on or about Dec. 31, 1935.

**Summary of Selected Data**

The Securities and Exchange Commission's report is the 17th of a series of reports based on a Works Progress Administration project known as the Census of American Listed Corporations.

The report contains a summary of selected data on ten million picture producers and distributors registered under the Securities Exchange Act of 1934. It provides individual data for each of the companies and also combined data for all companies in the group. Included in the data are individual companies are a general survey, the names of the parents and subsidiaries of each company, the outstanding securities of each company, sixteen financial and operating ratios for each company, sales data for each company, and individual balance sheets, profit and loss statements and surplus reconstructions. The combined data for each group as a whole include a balance sheet, a profit and loss statement, a surplus reconciliation, a summary of selected expense items, and sixteen financial and operating ratios.

The Census of American Listed Corporations (a Works Progress Administration project carried on in New York City under the sponsorship of the Commission) was begun in January 1936. It was designed to abstract the more significant data available in registration statements filed with the Commission under the Securities Exchange Act of 1934. The study covers about 2,000 companies having securities listed on national securities exchanges.

A forthcoming summary will cover data on registered companies manufacturing automobile parts and accessories. The study does not cover railroads and other carriers reporting to the Interstate Commerce Commission, communications companies reporting to the Federal Communications Commission, insurance companies, banks and trust companies, bondholding companies, bondholders protective committees and foreign companies other than Canadian and Cuban.

The study has been confined to factual presentation of basic data, plus ratios and percentages derived from the data, with no attempt to draw conclusions or to indicate opinion.

This study was conducted as a project of the Works Progress Administration, which in New York is under the administration of Colonel Brehon B. Somervell, and was carried on under the general supervision and with the advisory assistance of James C. Buckly, Rexford C. Parmelee, and Ralph H. Krapp of the Research Staff of the Securities and Exchange Commission.

**Columbia Reports Loss of $80,158**

Columbia Pictures on Tuesday reported a net loss of $80,158 for the nine months ending April 1, 1939, compared with a net profit of $436,268 for the same three-quarter period ending in April, 1938.

The balance sheet shows current assets of $12,105,516, running almost on a 12-to-1 ratio to the current liabilities of $1,285,161. Working capital totaled $10,820,000.
KATE CAMERON tells
readers of N. Y. Daily News (circulation 1,802,423)—
“A memorable picture. Its release at the Roxy was signalled by a full house in a week when theatre attendance has been dropping.”

EILEEN CREELMAN tells
readers of N. Y. Eve. Sun (circulation 301,558)—
“Certainly the best Lincoln picture yet to reach the screen. Henry Fonda has the great chance of his acting career. He makes the most of it.”

BLAND JOHANESON tells
readers of N. Y. Daily Mirror (circulation 737,424)—
“‘Young Mr. Lincoln’ is an outstanding experience. One of the most profoundly stirring pictures to have come out of Hollywood.”

LOUELLA O. PARSONS tells
readers of 90 I. N. S. papers across the nation—
“‘Young Mr. Lincoln’ completely captivated the large audience. I should like to personally compliment Darryl Zanuck and 20th Century-Fox.”

ROSE PELSWICK tells
readers of N. Y. Journal American (circulation 623,318)—
“‘Young Mr. Lincoln’ is one of the finest pictures of this or any year. Richly human and enormously engrossing. Don’t miss it!”

Darryl F. Zanuck’s production of YOUNG
Women love it—and women talk!

So business has been building day-by-day in every theatre YOUNG MR. LINCOLN is playing—and it's

HELD OVER

ROXY, N.Y.

where it is doing the biggest business on Broadway!
PARAMOUNT TO SPEND 30 MILLIONS ON 58 FEATURES, 85 SHORTS IN ’40

Draws Upon Exhibitors and Public, Through Questionnaires, in Determining Product, Studio Convention Is Told

Promising the biggest year in the history of the studio and representing an investment estimated by the management at $30,000,000, 58 features and 85 short subjects will be released by Paramount Pictures during 1939-40, it was announced Friday at the Paramount national sales convention at the Ambassador, Paramount president, said.

The announcement disclosed that Paramount has launched a new policy in film production by drawing upon exhibitors and the American public for story material and aid in the selection of screen talent.

Polly Theateorgos

More than six months ago the company instituted an elaborate and thoroughgoing programme of polling theatre managers and theatre operators on their likes and dislikes in motion picture entertainment. Many of the features on the 1939-40 Paramount program are the direct result of suggestions reaching production executives of the company in this manner.

The 260 sales directors and studio and home office salesmen, who attended the Ambassador were told that while some Paramount pictures for the coming year will be made in England and possibly New York, the bulk of the $30,000,000,000 will be produced, as usual, at the Paramount Hollywood studios, maintaining local payrolls at top level.

In an address to the delegates, Barney Balaban, Paramount’s president, told high tribute to Y. Frank Freeman, vice-president in charge of studio operations, and William LeBaron, managing director of production, under whose direction the Hollywood plant is operated. “With these men at the studio helm, Paramount confidently undertakes the biggest program of features in the industry,” he said. “A program calling for at least one feature each week and every week, a record that only Paramount has had for the past 1,300 weeks.”

Ninth Large Convention

Paramount is the ninth of the ten large companies to hold sales conventions to date for 1939-40, RKO Radio concluding the sales convention season when it holds its convention in Westchester, N. Y., June 19th to 22nd.

While Paramount’s feature lineup for 1939-40 is numerically the same as this year’s, its production budget of $30,000,000 is an increase of $4,000,000. The short subject total of 85 is 17 less than the 102 on the 1938-39 program. The next year of course, in addition, Mr. Freeman expressed the company’s appreciation to theatre men from all parts of the country for their assistance in the preparation of Paramount’s 1939-40 production program.

“From such outstanding theatremen as Spyrros Skouras, John Balaban, Tracy Barham, Abe Blank, Ralph Branton, Dave Cockerill, Harry David, Fred Dolle, J. I. Fitzgeralds, John Friedl, Bill Jenkins, Harry Katz, Mike Kincey, S. A. Lynch, M. A. Lightman, Martin Mullin, Harry Nace, Bob O'Donnell, Sam Pinkus, E. V. Richards, Harold Robb, Ed Rowley, Jay and Maurice Rubens, Ed Sparks, Tony Sudluk, Bob Wilby, and others, either by personal contact or by telephone or letter, have come showmanship ideas that have been invaluable to us,” said Mr. Freeman.

They Meet by the Mile, Then Unload 18 Cars of Paramount Salesmanship

by TERRY RAMSAYE

in Hollywood

Hollywood got a load of Paramount salesmanship this Wednesday—18 cars of it on the longest special train to travel over the rails of the road which was named for Cecil B. De Mille’s “Union Pacific.” The occasion was, and for the rest of the week to be, the annual Paramount sales convention, a function pertaining to certain matters that Neil Agnew has had in mind for the last several months.

The arrival and opening hour of the national convention took keynote from the unconcealed fact that Paramount Pictures Corporation is disposed to put emphasis on its production entitled “Beau Geste.” So, in foreign legion caps, with no implied characterization of its visitors by Hollywood, the array of executives, salesmen and gentlemen of the ensemble marched, by bus, upon the Paramount studio lot for a flag-raising ceremony with military ritual and bugles sounding the calls, including “the charge” and “cease firing.” The sounding of “the charge” was by request of Mr. Agnew. The American flag was raised to signify the taking over of Hollywood by the United States. Immediately under the national ensign was the Paramount flag, including stars and the dynamic volcano, to imply, it is understood, symbolically, the taking over of the American market by Paramount. It was a gala occasion followed immediately by the exodus of the foreign legion from New York, Chicago, and American way stations, to the Hotel Ambassador and a hot bath.

The trans-continental excursion of the big Paramount special train was an unqualified success in expediatory showmanship, when, at journey’s end, Stanton Griffis and Adolph Zukor, bridge partners, were one dollar and seventy-eight cents winners over A. O. Dillenbeck, advertising agency expert, and Arthur Prachett, in charge of Mexico. A suggestion that television might supplant bridge signals was not denied, but ignored.

An endeavor to draw Barney Balaban, president, into a discussion of some of the complex aspects of the motion picture industry and its controversies resulted in a ringing statement from him that he felt that whereas the scenery of the high prairies of Wyoming or the picked volume, he felt that Westchester County enjoyed certain advantages of quality.

The overland trek was unmasked by important events until arrival at Chicago, where Terry Ramsaye and Al Wilkie, presiding for the publicity department.

[Continued on opposite page, column 2]
engaged in a survey of the effect of sumptuary laws about breakfast food in Illinois on election days. The results, while spotly, were adequate. The lid leaks. At Omaha, which only now is beginning to emerge from the whiskers it grew for Mr. DeMille's ceremonials, a local radio station, suspected of railway influence, surrounded Mr. Balaban on the station platform for a statement on the air about how he felt about the prospects of a picture entitled "Union Pacific." He indicated a certain reasonable optimism, assurance, in fact.

After Omaha, where the expedition took on a brace of new steam-electric locomotives, quite a lot of ice and assorted fruits, nothing much happened until a couple of ranchers in the region of Grand Island ran past a flagman and stalled their two alleged automobiles on the main line. The engineer tried out his new electric brakes, slithering a matter of several thousand tons of train and manpower to stop within two feet of the stalled cars. The exploit broke a coupling knuckle, a lot of glass ware and bankrupted the vocabulary of the traffic officials on board. "Judge" Frawley of Paramount's expeditionary statistical department found his accounts moved over two decimal points.

The rest of that night passed uneventfully except for a search of the entire train by the officials in charge for a volume entitled "The Philosophies of Plato" belonging to one Peter Harrison, a bridge expert giving lessons to clients enroute.

Mr. Frawley, who is to return to the entire home office of Paramount on board, there was, of course, the customary series of meetings and conferences consisting of various arrangements of patterns, including Mr. Agnew, Mr. Balaban, Mr. Griffith, Mr. Zukor, and Mr. John Hicks, Jr., of the foreign department. They met by the mile, hundreds of them. Mr. Zukor and Mr. Hicks are, by degrees, approaching an examination of the state of affairs in Australia—where, if one may interpret an opinion, American pictures do very well. Mr. Hicks, under pressure, has been given an assignment to see if the clitch phrase "by leaps and bounds" was born of the kangaroo—an important matter to no one save the editor of the Herald.

The meetings, conferences and conclaves involved, of course, the district managers aboard, such as Oscar Morgan and Charles Reagan, and, of course, Mr. Milligan of Canada, whose territory in these days of the concentration in the English speaking market assumes special importance.

Mr. Alec Moss of Paramount, with whom your correspondent made an exhaustive examination of the cuisine of New Orleans on the occasion of "The Buccaneer," has authorized quotation to the effect that this is "our year." He has reference to a certain motion picture company.

The 27 directors he named are these:

George Archainbaud
Antony Asquith
Frank Borzage
Cecil B. DeMille
Edith Dudley
George Fitzmaurice
Robert Florey
Edward H. Griffith
Henry Hathaway
Alfred Hitchcock
James Hogan
Louis King
Mitchell Leisen
Frank Lloyd
Lewis Milestone
Ralph Murphy
Kurt Neumann
Elliott Nugent
Theodore Reed
Alfred Santell
Ernest Schoedsack
Lesley Selander
Paul Sloane
Andrew Stone
William Wellman
E. H. Venturint

Neil F. Agnew, Paramount vice president in charge of sales, pointed out to the delegates that never before in company history has Paramount approached the beginning of a season with as many pictures coming out as it has this year.

"With the initial release for 1939-40 still three months away, we have an unprecedented backlog of 13 great pictures completed and on the verge of completion," he told the convention.

The convention program the first day, Thursday, consisted of the following schedule: breakfast at 8:00 A.M. in the French Room and Patio; meeting at 9:30 in the Fiesta Room with Neil F. Agnew, vice-president and general sales manager, chairman; roll call by G. B. J. Frawley; address of welcome by Mr. Agnew; introductions by Adolph Zukor, Barney Balaban, Staunt Griffis, John W. Hicks, Jr., and members of the foreign department; and 100 Percent Club by J. J. Unger. The delegates adjourned for lunch in the Cocosam Grove. At 2.15 P.M. the session was resumed with the production department reviewed by Y. Frank Freeman, William LeBaron, A. M. Botsford and members of the production department. Dinner was held at the Cocosam Grove, screenings at the studio.

On Friday, following breakfast, delegates assembled for an analysis of product by Neil F. Agnew; the advertising department activities were outlined by R. M. Gillham and A. O. Dil-}

(Continued on following page, column 1)
MOTION
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Christopher
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and
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"The
Columbia
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point
"Sales
Policy" and Oscar Morgan's topic was
a
discussion of "Shooting Trouble." The
afternoon
session, starting at 2:00 P. M., was
attended by district and branch managers
only with both Neil F. Agnew and Austin C.
Keough discussing the new trade practice
regulations. The meeting concluded with a
dress banquet at the Coconut Grove at 8:00 P.M.
Arrangements were made by Columbia
Broadcasting and Paramount for presentation
of a nationwide broadcast with a hookup of 101
stations in commemoration of the 50th
anniversary of Thomas A. Edison's invention of
the Kinetoscope. The broadcast originated at
the Coconut Grove in the Ambassador Saturday
evening, preceding the banquet.

Jack Benny M. C.

Jack Benny acted as master-of-ceremonies
with Cecil B. DeMille, Bob Hope, Dorothy Lamour,
Tito Guizar, Linda Ware and others
participating in the program. Anson Weeks' orchestra
supplied the music.

Irving Reis and Bob Hussey produced and
directed the show. Mr. Reis, former CBS
producer, now holds a writer-director contract
with Paramount. In addition to the coast-to-
coast broadcast the program was short-waved
to Europe and South America.

Winners in Paramount's "Four-Star" sales
drive were announced by Mr. Agnew. Leaders in
the five separate divisions of this 13-week
drive period were as follows: for district
managers, George A. Smith was first with Ralph
C. Lile as second.

In the branch managers' division first place
was won by Albert Mundenhall, of Omaha; second,
John T. Howard, of Detroit, and third,
by Chester J. Bell, of Denver.

Salesmen division was led by J. G. White,
of Los Angeles; second, E. Rubin, of Omaha,
and third place to J. Wilcox, of Salt Lake.

First place in the bookers' division was won
by Omaha; second, Detroit, and third place
went to Denver. In the Ad Sales Managers' division,
first was won by Wendall Overturf,
of Omaha; second, Selby Carr, of Minneapolis,
and third by James Nicoll, of New Orleans.

Paramount has completed plans for another
long-distance opening—the world premiere of
the new Jack Benny picture, "Man About
Town," in the comedian's home town, Waukegan, III., on June 28th at the Genesee the-
atre, it was announced.

The real reason for the journey of Para-
mount's vice-president, Y. Frank Freeman, to
the commencement exercises at Georgia School
of Technology, his alma mater, he was.
Mr. Freeman was awarded the Georgia Tech
distinguished service plaque for 1939, presented
each commencement to the outstanding alumnus
of the year. Presentation was made by M. L.
Britain, president of the institution. Secrecy
had surrounded Mr. Freeman's trip to receive
the honor because the identity of the recipient
of the plaque each year is never announced until
the actual presentation is made.

Mr. Freeman is a former president of the
Georgia Tech Alumni Association. He returned
to Hollywood via American Airlines today to
greet the delegates to Paramount's convention.

Paramount's official product announcement for
the 1939-40 season, beginning September 1, set
forth the following productions already com-
pleted or in the final stages of production, as
described by Mr. Agnew:

BEAU GESTE, action-drama, by producer-
director William A. Wellman, from Sir Perci
val Christopher Wren's story of the French
Legion, with Gary Cooper, Ray Milland and
Robert Preston, supported by Brian Donlevy.

Susan Hayward, J. Carrol Naish, Donald
O'Connor, James Stephenson, Broderick Craw-
ford and Charles Barton.

JAMAICA INN, film version of Daphne Du
Maurier's novel, starring Charles Laughton in
a role carrying on the "Captain Bligh" in "Mu-
tiny on the Bounty" tradition. Directed by Al-
fred Hitchcock. The picture features Maureen
O'Hara, Leslie Banks, Emlyn Williams and
Robert Newton.

GERONIMO, action story of Apache depre-
dations in early Arizona; a successor to "The
Plainsman" and "Union Pacific." The film
features Preston Foster, Ellen Drew, Andy
Devine, Gene Lockhart, William Henry, Ralph
Morgan, Chief Thundercloud and a cast of
thousands of Indians, cowboys and soldiers.

THE CAT AND THE CANARY, based on
the stage play by John Willard. Directed by Eliot
Nugent and starring Bob Hope and Paulette
Goddard, supported by John Beal, Douglas
Montgomery, Gale Sondergaard, Nydia West-
man, Elizabeth Patterson and George Zucco.

WHAT A LIFE, based on the George Abbott
stage play, now in its second year. Theodore
Reed will direct with Jackie Cooper and Betty
Field co-starring and supported by John How-
land, Janice Logan, Lionel Stander, Vaughan
Glasier, James Carner and Holida Hopper.

HAPPY ENDING, directed by Lewis Milestone,
and co-starring Pat O'Brien and Olympe
Bradsa, supported by Roland Young, regiment
Gardiner and George Stone.

DISPUTED PASSAGE, from the novel by Lloyd
C. Douglas. Directed by Frank Borzage, with
Dorothy Lamour, John Howard and Akim
Tamaroff.

ARE HUSBANDS NECESSARY, co-starring Fred
MacMurray and Madeleine Carroll and featur-
ing Allan Jones, Helen Broderick, Osa Massen
and Carolyn Lee. Edward H. Griffith directed.

RULER OF THE SEAS, a Frank Lloyd produc-
tion telling the story of the triumph of steam
over sail in the North Atlantic. Douglas Fair-
banks, Jr., Margaret Lockwood and Will Yorre are
costarred.

FRENCH WITHOUT TEARS, from Terence
Rattigan's Broadway and London stage play,
produced in London under the direction of
Anthony Asquith, co-director with Leslie How-
ard of "Pygmalion" and co-starring Ray Mil-
land and Ellen Drew.

THE DOUBLE-DYED DECEIVER, produced by
(Continued on page 33)
SHOWWEN'S REVIEWS

Five Came Back
(RKO Radio)
Melodrama

From RKO in the last six months have come several surprise pictures, whose appeals have surpassed even most optimistic hopes commensurate with their budgetary limitations. "Five Came Back" perhaps will meet with such a response. A story of occurrences which follow a crash of a plane with ten persons, Allen Jenkins, in an uncharted South American jungle, the picture is a tensely wrought and impressively told melodrama so fashioned as to have maximum audience interest.

Eleven persons are aboard a plane when it takes off from San Francisco for Panama City. One, the steward, is lost in a fall from the ship. The plane crashes in a jungle, inhabited by head hunters. The two pilots labor for days to repair the disabled engine, only to find that the craft can take only five persons back if it is to make the return flight safely. The final choice of who should go is made by a political murderer, who is being returned to his South American country for... 

The highly capable cast is headed by Chester Morris, Lucille Ball and Wendy Barrie. The screenplay is by Jerry Cady, Dalton Trumbo and Nathanial West. Production executive is Leo Marder, producer Richard Carroll. It is a moving bit of cinema literature in which each character is etched deeply.

John Farrow's direction is brisk throughout the Robert Sisk production. Lee Marcus was executive producer.


Bill .................... Chester Morris
Peggy ................. Lucille Ball
Allie .................. Wendy Barrie
Crimp ............... John Carradine
Petie .................. John Larkin
Gasquez ............. Joseph Calleia
Prof. Spengler ...... C. Aubrey Smith
Joe ..................... Kent Taylor
Felson Eith .......... Patricia Knowles
Martha ............... Elizabeth Risdon
Tommy ............... Casey Johnson
Larry .................. Dick Hogan

This department deals with new product from the point of view of the exhibitor who is to survey it to his own public

The Sun Never Sets
(Universal)

Personal Melodrama

The exploitable name values in "The Sun Never Sets" are Douglas Fairbanks, Jr., Basil Rathbone, Barbara O'Neil, Lionel Atwill, Virginia Field, C. Aubrey Smith and Melville Cooper. Of significance also are the facts that the producer-director, Rowland V. Lee, and the screen play author, W. Lipsomb, have been associated with several earlier productions of historical and semi-historical background.

The picture is both a family story and one of service to a nation. The seed of the story idea is the British overseas colonial consular service. The picture concerns itself with a great many things before it reaches the punch of its plot. Consequently there is an overabundance of dialogue and situations that have comparatively little meaning.

Loyal, self-effacing service in England's far-flung colonies and protectorates has long been considered the patriotic duty of the "Rogers" family. It is the life blood of elder brother, "Clive." Younger brother "John" has no liking for it, but is inveigled to serve by grandfather "Sir John." When the national safety of England, as well as that of the world, is menaced, from the jungles of British Africa and the Gold Coast, is responsible for "Clive's" demotion, a disgrace to the family escutcheon. John's satisfaction with his brother's wife was about to have a baby. But when he discovers a pseudo-scientist, "Zurul," is broadcasting the subversive propaganda via a secret radio hidden in darkest Africa, he interrupts a broadcast (while presumably in a drunken stupor) with information which he has bombing planes to the location. The stunt removed from family tradition, "John" is proud to follow in the footsteps of his uncle and those of "Clive," who has been reinstated.


CAST
Roy .................... Roy Rogers
Ellen .................... Mary Beth Allen
Gabby .................... George "Gabby" Hayes
Woolwich ............... Wallace Ford
Jeptes .................... Harold Harte
Edith ..................... Arthur Loft
Crawford ............... Lila Chandler
Huke ...................... Tom London
Skeeter .................. Charles Moore
Mears ..................... Edwin Brady

Southward Ho!
(Republic)

Semi-Historical Western

The western film in line with the times, is having its plot ingredients garnished with historical dressing. Witness the latest production from the G-men, Rogers' division. Besides the customary fancy riding, gun play and fistfights, the picture touches the problem of reconstruction days in Texas just after the Civil War without in any way weakening the film while it does add exploitation material. Exhibitor reports to "What the Picture Did for Me" have been rosette in predictions for Roy Rogers' latest effort. His vocal charm is exploited to its fullest besides his riding and fighting talent. Mary Hart continues as Roy's leading woman and retains her bright and appealing looks. George "Gabby" Hayes, as a bewhiskered crook of the hero, offers a rich characterization in a comic vein. The camera work is particularly good.

At the close of the war "Roy" and "Gabby" return to Texas to reclaim "Gabby's" share in a ranch. They find that a "Yankee" general, whom they have met before under circumstances that hardly could be termed amicable, is co-owner.

"Roy" learns that the partner has a lovely daughter, "Ellen." Romance is temporarily sidetracked while "Roy" and "Gabby" settle the matter of tax collection as it is unscrupulously handled by the Union Army men assigned to the job, but justice returns to work.


CAST
Roy .................... Roy Rogers
Ellen .................... Mary Beth Allen
Wendy .................... Elizabeth Risdon
Jean ...................... Dorothy Jordan
Ouida ..................... Virginia O'Brien
Mrs. Way .................. Virginia Vezo
Sister .................... Virginia Grennell
Butch ..................... Lee Layne
Hotchkiss ............... George "Gabby" Hayes
Lyons ................... Allan Dwan
McNab ................... Donald MacBride
Bowman ................... Edward Williams
Bowers ................... George "Gabby" Hayes
Crawford ............... Lila Chandler
Perry ...................... Tom London
Henderson ............... Charles Moore
Younger ................... Lewis Howard
Rogers ................... Joseph Wandt
Mills ..................... Frank Wilcox
Matthews .................. John Harvey
Mears ..................... Edwin Brady

The House of Fear
(Universal)

Comedy-Mystery

Bearing such a title, it would be contrary to expectations if the picture were not full of weirdly spooky stuff. It is, but for every bit of business, situation, dialogue line and stage trick that sends chills chancing up and down the spine, there's a comedy counteraction. At a single stroke the picture goes up in entertainment value and the kind of sustaining attraction that often saves the day when the show window attraction means nothing.

It does not provide any super great names with which to excite patrons but in William Gargan, Irene Hervey, Dorothy Arnold, Alan Linehart, Harvey Stephens, Walter Wolf King, Robert Coote, El Brendel and Tom Dugan, producer Edmund Grainger rounded up a troupe of players who, under Joe May's astute direction, put the story across in lively fashion. Big names are hardly necessary, for the show is its own showmanship.

"House of Fear" is a different kind of backstage playshop. The run by of a star baffles the police, terrifies the cast and jinxes the theatre. After a year, Detective "McHugh," posing as a producer, reorganizes the cast and plans to stage the show with the intent of capturing the killer. Immediately skullduggery takes a hand, but despite eerie voices, inexplicable strange calls and sinister threats, "McHugh" continues with his plans. "Carleton," assuming the dead star's role, is killed in the same mysterious manner as his predecessor, and the producer and others have been made victims of ghost tricks. After a bit of comedy for relief, "McHugh" makes an excursion through secret passages between walls and the attic, as he tracks the fiend. The picture is, in reality, an expose of the killer and solution of the crime, after a breakneck chase through the stages.

The identities revealed are a complete surprise to those who make advance conclusions. Fast moving, awesome sometimes as it is (Continued on page 32)
FEAR RIPS THEIR SOULS NAKED!

A plane-load of men and women...Down in a jungle of death!...No more civilization to veneer raw emotions!...No more "manners" to hide stark hate and greed; black cowardice and flaming courage!...NINE MUST CHOOSE WHICH FOUR WILL BE LEFT TO DIE!...Piercing suspense!...Terrific drama!...A SHOCK OF SCREEN SENSATIONALISM bound to drive dollars to every theatre that plays it!...UNUSUAL!...POWERFUL!...HIGHLY EXPLOITABLE!...A sock attraction played by an all box-office cast of picture-stealing troupers!...PLAY IT UP!
LAME BACK

WITH

CHESTER MORRIS
WENDY BARRIE
ALLEN JENKINS
C. AUBREY SMITH
PATRIC KNOWLES

LUCILLE BALL
JOHN CARRADINE
JOSEPH CALLEIA
KENT TAYLOR
ELISABETH RISDON

DIRECTED BY JOHN FARROW • PRODUCED BY ROBERT SISK

Screen Play by Jerry Cady, Dalton Trumbo, Nathanael West
Inside Information
(Universal)
Crime Melodrama

The chief exploitation value of “Inside Information,” now being shown by Universal, lies in the not new cinematically, factor of the advocates of scientific crime detection and of the old school of using fits promiscuously in the backroom.

The cast consists of Dick Foran, Harry Carse, Jack Oakie, Onslow Stevens, Louis Calhern, John Carradine, John Harron, and several others.

Foran, in the role of “Blake,” a rookie cop, trained in scientific methods, who jousts verbally with “Captain Dugan,” uncle of his be- loved. The usual solution of the crimes is aided by “Dugan” solving the crime with the aid of “Dugan.”

Previewed in a Hollywood studio projecting room.—V. K.

The Girl and the Gambler
(RKO-Radio)
Comedy Melodrama

Many never saw “The Dove,” parent of “The Girl and the Gambler,” as a plausible picture. Consequently there is a market for either. The play was written by Willard Mack and staged by David Selasco. The fundamental plot of all “The Girl and the Gambler” is that of “The Dove.” Excitement and adventure is preserved, but this screen version of the original is embellished by quite a bit of dancing and vocal and instrumental music.

Leo Carrillo, Steffi Duna and Tim Holt, the principals, are the leading exploitable name values, yet further marquee strength is available by the inclusion of Chris Pin Martin, Paul Fix, Julian Rivero, Donald MacBride, Esther Muir and Eduardo Ruoquell in the supporting cast.

Despite all its menace, “The Girl and the Gambler” is free and easy entertainment, the appeal of which is intensified by the ways in which comedy, dancing and music are used. A sort of Robin Hood Mexican burlesk, “El Rayo,” considers himself very much a lad’s man, and when his eyes light upon “Dolores,” a cabaret entertainer, he wagers he can win her. She is in love with an American gambler, “Johnny Powell,” Unable to make much headway romantically, “El Rayo” frames a mess for “Johnny” which lands him in jail on a murder charge. Hijacking the gambler from the cab- bie with the intention of shooting him, but alternatively playing on the cabaliero’s vanity and ridiculing him, “Johnny” forces him into several dangerous moves across the border to safety.

Plenty of shooting, riding and fighting sup- plement the thematic content and while the show may never win any prizes, it is quite apt to prove enjoyable popular entertainment.

Previewed at RKO-Hillstreet theatre, Holly- wood, it went over fairly well with the Friday night crowd.—G.M.

March of Time, No. 11
(RKO Radio)
War, Peace and Propaganda

March of Time’s latest edition delves into the subjects of war, peace and propaganda in their effects on the American people.

Noted are Great Britain’s vast exhibit at the New York World’s Fair and the receptions given the German Chancellor, Dr. Hitler, a goodwill tour of Canada and the United States. The Netherlands, neutral during the last war, are shown preparing to stop any in- vasion. Belgium is extending her underground frontier. How Britain, while praying for peace, is preparing for war, also is depicted. The camera turns back to America and shows how British colonies in the Caribbean figure in U. S. defense strategy while military experts debate whether the United States should cooperate directly with Great Britain in the event of a war. Running time, 19 minutes.

First Greater Union Release
Capra’s “Mr. Smith Goes to Wash- ington” will be the first picture to be re- leased in Australia under the long term fran- chise agreement between Columbia Pictures and the Greater Union Theatres Circuit. It will be released in Sydney at the end of this year and will be the first of the 1939-40 product.

Loew’s Declares Dividends
Directors of Loew’s on Wednesday de- clared an extra dividend of 50 cents and a regular dividend of 50 cents on the common stock payable June 30th to stockholders of record June 20th. This is the third extra 50 cent dividend for the fiscal year.

Grand Jury Secrets
(Paramount)
Melodrama

The use of short wave radio transmitters and receivers in the plot of Paramount’s “Grand Jury Secrets” lifts it above the limits of ex- ploitation. The story by Harve Stephens is a growing army of “hams”—amateur short-wave enthusiasts—the picture will have intensified appeal, while it qualifies for entertaining melodrama.

The phase of the story involving a newspaperman anxious for “scoops” gives this Sam Engel production a peg on which to hang a show business campaign out of the ordinary, de- spite the drab title.

John Howard plays the role of the unscrupu- lous reporter; Gail Patrick the love interest; William Frawley, a photographer, and Harvey Stephens the brother of the reporter and as- sistant district attorney. Others in the cast are Jane Darwell, Porter Hall, John Hartley, Elisha Cook, Jr., Kity Kelly, Morgan Conway, Jack Milton, Richard Denning, Frank M. Thomas and Edward Marr. James Hogan directed a screen adaptation of the radio comedy, based on a story by Rees and Maxwell Shane.

“Keefe,” anxious for news “beats,” plants a short wave transmitter in the grand jury room which “hams” hear. The story gets the story of their Ketti Ket- tylion of “busted shows.” Embittered by his brother’s actions and his mother’s censure, “Keefe” starts out to trap the criminals himself, and, getting a scoop, it is revealed by “hams” who hear his coded pleas for help.

Previewed at the Paramount theatre, Los Angeles, to a pleased audience.—V. K.

Daredevils of the Red Circle
(Republic)
Serial

Three stalwart heroes are offered in this action-mystery melodrama serial. The title belongs to a “three in one” combination of active young collegians who use the label for their showtime trapeze act. The lads be- come involved with the forces of evil when a deranged escaped convict proceeds to ruin the business and personal life of a former partner.

The boys have to rely on their nimble feet, strong physiques and ready fists, whereas the opposition is armed with the paraphernalia of serial villains—lath gas, death dealing rays, strange gadgets of doom, secret passage ways, a cordon of braizer stooges and an assortment of straight men.

The male leads, Charles Quigley, Herman Brix and David Sharpe, are cut to the pattern of the action hero and their stooges may select one of their admiration and be sure that the team will give them a rousing good time throughout the twelve chapters. Carole Landis and Helen Vine, both newcomers, Charles Middleton is the arch-fiend of the piece. The opening chapter sets a furious pace. Running time, 30 minutes, first chapter; remaining eleven chapters, 18 minutes each. Release date, June 10, 1939.
New Season Films Of Paramount

(Continued from page 28)


Range War, a Harry Sherman "Hopalong Cassidy" film, with William Boyd, directed by Lesley Selander.

Riders of the Range, a Harry Sherman "Hopalong Cassidy" film, with William Boyd, directed by Lesley Selander.

"With this great lineup of pictures already completed or on the verge of completion," continued Mr. Agnew, "Paramount is ready to go forward with the remainder of the features which will make up the most sensational release schedule in the history of Hollywood. They will include:

The Light That Failed, Rudyard Kipling's story of the gentleman adventurer-artist, played by Ronald Colman, who returns to the Sudan. Produced and directed by William A. Wellman, with Ida Lupino and Thomas Mitchell in support roles.

Victor Herbert, starring Allan Jones, and featuring the composer's melodies. Andrew Stone will direct.

White Feather, to be made in color, against the background of the Canadian northwoods and starring Ray Milland, Patricia Morison, and Akim Tamiroff, under the direction of George Marshall.

Remember the Night, starring Barbara Stanwyck, in a story of a girl-thief and a district attorney, directed by Mitchell Leisen, who recently completed "Midnight."

Safari, an adventure-romance set against the background of the African veldt, and co-starring Madeleine Carroll and Joel McCrea, with Edward H. Griffith directing.


Every Day Is Sunday, starring Bing Crosby in the same type of role as in "Sing You Sinners," and directed by Henry Hathaway.

Dr. Cyclops, a motion picture thriller and directed by Ernest Schoedsack, who directed "King Kong," "Chang," "Grass" and "Last Days of Pompeii."

Amazing Lady, starring Claudette Colbert, whose most recent film has been "Midnight."

The Road to Singapore, with Bing Crosby, Bob Hope and Dorothy Lamour, set against a South Seas background.

The Royal Canadian Mounted, a story of the Canadian mounted police, which will be produced and directed by Cecil B. DeMille, whose last film was "Union Pacific." The film will be made in color.

Casey Jones, starring Bob Burns as the railroading hero.

South of Samoa, with Dorothy Lamour as a half-caste jungle queen and Robert Preston, supported by Lynne Overman, Edward H. Griffith will direct.

Triumph Over Pain, the story of the discovery of anesthesia, taken from the book by Rene Fulop-Miller. Henry Hathaway will direct.

Diamonds Are Dangerous, played against the background of the South African diamond mines, co-starring Ida Miranda and George Brent.

London After Dark, the story of a London music hall "busher" and the girl he raised to stardom, co-starring Madeleine and Vivien Leigh (several of "Gone With the Wind").

Seventeen, from the Booth Tarkington novel, with Jackie Cooper and Betty Field. Louis King will direct the comedy.


The Texas Rangers Ride Again, telling the story of the twentieth century Texas rangers.

The Way of All Flesh, starring Akim Tamiroff and directed by Kurt Neumann. William Henry will head the supporting cast.

Our Neighborhood, or The Carters, the story of a small town American family, with Fay Bainter, 1939 Academy Award winner, and Frank Craven, star of the 1939 Pulitzer Prize play, "Our Town." Ralph Murphy will direct.

Gulliver's Travels, full length, cartoon comedy-romance made in color by Max Fleischer from the story of Gulliver's visit to the Lilliputians, and with music by Ralph Rainger and Leo Robin.

The World on Parade, a story of television, adventure and romance.

Emergency Squad, about the rescue heroes of the cities, starring Lloyd Nolan.

Portrait of a Mother, a story of mother love, with a background of the baroque stage. Henry Hathaway will direct.

The Ne'er Do Well, from the Rex Beach novel, to be brought to the screen as a "special" by Harry Sherman.

I Want a Divorce, from the radio program of the same name.

$1,000 a Touchdown, a comedy about professional football, co-starring Joe E. Brown and Martha Raye.

Paroles For Sale, subsidiary to J. Edgar Hoover's "Personals and Hiding" and "I Cover Doctor," telling the story of the parole racket.


In the short subject field Paramount's lineup will include 12 Popeye cartoons, 12 Stone Age cartoons, six Color Classics, 10 Paramount Headliners, 13 Granland Rice Spotlights, 6 Popular Science Shorts, 6 Universal Occupations Features, 10 Paramount Paragraphs, seven Transcendent Gold, Crashes and three Symphony Shorts, as well as 94 issues of the Paramount News.

West Virginia Exhbitors Fed

More than 300 exhibitors, producers' representatives, exchanges and political dignitaries honored George D. Sallows and George P. Comunitz, West Virginia owners, at a banquet in the Morgan Hotel, Morgantown, W. Va., Monday on their silver anniversary in the motion picture business.

Presiding as master of ceremonies was Bert Bishop, Metro-Goldwyn-Mayer exchange manager in Pittsburgh. Speakers included the mayor and city manager of Morgantown. A floor show was headed by Walter Framer, Pittsburgh radio "show shopper."

Guests included district managers John J. Maloney of MGM, Edgar Moss of Twentieth Century-Fox, and Bert Stern of United Artists, as well as Morris Rosenberg, regional vice-president of the Allied States Association.

All Pittsburgh exchange managers attended except Paramount's David Kimmelman, who was enroute to his California convention. Theatre owners were present from eastern Ohio, western Pennsylvania, and West Virginia.

At an afternoon meeting preceding the banquet, the West Virginia Theatre Owners Association voted to affiliate with Allied States Association following an address by Mr. Rosenberg, who is also president of the Western Pennsylvania Motion Picture Theatre Owners Association.
BROADCASTERS, CONGRESSMEN UP IN ARMS OVER U. S. RADIO CENSORSHIP

Representative Demands Commission Members Resign; Association Leader Questions Legal Authority for Move

A much bedeviled and bewildered Federal Communications Commission this week was seeking a defense against new attacks.

Still attempting to digest the suggestion of Representative McLeod of Michigan that they resign because of the new F. C. C. “censorship” provision in the new rules for international stations, the Commissioners found on their desks in Washington Monday a lengthy letter from Neville Miller, president of the National Association of Broadcasters, demanding to be assured what legal basis the Commission found for its requirements, while from the Capitol came the news that Representative Wigglesworth of Massachusetts was asking that the House Appropriations Committee hold hearings on Commissioners before they undertake to provide any appropriation for the fiscal year which begins July 1st.

Other Requirements Protested

From the radio industry, also, came an up roar against a requirement in the new regulations that all stations on the international channels go to 50 kilowatt power within a year, protesting that the new equipment necessary and the program restrictions would involve unwarranted and unbearable expense, particularly as the short-wave field for advertising is so limited as to return negligible revenue.

If the Commission’s program requirements go into effect, it will be necessary to set up special production departments for the international stations, which now are operated by only one or two broadcasters, the others using their regular sustaining programs and some of their commercials, waxed and amended to eliminate the advertising.

Enforcement of the requirement that international stations render only a service which will “reflect the culture of this country and which will promote international goodwill, understanding and cooperation,” would deprive the stations of those programs which are most popular abroad, the unbiased and uncensored news broadcasts which are not available from any station in any other country in the world, it is contended.

Recognition of Foreign Censors

More important, it was pointed out by Mr. Miller in his letter to the FCC, the requirement would be considered abroad as a recognition by the United States Government of the right of foreign governments to censor the American press and radio, since it would eliminate programs which have been the subject of complaint from Germany and other countries, to which complaint the State Department always has replied that it has no authority to suppress freedom of expression.

Mr. Miller also interpellated the Commission for including in its regulations “new and unprecedented restrictions and requirements” without prior public hearing, pointing out that the latter constitute fundamental questions which are a matter of vital concern to broadcasting generally and to the entire American public.

The interest of the National Association of Broadcasters in the matter is due, in part, to the fact that a majority of the nine licensees, operating 14 international stations, are members of the organization, the letter disclosed.

“We have been unable to find a legal basis for program regulations which we have discussed,” Mr. Miller wrote with respect to the program requirements.

“While the Communications Act of 1934 clearly gives the Commission with extremely broad powers on matters of allocation and the technical and physical operations of broadcast stations, we can find nothing in the act or in the several decisions of the court which have been based upon this act to support this character of regulation.

“If one be pointed out, ‘if the Commission has the authority to promulgate this character of regulation in the international field, it must have equal authority with respect to domestic broadcasting, as the same provision of law govern both classifications. If licensees of international broadcast stations can be required to restrict their programs to any regulatory authority’s concept of American culture, it would seem clear that the licensees of domestic broadcasting stations could be required to limit their program to some official definition of culture, education and entertainment.

“In view of the furore which has resulted from the issuance of its regulations, it is not improbable that the Commission will adopt Mr. Miller’s suggestion that application of the regulations be postponed and opportunities given interested parties to present their views.

Insist on Thomas

Regardless, FCC spokesman in Washington insists that this country’s international broadcast stations must promote international good will, understanding and cooperation” with their programs beginning November 1st.

Only last week, Edward M. Kirby, director of publication relations for the Broadcasters Association, told the National Council of Women, meeting in New York’s Hotel Commodore, that the radio industry’s own code of self-regulation, coming up for action on July 11th, at the Broadcasting Convention in Atlantic City, would, besides setting up fair trade practices, provide for self-censorship by the broadcasters over certain types of domestic air material, such as political campaigns, racial prejudice and “hidden propaganda” (Motion Picture Herald, June 3rd, page 25).

Resignations Demanded

Resignation of the members of the Commission because of their regulations requiring international stations to broadcast only “goodwill” programs, was demanded in the House last Friday by Congressman Clarence J. McLeod (Rep., Mich.).

Representative McLeod declared that “it has long been apparent that the Commission has sought greater control of the air waves, but such a brazen attempt to say what shall or shall not be broadcast—in effect, censorship of radio programs—most certainly was not anticipated.

“When the FCC attempts to tell the broadcaster what programs he shall broadcast internationally, it knows that if it can get by with this dictation there is just one short step remaining to the control of standard broadcasts or domestic programs, and when that hurdle is cleared radio is under the domination of bureaucracy and ceases to be free,” he said.

Pointing out that when the Communications Commission was created it was not intended that censorship should be a part of its functions, the Congressman told the House that “no matter how you view this regulation, you can reach no other conclusion than that this is the most flagrant attempt yet made to stifle and kill the right of free speech. In all the history of our nation no more audacious or tyrannical step has been taken to destroy a vested right.”

Radio Offers Films a “Goodwill” Plan; U. S. Advances South America Plan

“Goodwill” for films was offered this week by radio broadcasters through gratis short-wave broadcasts throughout the world; “goodwill” for American films and American business in general moved closer in South America with the House of Representatives authorizing the President to proceed with his plan to use motion pictures in a program for developing better relations between the American republics.

Columbia Broadcasting System has offered to make available to the film industry a 15-minute five-day weekly program on short wave, to Latin-America and Europe.

The broadcasts will be given each day in a different language, including English, French, Portuguese and Spanish, CBS is giving the time and production free. Studios will provide translators and commentators.

NBC has offered a duplicate proposal which the companies are also considering.

An important feature of the President’s program will be the showing in Latin America of motion pictures depicting the United States as it really is, and the showing in this country of films dealing with the South American republics.

To make this possible, it is planned to edit and rescore six films now in the Government files at a cost of $30,000, make a picture of the United States at a cost of $45,000 and produce a picture of South America at an expense of $45,000.

In addition, it is planned to ask a fund of $6,000 for distribution, $6,000 for other expenses, $6,500 for a film library, and $28,000 for the installation of projection equipment in American embassies south of the Rio Grande.

Finally, it is planned to make a film of the Coast Guard, to be shown in South America by a coast Guard vessel making a goodwill tour, to cost $10,000.
IN THE CUTTING ROOM

Stronger Than Desire
(MGM)
Society Melodrama

Jealousy which leads to a blackmail plot and culminates in murder is a sensational courtroom trial, and a sensational denouement, are the principal story elements of this society melodrama.

Name value in "Stronger Than Desire" (tentative title) is represented by Walter Pidgeon and Virginia Bruce, who recently were co-starred in "The Bride Comes Again," and screen and stage comedienne, Rita Johnson, lately in "Broadway Serenade" and "Honolulu," Lee Bowman and Ann Dvorak have principal roles. The story, cast will present little Ann Todd, Richard Lane, Margaret Burt, Leonard Carey, Reed Hadley and Barbara Bedford.

The locales of the story, which is an original by W. E. Woodward, are fashionable homes and penthouses, night clubs, law offices and courts in New York City. The picture is the second major feature to be directed by Leslie Fenton, former actor, who turned out the interesting "Tell No Tales."

While much of the early part of the story is given over to the description of the four-cornered marital tangle, that novel dramatic highlight and possible most worthy exploitation feature is the discovery by the lawyer-husband of a reflection of his own in an enlarged photograph of the dead man's eye. This discovery not only enables him to clear his wife but to defend successfully the guilty woman.

Release date: June 30, 1939.

Elizabeth and Essex
(Warner Bros.)
Historical Romance

The story of England's glamorous Queen Elizabeth and the Earl of Essex, soldier, rebel and a favorite among the Queen's many lovers, often has been told in poetry, prose and pictures.

It is a fascinating subject, one that makes possible the parading of practically every entertainment element. Their associations, sometimes tenderly affectionate, other times bitterly inimical, the great political, social and martial events that were the backgrounds of their lives, provide the subject matter of "Elizabeth and Essex," "The Knight and the Lady" or whatever it may be finally titled. The screen play writers, Norman Reilly Raine and Aeneas MacKenzie, the producer, Robert Lord, and Michael Curtiz, one of Warners' ace directors, will present the detail in ways new and intriguing. The high budget is reflected in the authentic and complete sets, their number and size, costuming and attention to other details.

Warners are making available three of their most important personalities, Bette Davis and Errol Flynn, the title characters, and Olivia de Havilland. Other capable players in principal parts are Donald Crisp, Alan Hale, Henry Stephenson, Henry Daniell, Leo G. Carroll and Vincent Price. There will be several of minor characters and hundreds of extras.

Release date: To be determined.

Timber Stampede
(RKO-Radio)
Action Melodrama

It should be of some exploitation significance that "Timber Stampede" will be the third starring or featured picture for George O'Brien. This is undoubtedly an all-time record for modern outdoor stars. O'Brien again will be seen in the type of role which he portrays so successfully. The setting is the west of about 60 years ago; the theme concerns the age-old battle between lumber and timber men. As the lumberman O'Brien heads the fight against a crooked combination of lumber and railroad interests which threaten to despoil the lands. A romance, of course, and an exciting story of early journalism are woven into the main plot.

Marjorie Reynolds, with O'Brien in "Rackets of the Range," will again be in the cast, as will Chill Wills, Robert Fiske and Monte Montague, who also were in that picture. Other players to be seen are Guy Usher and Robert Burns, who have been in previous O'Brien pictures and Morgan Conway and Earl Dwire.

"Timber Stampede" will be the ninth O'Brien picture produced by Bert Gilroy and the 21st which David Howard has directed. Writing credits give the story to Bernard McConville and screen play to Morton Grant.

Release date: To be determined.

Dust Be My Destiny
(Warner)
Human Interest Melodrama

The story is of the type which the producers are sure will appeal to the more sentimental emotions. It's about a boy who thought that everybody in the world was against him. He married a girl who did not hold to the same opinion, and won the friendship of a man who didn't think so either. With the aid of both, he found that he could become a useful member of society.

A miscarriage of justice resulting in a jail sentence convinces the hero that the cards are stacked against him. Although proved innocent, he is given no occasion to think otherwise. Again arrested, to be brought into association with the girl who is to become his wife, ill luck dogs his trail. He meets the girl upon being accused of murder. They are married in a theatre, but notoriety he does not want submerges him. Skipping ahead of the law, he becomes the friend of an editor, scores a news scoop and becomes more a subject of public interest than ever. Finally forced to face a charge of which he was not guilty, he is saved by his wife and the newspaper man.

John Garfield and Frances Lise, who made a definite impression in "Four Daughters," will be in the leading roles. They will be supported by Alan Hale, Charles Graupen, Henry Armetta, Stanley Rigden, Frank McHugh, and two of the "Dead End" group, Billy Halop and Bernard Doveston.

The picture is being directed by Lew Seiler, maker of "The Kid from Kokomo," "Heart of the North," and "Crime School," among others, for Warners.

Release date: To be determined.

The Women
(MGM)
Modern Comedy-Melodrama

A case of husband snatching and husband retrieving, that's all an exhibitor need know of the theme. He will have many other matters of significance with which to occupy himself as he plans to interest his clientele.

The screen version of Clare Booth's famous Broadway stage show will be played by an all-woman cast. Headed by Norma Shearer, Joan Crawford in her first "heavy" role, and Rosalind Russell, whose characterization is that of the arch gossip of all time, there will be 135 women to enact this drawing-room type of comedy romance melodrama. Even the animals will be female. Men will only be talked about, but they will be talked about all the time.

MGM is spending real money to produce the picture. Naturally it will be a lavish style show. One set will be an ultra modern beauty salon which will give men a peek into this strictly feminine type of rendezvous.

Promo has in a few unfamiliar names, such as Phyllis Pavah and Hilda Plowright, in the supporting cast, the cast includes Joan Fontaine, Florence Nash, Lucille Watson, Virginia O'Brien, Hildred, Mary Boland, Ruth Hussey, Muriel Hutchison, Esther Dale, Denny Moore, Virginia Grey and Ann Morris.

The picture is being directed by George Cukor, whose "Halod" (1938), "Camille" and "Romeo and Juliet" are as well remembered as "Little Women" and "Dinner at Eight." Hunt Stromberg, the producer, has made such lavish pictures as "Marie Antoinette" and "The Great Ziegfeld."

Release date: To be determined.

Second Fiddle
(20th Century-Fox)
Comedy Romance, Music, Spectacle

Names and facts of significance to exhibitors and the public in connection with "Second Fiddle" are Sonja Henie, Tyrone Power, Rudy Vallee, and music and lyrics (all new) by Irving Berlin. The subject matter is a "Hollywood making a picture" yarn. Lightning strikes a little Minnesota school teacher, a remarkably talented ice skater—thus the spectacle—and she becomes a glamorous screen star. In the meantime, a publicity department unit man, to gain newspaper space, must promote a phoney romance between the discovery and the graduate leading man of the New York stage. That, in short, is a modernized version of the Allen-Standish-Priscilla romance.

The production quality of "Second Fiddle" will be in harmony with Miss Henie's previous successes. Sidney Lanfield, who piloted the skating star in "One In a Million" and "Thin Ice," again is the director. Harry Tugend, who collaborated on "Sing, Baby, Sing," "Wake Up and Live" and others, did the screen play from George Bradshaw's story. Gene Markey is the producer.

Additional names of importance are Edna May Oliver, newcomer Mary Healy, Lyle Talbot, Alan Dinehart, Mina Gombell and Spencer Charters.

Release date: July 14, 1939.
Government Film Commission Indicates Standard Form Enforced in New Zealand Will Be Model to Be Followed

by LIN ENDEAN
in Sydney

Australian trade attention currently focuses upon the framing of a standard form of film hiring contract, recently decreed by legislation as the instrument under which trading between exhibitor and distributor in the state of New South Wales must be conducted. The government-appointed Films Commission has been ordered to have the document ready before August 1.

However, last week both sides informed the Commission it was not possible for anything concrete to be achieved, and that the only course was for both sides to outline their viewpoints and present individual documents carrying notations to clearly define the opposing angles on each point in dispute. It is understood that, in the widely covering nature of the planned contract, particularly as to the desirability of the exhibitors, 81 clauses are included and, of these, only a negligible number were agreed upon fully by the parties.

New Zealand Model Cited

It is considered significant that the Commission, simultaneously with the breaking down of exhibitor-distributor discussions, requested that the two sides refresh their memories on the standard contract governing the New Zealand trade and be prepared to give opinions on this document. Despite the fact that conditions of the trade's routine business vary considerably in Australia from those pertaining in New Zealand, it appears that the Commission will use this contract as a guide in their deliberations.

There is a possibility, time permitting, that before the contract, as eventually drawn up by the Commission, is introduced as law it will be referred back to the industry for last minute consideration and suggestions; but there will not be opportunity for much alteration as the Act provides that it definitely must be ready by August 1.

Other States to Follow

The distributors' position is difficult, in that as soon as the New South Wales contract is set, exhibitor organizations in other states will press for similar legislation. Thus they have to view the forthcoming document in a nationwide light—and trading conditions and releasing circumstances vary so in each state that reasonable protection of their interests demands a far greater care than is evident at first glance. In the case of the exhibitors' claims, of course, it is only New South Wales that directly concerns them, and any move that any other state's exhibitors may make is solely a matter between them and their own particular government. Of certainty, nevertheless, is the fact that whatever the new contract includes will be a guiding factor for all others.

National Decency Legion Classifies Eight Films

Of eight pictures classified by the National Legion of Decency in its listing for the current week three were approved, one was listed as unobjectionable for adults, three were cited as objectionable in part and one was condemned. The pictures and their classification follow.


Distribution rights to "One Third of a Nation" have been acquired by Grand National, Ltd., throughout the British Empire.

NO SUMMER SLUMP IN NORTHWEST

While the summer used to be a slump season for the motion picture business it is now on a par with that of winter in the northwest territory, according to George Roy, exhibitor of Eugene, Oregon, who was a guest at the RKO Radio exhibitor lounge this week. "People will see good product at any time of the year," he said.

Another visitor to the RKO lounge this week was L. Tunick, Maryland showman, who said that the public wants one thing in entertainment and that is good pictures. "I don't play double bills because I, for public doesn't want them, and the same goes for Bank Nights and the like," Mr. Tunick added.

Merle Bucknum, operator of two theatres in Emmett, Idaho, says "Pal Night" has been a big booster of business for him.

E. C. Beatty, president and treasurer of the Butterfield circuit, with headquarters in Detroit, praised the RKO lounge and said that many exhibitors from the mid-west were planning to make it their headquarters while in New York for the World's Fair.

Bar Screenings Of Banned Films

Notice has been served by Paul Moss, New York City License Commissioner, that non-theatrical showings in the city of films which have not been approved by the New York State Censor Board will not be tolerated.

Commissioner Moss expressed himself as entirely in sympathy with exhibitor leaders who had protested last week by Justice of the P. V. Tax, a French film banned by the Censor Board, at the New School for Social Reseach, under the joint auspices of Film Audiences for Democracy (a merger of Film for Democracy and Associated Film Audiences) and the Theatre Arts Committee.

Officials of the New School, at a hearing before the Commissioner last Friday, pleaded ignorance and were excused with a warning that showings of banned films would subject them to penalties in the future. The elimination of an admission charge, said the Commissioner, does not clear the way for screenings of a banned subject, and he warned that showings of such subjects would be followed by a permanent loss of a screening license.

At The New School showing an "assessment fee," rather than an admission charge, had been levied.

"Ecstasy" Sent to Appellate Division

The New York supreme court, in an opinion rendered last week by Justice of the P. V. Schenck, denied without mention the motion for a civil jury trial on the merits of the revised version of the film"Ecstasy," and referred the case to the third department of the appellate division.

Two years ago the appellate division upheld the ban on the film as then constituted.

Liberties Committee Asks Dismissal of Censor Board

The Chicago Civil Liberties Committee, in a wire to Police Commissioner James P. Allman, has asked for the dismissal of the present police censor board on the grounds that it is "either incompetent or arbitrary" in its rulings. The Committee's action was caused by the ban on certain films, among them "Oppenheim Family."

Ohio Censors Review 614 Reels

The Ohio censors, during the month of May, reviewed a total of 614 reels from which 33 eliminations were ordered. Seven reels were rejected for the week ending May 26th. This compares with 499 reels reviewed and 31 eliminations ordered in April and 473 reels with 21 eliminations in May, 1938.

Batcheller Joins Roland Reed

George Batcheller, Jr., for two years an assistant director for Republic, has resigned to join Roland Reed Productions with headquarters at the Selznick International studio in Hollywood. Mr. Batcheller will be assistant to Mr. Reed.
UNIVERSAL EMPLOY 2,700 AT STUDIOS

Universal Studios, entering its second year under the new management, has 2,700 employees on the regular payroll, an all-time high for the company. Since N. J. Blumberg became president, a year ago, the plant has undergone a physical transformation. Studio improvements, under the supervision of David Garber, have been effected in every department. Upwards of $300,000 already has been spent on construction and new equipment, and additional sums have been appropriated for further modernization.

On Mr. Blumberg's arrival here Monday, extra crews were added to the construction forces building two new large sound stages; by working 24 hours daily it is planned to complete both units by July 1st. Orders to speed completion of the new stages were necessitated by the increased production schedule, which calls for nine top bracket pictures to be shooting full blast next month.

Oscar O'Shea, Muriel Campbell and Dick Keene.

Paramount completed "Heaven on a Shoestring," in which Pat O'Brien and Olympe Bradna are supported by Roland Young, George E. Stone, Reginald Gardiner, Free Sully, Russ Powell and D'Arcy Coghlan.

At Warners "Nancy Drew and the Hidden Staircase" was finished. The principals are Bonita Granville, Frankie Thomas, John Litel, Fred Tozer, Vera Lewis and John Ridgley.

Unit Casts

Further development of the unit feature cast idea is seen in the decision of Warners to use the stars of "Dodge City," Errol Flynn, Olivia de Havilland, Ann Sheridan and others—in "Tombstone."

In the past year or so the "Jones Family," "Judge Hardy," "Bulldog Drummond" and "Tailspin Tommy" series consistently have featured the same principals. The Warner idea, however, is to continue its group in a number of pictures, the entertainment nature of which is similar to "Dodge City."

Thus "Tombstone" will be a semi-historical romance melodrama of the early days of Arizona Territory when the noted frontier marshal, Wyatt Earp, was making news items for the famous "Tombstone Epitaph."

Production of "Tombstone" will precede that of "City of the Angels," a story of Los Angeles' rip-roaring early days, which was to have been the first reunion of the "Dodge City" cast.

Michael Curtiz will direct the film, which is based on a Seton I. Miller story. It will be photographed in color.

News in Brief

MGM will start five pictures within the next week. Three of them are "Northwest Passage," "It Can't Happen Here," and "Balalaika," in which Nelson Eddy and Ilona Massey will be co-starred.

H. B. Warner, Richard Dix, Rouen Magnolia, John Hall and Frances Langford will be semi-final judges on the Jesse Lasky "Gateway to Hollywood" radio program.

Universal renewed the contract of Jack Otterton, art director, for another year.

William McGann, for ten years Warner director and assistant director, has left the lot.

David Niven will play the illusionist in Wanger's "Whose Wife," co-starring with Loretta Young.

Herbert Stothart and George Stoll completed the musical score of MGM's "The Wizard of Oz."

Samuel Goldwyn has set July 17th as the starting date for "Black Gold," a story of the romance between Jon Hall and Andrea Leeds will be starred.
Direct from their smash roles in two big "class" productions come Laurence Olivier and Ralph Richardson in a "mass" show if ever there was one... timely, exciting, dramatically filled with the sensational facts about the world-wide war on spies!
CONNECTICUT ALLOWS "BINGO"—FOR CHURCHES

Exhibitors Help Pass Law, But Legislature Restricts Game to "Non-Profit" Groups

Their fight for legalization of Bingo in Connecticut was won after many years, the exhibitors of the state this week found themselves barred from profiting by the "victory"; for the bill, passed by the Senate and House, and this week awaiting Governor Baldwin's signature, allows only non-profit "organizations" (churches, clubs, etc.) to use the game. Both the state Allied organizations and the MPTO have protested to the Governor.

Local Vote Required

The bill further is restrictive in its effect by the provision for local option. Bingo is still illegal, unless affirmed by vote of a local governing body.

With the Governor's signature, the bill becomes law on July 1. Originally, the bill had been passed by the Senate without the amendments barring theatres from use of the game. However, the House revised the bill, and sent it back to the Senate, which approved it in its present form.

Further provisions of the bill are for municipal control of the parties operating the game; permits to be issued only to those organizations in good standing for two years; permits to be issued on a yearly basis, limiting the number of games to 40 per week, and on a daily basis; prizes not to exceed $250 worth of merchandise, and not to be in cash.

Developments Elsewhere

In other locales, developments were as follows:

In Cincinnati, the use of Bingo is declining; it fell off one fourth in April, compared to March; however, exhibitors report it is still reducing theatre attendance. In San Diego, the police department report for that city discloses that, in April, there were 154 games, with 149,087 attendance; $110,243 in gross receipts; $27,887 in prizes; $82,356 in profits.

In Mansfield, Ohio, the Warner-Skibbald Madison Theatre has had trouble with Mayor Hunter over the awarding of prizes in Bank Night.

In Rutherfordton, N. C., Judge J. A. Rouse declared in Superior Court that Bank Night violates the State lottery laws, and ordered enforcement of those laws, in a grand jury charge.

In Madison, Wis., action against Sol Epstein, charged with operating Bank Night at the Capitol Theatre, in violation of the lottery laws, was dismissed, upon motion of Walter Bjork, assistant district attorney. The plan, an offer of Bank Night insurance to persons participating in Bank Night, has been dropped.

In Ontario, the attorney general forbade prize giveaways for charity by organizations; and was reported investigating the use of chance machines and similar gadgets by theatres.

Book Premiums in Chicago

In Chicago, the Villa theatre, in Villa Park, was using book premiums, the Adelphi having been the first to use the idea. The plan, as used at the Adelphi, allows the patron to get any book on the listing, after presenting one dollar's worth of "book money," and 15 cents "service charge." The "book money" is given with each admission.

In Lincoln, Neb., the Attorney General's office has ruled against money prizes being given in Beatrice, Bank and Job Nights have already been banned under the rulings of the Attorney General.

F. J. McCarthy, owner of the State Theatre, Brookings, S. D., declared, while in New York City for a visit to the World's Fair, that the public wants Bank Night, and that motion picture films should not contain disparaging remarks about the game.

"IF THE OTHERS USE GAMES..."

Abe and Rosa Baier, operators of the Lindbergh, in Kansas City, have always been against giveaways. However, on two evenings recently, their theatre issued a "challenge," worded in this way:

"All passes, two-for-one, gift checks, premium cards, scrip books, or what have you, issued by any other theatre in Kansas City, honored here tonight."

FCC Candy Case Halted Pro Tem

Application of the Federal Trade Commission's orders in the so-called automatic theatre candy vending machine case has been halted, temporarily at least, through the filing of a petition for review by the Third Circuit Court of Appeals by the Hershey Chocolate Corporation of Hershey, Pa.

The application will be resisted by the Government, which is filing a brief in opposition. No action has yet been taken by the court, and it is unlikely that, if the petition is granted, the case will be heard before next fall.

The automatic vending machine case was initiated by the FCC in May, 1937, when complaints were issued against the Sanitary Automatic Candy Corporation, New York; Berlo Vending Company, Philadelphia; Confection Cabinet Company, Newark, N. J.; Hershey Chocolate Corporation, Peter Cailler Kohler Swiss Chocolate Company, Fulton, N. Y.; Chocolate Sales Corporation, and Lamont, Corliss and Company, sales agent.

The complaint charged the companies operating vending machines in theatres had entered into contracts with the chocolate manufacturers and the sales agent under which the latter gave to the vending companies terms and conditions for the supply of candy which they refused to extend to other vending machine operators.

After nearly two years of investigation and hearings, the FCC on March 16th, last year, entered an order requiring the respondents to abandon exclusive agreements.

The filing of the application by the Hershey Company was somewhat surprising in view of the fact that that company early last year abandoned its exclusive distribution policy.

"Syndicalism" May Rule Spain

General Francisco Franco presided, Monday, over the first meeting of the Falangist Grand Council, which had been called to consider a law for the setting up of a syndicalist state, according to the United Press.

The law would create direct Governmental supervision of the country's production in manufacturing, mining and agriculture, and presumably motion pictures, as well. It would have to be approved by the Governmental Council of Ministers before becoming effective.

Under the law, syndicates would be organized for every branch of production in industry and business; and all participating in the business to be in the particular syndicate of that business.

The Spanish Government announced on Monday the formation of a five-man commission to continue, indefinitely, censorship of the press, mails and telegraph.

John Ojerholm, Parmount laboratory technician, is in England to install equipment in Paramount's British laboratories.

Leo Abrams, formerly manager of University exchanges in New York City, has been made chief subject sales manager. David Levy succeeds Mr. Abrams at the exchange.

A deal has been closed whereby 67 theatres of the Saenger Amusements and United Theatres circuit are to be services by RCA Photophone.
Necessity is the mother of invention all right, as Police Inspector Edward Handley discovered the other day in San Francisco. Seems that the inspector was perplexed and every time his coppers raised a local burlesque show and found the girls clad in long-sleeved and long-legged burlesque gowns.

He finally discovered that the blonde cashier pressed a button from the box office booth front every time the law approached. When the buzzing sounded backstage, the gowns were lowered to the shoulders of the girls from wires suspended overhead, like the old harness on fire horses.

The Nazi-controlled Tobis Film Company in Berlin is making a motion picture entitled "I Shall Be Arrested Tomorrow." But many an exhibitor in concentration-camp will think a couple of times before buying that one.

The other sunny Sunday afternoon a building in the center of Dexter, Maine, caught fire. It was not long before all of several hundred had gathered. After all, Dexterites don't get a chance to see the red wagons often.

Bob Cox, of the Dexter theater, was one of the first on the scene, and when he saw the crowds gathering he felt himself wishing for the power of Aladdin so that he could conjure up a buffalo to sound the alarm.

The wish gave birth to the thought and before long Bob was in action. He sent two young lads to the opposite side of the crowd and in a minute or less the attention of virtually all of Dexter's townsfolk was diverted from the blazing building.


William Harrison Hays, MPPDA's generalissimo, turned newspaper reporter the other day on the occasion of his visit as guest at the World's Fair Indiana Day—he's a native Indianian. At the luncheon in Perylon Hall, General Hays was seated next to Rear Admiral Clark H. Woodward, commandant of the Third Naval District. While the luncheon was in progress Mr. Hays scribbled the following note on the back of his place card and sent it by a waiter to the reporters at the nearby press table: "Admiral Woodward just told this story: In his uniform walking around the Fair grounds this morning, a visitor stopped him, thinking him an attendant, and said: Call me one of those motor chairs, to which Woodward replied, "But I am an admiral in the United States Navy!"

Can’t Bar “Spy” Hull Tells Nazi

The State Department, Washington, has advised the German Government it has no legal right to bar production or distribution of motion pictures such as “The Confessions of a Nazi Spy.”

A note signed by Dr. Hans Thomsen, the German charge d’affaires, denouncing the film as an example of the pernicious propaganda that has been “poisoning” German-American relations, was delivered to Secretary Cordell Hull.

The protest was forwarded to MPPDA officials in New York who, in acknowledging its receipt, informed its State Department that the picture was based on actual court records of the Nazi spy case in New York.

Federal Judge Vincent L. Leibell in New York this week asked that the Warner Brothers film, “Confessions of a Nazi Spy,” be shown in United States district court in New York next Thursday to aid in deciding the application of Fritz Kuhn, German-American Bund leader. Kuhn seeks to restrain Warners from showing the film, contending that it untruthfully depicts the Bund as being engaged in espionage activities.

Affidavits of Stanley Freedman, Leon G. Turro, former G-man, Mort B. Blumenson, former FBI official, and others were submitted Friday for Warner Brothers charging Kuhn with hypocrisy. Mr. Leserman stated that the film cost $790,000 and had future contracts for $9,000 plays during the next year. 

The State Censor Board of Mexico has passed “Confessions of a Nazi Spy” with no changes or eliminations ordered. The Cuban censor board has also passed the film.

Quebec Prosecutes Nazi Film Shows

In the first step against Nazi or Fascist propaganda in Quebec Province, the attorney general’s office this week charged the Harmonia Club with two offenses under the provincial film act. The Nazi film, “Le Merite,” was seized by police during a showing in the club on April 13 and the audience dispersed. The film lacked censorship approval.

Refugee Benefit Set

A benefit for Christian German refugees will be held at the Winter Garden, New York, next Thursday. The midnight benefit will inaugurate a drive for $600,000. Performers include Eddie Cantor, Raymond Massey, Tallulah Bankhead, Fredric March, Hildegarde and Kitty Carlisle.

Massey to Receive Degree

Raymond Massey, star of the stage play “Abraham Lincoln in Illinois,” who will also play the title role in the screen version for RKO release, was awarded an honorary degree from Lafayette College on Friday. He was the first actor so honored in the college’s 108 years of existence.

Eastman Starts Building

Eastman Kodak Company has started construction of a new sound film building at its Kodak Park plant in Rochester, N. Y., as one of the major factors in Eastman’s $15,000,000 United States building program this year. The new building will cost $1,000,000 and will be spent in Rochester. The new building will provide additional space for the finished film department, where film is cut to final size and packed. A 45-year-old building is being razed to make room for the new structure.
Largest RKO Convention Seen

Attendance at RKO's national sales convention June 19-22 at the Westchester Country Club, Rye, N. Y., will be about 250, making it the largest in the company's history, according to Jules Levy, general sales manager.

All salesmen from the company's 38 exchanges in this country and Canada will attend.

Also attending will be Ralph Hanbury, United Kingdom; Ralph Doyle, Australia; Nat Liebeskind, Argentina; Bert Reisman, Peru; Max Momey, Mexico; Pedro Saenz, South America; Reginald Armour, Continental Europe; Leon Britton, Far East; Bruno Cheli, Brazil; Fred S. Gulbransen, Panama; Ned S. Seelker, Cuban home office representative, and Gus Schaefer, district manager for central and northern South America.

Committees have been announced as follows: General, A. A. Schubert, M. G. Poller, W. J. McShea, Harry Gittleson, and S. Barret McCormick; Reception, A. A. Schubart, William McShea, M. G. Poller, Bob Wolf, Frank L. Drumm, Phil Holes, Jack Ellis, Lou Kuttinsky, Eddie Carroll, Harry Zeitels and John Dacey; Foreign Reception, Phil Reisman, B. D. Lion, Michael Hoffay, R. K. Hawkins; Publicity, S. Barret McCormick, Rutgers Nelson, Harry Gittleson, Michael Hoffay; Decorations, Leon J. Bamberger, Lou Gaudreau; Transportation, W. J. McShea, William Gegenbach.


Wanger Completes Plans For Five UA Releases

Walter Wanger has completed plans for the five pictures he will make for United Artists release in the 1939-40 season. Titles are "Winter Carnival," "Whose Wife?" starring Loretta Young and David Niven, with Tay Garnett directing from the original by Gene Towne and Graham Baker; "House Across the Bay," starring Joan Bennett, Archie Mayo, director; story by Myles Connelly, screen play by Sarah Y. Mason and Victor Heerman; "My Personal Life," John Meehan's adaptation of Vincent Sheean's novel, and "Send Another Coffin," F. G. Presnell's new novel which Tay Garnett will direct.

Hutchinson Outlines 20th-Fox Product at Rio Convention

Walter J. Hutchinson, vice-president in charge of foreign distribution for Twentieth Century-Fox, outlined the company's 1939-40 product at the opening session last Friday in Rio de Janeiro, the company's first convention in South America. The convention was held over a three-day period.

Sidney R. Kent, president of the company, also addressed the convention. About 40 salesmen were on hand.

Monogram's Bookings At Highest Point

The next eight weeks' bookings and playdates of Monogram pictures are the highest in the company's history, W. Ray Johnston, president, said this week. In that period Monogram plans to release some of its best product, including "Streets of New York," "Wolf Call," "Boys' Reformatory," "Across the Plains," and "Down the Wyoming Trail."
CITE TELEVISION NOW AS A NEWS PURVEYOR

Engineers Study Technical Difficulties Revealed by Telecast of Nova-Baer Fight
by FLOYD STONE

Television demonstrated, to its adherents at least, its practicability as a purveyor of news as well as entertainment, on Thursday last, when several thousand persons in the New York area saw and heard the Nova-Baer boxing match over an estimated 500 receiving sets. Such telecasting of news events is not novel in England, where television as a commercial venture is three years old, but it was the first news telecast in this country by a company at 1,000 Broadway, Ian Radio Corporation of America and the National Broadcasting Company were scanning reports of public reaction and of the technical difficulties which made the telecast merely “satisfactory.”

Distinguished, Not Recognized

Seen on a television receiver in the RCA Building, headquarters of NBC television, the fight, telecast from the Yankee Stadium, was easy to follow, but not much more. The iconoscope screen covered 40 feet by 12 inch screen and on the small screen, they were of average proportion. The ring was about 40 feet from the ring. The fighters could be distinguished, but not recognized. When on the near side of the ring, they were of average proportion. The size of the television unit occupied in an area commanding high seat prices.

The telecast was seen only in several hundred private homes but also in the lobbies of the Paramount, Earle, New Amsterdam, Little Carnegie, and other New York theatres. In all cases, the crowds watching the telecasts were large, and the television receiver screen small.

Introduction of a large television screen, especially one for use in the theatre, has been awaited from the Baird Television Corporation which has set up American headquarters in the Great Northern Building, 1600 Broadway, Atlanta, California, director of the Baird Corporation, an English television pioneer, arrived in this country several weeks ago with a staff of engineers, equipment for large size television receiving, and plans for the establishment of such apparatus in Broadway theatres.

This week it was reported that the Baird Company was relaying its efforts to introduce a large size television screen in theatres here, “because of the meager amount of program material available to the theatre use,” and due to technical difficulties.

Goes Ahead in England

Baird, however, in England, has gone ahead with the sales of its theatre television equipment. The annual “Topping of the Colors” which occurred in London on Thursday, in the absence of the King and Queen, was received in many Gaumont British theatres, over Baird television sets and on the large Baird television screens, of 20 by 15 feet, and 15 by 15 feet. This event was telecast last year, also.

In this country, television has been seen in practical operation by a million persons at the New York World’s Fair and the San Francisco Golden Gate Exhibition, it is estimated. The NBC has been favoring to substitute “live talent” for old motion picture film, on both its evening entertainment and its afternoon test programs. There is confusion of the possibilities of television, but the NBC has been forced to look for the right talent for the show of 16 mm. film, for economy, with the mass of film material available from 16 mm. libraries, for reduced fire hazard, and more efficient storing. At present, the television industry is hampered in the use of 35 mm. film by its inability to obtain new films of such width from the motion picture industry.

While television occupies the minds of radio folk and public alike, the radio set manufacturers are watching its effect on the sales of their products. At a meeting of General Electric district sales managers and radio representatives in Schenectady last week, Dr. F. W. Baer, director of radio and television department, warned dealers, not to devote too much attention to television.

Albert Murray, engineer in charge of television, of the Television Corporation, declared last week that television still was uncertain. He listed, as difficulties still to be overcome, the high prices for receiving sets, the lack of sets, and the continuation of the refusal of the Federal Communications Commission to issue commercial licenses, the lack of suitable program material.

Four More Registered

In Albany, New York, four new television companies have been registered. They are the United States Television Manufacturing Corporation, with $150,000 capital; the World Television Corporation, with $20,000 capital; the Independent Sales Corporation; and the Wire Broadcasting, Inc.

In London, Solomon Sagall, managing director of the Independent Television Company of the United Kingdom of Great Britain and Northern Ireland, announced that the company on Monday that capital had been increased from $1,500,000 to $2,500,000. Oscar Deutsch, a director of the company, and head of the Odeon circuit, said negotiations were under way with the British Broadcasting Company for control of fees on theatre broadcasts, and predicted television’s growth.

The Cinematograph Exhibitors Association is expected to decide, late this month, at the annual meeting in Blackpool, on policy towards use of large screen television in theatres. The Cinematograph Exhibitors Society (distributors), opposes the practice.

Alfred Werker has been signed by Twentieth Century-Fox and his first directorial assignment will be a new Sherlock Holmes story.

Oscar Deutsch, head of the Odeon Circuit in England, has been named a director of Denham Laboratories, Ltd.

Jack Otterton, art director at Universal studio for the last three years, has signed a new one year contract.

Sol Edwards, eastern sales manager for Grand National, has set up first rum book in the east on “Exile Express” and “Panama Patrol,” prior to release.

Sees Friendly Treatment for U. S. in Japan

“No doubt at all” that the Japanese government will “live up to its obligations” and allow more American films to be imported under the present agreement for about 200 such, was expressed last week in New York by Mr. McBerger, manager in Japan for Columbia Pictures. (Picture in Pictorial Section.)

Up to the present, about 100 American films have been imported, under a financial agreement which limits the number of imports and allows American film companies to withdraw their money only after three years’ deposit in the Yokohama Specie Bank.

Delay Fulfilling Pact

“Yes, they will live up to their promises, the Japanese will,” said Mr. Berger. “They have committed themselves for the entire quota. And I do not think they want to back out. They did not sign with the agreement they have merely delayed it.”

He remarked that the unfavorable trade balance had impelled the Japanese Government to refuse to issue more import licenses "also the fact that the theatres have not required such quick turn-over.

"Even now," he added, "there is still some stock of film available in the hands of distributors."

Mr. Berger said it was "impossible" to predict how the new Governmental film regulations, to go into effect October 1st, would affect the American film companies’ situation, but believed that the regulations probably "would not be enforced at all."

"I really expect the Japanese Government not to give us harsh treatment, because I believe they are too anxious to gain the goodwill of all the摇摇摆摆 of the motion picture industry, which can do so much for them."

However, the details of the new Japanese law, revealed last week by the motion picture division of the Ministry of Home Affairs, show it was prepared to "contribute toward the national culture, placing the industry under government control.

Demand Free Trade

Mr. Berger was asked whether the concessions admitted given American film companies by the Japanese Government and the South Manchurian Railway film monopoly were enough to make the American companies return to business in Manchukuo. He replied that the American film men in Tokyo were awaiting the report from the commission recently sent to that country, on the advisability of reopening offices in Manchukuo, and added: "It is true that they have tried everything to bring us in, but not on the basis of free trade, which is the only principle upon which American business men will operate in the Far East.

He said, however, he expected the American companies to re-enter as "soon as differences are settled."

Mr. Berger hopes the new Japanese government regulations for the motion picture industry there will improve Japanese product.

He said: "I hope so for the sake of the Japanese industry. They certainly cannot prosper without making pictures of better quality."

As a matter of fact," he noted, "they depend upon American industry to learn that technique. Our 'A' class pictures are being studied carefully by Japanese film workers."
Exhibitors and Distributors Send Delegation to Postmaster But Fail to Agree on Terms of Memorandum He Requests by AUBREY FLANAGAN in London

Irritation, increased by the confusion of certain trade and extra-trade incidents, has now driven the British industry to take, with some superficial semblance of unity, practical steps toward the realization of a relationship of television with the cinema. The meeting of the Television Advisory Committee, the increasing cinema showing of televised sporting events, the financial complexities of the diffusion fee problem and the persistence of the BBC's firmness in refusing films, have driven both distributors and exhibitors to examine the position and find out where they stand.

Joint Deputation

Most recent step in this direction has been the joint approach to the Postmaster General of a deputation representing the Cinematograph Exhibitors Association and the Kinematograph Renters Society. They went, asking him, if he would define the Government attitude on television and the cinema. Most significant factor in the situation is that both parties, asked to draw up a memorandum of agreement, the supposedly united viewpoint of the trade, have already been unable to agree in the matter.

The memorandum which was to guide His Majesty's Government toward a position which would be chronic in firm and unequivocal terms the trade's position and viewpoint, yet awaits to be compiled. In spite of a long and eloquent discussion between the two parties, sufficient unity was not forthcoming and the matter is to be referred on the one hand to the full KRS Council at an early date, and on the other discussed by the CEA at the annual Conference at Blackpool, with a possible further discussion by the local branches.

There is agreement in both parties on certain fundamentals, the BBC for private entertainment, the association of certain renter groups with circuit interests and the presence on the CEA of circuits which are rapidly installing cinema television apparatus, and have already shown, and battled over the showing of television items, are factors which stand in the way of a united platform.

Twitting the Trade

It is not impossible that the Postmaster General has long been and is still aware of the divergent interests within the film industry, and may even have suggested the memorandum with a twinkle in his eye, if not, purely metaphorically, his tongue in his cheek. A short while back Mr. Gerald Cock, television chief of the BBC, speaking for his organization on the question of diffusion rights, gave it that the BBC could join in no controversy on the matter, suggested that the Corporation could not be expected to pull the cots out of the fire for the trade, threatened if the controversy became more acute, that the BBC might take a stiffer line of action on diffusion. Broadcasting House twitted the trade on its duality, and sectional oppositions, refused to be involved.

The key factor in the present situation would seem to be the control of the fees paid for diffusion of televised events. At present the larger circuits, such as GB and Odeon, are able to subscribe the necessary fee—paid by the BBC, but with their tacit approval—smaller newsreel houses, such as those run by the Monosnider chain, find it uneconomic. It is stated that £250 ($1,000) per theatre was asked, by those responsible, for permission to diffuse the broadcast of the Derby. Three GB houses and the Odeon, Leicester Square, show the procedure under which payment to Davis, of Monosnider, has been already protected against the way in which large fees operate against smaller independent houses. It is obvious that with GB fast installing their larger houses with Baird apparatus, and Oscar Deutsch declaring his intention of putting Scopony into his circuit, and with the probable spread of television entertainment to the provinces, notably to Birmingham, the independent exhibitor is likely to be faced with another pretty problem in economic survival.

See Decreased Playing Time

Renters, foreseeing this development, foresee logically, too, a decrease in the playing time of their product, with a consequent decrease in the gross, and they are determined not to allow their concerns to be stepped. The loss of good pictures is another factor. The question of playing time is a vitally important one for the exhibitors, and unless the BBC gives them assurance in this matter, their agreement is likely to be held in abeyance.

U.S. TO STUDY LATIN AMERICAN MARKET

The Latin American market, to which the American motion picture industry is looking with increasing optimism as a wider market for its films, will be subjected to a broad study by the United States Department of Commerce on the possibilities of increasing American import trade generally, Harry L. Hopkins, Secretary of Commerce, said this week.

Mr. Hopkins addressed a gathering of business men, industrialists and financiers at the ninth annual world trade dinner, held at the New York World's Fair. The principal objective of the study will be an enlargement of American foreign trade in both directions, offsetting the "anxietiesome" export balance of over $1,000,000,000 last year, he said.

At the same time Mr. Hopkins referred to the necessity of what he called "a vital change" in financing in Latin America and a long-range program looking to greater domestic management of foreign-financed enterprises there, as a supplement to the good neighbor policy of the Administration.

DISAGREEMENTS SPLIT UNITED ACTION ON BRITISH FILM-TELEVISION POLICY

See Monopoly in Spirit

Such action by promoters, claim exhibitors, is alien to the spirit of the undertaking that there should be no monopoly and that fees shall be in proportion to seating capacity. As Charles Metcalfe has pointed out, these fees are often higher than the total monetary capacity of the cinema. The absence of competition makes it impossible for fees to be controlled by the ordinary commercial means of bidding for alternative entertainment.

For the Derby broadcast, Guardian charged admissions of two shillings and sixpence, and five shillings, whilst the Odeon varied their prices over the ordinary cinema admission range, from one shilling and sixpence to eight shillings and sixpence. For the Roderick-Armstrong fight, however, Deutsch closed down the Leicester Square, Odeon, and put out "The Four Feathers" for the evening, and charged ringside prices from five shillings to two guineas. In large independent circuits, such as the Trocadero, Elephant and Castle, and elsewhere, customers can go into the cafe and see such broadcasts on an ordinary television apparatus without it costing them more than the price of a cup of tea or a plate of bacon and eggs.

Boxing Promoters See Loss

Meanwhile, the other side of the medal, oddly enough, is presented by the boxing promoters, who do not have by getting into television and broadcasting interests they are losing money. Only 5,000 persons went to Harringay to see Armstrong beat Roderick, and Brigadier General Chitty claims that the promoters lost £8,000 on the fight.

"The fee," says he, "paid by the BBC and television people to the promoters is a perfect joke." The Greyhound Racing Association, of which Mr. Critchley is chief, now say that they will either have to ban broadcasts and television, or compel the BBC to increase their nominal figure of £75. The British Boxing Board of Control will also take up the matter, although they contend that the loss on the Armstrong-Roderick fight was not necessarily connected with the television.

Meanwhile, the controversy goes on. The CEA's vice-president Mears sees in television a menace that television of films must be stopped, asks the Government to protect the industry. Exhibitors in the Birmingham and Manchester and other areas, fearing the imminent extension of television to the provinces, are increasing on their guard, Scotland, geographically removed from the BBC's program, is indifferent. American studies of the scene are paid for, so elementary and in such an embryo state, that there is no need for worry.

Discussion will inevitably bring out divergent interests and viewpoints. Whether these will be brought together into one coherent platform remains to be seen.
MOTION PICTURE HERALD  
June 10, 1939

IATSE IN NEW ENGLAND TO FIGHT NON-UNIONISM

District Convention Delegates Urged to Action in 16 mm. Field; Studio Officials Upheld

by JOHN W. RILEY
in Boston

A general "cleaning up" of non-union conditions in the six-state New England area, a fight to "open up" the 16 mm. projection field for IATSE unionism and a vote of confidence for certain IATSE officials in the present fight over Hollywood union studio control, highlighted the convention today at the New England district International Alliance of Theatrical Stage Employees, at the Penthouse, Hotel Bradford, Boston.

Brennan Presides

In the absence of John F. Gatelee, of Springfield, Mass., Local 53, who for the last three years had presided at the New England district meetings, James J. Brennan of New York Local 1, sixth vice-president of the IATSE, was in the chair during the six and one-half hour session, called to order by Fred W. Newcomb, secretary-treasurer of the IATSE, from Providence, R. I., Local 223.

Mr. Newcomb was re-elected secretary-treasurer for a fourth consecutive year, and Worcester, Mass., was automatically named the convention city for the next meeting on December 3, 1939, by virtue of the Boston-Worcester area placing it. Fifty-eight delegates were present representing 62 locals of the New England area, including those in Massachusetts, Connecticut, Rhode Island, Maine, and New Hampshire. Vermont has no local.

Mr. Brennan caused Mr. Newcomb to appoint the following committees which went into conference shortly after convening: Credentials Committee; Bernard McGaffigan, chairman; Edward Patrick, Patrick J. Dohehey, Ralph Young, Lloyd Wertman; Finance Committee; Gerald H. Payne, chairman; Joseph Bell, Fred S. Powell, George Britsell, James Corrigan, Louis L. Williamson; Resolutions Committee; Thad C. Barrows, chairman; Herbert F. Slater, Thomas E. Gansera; Helen Brennan, R. K. Lewis, James J. O'Brien, William F. Dever, Harlan A. Cole, Charles H. North, M. J. Casey, Winfield White, Jr., and Thomas J. Shea.

The conference heard a report of the credentials committee by Mr. McGaffigan, followed by Mr. Payne's financial report, including figures on the $5 annual assessment, the 10 cent a month tariff, and the 10 cent per week tax to fight the 35 E. M. Loew and five Leib-ermann non-union houses in New England. There are 26 locals affected by this 10 cent per week assessment to combat non-union conditions in towns where Loew and Leibermann operate.

Leibermann Next Target

Discussion followed on "going after" the Leibermann interests after the Loew situation is cleared.

Reports from state legislation committees were made by James F. Burke, Local 182, for Massachusetts; defeat of safety devices for film; George Brissell, Local 479, Norwalk, Conn., for that State: That legislation against independent exhibitors was practically nil; New Jersey and Pennsylvania; in some instances were allegedly linked with the trade in some respects; Charles McCloskey, Local 198, for Maine: That the gadget bill was killed; and that Sunday movies will begin July 1; and that the licensing of all operators will be necessary in getting union men into the 16 mm. field, citing 16 mm. conditions at the New York World's Fair. He urged the convention to consider the 16 mm. field and to fight to put unions into it. He said the wage scale was not a factor at present.

Mr. Walsh was concerned over the attitude of press and public toward labor unions. He said that John Q. Public was properly informed in the work unions are attempting.

Mr. Walsh cited the battle now being waged by over 12,000 studio union men on the West Coast. He was bitter in his remarks against the ethics employed by certain Hollywood and Los Angeles union men, who attempted to get control of all locals in that territory. He said that the courts and public opinion are against the IATSE on the West Coast, particularly in Hollywood and Los Angeles. He cited "the ridiculous decision" of the California Supreme Court which ruled that the closed shop agreement in San Francisco is illegal.

Mr. Slater was author of a motion that Mr. Newcomb be authorized to send to a telegram of assurance and backing to Mr. Gatelee, informing him that his bailwicks was one hundred per cent in back of him in his assignment on the Coast.

Mr. Newcomb read a telegram addressed to him by Donald L. McDonell, secretary, Hartford, Conn., Local 486, advising him of the State's Supreme Court ruling dissolving the E. M. Loew injunction on picketing against the Hartford Local.

Mr. Reel, counsel for the convention, spoke on legal matters in which the convention is specifically interested, particularly against pocketing Loew and Leibermann houses. Mr. Barrows made a motion, which passed, in which the convention gave a vote of confidence to the committee in charge combating these circuits.

Mr. Brissell, on the summer theatre situation, said that of the 50 odd summer houses throughout New England, four were IATSE and each had about two men employed. He urged negotiation with the managers for IATSE employment.

'The condition of non-union men maintaining equipment sold by supply houses members of the IATSE brought forth heated discussions from Mr. Barrows, Mr. Slater and Mr. Hauser.

Mr. Slater stated that union jobs commanding $80 weekly are going to $30 and $22 per week non-union men.

Mr. Brennan asserted that locals have control over these supply house members and that officials of the unions should protest charges against them. He said it was difficult for him to regulate this condition when non-union supply men are involved.

Mr. Barrows read a letter sent by him to a committee asking them to meet for the express purpose of settling this situation. Letters were sent to supply houses and urged representatives to meet in regard to drive-in theatres.

Mr. Barrows said that the report of that committee crystallized to the denomination that supply houses could sell equipment to any theatre, but they were nothing about maintaining that equipment. He said that supply houses were sending sound systems to these spots with non-union operators. As far as the jurisdiction of union shop is concerned, said he, the duty of these supply houses to get in contact with the out-of-town unions when bringing a job to that locale, it was said.

A resolution was extended to Boston Locals 182 and 11 for being host to the dinner.

Report Foreign Business Better

Jack Segal, manager of foreign exchange operations for Columbia, came back to the New York home offices of the company, last week, after a seven month foreign tour which took him from Spain to India—with the belief that foreign business will improve, and that delay in re-entering the Spanish market in quantity is merely a "matter of dollars and cents."

Mr. Segal sees no ideological bias operating against the American companies in Spain; they can show their films there now, he asserted. But it is merely that "they are waiting to see what the new government will do in respect to the film industry."

"I do not think we are being discriminated against," he said. "We can ship in there. There are no laws stopping us. But it's a question of when, not if, we can ship pictures. We've got to know the answer to that first, before we send out merchandise."

Rewarded news sources relate the comparatively rapid growth of the Spanish, Italian and German films in Spain, Mr. Segal replied: "Well, they're part of the 'axis,' and seem to work together, as far as we can see. Maybe they do get together. But it is plain, that we shall not go so far as to call their treatment a 'preference.'"

He noted, further, that Columbia offices had been open in Barcelona, Madrid, Valencia, Seville, and Bilbao through the civil war; that they were still functioning, with two-year-old product; that they were staffed with Spaniards, and that the Spanish market had suffered some losses from the war.

Mr. Segal declined to comment upon the possibility of the Nationalist propaganda in Latin America, through Spanish pictures.

Business was best, he noted, in England, the Scandinavian countries, France, and Belgium.
Decision Expected on Fox Bankruptcy Case

The final hearing on the William Fox bankruptcy case was held in Atlantic City on Saturday and a decision is expected momentarily. It is reported that the $50,000 offer of settlement includes $350,000 in cash, $100,000 over a three-year period and $150,000 subject to litigation. Severe opposition to the offer was reported.

Order Examination

Edward J. Churchill, president of Donahue and Coe, Inc., has been ordered by the appellate division of the New York supreme court to submit to examination before trial in the $100,000 damage suit of Edward J. Pfeiffer, who claims to have given Mr. Churchill and his company the idea of the Movie Quiz contest.

Detailed Complaint Ordered

John W. Clancy, federal judge, in New York this week directed Howard Y. Bary, plaintiff in a $370,000 damage action against Universal Pictures Company, Inc., Lester Cowan, W. C. Fields and Al Wagner and Ann Dempsey, trading as Al Wagner Theatrical Agency, to answer a complaint of slander. The plaintiff charges the defendants with inducing the breach of a contract which he had with Alverson Blacman and his troupe and furthermore claims plagiarism of his story, "A Circus Episode," in the Universal film, "You Can't Cheat an Honest Man."

MGM Suit Filed

A suit has been filed in the United States district court in New York against Loew's, Inc., and Metro-Goldwyn-Mayer by Francis E. Weidhass alleging Mr. Weidhass was injured in the amount of $800,000. The plaintiff claims that the defendants are using, manufacturing and selling stage curtains which incorporate patents which he owns.

ERPI Files Patent Suit

Electrical Research Products, Inc., has filed suit in federal court in Los Angeles against Glen Glenn Sound Company, claiming infringement of patents relating to the recording of sound on film. An injunction is sought.

Settle Arnstein Suit

Nicky Arnstein this week made an out-of-court settlement, believed to be $25,000, with Twentieth Century-Fox in his suit involving "Rose of Washington Square."
Columbia

LADY AND THE MOB: Pay Beater, Ida Lupino. Lee Bowman—Why a company should waste time and money on a picture like this is beyond me. Just a washtub. No comedy as far as we could see even though listed as such. Skip it. Running time: 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.


ROMANCE OF THE REDWOODS: Jean Parker, Charles Richman—Excellent picture for family entertain- ment. Lots of action and some forest fires scene that was very dangerous. Has a few of the big names, it would be in top allocation. Running time: 57 minutes. Played May 21.-G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

TERROR OF TINY TOWN: The All Mod Conquest has pleased about 90% of our fair audience very well. The others walked out. Jed Briel’s nidgets act cleverly and the piece is satisfactory entertain- ment of a novelty nature for most audiences. Played May 15.-Allan Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOU CAN’T TAKE IT WITH YOU: Jean Arthur, James Stewart, Lionel Barrymore, Edward Arnold, Donald Crisp, Mischa Auer, Ann Miller—Here is a great show from director Frank Capra. We played it the first two days to good house and good business as good BO as “Mr. Deeds Goes to Town.” We had patronage by the thousands for the whole week. Print in good condition. Running time: 157 minutes. Played May 15.-Ednic-Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

First National

GARDEN OF THE MOON: Pat O’Brien, Margaret Lindsay, John Payne, Johnnie Davis, Jimmie Fidler—A show done musical. Mix didn’t register. Fuller better stock to radio as he is terrible. The show is unpleasant and certainly did not have audience appeal. Running time: 85 minutes. Played May 16.-Allan Irwin, Palace Theatre, Penacook, N. H. General patronage.

YES, MY DARLING DAUGHTER: Priscilla Lane, J. EdGlyn, Mary MacLynn, Rodm Young—Not so hot. Wish I had skined it because a woman in the audience said it was all she thought of in my town. That’s another part that should have been taken off. Lot of mothers didn’t approve of their daughters to see the picture and didn’t mind taking them to the ladies’ room. Running time: 82 minutes.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

Metro-Goldwyn-Mayer


CALLING DR. KILDARE: Lew Ayres, Lionel Barrymore—Positively aces. 81 minutes of fast entertain- ment of the 81 minutes it takes to run it off. Should clinch the Kildare series and pep up any lagging box office. Played May 18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.


HARDYS RIDE HIGH, THE: Mickey Rooney, Lew Stone, Cecilia Parker, Ray Hicken, Virginia Weidler—Please generally. It’s not big but people seem to like it generally. This manager says good “B” product; that’s all. Running time: 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.


ICE FOLLIES OF 1939: Joan Crawford, James Stewart, Lewis Stone, Lionel Barrymore, Edward Arnold, Ann Bider—The picture from Metro is done very well. It shows the big stars that makes the picture. Played May 16.—Dennis Amusement Co., Uptown Theatre, Penacook, N. H. General patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart, Lew Stone, Lionel Barrymore, Edward Arnold, Guy Kibbee, Charles Butterworth, Joan Crawford, James Stewart, Lew Stone and Lionel Staider for the comedy, while the International Ice Follies put on an Ice Ballet in beautiful color that is tops. Played May 16.—Charles Burns, Ethelburn’s Ice House and Pumpkin Coach, Puss in Boots, Indian Pow Wow, Canada Kid, Blackbird Pie, Mother Goose, the all old fairy tales come to life on the screen. The Ice Ballet is something new and unbelievably beautiful. Eddy sings a number of excellent songs. Running time: 97 minutes.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.


OUT WEST WITH THE HARDYS: Mickey Rooney, Lew Stone, Cecilia Parker, Ray Hicken, Virginia Weidler—Didn’t do the business we anticipated.—Harland Rankin, Penacook, N. H. General patronage.

PYGMALION: Leslie Howard, Wendy Hiller.—I am very much afraid that it will take the intellectual class to appreciate Shaw’s works. I know that the English people will accept it because they have a snobby dialect to be in character. I’ll say that it is a good story. The picture is better than the play. It seems to be a little different from the stage play. The picture is a little different from the play. We can’t see the picture without sound, though I think that the English talk and acting are better than the play. We experience no difficulty in other scenes. I’ll have to go back to see it to see if it is as different as it is advertised to be. Picture well. Played May 20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PYGMALION: Leslie Howard, Wendy Hiller.—Well, we don’t know. It is definitely, is not a small town picture. We didn’t think it immensely but they were few and far between. We didn’t see anything possible to bring them in but no dice. Would say 78 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.


SOCIETY LAWYER: Walter Pidgeon, Virginia Bruce, Leo Carrillo—A good program picture and the cast gave all they had. It is “Penthouse” over again. —A. E. Hanscom, Columbia Theatre, Columbia City, Ind. General patronage.


STABLEMATES: Wallace Beery, Mickey Rooney—Robey town won’t even again. Has everything you expect of these two great players. Played May 24-25. Running time: 89 minutes.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.


YOUNG DR. KILDARE: Lionel Barrymore, Lew Ayres, Lynne Carver, Jo Ann Ayers—We can sure use another picture like this. While the picture didn’t do anything sensational, it is one of the best so far. They are taking the next of the series already. Everyone very pleased. Running time: 83 minutes.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

Monogram


Paramount


HOTEL IMPERIAL: Isa Miranda, Ray Milland—-
JUNGLIE PRINCES, THE: Dorothy Lamour, Ray Milland—One of the best jungle pictures ever played. The acting by Ray, Milland and Dorothy Lamour was splendid and the romantic action was good and to our opinion a very good show. Running time, 84 minutes. Played May 14-15—Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

JESSIE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott, Slim Summerville—Very good show. In my opinion a third as good as "Kw体贴." Tyrone Power is good but Henry Fonda steals the show. As usual, Slim Summerville shines with the ladies. The scenery is beautiful, color very good. Think my theatre was the last one within three hundred miles to run this show as the box office was nothing to write home about. Running time, 80 minutes. Played May 9-11—R. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.
MOTION PICTURE HERALD

JUNE 10, 1939

WESTERN UNION

TELEGRAMS are feature length stories in short subject form

SUNDAY, JUNE 18, IS FATHER'S DAY. WHY NOT SURPRISE HIM WITH A WESTERN UNION FATHER'S DAY TELEGRAM? ONLY 20¢ LOCAL. FATHER'S DAY TELEGRAM TO ANY WESTERN UNION POINT IN THE UNITED STATES.

NOT GUILTY ENOUGH: Andy Clyde—Very good short subject. Why can't some of the other companies show some style? Andy Clyde has been seen a few times, but he has never done a one and he has run them all. G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

PIE A LA MAID: Charley Chase—Best Chase yet. This one is a riot and kept the audience howling. Don't miss it. G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

THREE LITTLE SEW AND SEWS: Three Stooges—If your public likes the Stooges, this one will probably please them. Running time, 18 minutes. A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.


EDUCATIONAL


METRO-GOLDSWYN-MAYER

BURRED TREASURE: Captain and the Kids—This is the best Captain and the Kids series. It is much the same as they were always. Not a lot of stories to it, but the kids are happy. A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town and farm patronage.


DUEL PERSONALITIES: General Borden—The only complaint I ever hear from the Gang is that they are too short. Running time, 17 minutes. Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HONDURAS HURRICANE: Captain and the Kids—Just for fun, we shot this up. Running time, 10 minutes. E. B. Johnson, Ideal Theatre, Stanwood, Wash. Small town and farm patronage.


MONEY TO LOAN: Crime Doesn't Pay Series—Like the rest of this series, this one is very good. Deals with the loan shark racket and really tells them about it. Running time, 17 minutes. A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town and farm patronage.


WANTED: NO MASTER: Cartoons—Just fair but better than the Captain and the Kids series. Running time, 18 minutes. Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WESTERN WEATHERS: Pete Smith Specialties—Pete Smith is always good and this one on the citrus weather is wonderful. Running time, nine minutes. A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town and farm patronage.

Paramount


FROLICKING FROGS: Specialty—An unusual and interesting outdoor相对 trained frogs—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.
DAFFY AND THE DINOSAUR: Merrie Melodies—When a producer runs out of material he had better stop making product rather than a cartoon such as this. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.


LINCOLN IN THE WHITE HOUSE: Historical Technicolor Featurette—Enough praise cannot be given a short such as this. It can only be spoken of in superlatives. Absolutely tops. Running time, 30 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LONE STRANGER AND PORKY, THE: Loney Tunes—Here is a good cartoon and don’t forget it. Sequence equals any we have seen. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MEBBLE KENDRICKS AND HIS ORCHESTRA: Melody Masters—This is an excellent musical short. The tunes are varied and rendered in a capable manner. Running time, 30 minutes.—J. A. Reimnold, Director of Recreation and Education, Prison Theatre, Trenton, N. J. Prison patronage.

MURDER WITH RESERVATIONS: Broadway Brevities—Another two reel that is dilly. The story is bad, the acting and actors are worse. Didn’t hear any one speak of. Only good part of it is a dance that lasts about two minutes.—G. R. Bond, Jr., AM-BC Theatre, Blaine, Wash. General patronage.


TOYLAND CASINO: Broadway Brevities—Our audience received this with perhaps the greatest enthusiasm shown any short subject this season. It sure is a dandy. Plenty of compliments on this one.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ike Sours, sales manager for Grand National in Montreal, has joined the staff of Warner Brothers-Vitaphone as salesman covering the Province of Quebec.

The Dixie Film Exchange, independent exchange in Atlanta, has moved to new and larger quarters at 145 Walton Street.

To Study Duties On Printed Matter

A study of the import duties charged by some foreign governments on printed advertising matter sent from the United States is being planned by the Export Advertising Association of which S. F. Woodell is president. In many cases the association feels that these duties are not only burdensome but also discriminatory.

As an example, the association cited Australia’s new general tariff rates. The revised tariff rate now in effect is 4½ a pound, or 70 per cent ad valorem, whichever returns the largest amount to the government. The old additional primage duty of 10 per cent is retained. Argentina and some other countries have comparable rates.

The amount of printed material sent by American film companies to foreign countries depends chiefly on the import duties. In countries like Australia and Argentina, where the rates are exceptionally high, the printing is done locally although based usually on samples from the home offices in New York. In fact whenever import duties rise to a point that it becomes unprofitable to send printed matter from this country it is printed locally.

However, when facilities of foreign countries for the printing of some special matter are insufficient it is printed here and the companies feel that the resultant advertising is well worth the added cost of import. Most of the advertising matter for smaller countries is printed here.

Contest Judges for “Wings”

Judges for Columbia’s contest for the best campaigns on “Only Angels Have Wings” are Jack Alcoate, Red Kann, Chick Lewis, Martin Quigley and Terry Ramsaye. The contest started last week and will continue for six months.
ACCIDENTS RISE, SO DO RATES FOR INSURANCE

Increase of Cost to Exhibitors as High as 66 Per Cent; Claims Grow

As a result of rate increases which have gone into effect nationally, exhibitors will be required to pay more for their liability insurance beginning this week. In some instances, the increase runs to as much as 66 per cent.

Says Claims Have Increased

The National Bureau of Casualty and Surety Underwriters, which fixes the rates, says that the experience tables prove the number of claims has risen and the cost per claim has also gone up. It is also said that calculations were faultily made when rates were changed in 1935 from a seat to an admission basis.

Insurance companies base the rate on experience tables drawn from policies written between May, 1935, the date of the latest increase, and December 31, 1936, the raises being according to the number of accidents in theatres, individually to patrons.

Boston theatres are hit hardest with a raise from 15 to 20 cents per 100 admissions. Kansas City and St. Louis houses will pay 21 cents instead of 15 cents. In New York City, except for the borough of Richmond, the rate rises from 11 to 18 cents. On the basis of estimated

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| In some states, such as New Jersey, Connecticut, Ohio, Michigan, Alabama, Florida, Oregon, Minnesota, and Texas, rates remain the same.

In accordance with the decision of the New York Allied convention questionnaires have been mailed to members of Allied and the Independent Theatre Owners Association of New York for data concerning policies and amount of coverage. Arthur Pelterson, of the Mitchell May, Jr., office, prepared the questionnaires and will present a proposal for a cooperative solution of the problem of increased rates based on the answers received. Mr. Pelterson will work with a joint committee of Allied and the ITOA.

Carl Laemmle, Jr., out of the motion picture industry three years, is anxious to "come back again." (Picture in Pictorial Section)

Carl Laemmle, Jr., out of the motion picture industry three years, is anxious to "come back again." (Picture in Pictorial Section)

His plans are hazy, but his determination is firm, the son of the founder of Universal Pictures said this week at the Hotel Pierre, New York, on a visit East, partly business, mostly pleasure.

"Pictures were my first love," he said, "I was born in the picture business, and I'll be back in it one of these days—I hope.

If he lines up any story properties worth making pictures from, he will lease a studio, Mr. Laemmle said.

He said he had acquired the right to make a picture about the life of the late Texas Guinan, New York night club hostess of the "20's." The young ex-producer has been in New York visiting the World's Fair, as a commissioner of the San Francisco Fair and representative of Governor Culbert L. Olson of Minnesota, and has been seeing stage plays in New York, possibly to acquire picture rights or to finance legitimate shows, if he can find "the right ones." He declared that he owned part of the current New York stage success, "Kiss the Boys Goodbyes."

E. L. Alperton and C. C. Ezell have formed Contenttime Corporation, which will produce musical short subjects for distribution through franchise holders, to be used as the basis for "You Title the Song" contests. SS subjects have been completed, using Sue Hastings marionettes photographed in color, original music by Mort Greene and Hal Borne being scored by Borne and his orchestra.

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"AMERICANISM WEEK" AT FOX THEATRES

A new form of Americanism observation for theatres was used in the 11 Fox theatres in Denver, last week, in the form of "Americanism Week," marked by suitable ceremonies on the circuit's stages, culminating, on the final night, with the marching of Legionnaires in full dress uniform to the stages, as the audiences arose and sang the National Anthem. At the conclusion, the Legion's color guard presented American flags to the theatres and they were accepted by the manager.

Following the stage ceremonies, a patriotic short in color was flashed on the screen, and the audiences were asked to pledge allegiance, with the words appearing in the short. On one morning a special "Americanism" show was held, with children's admission or ticket being required, but each youngster had to wear or carry a flag, any size.

Speed Films to your Screen at

... NEW EXPRESS RATES

Always fast, dependable, convenient — now RAILWAY EXPRESS offers attractive new rates. Special reductions apply on shipments of 21 lbs. or less regardless of distance sent and up to 50 lbs. to nearer points. It's one complete, day and night, distributor-exhibitor shipping service — with receipts, insurance, prompt pick-up and delivery — no extra charge — in all cities and principal towns. For 3-mile-a-minute film deliveries use AIR EXPRESS — 2500 miles overnight — at low cost, too! Merely phone RAILWAY EXPRESS for action.

1839...A Century of Service...1939

RAILWAY EXPRESS
NATION-WIDE RAIL-AIR SERVICE
## 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

### "Old-Fashioned, Ditch-Digging Sweat"

Omaha in Nebraska recently sponsored a Golden Spike celebration in honor of "Union Pacific." Responsible largely for the sensational success of the world’s premiere, which involved an expenditure by all participating factors of one-half million dollars, were two Tri-States theatre men, Everett Cummings, district chief, and Ted Emerson, advertising head. Miles away a few weeks later, in South Orange, New Jersey, an unique Spring Film Festival was put over resoundingly at the subsequent-run Cameo Theatre, by Manager A. L. Barber.

Previous issues have endeavored to tell somewhat of the gigantic campaign guided by the Omahans. On another page is outlined the job done by the Jersey theatreman. Judging by the size of each campaign, obviously there is little basis for comparison. But in one important respect, they are similar and startlingly so.

Both are examples of top-flight showmanship that demand the accolade for campaigns conceived and executed in the sweat of their creators. "Sweat" is the word gentleman—plain, old-fashioned, ditch-digging sweat without which the fanciest flight of exploitation is worth less than a plugged nickel at the boxoffice.

Now, keep your seats, folks. At this stage of the game, your Chairman is not going venerable to the extent of marking the blackboard with copy-book maxims on the virtues of labor. But, with permission of the membership, we would like to point out that only by the actual work done by the man in the field can showmanship be rated fairly in concrete boxoffice terms. If ever that can be proven to the satisfaction of every important industry factor, then it follows that the able theatreman must perform be counted as the top man of the business, and rewarded accordingly.

This industry has always been plagued with a multitude of difficulties from every source. In the welter of doubt, argument, accusation and counter-accusation, as directly concerns the theatreman, two criticisms live longest. The first is of insufficient grosses; the second, which stems from the first, is of proper remuneration for the manager. In other words, one of the most frequent reasons given in refusing salary raises, is that business is not good enough. And if that be so, as it so often is, then it follows that if every manager bestirs himself to bring in more business, eventually he must remove that most serious obstacle in the way of his financial betterment.

Let it be said immediately, that the fastest-thinking showman averse to doing the necessary chores must take a poor second place behind his less gifted brother who gets out and sweats to translate ideas into boxoffice action. It is the doing of it that rings the bell.

We are prepared to meet the issue immediately raised by hard-working dissenters who will argue that their conscientious labors have yet to bring tangible rewards. The quickest answer to that is, the hardest worker does not automatically fall heir to the bigger monies. But with everything else equal, rises rarely go to men who have not earned their spurs through obvious toil. Even the toughest bossman must respect the manager who gives his physical most to the job.

The stand-outs in any line are those who devote themselves entirely to keeping in shape so they can remain at the top. The theatreman who hopes to go ahead, must too by habit plus everyday endeavor while he is on the job, condition himself to be eligible for a step-up. And your thinking showman knows that his efforts are often regarded with serious attentions from other bosses, if not his own who may rate him as just another piece of machinery to be used.

There never was, nor ever will be a time when every manager everywhere did, or will do his everyday utmost to increase the takings. But the sizeable number of theatremen who are so doing to their own advantage, as well as their boxoffices, offers reassuring proof that obstacles and discouragements in the way of a better financial break in other sectors, can be removed by those also willing to sweat as profusely to remove them.

A-Mike Vogel
One of the leading musical instrument stores located near Loew's Criterion Theatre, New York, cooperated with publicity head Phil Laufer, devoting entire window display to "Some Like It Hot" in advance and during run. Scene still with proper tie-in credits completed the display.

Irving Dashkin, Savoy, Jamaica, tied his lobby display to the World's Fair in manner shown above. Program copy on the miniature marquee is changed with each show, the rest of the set-piece being permanent. Persphere, trylon, World's Fair buildings and the marquee are illuminated.

At left is reproduced train promoted from local wrecking crew of the Waco Texas Shrine Club and used by Rex Bodom for his "Union Pacific" date at the Waco Theatre. Motorman drove the bannered train about town inviting spectators for a ride.

A view of the mezzanine of the Buffalo, in Buffalo, one of the spaces given over by the Shea Theatres to the local Art Institute exhibit as reported in last week's issue by Charles B. Taylor.
Above is reproduced display built by Spence Pierce, Midwest Theatre, Oklahoma City, Okla., to plug his "Cavalcade of Hits." Entire setpiece is indirectly lighted, bottom so constructed as to permit the interchange of panels as the picture is either booked or dated. Making an ever-changing display, the first cost aside from the panels, is the last. The top is a revolving cylinder as large as a barrel on which the theatreman inserts five cards on his coming attractions not yet dated, these cards one sheet size.

Sponsored by Manager P. E. McCoy, at the Georgia Theatre, Athens, Ga., was a beautiful legs contest held for opening of "I'm from Missouri." In this case, however, the beautiful legs belonged to the mules and through the cooperation of co-eds from the local University of Georgia, the girls acted as judges. Nags were lined up on street alongside theatre where the judging attracted plenty of attention and was covered by local dailies.

If the folks of Akron, Ohio, weren't aware of the fact that "Dark Victory" was playing at the Colonial Theatre, it was not the fault of Manager Rhodes who flew one of the Goodyear blimps over the city trailing a banner with title, cast and playdates. Round Tabler also had a loud speaker system in the ship with large horns over which announcements were made from air which could be heard clearly by pedestrians. Entire stunt was costless.

Constructed by Nick Todorov, publicist for his bossman Charlie Bierbauer, at the W & V Colonial, Allentown, Pa., was the front for "King of the Newsboys." Entire boxoffice was covered with compoboard on which were mounted front page teasers of various tabloids.
Music Festival Tied by Barber to Music Week

A wide step in the direction of business from outside the theatre's usual drawing area was accomplished recently by Manager A. L. Barber, of the Cameo, a subsequent-run in South Orange, N. J., in the form of a Spring Film Music Festival that marked the observance of National Music Week. Four attractions were selected to make up the Festival which ran four days, starting on a Monday, each attraction single-featured for one day showing, and each having a distinct musical background. They were, "Lives and Loves of Beethoven," "100 Men and A Girl," "Moonlight Sonata" and "Maytime." It was something that had never been done before in the situation and although certain risks were involved, Barber found it an experiment very worthwhile, though the appeal was confined to class patronage and difficulties experienced in the way of obtaining the right product.

Contacts All Music Lovers

Early contacts were established with music dealers, radio and record shops, musicians and music teachers, including the county association of music teachers. Also contacted were supervisors of music in grade, junior and senior high schools in a wide area, as were several leaders of leading women's clubs. The entire list of organizations contacted personally by the Round Tabler are too numerous to mention, but it is evident he did not miss any that counted, including F.T.A.'s, Motion Picture Councils, local clubs, etc.

The campaign was vigorously waged in house program, on screen, in additional newspaper space. The lobby was given special treatment with a 40 by 60 art display and all lobby and sidewalk frame carried special art strips. Editorial and special attention in the nearby Newark papers was obtained, the motion picture critic of the Ledger devoting an entire column to a resume of the program on the first day of the Festival.

Special Program Features Drive

Worthy of comment, is Barber's special four-page six-by-nine program on behalf of the Festival, front cover carrying copy headlined, "Culture, Inc., Pays a Dividend" (see cut), a dignified job of selling the event to the "right people." Inside two pages were a spread of cuts and copy for the four different attractions and the back page was given over to further thoughts from Barber's pen under the heading of "Candid Comments." These had to do with selling the temporary policy of single features during the Festival and comments on each feature.

The program was mailed widely to select lists, distributed at school annual high school concerts, at leading stores, through lending libraries, public libraries, popular restaurants, and in laundry packages. Music stores additionally gave window displays. Further privilege for the occasion was had through generous mentions of the Festival by an authority on music appreciation during the course of his lectures a week ahead of the date.

Hollywood Trip Tieup Featured by Holland

Planned by Sid Holland, Elkhart Amuse Co., city manager, Elkhart, Ind., is a public stage wedding of a popular local couple at the Elco. Bride and groom will receive everything from the ring and bridal outfits to the honeymoon trip, living quarters for a month, golf club privileges, etc. All these will be promoted from cooperating merchants. Leading merchant will also provide the wedding supper. Stunt will be widely advertised by the theatre and stores going in on the tieup.

Also arranged for by Holland will be a series of bathing beauty contests with eliminations, etc. To run for five weeks, grand prize will be a trip to Hollywood in addition to gifts for runnersup.

"WHAT ARE YOU PLANNING FOR SUMMER"

Taylor to Tie in with Conventions in Buffalo

Charlie Taylor, ad chief for Shea's Buffalo Theatres reports his summer institutional campaign already under way with huge art pieces in each theatre selling the big summer shows, colors being heightened as the season advances. Pictures are arranged for newspaper use selling local personalities with the air conditioning machinery, showing the immensity of the various plants. Feature stories are arranged for special writers who are taken on a trip through the cooling plant, also to be planted are shots of the ushers and musicians when they don their summer uniforms.

Summer parades highlighting the various conventions held in Buffalo are often sniped with banners, heralds distributed at convention meetings and addresses frequently made before gatherings of convention visitors. Copies of the Circuits Movie Guide are distributed to Canadians crossing the border and heralds handed out at the exist of bridge and ferry landings. Repeated tieups are made with local radio stations to broadcast theatre's cool copy and the theatre regular Saturday evening radio program sells plenty of good copy for summer business. With the appearance on his screens of stars linked up with radio programs, Taylor uses an announcement on summer comfort copy.
FURTHER REPORTS FROM MEMBERS ON PLANS FOR SUMMER BUSINESS

Additional Campaigns Detailed On Activities Now Scheduled By Round Tablers; Outdoors Opposition To Be Challenged by A-MIKE VOGEI

THE spread in last week’s issue on what the boys have arranged to pick up any slack in summer grosses is now added to on this page and the following, wherein is set down some more of the same from other sources. What the members intend doing, and how, makes interesting reading, and where summer is a problem, it appears that the many exploitations already in work are in a fair way to solve boxoffice difficulties in the heated period.

It is to be noted in these pages that Round Tablers are going far and wide to strengthen business sources, to the extent of tying in with city projects, university sessions, convention committees, etc. Read about them now.

Theatre Promotes City Pool For Combination Ticket Tie-in

We will do one thing for certain this summer and that is make a tie-up with the city and their swimming pool, we plan to make arrangements with them where their customers at the pool can buy a combination ticket, a swim and a show for 40 cents. They will be cutting their price from 25 to 20 and us from 30 to 20 and we split the 40. However these tickets must be used on the same night as purchased, which will mean that we will get the people from the pool for our second show each night. The pool has agreed to close at nine, so this will be a big help to our evening business.

We have a big deal coming up to start the second week in June and run for nine to ten weeks where we give a $50 bike away each week. This tie-up is with ten of the biggest merchants in town. The contest is open for anyone from 7 to 70, so we have quite a range to work with in selling this idea. We tried the stunt before, three years ago, and it certainly did plenty to build our kid business. Now with the bike craze going on with the adults as well as the children we are looking forward to a fine business from both classes.

To Increase Street Ballyhoo

Getting away a little from grosses and still holding up profits we plan to cut our advertising budget about fifteen per cent, but in doing this we will use the street ballyhoo more, such as banners at the ball games, swimming pool, picnics, etc. Banners and our public address system do not cost us very much and since we have not used this type of advertising so much the past year it should do quite well in advertising our pictures.

New England Loewmen Stressing Ideas to Attract Juvenile Trade

Concerning ideas for building up summer business, both Mr. Shaw and myself have gone into the situation and offer the following as stunts and ideas which would tend to increase the box office.

Special stress to be made on parents and their children through trailers, lobby posters and radio that the best place for the young ones while school is closed is in the theatre. Idea being to sell parents that to protect their children, send them to the pictures every week.

In several spots we have instituted bathing beauty contests. Most charming girl selected through ballots and personal appearance on the stage. Through tie-up with merchants, prizes are promoted for winners. This contest runs for a period of weeks and in the past has proven itself as a great business builder during the warm weather.

Plan to turn to the radio more than ever this year through promoted time, both spots and 15-minute periods. These special announcements and program are intended to tell the people that there is a cool theatre and excellent entertainment in Loew’s theatres.

Many of our towns are located near beaches and summer resorts. These are the people who, during the winter, reside in town. Our plan is to make these people movie conscious and keep drifting into them, through circulators or cheap programs that for the best relaxation and entertainment they should attend Loew’s theatres. In the past they have gone after these summer colonies with great success as far as the boxoffice is concerned.

Every manager in our circuit has been instructed to go into the “promotion” business. We are urging everyone to promote ice cream, candies, flowers, etc., for early morning matinees. We are going after the other attractions such as carnivals, lawn parties, etc., for announcements telling what our theatres are playing.—Lon Brown, Advertising and Publicity Manager, Loew’s Poli-New England Theatres.

University Accepts Offer For Summer School Matinee

Athens is a college town, the University of Georgia being located here. Naturally our business depends largely upon its students and faculty members. The regular school session closes June 10 and Summer session begins. Though past Summer sessions have proven to be something of a life-saver to us, we cannot help but feel a little skeptical toward this coming one, due to the fact that the Summer school is attended mainly by teachers of the state schools. This year many schools were forced to close early and teachers are owed two or three months' back salaries, due to the present state of finances.

For this reason, we have worked out a plan with University officials, which, we hope will offer much encouragement to those who will attend. The theatres are offering a special block ticket to the students and faculty members. The tickets will sell for seventy-five cents each and are good for one matinée showing per week, Monday through Wednesdays, for a period of six weeks. In return we hope those attending the early shows will be sold via our screen previews on seeing our ace attractions, which will be played the latter part of each week. The University has expressed its heartfelt appreciation to the theatre management in conceiving the idea and states that they feel quite sure that every student and faculty member will take advantage of it. Further states that the offer has been printed on the programs sent out over the state and should build up abundance of “good will” between the theatres and the students. Tickets will be sold through the Registrar's office on the University campus.

With a lineup of superb pictures, which we have booked, our theatres boosting the only refrigerating plants in surrounding territory and backed by good publicity week after week, we hold high hopes of giving the bowling alleys and skating rinks and such, “absolutely hell.”—Norman Corker, Lucas & Jenkins City Manager, Athens, Ga.
Managers in Nat Wolf’s Division Prepared to Do Business in Hot Months, Reports Wright by DICK WRIGHT

Zone Manager, Warner Ohio Theatres

June and the summer months following call for increased energetic activities in the selling of our attractions. It will take only a few weeks of good work, says Willy, which managers are victims of a summer slump and which are the real go-getters driving for business in spite of seasonal obstacles.

To overcome outdoor and sports opposition, serious this year than in the past, due to a number of towns now having night baseball, and a greatly increased number of soft ball games in every community, we must add every conceivable means at our command to exploit and sell our attractions as well as our theatres. It is up to us to make our shows more attractive to more people than the games in the ball parks; by diverting interest from such games to our theatres and by taking every advantage of the crowds gathered for these sports to get our selling message across to the amusement minded public.

Last year the boys in Nat Wolf’s Ohio Division of Warner Theatres put over a Stunt-a-Day Contest which proved out very successful in the stimulation of exploitation ideas and special promotion. This year each manager is again putting into action plans and ideas to hold up grosses to beat the summer heat. The following paragraphs will give a few of the highlights of the methods of attack.

In Frank Harper’s district comes word from City Manager Bill Dowski of Mansfield that plans are under way to promote an electrical organ and start Community Sing Nights. Bill is again concentrating on Benefit Ticket sales tying in with attractions where possible. He still says the advertising medium of having these people approach the public on forthcoming attractions cannot be beaten. On “Dark Victory” practically every manager in the Ohio Division put over a benefit ticket sale in conjunction with an advance reserve seat premium this past month. So successful were these that the boys are already lining up benefits on “Juarez.”

Institutional Advertising Stressed

Dowski is a firm believer in institutional advertising and has already set his plans which include contacts with parks which will net tie-ups that will advertise special attractions to all children enrolled. Sport pages will carry news of the Warner Theatre Golf League and tie-ups with the various clubs have been made to promote the theatre on the links. Grattan Johnson at the Madison Theatre is giving further diligent concentration on his Saturday Kiddle Shows, offering prizes and serials, Westeners, cartoons and games, to offset playgrounds and swimming pools with attractions. He is now bending every effort to make his annual Marty Hogan Revue, a kiddie revue, break all past records when it is presented the third week in June. Wayne Williams, skipper at the Majestic, has an uncanny knack of selling space in heralds to cooperating merchants who likewise assist in their distribution as well as promoting free cool drinks for his patrons.

Louie Lamm, manager at the Palace Theatre, Lorain, is arranging a Hollywood Hair Style Show in which local girls resembling the stars appear on his stage. Type of coiffure represents that as worn by the star they represent. Lamm is also arranging for an automobile giveaway, cost to be defrayed by local merchants by giving coupons with purchases. He further plans to run a Harmonica Contest in conjunction with his Saturday Kiddie Shows and a free one-week expense trip for two to New York and the World’s Fair, representing a cash outlay of $200 per winner. Bill Samuelson, at the Cleveland Uptown, runs a large kiddie club every Saturday.

Marvin Samuelson is taking a very active part in the formation of plans of the merchants in his district for concluding their celebration of the tenth anniversary.

“Cooling” Copy Found Important

Lou Milder has a new cooling plant in his Variety Theatre and is going the limit in publicizing it in his neighborhood. Lou says “Through every possible medium I intend to plug my cooling plant with my patrons—every piece of advertising I use, will carry a plug on the cooling system. I believe that in establishing the excellent quality of my system with my patrons, I will go far in maintaining a high level of business throughout the summer. It is also my intention to contact the various organizations in my neighborhood which continue their activities during the summer months, to offer them the use of my lobby during the weekday afternoons as the ‘Coolest Spot on the West Side’ for their meetings.”

Harry Bodie and Don Jacobs in Coshocton concentrate on outdoor advertising at this time of the year. They have found that giant still display boards, planted away from the theatre, create a lot of attention in their town and bring the rural trade in.

Each of the theatres in the Warner Ohio territory equipped with a cooling plant stresses the comfort which the theatre provides throughout the summer months. They have found that giant still display boards, planted away from the theatre, create a lot of attention in their town and bring the rural trade in.

Extra selling ideas on specific attractions following the general trend of the Stunt-a-Day Contest can be used with advantage throughout the summer months. With the proper concentration on bookings, service, and house operation we expect every man to meet the challenge of the summer months.

Our new cooling plant will be quite a means for us to get some extra business this summer. Being the capital of Pennsylvania, there are many conventions scheduled here during the summer months. We are planning to sell in advance our cool theatre while entertaining a show. We are working on a plan similar to Mr. Barron’s in Washington. From the Chamber of Commerce, we have received lists of conventions due here in the next few months. Letters are being prepared to send to the committees of these different conventions, offering our services while here in Harrisburg. We will suggest theatre parties for the women in a nice cool theatre while the men are sweating over their convention problems.

There may be a possible chance that in return for a good sized theatre party we may offer our theatre for a meeting hall before show hours. We are trying to work out a plan whereby they will hold their meetings in the morning and then remain for the first show, for regular admissions, of course.

Being on a direct route to the World’s Fair and most likely a very popular spot in Harrisburg, we are planning to go after some of that business. This can be done through hotels, and cabins along the road. We are presently working on a plan to contact all owners of cabins along the highways near Harrisburg and place cards on the tables or throwaways on the cards or something like that to get them to stop at our theatre and cool off while they enjoy a perfect show.—

Sam Gilman, Manager, Lead’s, Harrisburg, Pa.

“WHAT ARE YOU PLANNING FOR SUMMER”
Binstock Fills His Week With Special “Nights”

Numerous special nights have been planned by Paul Binstock, Warner’s Lyric, in Hartford starting with Mondays which will be known as “Surprise” nights. A different attraction will be featured weekly such as amateur nite, kiddie show, professor quiz, old fashioned picnic, plantation colored show, bathtime beauty contest, etc. with merchants sponsoring each show.

Wednesday night is known as “Uncle Ezra’s Country Store.” For this Binstock has tied up with a chain grocery concern to sponsor him winer months. They offer gifts, food stuffs, pies, cakes, fruits, etc., each week for 14 weeks. This all at no cost to the theatre, merchant receiving a one card trailer and mention on the display in lobby. Paul acts as master of ceremonies, dressing in farmer’s outfit with all of the trimmings.

Friday nights, known as “Stage jamboree, fun festival and gift night” is also proving successful for the Warner Man. Through tieup with local jeweler, 15 prizes have been promised, we are pushing a gift box. Also put in an Auction Sale with the gag of buying articles from patrons and paying cash for them. Other games such as baby milk bottle drinking contest, balloon blowing, pie eating, cracker eating contest, etc. are engaged in.
Exploitations Of All Kinds Are Vigorously Executed By Round Tablers In Third Preliminary As Second Quarter End Nears

On this page and next are detailed most of the ideas reported by entrants for the last Fortnight period to win Appointments in the third preliminary which marks the half-way point in the Second Quarter of the 1939 Quigley Awards. Three Fortnights remain before the next judging for the Quarter-Master Plaques, Medals and Citations to be decided early in July.

Comprehensive "Union Pacific" Tien's Click for Members on Various Dates

Calgary, Alberta recently celebrated its first "Orange Week" and since the citrus fruit was transported via Union Pacific, Manager F. Tickell, at the F-PC Capitol seized upon this for the foundation of his campaign on "Union Pacific," tiring in with the "week" in many ways. All grocers used window banners and counter cards plugging the "week," as did five-and-tens and all counters where orange drinks were sold.

The arrival of the Union Pacific exploitation train in Cincinnati allowed "Dimmy" Dinerman full opportunity to exercise his magic upon the local press for ample publicity in advance of "Union Pacific" at the local KKO Theatres. Topping the publicity was a layout showing the train and in costume, the Hollywood players who accompanied. Another break was obtained by a series of cartoons of the attending Paramount executives and players.

Dinerman had this unique exploitation stunt liberally publicized in all other local papers, in most instances eight column art spreads, featured stories and other liberal mention by newspaper film commentators.

Mayor Proclaims Week

Thor Hauschild, at the Paramount in Marion, Ind. for the same picture arranged to secure from the studio study charts and a copy of the autographed script which was presented to the high school library before a general assembly at which time, appropriate plugs were given the picture. Mayor issued a proclamation on "railroad week" in conjunction with the opening and capitalized on the fact that that week was the 70th anniversary of the "golden spike" ceremony. Advance screen advertising consisted of trailerette inserted into news reels two weeks in advance. Telephone cards were tacked on poles along main highways and plastered via flash lobby and foyer displays were arranged for and jumbo telegraph blanks used in all branch windows.

Playing "Union Pacific" day and date with the release in key cities, Boyd Braithwaite, Finney Theatre in Boise, Idaho, was unable to promote displays, miniature trains, etc., from the railroad, but undaunted he secured from them about 100 spikes which he gilded and tagged with tien copy. These were placed on top of the magazine and newspa-

per piles in all newstands around the city, others were given to officials, planted in banks, on hotel writing desks, etc., etc.

The Union Pacific traveling agents were so impressed with the idea that they contacted Twin Falls and Nampa to use the spikes in that territory. The cost is small for the paint and the finished product is an ineffective and inexpensive selling weapon, reports Boyd, who says the railroad will be glad to cooperate in obtaining the spikes for exhibitors.

Scouts Tien with Bob Cox On March of Time Short

As the Dexter, Maine, Boy Scouts were conducting a drive for money for tent equipment coincidence with his booking of the March of Time subject dealing with Scout activities. Bob Cox at the Park Theatre arranged with Scout leaders to have exhibits placed in theatre lobby for a week ahead, consisting of flags, banners and samplers of handiwork which attracted much attention.

Boy sold tien's house-to-house and publicized the events to come by means of window cards, one sheets and store window banners, theatre also receiving a quarter column in local paper gratis. Show was held on stage showing every phase of scouting with explanations by district commander. Night of showing, boys paraded through town with banners proclaiming the fact that they were going to the Boy Scout Jamboree at the Park.

Fulton Promotes Beery Wires To Local Police on "Madden"

With two local police officers retiring from the Waterloo, Iowa force after 27 years of activity and with the opening of "Sergeant Madden" at the Paramount, Manager Bob Fulton arranged for the MGM studios to send each of them a wire from Wallace Berry. These telegrams were delivered to the officers on the day they were presented. Fulton also sent to a local clothing store where he purchased each of them a five gallon hat supposedly donated by Beery. Following this, the men posed for photos which broke in local paper with art and story on the stunt.

"PYGMALION" TIEIN BRINGS ADOPTION

The Cinderella gag used by showmen in the field for their "Pygmalion" dates was topped by Ted Emerson for that engagement at the Oma, Omaha, Neb. So well did the Round Tabler succeed in planting his publicity stories on the "lady for a day" tien that a local matron became interested in winner to the extent of adopting the girl, guaranteeing her a home and education. This unexpected happening brought further art and human-interest yarns which ran daily throughout run of the picture.

NewsPaper and Stores Cooperate With Rubin on Easter Egg Hunt

The third annual Easter egg treasure hunt sponsored by the local News-Dispatch, merchants and Harry Rubin at the Tivoli, in Michigan City, Ind., was put over with the three groups promoting all parts from cooperating store heads, making up the signs and planting the eggs. Newspaper ran two full page ads in which they plugged Rubin's forthcoming attractions.

Children met at the theatre and marched down the main streets to the park where the hunt began. Each egg had the name of a merchant on it, which when found and presented to the newspaper office entitled child to a gift from that merchant. Rubin says the store which is a good-will builder cost him but 30 passes, a banner and purchase of candy Easter eggs.

Tully Ties Local Auto Agency To Parade Campaign for "Dodge"

Local Dodge agency of Biddeford, Maine aided Ralph Tully on his "Dodge City" opening at the Central by running a five column full page ad two days in advance of opening. In addition, agency turned the sales room into "Dodge City" headquarters, displaying stalls, signs, etc., etc. Also featured was an auto parade at noon, midafternoon and evening, cards backed with picture copy and playdates covering entire city. All campaign expense was borne entirely by the agency and so successful was the tien, reports Tully, that they are willing to repeat when the opportunity presents.

Merchant paid for and imprinted photos of Errol Flynn which were distributed week ahead and decorated store counters with the pictures which were given with each purchase. In addition, full sheet display was planted in main window with prominent title, cast and playdate mention. Also arranged for was the distribution of heralds, entire printing and distribution cost met by merchant's ad on reverse side.

Coates' "Amusement Weekly" Given Guaranteed Distribution

Issued by Manager C. C. Coates at the Elks Theatre, Prescott, Arizona, is the "Amusement Weekly," a four page affair with a circulation of approximately 2400 weekly. 2000 are sufficient to cover the town thoroughly and the other 400 are mailed to the rural districts. Coates reports the cost runs about $30 per each issue for printing and distribution, but the revenue from outside advertising covers cost and oftentimes a small profit.

Mats are used freely, current and forthcoming attractions are plugged and the distribution of the Weekly is handled by the theatre. The town is blocked off into seven sections with a delivery boy responsible for each section. An emergency delivery service is also maintained whereby anyone who fails to receive his copy, may do so simply by calling the theatre and requesting it. A record is kept of all calls of this nature, and each month, a bonus is given to each route boy who has not had any calls for his section.
PAST "FORTNIGHT" EXPLOITATIONS

Birthday of Leading Kid Club Celebrated by Pollock with Paper

To help celebrate the fourth anniversary of the local Democrat and Chronicle's Uncle Dan's Birthday Club, Les Pollock, Loew's, in Rochester, put on an early morning show tying in with "The Hardy Boys High." Uncle Dan joined in the celebration by making it an honest-to-goodness birthday party with games. Paper gave 3,500 lines of gratis space.

The daily also instituted a children's fashion show through cooperation of leading department store, Joan Harding, fashion editor of the paper and commentator for the store's fashion broadcasts, acted as mistress of ceremonies on "what the well dressed child should wear." The revue not only presented the newest, but elegant tips on overcoming awkwardness, etc., in conjunction with wearing the right type of clothes. Store entered the celebration to the extent of staging the revue, giving theatre a floor display in the child's department and radio plugs on their programs.

Children in the audience participated in games such as pinning the tail on a donkey, pie eating contests, drinking chocolate milk from nipped bottle, dunking doughnut contests, etc., etc., for all of which promoted prizes were awarded.

Williams Offers Street Photos On Unique Bally for "Gunga Din"

Three young men dressed as stars of "Gunga Din" worked the streets of Whiting, Ind., with a still and photographer as part of Rex Williams' campaign on that picture's opening at the Hoosier Theatre. The stunt, reports the Round Tabler, was a natural bally in itself, but the fact that folks could have their picture taken with the "stars" and receive it as a souvenir made it a stronger draw. Hundreds of these photos mounted in cardboard frames with theatre copy were distributed, and rain or shine, the photographer and his cohorts made the rounds with crowds milling round waiting their chance to have their pictures "took."

Johnson Transforms Theatre Lobby Into Shooting Gallery for "Kid"

Since his circuit has under lease but does not operate a small theatre in the center of the business district of Goshen, Ind., Roy Hanson at the nearby Jefferson opened two of the front doors of the dark house, put up a counter on the sidewalk blocking the entrance and turned the front and lobby into an old fashioned shootin' gallery for "Oklahoma Kid." At 25 feet from the street in the theatre lobby was placed a target, a regular one-sheet backdressed with steel. Over Cagney's heart was a three-inch circle and to anyone hitting the circle, guest tickets were awarded. Hanson reports 2,500 shots being taken with only 36 tickets handed out.

Young lad dressed as "The Oklahoma Kid" was in charge, with only one pistol, a 22, used so that he had but to watch one person at a time, thus making the stunt safe. Each person was allowed one shot and the gag was used three days in advance.

BEAUTIFUL LEGS JUDGED IN GEORGIA

The Corregian influence at Manager P. E. McCoy at the Georgia Theatre, in Athens, Ga., when he sponsored a beautiful legs contest for "I'm From Missouri" with the co-eds from the University of Georgia gleefully cooperating. Contest was held on street outside the theatre with local police on hand to handle the crowds. Newspapers carried stories, event was plugged at theatre in advance and heralds regarding the contest were distributed at the campus and about town generally. Promoted prizes were awarded and photos of the event run by the local press.

Editor's Note: The beautiful legs belonged to mules and the attractive co-eds from the University were the judges.

Scott's Miniature U. P. Train Proves Ace Bally for Date

Month ahead of opening of "Union Pacific," at the Grand, in Columbus, Ga., Manager E. M. Scott prevailed upon a friend of his connected with the local iron Works to construct a miniature Union Pacific train. The engine measured four and a half feet in height by seven feet in length and was equipped with a model A Ford motor. In the cabin there was room for the driver and one passenger. Stories were planted in papers building up interest in the stunt. When completed, the train properly banished was driven around town for two weeks ahead of opening, making its appearance at the various schools at recess, engineer inviting the kids for a ride. When train was not being driven around, permission was obtained from the police to park it in front of the theatre. Scott reports that such large crowds gathered, it was necessary to move it about to keep folks from blocking traffic. Newspaper photographers were on hand to take pictures which broke in daily papers with the stunts.

Deering's Mothers' Day Tiein Brings Guests Dinners and Show

Mother's Day was promoted with the Houston, Texas, Press by Francis Deering, at Loew's readers invited to write letters on "what my mother means to me" and mail them to the contest editor. One hundred top letter writers were chosen, winners invited with their mothers to attend a dinner party at cooperating restaurant and later attend a play at Loew's.

Each day, newspaper ran a certain number of letters until the entire 100 had been printed, the publicity starting three weeks ahead. Generous treatment of the tie-in by the daily featured page one breaks over the entire period.

Local Scouts Take Over Theatre On Shannon's Serial Campaign

Under the guidance of Chuck Shannon, Belmar Theatre, Pittsburgh, the local Eagle Scout was selected to fill the post of manager for a day at the opening "Scouts to the Rescue." At the end of the first show, several of the scouts acted as ushers to insure the safety of the children leaving the theatre. Contest was planned in local newspaper, wherein contestants were required to identify the few Indian symbols and the present day ones.

Arrangements were made with the District Commissioner to have a first aid demonstration by one of the troops from the stage opening day. Incidentally, at the end of the demonstration, Shannon was presented with a Scout pin and a honorary member in Troop 24 of his community. Entire troop paraded to the theatre carrying banners announcing the opening of the serial. For his special day display, Shannon secured a complete set-up of camping equipment, covering everything from pup tents to eating utensils. In the background was draped the American and Troop flags and to the left hung the Scout Law or Oath carved out of wood. Also featured was a display of various rope knots.

Rouda "Vanishes" His Own Lady On Magic Stunt in Store Window

Since the plot of "The Lady Vanishes" introduces a magician, H. M. Rouda, Roseanna, Chicago, engaged the services of one to stage a vanishing act in the window of one of the leading local furniture stores. As most of the picture action takes place in a train, the magic man constructed a small coach 30 inches high, 18 inches wide by 30 long, into which a young lady was placed. After the usual hocus-pocus, and sticking swords through the window roof, and the doors were opened and the lady had vanished.

The exhibit was given at 15-minute intervals, afternoon and evening in the attempts to open and Rouda reports the crowds fought for ringside seats to see the stunt which whetted their appetites sufficiently to induce them to deposit their money at the box-office.

Johnson Seeks Popular Girl Student As Top Stunt for "Ice Follies" Date

Search for the most popular girl in local high school was instituted for "Ice Follies" by Hobson S. Johnson at the Pal, in Millen, Ga. Cooperating newspaper ran stories to the effect that all attending show on a certain night would receive ballots with the names of the girls in the junior and senior classes. Window cards were planted in cooperating merchants' stores, and tied on light and telegraph poles ten days in advance, announcements were made in school readers planted in paper. Superintendent of Schools made the announcement of the winners on stage, making presentation of gifts promoted by Johnson and much good-will was engendered since the Round Tabler gave a small percentage of the receipts to the senior class fund.
On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additions and corrections for the future.

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 musical by Mus., Musical Comedy by Mus.-Com., and Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter “C” appears in parenthesis after the classification. Thus: Col.-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 directors 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 in the chart are indicated in parentheses. Late 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 1938-39 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 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 noted, 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**

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<th>Title</th>
<th>Running Time</th>
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<td>Paul Kelly-Lena Gray</td>
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**TWENTIETH-CENTURY-FOX**

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<td><strong>Frankie Thomas—Harry Carey</strong></td>
<td><strong>&quot;Little Tough Guy&quot;</strong></td>
<td><strong>May 13, 39</strong></td>
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<tr>
<td><strong>East Side of Heaven</strong></td>
<td><strong>39</strong></td>
<td><strong>Cyril C. Blandford-Alex. Amer</strong></td>
<td><strong>June 7, 39</strong></td>
<td><strong>June 8, 39</strong></td>
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<tr>
<td><strong>Excuse Me</strong></td>
<td><strong>39</strong></td>
<td><strong>Victor McLaglen—Tom Brown</strong></td>
<td><strong>&quot;The Log of the Rainbow&quot;</strong></td>
<td><strong>May 19, 39</strong></td>
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<tr>
<td><strong>False Face</strong></td>
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<td><strong>Glenora Farrell—Otto Kruger</strong></td>
<td><strong>&quot;Happy Rhythm&quot;</strong></td>
<td><strong>Nov. 4, 40</strong></td>
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<td><strong>Family Portrait</strong></td>
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<td><strong>Hugh Herbert—Jay Hugueny-Mrs. Moore</strong></td>
<td><strong>May 19, 39</strong></td>
<td><strong>May 22, 39</strong></td>
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<td><strong>For Love or Money</strong></td>
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<td><strong>Edward G. Robinson—Ilona Massey</strong></td>
<td><strong>June 15, 39</strong></td>
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<td><strong>Gambling Ship</strong></td>
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<td><strong>Robert Wilcox-Helen Malek</strong></td>
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<td><strong>Aug. 20, 39</strong></td>
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<td><strong>Ghost Town Riders</strong></td>
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<td><strong>Bob Baker—Kay Shamoon</strong></td>
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<td><strong>Guilty Trick</strong></td>
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<td><strong>Billie Burke—David Manners</strong></td>
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<td><strong>Aug. 11, 39</strong></td>
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<td><strong>His Exciting Night</strong></td>
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<td><strong>Chas. Ruggles—Ona Munson</strong></td>
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<td><strong>Hero of the West</strong></td>
<td><strong>31</strong></td>
<td><strong>Bob Baker</strong></td>
<td><strong>June 13, 39</strong></td>
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<td><strong>Inside Information</strong></td>
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<td><strong>Lady D. Forsyth—Harry Carey</strong></td>
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<td><strong>Little Tough Guys in Society</strong></td>
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<td><strong>Mary Boland-Kelave, H. Harton</strong></td>
<td><strong>&quot;Mimsie the American&quot;</strong></td>
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<td><strong>Minis the World</strong></td>
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<td><strong>Larry Grable-Jean Rogers</strong></td>
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<td><strong>&quot;The Cutting Room&quot;</strong></td>
<td><strong>S. Cabot—H. Mack-C. Warh.-Mrs. W. Cena</strong></td>
<td><strong>Mar. 17, 39</strong></td>
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<td><strong>Newsmen's Home</strong></td>
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<td><strong>Kathryn Kean-Johnny Darrin</strong></td>
<td><strong>&quot;Edmund Lowe—Little Tough Guy&quot;</strong></td>
<td><strong>Dec. 23, 39</strong></td>
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<tr>
<td><strong>Phantom Stage</strong></td>
<td><strong>39</strong></td>
<td><strong>Bob Baker—Marjorie Reynolds</strong></td>
<td><strong>Feb. 10, 39</strong></td>
<td><strong>Mar. 27, 39</strong></td>
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<td><strong>Pirates of the Nile</strong></td>
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<td><strong>Kent Taylor-Bud Johnson</strong></td>
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<td><strong>Prairie Justice</strong></td>
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<td><strong>Bob Baker—Dorothy Southworth</strong></td>
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<td><strong>Pip and the Professor</strong></td>
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<td><strong>Georges Murphy—Dorothy Kent</strong></td>
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<td><strong>June 6, 39</strong></td>
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<td><strong>Secrets of a Nurse</strong></td>
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<td><strong>E. L. Wool-F. H.女</strong></td>
<td><strong>Dec. 9, 39</strong></td>
<td><strong>Nov. 15, 39</strong></td>
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<td><strong>Service de Luxe</strong></td>
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<td><strong>C. B. Price-V. C.布雷格</strong></td>
<td><strong>Jan. 9, 39</strong></td>
<td><strong>Nov. 18, 39</strong></td>
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<td><strong>Society Snoopers</strong></td>
<td><strong>39</strong></td>
<td><strong>Brooke Forbes—Femont-Ivers-Harver</strong></td>
<td><strong>Mar. 24, 39</strong></td>
<td><strong>June 30, 39</strong></td>
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<td><strong>Son of Frankenstein</strong></td>
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<td><strong>Basil Rathbone—Boris Karloff</strong></td>
<td><strong>&quot;Bela Lugosi-Joseph Rothchild&quot;</strong></td>
<td><strong>July 13, 39</strong></td>
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<td><strong>Strange Faces</strong></td>
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<td><strong>D. Kent-F. Jenks-A. Dixson</strong></td>
<td><strong>Feb. 2, 39</strong></td>
<td><strong>Feb. 12, 39</strong></td>
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<td><strong>Sun Never Sets</strong></td>
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<td><strong>B. Rathbone—D. Fairbanks</strong></td>
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<td><strong>Swing, Sister, Swing</strong></td>
<td><strong>39</strong></td>
<td><strong>Tom Murray—Ernest Toves</strong></td>
<td><strong>&quot;Shenandoah-J. Cohn-John Robechwell-A. Davis-H. Koffe-M. Moran</strong></td>
<td><strong>May 30, 39</strong></td>
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<tr>
<td><strong>That Certain Age</strong></td>
<td><strong>39</strong></td>
<td><strong>Deanna Durbin-Jack Cooper</strong></td>
<td><strong>&quot;Modern Times—Lester D. Huggins-L. Hugueny-Mrs. Moore—&quot;</strong></td>
<td><strong>Oct. 10, 39</strong></td>
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<td><strong>The Valley of the Dolls</strong></td>
<td><strong>39</strong></td>
<td><strong>Lover Lewis—Harry Langdon</strong></td>
<td><strong>Billie Burke—Alice Brady-James Ellison-June Lang-Jean Parker</strong></td>
<td><strong>Mar. 21, 39</strong></td>
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<td><strong>Chump at Oxford</strong></td>
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<td><strong>Family Reunion</strong></td>
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<td><strong>In the Cutting Room</strong></td>
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<td><strong>Join the Navy</strong></td>
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<td><strong>Go Get Away</strong></td>
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# The Release Chart—Cont'd

## Motion Picture Herald, June 10, 1939

### Radio Flash Comedies

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<thead>
<tr>
<th>Title</th>
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<tr>
<td>Hurrle Honeymooners 1939/11.07</td>
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<tr>
<td>Dead End Yodel</td>
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<tr>
<td>Plum Crazy 1939/11.07</td>
<td>2/9/39</td>
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<tr>
<td>Dead Girls 1939/11.07</td>
<td>3/21/39</td>
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<td>Prairie Pies 1939/12.07</td>
<td>10/22/39</td>
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<td>Ranch House Romeo</td>
<td>10/27/39</td>
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<tr>
<td>Sagebrush Serenade 1939/05.07</td>
<td>6/19/39</td>
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<tr>
<td>Western Welcome</td>
<td>9/8/39</td>
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### Air Waves (3-17-39)

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<tr>
<th>Title</th>
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<tr>
<td>Dude Ranch (3-28-39)</td>
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<tr>
<td>Gold</td>
<td>6/9/39</td>
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<tr>
<td>Never End (3-28-39)</td>
<td>9/4/39</td>
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<tr>
<td>Devil Drivers (3-30-39)</td>
<td>11/6/39</td>
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<tr>
<td>On the Wings (3-30-39)</td>
<td>5/25/39</td>
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<tr>
<td>Riding the Crest (3-31-39)</td>
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<tr>
<td>Snow Falls (3-9-39)</td>
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<tr>
<td>Sporting Wings (3-4-39)</td>
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### RKO Radio Picture Palace

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<td>Bird</td>
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<td>Blue Grass (12-17-38)</td>
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<tr>
<td>Big Wings (2-28-39)</td>
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<tr>
<td>Devil Drivers (3-30-39)</td>
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<tr>
<td>Sporting Wings (3-4-39)</td>
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### Paramount Pictures

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<td>Hound Picked up, May 12, 1939</td>
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<tr>
<td>Brave Little Taller (1-19-38)</td>
<td>9/14/39</td>
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<tr>
<td>The Champ (2-19-38)</td>
<td>9/7/39</td>
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<tr>
<td>Donald's Prize (5-20-38)</td>
<td>9/14/39</td>
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<td>Donald's Golf Game 1938</td>
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<td>Donald's Lucky Day (1-12-38)</td>
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<td>Donald's Paunch (5-22-38)</td>
<td>9/17/39</td>
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<tr>
<td>Faithful Amanda (10-8-38)</td>
<td>9/14/39</td>
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<td>Ferdinand the Bull (10-8-38)</td>
<td>9/14/39</td>
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<tr>
<td>The Adventures of the Flying Duke, Nov. 5, 1938</td>
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<td>The Adventures of the Flying Duke, Oct. 14, 1938</td>
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<td>Three Bears, Nov. 15, 1938</td>
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### United Artists

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<tr>
<td>Eternal Flame</td>
<td>9/16/39</td>
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<td>The Forbidden City (10-22-38)</td>
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<td>Revenge</td>
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<td>Roma (1-14-39)</td>
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<td>River Wasteland (12-31-38)</td>
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<td>The Seventh Victim</td>
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### Universal

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<td>The Merry Widow</td>
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<td>The Perfect Crime (10-15-38)</td>
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<td>The Pink Cadillac</td>
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### Warner Bros.

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WRITER OF AMUSING SITUATIONS OF LIFE never seen in motion pictures and easily intercalated into features, desires position. BOX 1158, MOTION PICTURE HERALD.


PROJECTIONIST 15 YEARS, SIGN LETTERER, capable manager. Anything considered, reasonable, start immediately. BOX 1167, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITIES

OPERATORS (EXPERIENCED) EVERY STATE, movie circuits, car needed. No. 518, STATE THEATRE, Pittsburgh, Pa.
THREE good reasons why Eastman's three new films enjoy continued success:
The outstanding special features they bring to their particular jobs....The unsurpassed photographic quality they impart to every scene....The priceless assurance of reliability they give to the whole motion picture industry. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN

PLUS-X  
for general studio use

SUPER-XX  
for all difficult shots

BACKGROUND-X  
for backgrounds and general exterior work
INVITATION TO HAPPINESS

DID YOU SEE THIS PITCHER BROKE A TWO YEAR'S RECORD AT THE SAN FRANCISCO PARAMOUNT ..SPITE OF THE 'FRISCO FAIR?

OH, YEAH? WELL, WAIT 'TILL THESE BROADWAY CROWDS START JAMMIN' IN TO SEE IRENE DUNNE AND FRED MACMURRAY IN WESLEY 'RUGGLES' BEST PITCHER ....THEY'LL MAKE THE N Y WORLD'S FAIR LOOK LIKE AN ALSO RAN.

Put Paramount's "INVITATION TO HAPPINESS" on your marquee and put your thermometer on ice and your box office in the money!
Trade Practice Program and Arbitration

Final code draft is received by exhibitor organizations.

Complete text of the trade program.

Twenty-four exhibitor leaders give their opinions;

Majority say they favor "fair trial" of trade practices;

Changes in the arbitration plan are looked for.

Arbitration awards are enforceable by law in 13 states.

Code highlights National Allied's Open Forum.
"HELLO TARZAN!

That goes for both of us. Your big show has leaped into the hit class in its first engagements in Toledo, Wilmington and at the New York Capitol. I'll bet the gals are aching to feel those muscles, Big Boy!

"HELLO MAISIE!

I hear you knocked 'em for a loop in the premieres at Harrisburg and Providence. I guess you're the big box-office noise right now!"

"Oh, Mister Exhibitor, turn to Page 45 and learn a few things from Maisie."

TARZAN FINDS A SON!

Meeting the one and only JOHNNY WEISSMULLER


MAISIE

The Explosive Blonde


FLASH AT PRESS TIME!

Two more M-G-M previews on West Coast are sensational. "ON BORROWED TIME" and "ANDY HARDY GETS SPRING FEVER" continue M-G-M's streak of box-office hits!

COOL THOUGHTS FOR HOT DAYS FROM M-G-M
OLE BIG MONEY-MAKING' (Variety)
Philly and similar success in other keys this week adds new holdover time Chi, Boston, Frisco, Seattle, for Muni ad Davis in Warner Bros. 'Juarez'.

THE FOUR RETURNING 'DAUGHTERS'.
The attraction; 'Daughters Courageous'. The date; July 22nd. The players; all the brilliant 'Four Daughters' personalities—John Garfield, Priscilla Lane, Rosemary Lane, Lola Lane, Gale Page, Claude Rains, Jeffrey Lynn, May Robson, Frank McHugh—Fay Bainter and Donald Crisp.*

HOTTEST THINGS ON ICE and the funniest, too, according to previewers, are the 'Dead End' Kids who play hockey instead of hookey in 'Hell's Kitchen', their first solo starring show since 'Crime School'.

UNFURLED FOR FLAG DAY at Radio City Music Hall, 'Sons of Liberty' once again wins high public esteem for patriotic contribution of film industry's Technicolor short subject offerings by Warner Bros.

CELEBRITY HEADQUARTERS for N. Y. World's Fairgoers seems to be the Warner home office. Among newcomers to the company's gratis 'Visitors Service' are celebrities John and Mrs. Rosenfield. He's famed drama editor for the topnotch Dallas News.
Not Wishbone Product, but BACK E

Every Single One of These Giant Attractions Is Already Finished or Actually in Work!

You can't put 'schmoos' on the screen! The facts—not the fancy talk—tell you which company can bring you the profit you deserve. So put it up to the record! You'll be convinced fairly and squarely that the institution really delivering, and ready to continue to deliver more and bigger profits than any other anywhere is WARNER BROS.
ONE PRODUCT!

DAUGHTERS COURAGEOUS
(John Garfield, the 'Four Daughters'—Priscilla Lane, Rosemary Lane, Lola Lane and Gale Page—Claude Rainess, Jeffrey Lynn, Fay Bainter, Donald Crisp, May Robson, Frank McHugh, Dick Foran)

EACH DAWN I DIE
(James Cagney, George Raft, Jane Bryan, George Bancroft)

HELL'S KITCHEN
("Dead End" Kids, Ronald Reagan, Margaret Lindsay, Stanley Fields)

The LADY and the KNIGHT
(Bette Davis, Errol Flynn, Olivia de Havilland, Vincent Price, Alan Hale, Donald Crisp)

The ANGELS WASH THEIR FACES
("Dead End" Kids, Ann Sheridan, Ronald Reagan)

WATERFRONT
(Gloria Dickson, Dennis Morgan, Marie Wilson)

NAUGHTY BUT NICE
(Ann Sheridan, Dick Powell, Gale Page, Helen Broderick, Ronald Reagan, Allen Jenkins, Zasu Pitts, Maxie Rosenbloom)

The SEA HAWK
(Errol Flynn)

FOOTSTEPS in the DARK
(Edward G. Robinson)

The DEAD END KIDS at MILITARY SCHOOL

JUAREZ
(Paul Muni, Bette Davis, Brian Aherne, John Garfield, Donald Crisp, Gale Sondergaard, Gilbert Roland)

The OLD MAID
(Bette Davis, Miriam Hopkins, George Brent)

ON YOUR TOES
(Vera Zorina, Eddie Albert, James Gleason, Frank McHugh, Alan Hale. From the Rodgers and Hart stage hit)

INDIANAPOLIS SPEEDWAY
(Pat O'Brien, Ann Sheridan, John Payne, Gale Page, Frank McHugh)

DUST BE MY DESTINY
(John Garfield, Priscilla Lane, Henry Armetta, Alan Hale, Billy Halop, Bobby Jordan, Allen Jenkins, Charley Grapewin)

CAREER MAN
(Joel McCrea, Brenda Marshall, Jeffrey Lynn, Frank McHugh)

The Story of DR. EHRLICH
(Edward G. Robinson)

A CHILD IS BORN
(Geraldine Fitzgerald, Jeffrey Lynn, GladysGeorge, Johnnie Davis, Gale Page)

The WORLD MOVES ON
(Edward G. Robinson, Story by Mark Hellinger)

ALL THIS, AND HEAVEN, TOO
(From the best seller sensation. Starring Bette Davis, George Brent heads tremendous support!)

JACK L. WARNER
Suggested by Fyvush Finkel
HAL B. WALTZ
Directed by Frank Borzage
To many millions of radio listeners the night of June 26 will be a memorable one.

A thrilling page in radio history will be written when the famous Magic Key of RCA for the first time devotes its full hour to one entertainment theme—Irving Berlin's SECOND FIDDLER!

That night marks a change in the Magic Key schedule from Sunday afternoon to Monday at 8:30 to 9:30 P. M., EDST. Because an outstanding program was needed to change overnight the dialing habits of countless listeners, RCA drew upon the overflowing entertainment richness of SECOND FIDDLER.

Exhibitors alert to the latest in showmanship will do well to tune in. Every amazing feat of air-wave wizardry will be employed to make the SECOND FIDDLER broadcast one of radio's most breathlessly exciting events...an unprecedented advance build-up for the picture!

Make a note of it!

MONDAY, JUNE 26
8:30—9:30 EDST
on the entire Blue Network
NEW VISTAS

PRODUCTION is on the high road to adventure, tossing away precedents of four decades of the screen, to take for the camera whatever may strike the picture maker's fancy. The programs of Hollywood for the coming season are laden with picture materials that only yesterday would have been called fantasticilly impossible.

Fresh upon your editor as this is written in the flower-bowered Ambassador, scene of the Paramount Picture Corporation sales convention, closed within the hour, is the announcement that it is to make such whimsies as "Dr. Cyclops," a matter of strange effects to be had from processes and montages, and a full length cartoon narrative of "Gulliver's Travels."

Departures, in other directions but as definitely departures, are indicated by such materials as Metro-Goldwyn-Mayer's "Goodbye, Mr. Chips," currently playing, and its "On Borrowed Time," yet to be disclosed.

The liberation of the screen from the literal has been a long time coming, it seems to many of its impatient critics, but in point of fact has been coming rapidly indeed as time runs in the progress of the arts.

Fantasy flamed up in the years of the screen's beginnings, in such products as M. George Melies' "Trip to the Moon," his stop motion comedies, the Edison-Porter "Goldylocks and the Teddy Bears." But fantasy lost ground again as the camera learned to tell the heart throb and love stories which pleased the most people the most of the time, through the developmental years, developing both the art and its audience.

HE-AND-SHE will always be the staple subject of the screen, as it is of all the popular arts, but the time has come at last when the makers of the movies are experimenting with the idea that there may be a profitable audience that now and then can be concerned with something else. That will not be at any time a majority, but we are in the beginnings of a period in which Hollywood, by the force of many pressures, will be setting about serving some sizeable minorities as soon as they can be identified and located.

This change of approach by production will involve changes not only in materials but also in social viewpoints, in techniques, in all that bears upon the process of telling.

Inescapably this is also to bring to exhibition and the theatres new problems. More than ever before will it be necessary for the exhibitor to know all about his merchandise. Old formulae of presentation will not be found always fitting the new product to come. Again how the picture is sold will be counting often as much as what the picture is. That means, too, that more selling will have to be done, all the way from studio to box office.

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NOW IS ALWAYS THE TIME

It has long been considered by most showmen that the best place to sell a seat is at the box office. Of late the motion picture industry in its advertising has been straying a bit off the pattern, seeking wholesale one-shot selling jobs. So there will be interested approval in the region of the theatres in the announcement of Paramount through Mr. Robert M. Gillham, that preponderantly its expenditures will be in the newspapers. The newspaper advertising can be and commonly is point of sale advertising, and also point-of-time. When-and-where has to mean here-and-now to the picture consumer, to get the quarter that is in his pocket today.

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PERFORMANCE DECIDES

CONCERNING a quest of the British Broadcasting Corporation for American short subjects for television, Mr. E. T. Carr is quoted: "I am opposed to giving any aid to television which would make it a stronger competitor for London theatres than it already is."

Mr. Carr is United Artists' joint managing director in England, and a member of the Motion Picture Producers and Distributors of America television committee. He would give television only films "so old that everyone must have seen them already."

While appreciating Mr. Carr's film patriotism, it must be realized that the arts and sciences have a way of making their own way, regardless.

Television will, like all men and the things they make, work its will according to its strength, which is to say public demand.

At the moment one may recall the 1912 assertion of Mr. William A. Brady, stage exponent, that "we have the movies on the run."

In 1914 the movies had Mr. Brady on the payroll.

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IT IS THE "KNOW HOW"

THE newspapers are enjoying considerably the astronomical figures of the statistics in Mr. Will Hays' latestopus entitled "Film Facts," and most especially they like to print that the industry's annual payroll is $368,560,000. It's a nice figure, but we'd also like to see the annual expense account.

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TODAY'S CINEMA
This Week

Trade Practice Week

This was trade practice week in the motion picture industry. From off the national convention of Allied States Association of Motion Picture Exhibitors, in Minneapolis, the attention of the film world was occupied with a study of the final draft of the trade practice program on which a ballot of exhibitor interests, affiliated and independent, was to be taken at that meeting. The final draft incorporates the new arbitration clause which was released in New York several weeks ago together with changes in other clauses demanded by exhibitors and urged by industry lawyers. It is the fourth to be written since the negotiations between distributors and exhibitors began last year, and it carries the promise of most of the major interests on the distribution side to abide by it. Twenty-four exhibitor leaders told the Herald they felt that the draft should be given a “fair trial.”

The story of the completion of the draft is on page 13, the complete text starts on page 27, exhibitor opinion as expressed in telegrams starts on page 13, and on page 28 is an explanation of the arbitration provisions. The Minneapolis meeting is reported on page 16.

Disappointment

Tentative concessions made by Sir John Simon, British chancellor of the exchequer in that section of the new budget dealing with film import and excise taxes were “utterly disappointing” to heads of newsreel companies who have contended that enforcement of the levies would force them out of business. Under the new provisions it is estimated the newreel companies would pay an aggregate tax of approximately $425,000 annually.

The amendments provide a rebate of three pence per square foot on stock used for newsreel prints. Imported single prints not used for duplication will pay two pence instead of six pence. Several negatives for color film will count as one negative.

Sir Gordon Craig, executive director of British Movietone News said newreel profits were still impossible under the amended budget.

“It Can’t Happen Here”

The New York Times, in a Hollywood dispatch from Douglas W. Churchill, dated June 9th, says: “It Can’t Happen Here,’ Sinclair Lewis’s novel on an American dictatorship, has again been shelved by Metro. While no official explanation was offered by the studio, the action was attributed to the reported disinterest of the customers in propaganda films.”

Signs and Marquees

A committee representing 769 film houses in New York City met with the City Planning Commission this week to oppose enactment of the proposed regulation and elimination, in some cases, of electrical signs, marquees and other outdoor advertising. Joining in the protest were legitimate theatres.

Total assessment of the houses is $221,955,000 with $6,333,221 in real estate taxes paid annually in addition to many other taxes.

Theatres in New York pay approximately $22,500,000 annually for current electric signs and the total maintenance cost is approximately $5,500,000.

Present were Senator Henry Walters, John O’Connor, RKO Theatres; C. C. Moskowitz, Loew’s; Harry Brandt, Independent Theatre Owners Association; Louis Frisch, Randforce Amusement, and Thomas Lamb, architect. James F. O’Reilly, executive secretary of the League of New York Theatres, and Milton Weinberger, League attorney, represented the legitimate stage.

“Spy” to Russia

Russians may see “Confessions of a Nazi Spy,” if the deal reported between Warner Brothers and the Russian Government’s American agency, Amkino, becomes concrete. The agency has asked Warners to ship a print to Russia for perusal by high officials there.

If the deal becomes official, it will be the first time in several years that Russia has imported an American film. The Russians buy the negative, and make positives in their own country.

“Young Mr. Lincoln,” Twentieth Century Fox’s opus, is also considered a “good bet” by Amkino, which is reported recommending its purchase by Moscow.

Federal Judge Vincent Leibell was shown “Confessions of a Nazi Spy” at the Warner offices in New York Tuesday, to enable him to decide upon the application of Fritz Kuhn for a temporary injunction pending trial of his $3,500,000 damage suit.

For Fight Films

A bill proposing the repeal of the 1912 Federal law prohibiting interstate shipment of fight films, was passed on Tuesday by the United States Senate, without debate. The bill is sponsored by Senator Warren Barbour of New Jersey. In hearings before the bill was submitted to the Senate, various figures, including ex-prize fighter Jack Dempsey, and Neville Miller, president of the National Association of Broadcasters, called the law unfair, out-dated, and a peril to the telecasting of boxing matches.

Newsworthy

The fight in Hollywood courts between the rebellious members of the Local 37, technicians and officers of the International Alliance of Theatrical Stagehands and Employees, took a briefly newsworthy turn last week when an attempt was made to bring in the name of Harry Bridges, West Coast CIO leader, who often has been accused of Communism. It was brought out that Bridges’ name appeared several times in the records of the meetings of the local board of directors.

The suit, which has been instituted for concurrent cases, by discharged officers of the local against the national officers of the IATSE, has uncovered the following facts, among many:

That the membership of Local 37 reached 6,200 paid members, under international supervision.

That in 1938, when autonomy was partly restored by the IATSE to the local, there was $110,000 in the treasury, also according to Mr. Blix, the local’s secretary.

That more than 60 per cent of the membership had voted for home rule in collective bargaining, rather than international representation, according to testimony of W. C. Graves, certified public accountant.

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MOTION PICTURE HERALD
June 17, 1939
Telephone Report

The Federal Communications Commission this week submitted its final report on its $150,000 investigation of the American Telephone and Telegraph Company, more than four years after the inquiry was initiated. Largely a re-write of the 1200-page "proposed report" written by Commissioner Paul A. Walker, in charge of the investigation, which was made public April 1, 1938, after the most vital parts had "leaked" out of the commission, the document sent to Congress as the commission’s final effort was a 916-page review of the history, development, magnitude and operating practices of the telephone industry and its ramifications, including those in the motion picture business.

So far as the motion picture and radio fields were involved, the major recommendations of the commission were that the Bell System be required to license all comers to use its patents, on reasonable terms, so long as they did not interfere with its communication service, and that the Communications Act of 1934 be amended to give the FCC, among other things, greater authority over the telephone company’s charges, practices, regulations, etc., with respect to wire lines furnished for chain broadcasting. The report referred at length to the company’s sound motion picture activities and said, “It might be said in this connection that circumstances forced the Bell System into the sound motion picture field, due to the failure of outside promoters to carry on in accordance with their commitments.”

The company resumed its status as licensor as soon as possible, or as soon as the sound motion picture industry was firmly established, it was pointed out.

FOR READY REFERENCE

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WPA Theatre Dropped

The appropriations committee, reporting the relief appropriations bill to the House of Representatives on Wednesday, ordered the abandonment of the WPA Theatre project and refused to make any provisions for activities of the United States Film Service. The film service had asked the committee for $335,840 for the coming fiscal year. With this money it was planned to put the service on a permanent basis, with Pare Lorentz as director at $10,000 a year and with a chief of production, motion picture director, and director of photography each receiving $9,000 annually.

It was disclosed during hearings on the bill that the Film Service is engaged in the production of a picture on industrial America to cost $165,000 and a picture on public health to cost between $50,000 and $75,000. “The River” cost about $60,000 to produce and “The Plow That Broke the Plains” cost $20,000.

Thomson Talks

Kenneth Thomson, executive secretary of the Screen Actors’ Guild, in New York to attend the television jurisdiction meetings of the Associated Actors and Artists of America, parent union of the entertainment industry unions, told trade press reporters that the Screen Actors’ Guild is opposed to any move by Actors’ Equity to claim jurisdiction in the television field; that it opposed the “one big union” idea, so long advanced by advocates of economy; that licensing agreements with agents’ offices were not in complete and would be signed soon; that his organization favored strengthening of the “4-A’s” along specific, but different lines than “one big union”; that the proposed reduction of the Screen Actors’ Guild extra ranks to some 3,500 would be accomplished before the year’s end; and that the dissension within the screen actors’ unit caused by some extras had been eliminated.

Japanese Hold Mayell

British authorities in Tientsin, China, this week were trying to effect the release of Eric Mayell, Fox Movietone newreel photographer, from the Japanese, whose sentences had been entered as he attempted to photograph Japanese soldiers searching civilians entering and leaving the British concession in that city, the United Press reported. The Japanese had blockaded the concession.

Mr. Mayell is still a British subject, but will shortly become an American citizen. He will be remembered as one of the newsreel men aboard the American coastal ship Panay, when it was sunk by Japanese planes near Nanking on Dec. 12, 1937.

Television Holdout

The caution with which the motion picture industry regards its possible rival, television, took tentative form this week. The National Broadcasting Company, engaged in extensive search for program material to supply its television broadcasting outlet, complained bitterly that motion picture companies were refusing to allow current, worthwhile film product to be used and were demanding too high rates even for old material. To supply needed motion picture product the broadcasters were reported turning to 16 mm. film. One of the first protests against motion picture cooperation with the new medium, from United States Association of New Jersey, was answered by George Schaefer, president of RKO, with the statement that his company had not supplied prints of “Gunga Din” to be televised as had been charged, but only a trailer advertising the picture.

These and other developments are detailed on page 60.

Radio Censorship Hit

Troubles of the Federal Communications Commission at Washington over its recent orders that international broadcasting stations must radiate only messages of good will piled up this week with an attack upon the order by Senator Burton K. Wheeler (Dem., Mont.), chairman of the Interstate Commerce Committee, to which the commission must go for all legislation.

Bringing the matter to the floor of the House Monday, Senator Wheeler declared that, under the order, the FCC could order even a Senator off the air if it was held that the address he was to make did not meet with its definition of “culture.”

“‘This is a form of censorship which Congress never contemplated when it passed the law,” he asserted. “On the contrary, it was specifically provided there should be no censorship.

‘If the rule is upheld,’ he said, ‘Congress should pass legislation more stringently prohibiting censorship.’

Senator Hiram Johnson (Rep., Cal.) joined with Senator Wheeler in criticism of the rule, declaring that “we want no censorship of any sort in this country.”

Copyright Change

The committee which has been working on a revision of the Copyright Act of 1909, representing film and radio interests, among others, has sent notice to Senator Elbert D. Thomas that its revisions and suggestions for change, after a year of work, are nearing completion.

A final and completed draft of the plan is expected in the near future.
AWARDS for outstanding film achievement are presented to Jack L. Warner, above right, and May Robson by Dr. Rufus von KleinSmid, president of the University of Southern California, for the American Institute of Cinematography at the Institute's annual dinner at the University. Mr. Warner was made an honorary member.

FOREIGN MANAGERS for RKO arrive early in New York for the convention next week. Above, on the Normandie, left to right: Ralph Hanbury, United Kingdom; Reginald Armour, Europe, and Leon Britton, Far East. (See page 31.)

Below, Nat Liebeskind, Argentine manager, in the RKO home office.

EN ROUTE from London to his offices in Sydney, George S. Applegate, above, director for Western Electric in Australia, stops off in New York.

VACATION, above. Joseph Mathieu, operator of the Capitol, Winchendon, Mass., and other houses, with Mrs. Mathieu and the family in the RKO World's Fair reception lounge.

Right. Fred Gregor of the Majestic, New Waterford, Nova Scotia, is another visitor in New York for the Fair.

LUNCHEON MENU, below, at Sardi's, New York, amuses Stuart Dunlap, MGM South American director, and Arthur M. Loew.

FLAG RAISING ceremonies mark the opening of the Paramount convention at the studios at Hollywood. The fan in the foreground insures a satisfactorily rippling banner without whistling for a wind, a dry process. Story on page 58.
Exhibitors in Hollywood


Above, Samuel Lewis of the Provincetown theatre, Provincetown, Mass., and his family with Lee Tracy on the set of "Spellbinder" at the RKO studios.

Above. Lyle Nash, Devil's Lake, North Dakota, exhibitor and Forest Duke who operates the Empire circuit in San Antonio chat with Alan Hale, in costume for "Dust Be My Destiny."

Above. Happy "Texas" Welles of the Florida State circuit, remaining in character even in California, meets Humphrey Bogart and Lya Lys, made up for their parts in "The Return of Doctor X."

Above. Dan Kaplan, Detroit circuit operator; Mrs. Harry Leitson, Wayne Morris and Mr. Leitson, Cleveland distributor.


Above. Harvey King, Rialto, Racine, Wis., and John Payne, Warner star.

Above, William Zimmerman, Lynwood, Cal., exhibitor, and Brenda Marshall, new Warner player.

Above. Phil Starkovich, Raton, New Mexico, exhibitor, and Mrs. Starkovich visit Jane Wyman on the "Playing with Dynamite" set.
"Land of Liberty"

THE history of the United States, source during the motion picture industry's years of an uncounted multitude of hard riding adventures and epic romances for the entertainment of the screen's millions, has been synthesized and given a broadly patriotic thread of continuity in a fourteen reel picture, created entirely from sequences edited from more than a hundred features, short subjects, newsreels and documentaries out of the industry's vaults. The film, completed this week after months of viewing, editing and cutting and titled "Land of Liberty" is to be shown daily without admission charge in the Federal Hall at the New York World's Fair and at the San Francisco Exposition.

The project began as a contribution of the organized industry to the two Fairs and was sponsored by the Motion Picture Producers and Distributors of America whose secretary, Carl E. Milliken, suggested the idea. Before actual work began Arthur DeBra of the MPPDA office examined more than 2,000,000 feet of film to select suitable material. The selections, taken from 115 different features and shorts, represent the product of virtually every company in the industry. Cecil B. DeMille supervised the editing, assisted by Herbert L. Moulton, William H. Pine and Francis S. Pine. James T. Shotwell of Columbia University was historical consultant.

The film opened Wednesday at the New York Fair where it was shown to an invited audience of distinguished guests. It is reviewed on page 50.

HIGHLIGHTS of American history as portrayed in the "Land of Liberty" narrative include the symbolic U. S. S. Constitution, above, as she was shown in Paramount's "Old Ironsides;" the discovery of gold on California, above, from Universal's "Sutter's Gold;" Patrick Henry's speech to the Virginia Burgesses which he concluded with the historic phrase, "Give me liberty or give me death," right, from the Warner short, "Bill of Rights," and the march to the west as portrayed, below, in "The Covered Wagon."
FINAL TRADE PROGRAM REACHES EXHIBITORS

Trade Practice Changes Won't Be Changed, Say Majors; Arbitration Plan Subject to Suggestions for Improvement

The motion picture industry's trade practice program for self-regulation of distribution-exhibition has been completed. (The official text starts page 27.)

Leaders of exhibitor organizations the country over started to receive printed copies of the final draft on Tuesday morning. Mailings started Monday afternoon from the Broadway Metro-Goldwyn-Mayer offices of the majors' negotiating committee chairman, William F. Rodgers.

As for Changes

The agreement as forwarded is the fourth to be written since distributor and exhibitor representatives started negotiations to establish "fair trade practices," last August. It will not be changed, the majors say, because, in their words, it represents everything they can give. Rather than enlarge the provisions of the code, the companies "will of necessity have to take our chance on legislation." The pact, however, is subject to Department of Justice approval.

With the arbitration agreement accompanying the code, the arbitration system to be used for adjudicating disputes under the code, the situation differs. Whereas the code, as mentioned, has gone through ten months of negotiations, conferences and bargaining between distributor and exhibitor representatives, the arbitration pact only made its appearance on May 25th, when arbitration copies were first sent to the major offices.

Conceding that the arbitration system as set up is not perfect, the majors are willing to listen to recommendations for changes. That changes will be made is certain, as witness official expressions already being received from exhibitor organizations, demanding, for the most part, stronger representation for independents on the arbitration boards. Expressions from 24 exhibitor leaders appear in the adjoining columns and succeeding pages.

Gather at Minneapolis

In the first public mass attention given the new code by organized exhibition, owners from both sides—distributors and independent, MTOA and Allied, gathered this week in Minneapolis for a "secret ballot" on acceptance or rejection. (See page 16.)

The principal difference between the trade practice pact as finally written and the third revised form, which March 30th, is in phraseology, although some additional clauses were inserted and a few were eliminated at the request of various exhibitor groups. Quite evident is the reduction of legal phraseology which exhibitors claimed burdened the previous forms and made a lot of their meanings vague.

The agreement is effective immediately for those who wish to want, is retrospective on all 1938 contracts already signed, and is to remain in force two years, in somewhat of a test. After the given period both sides will in all probability have recommendations for changes to effect even smoother relations between distributors and exhibitors in their contractual relations and between exhibitors in their competitive relations, the two basic reasons for the code. Stressing the need for Governmental approval. (Continued on following page, column 1)

Majority of Exhibitor Leaders So Far Favor "Fair Trial" for Trade Programs

With the national Motion Picture Theatre Owners' organization committed in favor of the new trade practice program, its president, Edward L. Knuyendall, urging all to enter wholeheartedly in the program, and the national Allied States Association determined its attitude this week through a "secret ballot" at its national convention in Minneapolis (see page 16), state exhibitor organizations, collectively and individually through their leaders started this week to give official opinions on acceptance or rejection of the new code and the arbitration agreement which goes with it.

Little time is being lost in formulating official exhibitor attitudes toward the pact following the sending, by the majors, of the completed draft of the new arbitration agreement to exhibitors, on May 25th, and the sending of the final trade practice draft Monday. Of a score or more of opinions obtained this week, the majority have a generally receptive attitude, based, for the most part, on a desire to give the code a fair chance. Many, however, demand changes in the personnel construction of arbitration boards.

The majors believe that their code of self-regulation will receive the acceptance of most exhibitors, and are prepared to win adoption by individual owners, even "if we have to go out personally and canvass every theatre owner," getting signatures through the sales staffs in the field.

Moore Reports Yes Vote in Southeast

The Southeastern Theatre Owners Association of exhibitors in Florida, Georgia, Alabama and Tennessee stand fully in accord on the trade program, Milton C. Moore, president, reported from his headquarters in Jacksonville, this week. (See page 29)

Chicago Exhibitors Favor Arbitration

The arbitration provision of the code "may not be a panacea for all the ills of the industry" but it does represent "substantial progress," Morris G. Leonard, president of the Exhibitors Association of Chicago, said this week, and added, "It is sufficient proof that the forum for adjusting industry problems is within the industry, as opposed to governmental agencies and regulation by same."

Arkansas Expects More Concessions

The Motion Picture Theatre Owners of Arkansas anticipate more concessions later, but believe the present move is "a move in the right direction." The above comment was made by R. X. Williams, Jr., president of the organization, who termed the managers' new arbitration agreement "entirely what the exhibitors want" and declared "the success of the present arbitration depends entirely on the personnel of the arbitration board."

Lazarus Wants Federal Arbitration System

The government should supervise arbitration and the present system, as defined by the code, is not enough, said Henry Lazarus, president of the Allied Theatre Owners of Louisiana. The industry "needs" an arbitration system under the government, Mr. Lazarus said.

Carolina Exhibitors Would Rather Have Conciliation

The Theatre Owners of North and South Carolina, through Lyle M. Wilson, their president, this week declared that they have "always been in favor of conciliation rather than arbitration."

"We withhold our opinion on the new arbitration agreement until the complete and final drafts," Mr. Wilson wired.

"Michigan Allied Optimistic": Branch

Ray Branch, president of the Allied Theatre Owners of Michigan, said early this week that the final rules of arbitration were not known to the organization, but that, inasmuch as Allied of Michigan had had a member serving in the negotiations with the majors, it "obviously" was in sympathy with the program, would "welcome the adoption of a fair trade practice program," and did "hope that something practical can be accomplished."

However, Edward E. Kirschner, an Allied leader of the same state, added that he...
MAJORS SEEK TO MEET COMPLAINTS

(Continued from preceding page)

Organizations' Heads Command Companies for Attempting Solution

(Continued from preceding page)

was far arbitration if it were "fair to both sides." He continued: "Arbitration boards should have discretion similar to that of courts to decide cases on their merits, instead of strictly following rules of contracts, and there should be a reasonable amount of leeway for handling all cases."

Northern California Owners Vote This Week

The Independent Theatre Owners of Northern California will render an opinion on arbitration this week, reported the president of the organization, H. V. Harvey.

Golson Endorses Boards With Only Film Members

Albert Golston, president of the Independent Theatre Owners of Southern California and Arizona, claims the arbitration boards should contain only film men: no lawyers and no decision to arbitrate. He pointed at the "success" of the local arbitration board, which comprises only film men.

Cincinnati Exhibitors
Like Trade Code Idea

In Cincinnati, Harold Bernstein, president of the Greater Cincinnati Motion Picture Theatre Owners, endorsed the new code, "provided" that it is not "simply" a contract enforcement plan.

Maurice White, president of United Theatres, favored the code and arbitration, provided "the right people" were back of them, and said he favored self regulation for the industry.

Willis Vance, an independent, also endorsed the trade practice program.

Wood of Ohio Backs Myers' Code Opinions

P. J. ("Pete") Wood, general manager of the Independent Theatre Owners of Ohio, wired this week that "our opinion of the new arbitration agreement coincides with that of Mr. Myers," general counsel of the National Allied States Association.

Oklahomans Rumored To Favor Conciliation

Though full discussion of the code and its arbitration provisions will not be held until the convention on June 26 and June 27, there is some sentiment favorable to conciliation rather than arbitration among the Theatres Owners of Oklahoma, according to Mr. Loewenstein, president of the organization. He then said: "The general opinion is that the trade practice agreement is a good beginning for a broader understanding without resort to governmental regulation, so actively sponsored by some, and which would endanger the entire industry. Leading exhibitors here are unalterably opposed to the Neely Bill."

Oklahoma Allied Said To Veto Arbitration

The few theatre owners of Oklahoma organizing committee last week instructed its delegates to the Allied Minneapolis National convention this week, to vote "No" on the arbitration rules of the trade code.

Wehrenberg Will Call Mass Meeting To Vote

Fred Wehrenberg, president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, said this week that he was forwarding each exhibitor member a copy of the new arbitration proposal; and would call a mass meeting to find out organization sentiment, when the exhibitors had had time to study the rules.

MPTO of Virginia Reserves Decision

The Motion Picture Theatre Owners of Virginia, in convention this week, in Roanoke, decided not to accept the code until after further study of it is completed.

a two-party basis, with no right to the distributor to name an arbitrator. Disputes involving clauses are kept on a three-party basis, with the arbitrators, as a group, entitled to name an arbitrator in addition to the opposing exhibitors.

Cancellation Privilege

Answering the proponents of federal legislation to outlaw block and blind selling, as now proposed by Senator Neely in Congress, the code, while not abolishing the block booking practice, does give certain freedom to exhibitors to exclude, without the loss of rentals, those features offensive on moral, religious or racial grounds, and to exercise a limited choice of the features offered him. Under the commercial privilege of exclusion, the code would give exhibitors the right to exclude from 10 per cent for the larger houses to 20 per cent for the smaller of the total number of features contracted for, without payment of the license fees involved. Special substitution privileges are given. The code would also make provision to meet other complaints of the exhibitors, particularly the smaller ones, (Continued on opposite page, column 1)
PLAYING TIME DESIGNATION LIMITED

Forward Step Welcomed While Room for Improvement is Noted

(Continued from opposite page)

alleging that the distributors discriminate in favor of circuit theatre managers.

Each exhibitor shall make a general trade announcement, which is not binding, about the features expected to play in the theatre during the entire term of the exhibit in each season. The exhibitor agrees not to sell away from the theatre any feature to another theatre at any time, even if the feature is not scheduled for release during the entire term of the exhibit.

The distributors will not exercise the right to designate features for preferred playing time where the theatre fee is a flat rental or a flat guarantee. If an exhibitor claims a feature designated for preferred time is unsuitable, the distributor may change the designation to another feature.

All distributors, exhibitor and organized group signatories, when signing adoption of the code, agree to observe the principles, policies and practices set forth herein (the agreement) in the licensing, distribution and exhibition of motion pictures in continental United States.

Specifically, the trade practice code embraces 17 clauses:

1. Exclusion Privilege, of from 10 per cent on rentals in excess of $250 per cent on rentals not exceeding $100.
2. Exclusive Announcement, to be made generally by the distributor at or prior to the beginning of each new season, giving such information as it may be practicable to give of all features contemplated or actually in production then intended for release during such season.
3. Public Demand for Exceptional Feature, whereby the distributor under certain conditions, gives an exhibitor the opportunity to license for a run features having such an exceptional and outstanding appeal as to create a natural and spontaneous public demand.
4. Preferred Playing Time, governing the preferred playdate concessions, both on flat rentals and guarantees, and embracing features unsuitable for preferred playing time.
5. Some Run Available, intended to meet objections of certain exhibitors to so-called "exclusive selling" to their competitors.
6. Regular Customer, by which the distributor agrees not to sell away from a regular exhibitor customer to a circuit operating in competition.
7. Short Subjects, Newsreels, assuring that shorts and newsreels shall not be forced with the full value of features; likewise, trailers, serials, reissues, westerns or foreign features.
8. Score Charges, providing for the consolidation of score charges with flat rentals on such sales; there shall be no separate score charges.
9. Allocation of Features, concerning distributors' notification of division of the price allocation within 14 days after national release.
10. Form of License Agreement, whereby each exhibitor will use its best efforts to simplify its respective form of license agreement.
11. Selective License Agreement, requiring exhibitor to notify of selection of pictures within 21 days, where exhibitor has such form of agreement.

[Continued from opposite page]

form. The board of directors meeting declared that the code in present completed form did not appear to be as originally promised.

Gold of Jersey Allied Criticizes Arbitration

George Gold, president of the Allied Theatre Owners of New Jersey said that the rules of arbitration in the revised code are "fair," but were also faulty "in providing for disputes relating to clearance that the affiliated theatre and distributor each appoint one arbitrator," and added:

"The complaining exhibitor thus must convince the two neutral arbitrators for a decision in his favor: whereas the affiliated exhibitor and distributor need convince only one of the neutral arbitrators."

KMTA Praised Majors For Code's Creation

The 21st annual convention of the Kansas-Missouri Theatre Association, in Kansas City, several weeks ago, declined to officially approve the code, as it was then. However, it did resolve that "the KMTA commends the major companies in attempting to work out a fair trade practice code."

A Commendable Attempt, Says John Wolfberg

John Wolfberg, secretary of the Independent Theatre Owners Association, Kansas City, Mo., said that the program is "a commendable attempt to solve some of the differences between distributor and exhibitor." He added, however, "Promises, like new-product announcements, are not always fulfilled. The time for comment is a year from today."

ITOA of New York Liked Trade Code

The Independent Theatre Owners Association of New York were the first exhibitors' organization to make public notice of their opinion on the code, Harry Brandt, organization president, announced acceptance with reservations some weeks ago at an organization meeting in the Hotel Astor, New York City. He said at the time that the arbitration procedure should give more representation to the independent exhibitor.

12. Playing Features in the Order of Release, providing conditions for exhibitor playing pictures in order of release and distributor withholding subsequent releases when an exhibitor has not played previous release.
13. Coercing Contracts, whereby distributor agrees not to coerce or intimidate an exhibitor to enter into any license agreement by threatening to build or otherwise acquire a theatre in competition.
14. Other Subjects of Arbitration, listing specific subjects to which arbitration shall apply, including, besides most of the clauses already mentioned, (a) Clearance, (b) Overbuying, license fees, etc.
15. Agreement to Arbitrate, setting forth the agreement.
16. Effective Date, from January 1, 1939.
17. Term, running for two exhibition seasons, commencing with 1939-40.
ALLIED DEBATE BOILS OVER AT LAUNCHING OF CODE

New Final Draft Hotly Attacked
By Steffes at Minneapolis
Convention After Rodgers'
8,000-Word Discussion of Pact

by TERRY RAMSAYE
in Minneapolis

As of midweek the Allied States Association convention was in a turmoil of controversy over the presentation of the trade practice code offered by the majors with what appeared to be an excellent probability that the proposed program would be rejected and that the controversy would be continued indefinitely.

The opening day of Allied's convention, Tuesday, was occupied by a reading of the last, near to next, almost final draft of the trade practice program by Sidney Samuelson, former national Allied president, and an analytical discussion of its clauses, clause by clause, by Nathan Yamins, former Allied national president, Fall River exhibitor and, incidentally, a lawyer with a Harvard degree.

Heat and More Heat

A heated Wednesday session was leading up to a more heated Thursday session with a dozen conferences in a dozen suites laboring through the night in preparation.

Definitive action was promised for late Thursday, with the largest probability that no such action could be taken.

There were questions whether or not the convention delegates could pass on the issues, whether the Allied board could pass on them, or whether the members, so many not being in attendance, should be polled.

Six Men in a Boat

The most picturesque of the suggestions came from Al Steffes, Allied leader these many years, and now president of the Northwest Allied, that each side, Allied and the majors, should each put three men in a boat and set the six of them adrift, then send the Coast Guard for an answer, or set up a new crew.

The close of the Wednesday session, being what it was, it was expected that William F. Rodgers of MGM on Thursday would take the floor for a "Custer's last stand" in behalf of the majors' contention.

Meanwhile overnight the convention had this to consider from Mr. Rodgers:

"From the majority of theatre owners' organizations the consensus of opinion is that they want the code. Our only problem now is to find the legal machinery for its adoption. . . . We hope that Allied will join. . . ."

Afram F. Myers and W. A. Steffes

"Allied as such, important as they may be, will not deter us from our plan of procedure and, with or without Allied, we are going forward . . ."

Mr. Rodgers' projected Thursday program on a "last stand" was a sequel to his appearance of Wednesday when he shared the floor and the program with such emphatic figures as Gradwell L. Sears of Warners, from the dais and, theatrically, from the floor, Mr. Steffes and Mr. Yamins.

The shiniest of the day was between Mr. Steffes and Mr. Sears in a superheated discussion of trade practices in the Minneapolis territory, including the charge by Mr. Steffes that the trade practice code was being abundantly violated.

Among these who were to be heard Thursday were Neil Agnew, Austin Keough and William Scully.

Tenth Anniversary Setting

Allied States Association's tenth anniversary convention, in Minneapolis this week, coincided with the tenth anniversary of intermittent attempts by the large companies to effect a program of trade practices to regulate relations between distributors and their exhibitor customers, and among competitive exhibitors.

"Twas on December 10, 1929, that representatives of the producers, distributors and exhibitors met at the Union League Club in New York in a session out of which grew the famous "5-5-5" conferences, which in turn, early in 1930, following negotiations in New York and Atlantic City, resulted in a "new standard exhibition contract, designed to eradicate various problems and disagreements between distributors and exhibitors and to promote more harmonious and workable relations between these two branches of the industry."

The majors completed their program of concessions to exhibitors on Monday afternoon, and on Tuesday morning Allied States, anticipating that completion, assembled in Minneapolis' Nicollet Hotel to dissect, on the open floor, the document for self-regulation which had just been presented to exhibitors of all or no affiliations.

Boiling Arguments

The convention, under the aegis of William Alvin Steffes, convention manager and "war horse" of Allied, had arguments boiling over the code, for and against.

William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, the prime worker among the distributors for the document, told, in 8,000 words, the reasons for favoring it.

Mr. Steffes, for Allied, attacked.

Then came, for or against, Abe Montague, of Columbia Pictures, voting yes; Col. Henry Albert Cole, Allied president, citing Allied's legislative efforts; Abram F. Myers, Allied general counsel, insisting upon the "strict neutrality" of personnel of arbitration boards under the code; Nathan Yamins, Allied of New England, former Allied national president, voting "no," against the code; Gradwell L. Sears, general sales manager of Warner Brothers, taking a strong stand in behalf of the measure; Harry Brandt, heading the Independent Theatre Owners Association of New York, accepting the code as "the best that could be done at the present time."

Other Opinions, Too

There were other opinions, many for, many against.

It appeared at the very outset that the document would not receive a favorable vote from the floor, and, as if in anticipation, Mr. Rodgers told the convention before its scheduled "secret ballot" that he did not believe that the proposed plan of voting on the code will be of any material benefit, either for or against, because you do not have the number of people qualified to register a national choice.

The convention drew the greatest cross-section of industry opinion in years. The majors were well represented, as was organized exhibition from "the other side," headed by Edward L. Kuykendall, MPTOA president.

Rodgers Explains Code

William F. Rodgers, attending the convention as representative of the seven major companies, excluding United Artists, delivered an 8,000-word presentation, recommending (Continued on opposite page)
ALLIED PRESENTS ITS OWN CREED

(Continued from opposite page)

BROKERS ASK FOR CODE REVISION

Accredited ticket brokers in New York recognized under the ticket code are formulating demands to be presented to the League of New York Theatres when negotiations for next season's code agreement start in July. The brokers, who have been waging an unsuccessful fight for abolition of the code, claim that brokers who refused to sign last year have succeeded in obtaining better choice of seats.

Meanwhile, the League and Actors Equity are studying methods for more stringent enforcement. Equity may refuse to sign the code unless it can be proved that the code is stimulating theatre attendance. Brokers point out that they have been hampered by the fact that non-accredited agencies have been able to continue in business although the code forbids the allotment of tickets to them. In addition, they say, the public has not benefited.

Mr. Rodger's committee, "was nothing like the code" given to him a week ago, or like the one he helped draft at New York and Chicago during negotiations with the majors' committee.

Mr. Steffes declared that it was his understanding that the code would be drafted without the help of the lawyers and that now it was all the work of the lawyers, to the extent that "no one can understand it."

The lawyers, he declared, had "torn down overnight everything that had been accomplished by the industry in years."

He defended Allied's aid to the United States Government in its investigations of the industry, adding that there was no sincerity in the code.

"The motion picture is too blank, blank highly legalized," he said.

"Chiseling has already started locally" (presumably in his Minneapolis territory) under the code, with majors' branch managers making their own interpretations of the clauses in the document. He believes in "throwing out the code and getting down to brass tacks and arbitrating now!"

Three Allied representatives and three producer representatives should be put on a boat and sent out to the middle of the ocean—and if they do not arrive at a satisfactory result in arbitrating within a mouth, they should be ordered to "pull the plug and sink," he added. Then, he continued, another commission of six, mixed Allied and majors, should be sent to sea, and another, and another, until results are obtained.

Abe Montague, general sales manager of Columbia, and a distributor member of the code committee, staunchly defended the code.

Mr. Steffes concluded the hour by violently attacking the code's cancellation clause, giving indications at the moment that Allied would reject the trade program.

Brandt Accepts Code

Harry Brandt, president of the Independent Theatres Owners Association of New York, was another Wednesday afternoon participant in a general discussion on the code, highlighting his remarks with the observation that, while he was not entirely satisfied with the document, he felt it was the best that could be done at the present time, adding: "If this business gets into the hands of the politicians, it would have the same troubles as the radio business."

Milton C. Weisman, attorney for the ITOA,

(Continued on following page)

In the card table group are J. D. Kalafat, M. S. Fine and Howard Reif of Cleveland; H. M. Richery, RKO exhibitor contact; G. W. Erdmann and Max Lefkowich, Cleveland, and Jerry Steele, Oberlin.

Seated, left to right, in the lobby are Oscar Kenrick of Grafton, N. D.; F. J. McWilliams of Madison, W. I.; Julius Overmoe of Hillsboro, N. D., and M. C. Cooper of Grand Forks, N. D.
(Continued from preceding page) who with Mr. Brandt had been confering with Mr. Rodgers at length on the code's contents just before the convention. Last weekend, also voiced approval of the document.

Gradwell L. Sears, general sales manager of Warner Brothers, appeared before the delegates in behalf of the code and its immediate enactment.

Allied's Nathan Yamins at about this point voiced opposition.

Myers Calls Arbitration Plan Fair

Afram F. Myers, general counsel to the National Allied States Association, spoke on late Tuesday afternoon, and called the arbitration plan, as presented in the revised code, fair, with a few reservations. He asserted that the arbitration rules, in the main, coincided with his own ideas.

"It is perfectly obvious that no matter how fine and fair an arbitration system we have," Mr. Myers added, "it would not mean anything unless the provisions of the code itself have some definite meaning, are important, and will have some pronounced effect on the trade practices of the industry."

Then he said: "When it comes to decide on the question of acceptance or rejection of the code, the question you must resolve will have more to do with the code itself than with the arbitration system."

Mr. Myers' chief point on arbitration was the necessity of keeping the exhibitor representation on the boards strictly independent. The affiliated exhibitor part of the bill would be for the benefit of exhibitors and distributors.

Col. Cole Opens Convention

Colonel Henry Albert Cole, of Texas, the president, opened the convention on Tuesday, with a speech in which he went back into Allied history, traced its battles, and concluded that some of the organization's bitterest enemies were beginning to sympathize with it.

The Colonel then asked for continued support of the code, of the block booking bill, "essential," as he called it; and predicted passage of the bill within one year.

He then defended the bill, especially those parts of it which may mean Government control.

Allied was not originally in favor of the legislation and litigation policy it now stands for, he said; originally he wanted conciliation and negotiation; however, he traced the progressive disillusionment of the organization, with the administrations, and stated that the organization was forced, six years ago, into its present policy, by the distributors' threat of exclusive selling.

He inferred that the National Allied had been responsible for the North Dakota "divorce bill," now defunct, and the Northeast Bill and other similar efforts to regulate the industry.

When told that W. A. Steffes, president of the Allied Northwest, favored acceptance of the code, as it is, "with reservations," Colonel Cole said that such a stand was "an individual matter, after all."

In his speech, the Colonel made one remark, which he regarded as a definite answer to the critics of the Northeast Bill, especially its provisions which might mean more Government supervision. He said that the theaters should likewise object to the Sherman anti-trust law and the Clayton Act. He added: "Hardly an industry in our complicated economic society is free today from some regulatory law."

Again, in his speech, the Colonel cited those industries which have regulation: drug, food, banks, construction, oil, and others. He asserted that "no regulation at all" means "chaos."


The Colonel did add that he thought laws as they are, are sufficient for protection of the industry; but that if courts ruled otherwise, those in the industry that needed it, must have special legislation.

Yamins and Samuelson Speak

Nathan Yamins, of Fall River and a New England director, and Sidney Samuelson, of Newton, New Jersey, a national director from New Jersey and a leader of the Eastern Pennsylvania unit, on Tuesday, at an "educational meeting," analyzed the code, provision by provision, and stressed the fact that endorsement of the code for what it contained might also be interpreted as an endorsement of it for what it did not contain.

On the provision for exceptional features, Mr. Yamins expressed this view: "If an exhibitor had open playing time for 20 features, and one exceptional picture is wanted, 19 others would probably have to be taken along with it. Then its playing time would be completely locked up, so that if a second exceptional feature came along, he would have no room for it."

Resolutions Committee

The first committee to be appointed, on Tuesday, was that on resolutions. Its members were Jack Kirsh, Chicago; Max Cohen, New York; Moe Horovitz, Cleveland; L. C. Tidball, Texas; James C. Quinn, California; Herman Blum, Maryland; Abe Kaplan, Minnesota.

Before the convention opened, Allied set forth a convention credo in its convention program, entitled: "Allied's Credo for Protection."

What Allied wants was pointed out, succinctly, thus: A national appeal board consisting of an equal number of distributors and independent exhibitors, to hear appeals from the rulings of local arbitration boards in contract cases, and has had complete jurisdiction in matters of general importance.

The statement further said that Allied wants the following goals solved: Compulsory block booking, unreasonable protection, undue theatre expansion, the "right to buy," contract revision, designated play dates, allocations, non-delivery of pictures, and radio competition.

No Action on Code

By Virginia MPTO

The new draft of the trade practice agreement will have to be further clarified by the distributors before acceptance, by the Virginia Motion Picture Theatre Owners, according to a decision reached at Monday's meeting of the exhibitor group at its annual midsummer convention, in Roanoke, Virginia.

A closed meeting of the board of directors decided on the need of further study before full acceptance. The membership went on record as being opposed to the Neely bill.

Ed Kuykendall, national MPTO president, telegraphed regrets of his inability to attend, due to changing plans. Harry Brandt, head of the Kuykendall Theatres of New York, wired that his organization had found fault with several clauses in the arbitration section of the new code, but advised that conferences were being held to iron out the differences with distributor representatives.

Colonel Robert Barton, counsel for the Virginia Association, warned members to keep a sharp look-out for adverse state legislation.

President L. W. Conrow of Altec and William H. Shinn, president of RCA, agreed to readjust sound service charges for independent exhibitors who were members of recognized organizations to a similar basis with those of major circuit operators.

Officers of the Virginia MPTO are W. F. Crockett, president; Benjamin Pitts, vice-president; Harold Wood, secretary, and Sam Bendelich, treasurer.

Allied in Illinois

Asks for Relief

Threats to close their theatres, at least for several days of each week, resounded throughout the Chicago meeting room where last Friday's special meeting was held to seek some relief from the problems that confront them.

Half of the 72 exhibitors present, representing 106 theatres, made the threats to close if the distributors did not offer some relief in film rental reductions.

Another cause for complaint was the refusal of the majors circuit there, Balaban and Katz, to cooperate in establishing a single feature policy. The Allied group is, according to its president, Jack Kirk, 97 per cent in favor of single features and would return to this plan at once if the circuit would do the same.

In a move to get action, Allied sent a telegram to Paramount officials in convention in Los Angeles, "Allied Theatres of Illinois in session last Thursday voted in favor of single features. Your subsidiary, Balaban and Katz, is the only stumbling block that prevents 97 per cent of the smaller subsequent run theatres from operating in the "black" and Balaban and Katz absolutely refuses to cooperate in any way. Can you for the sake of future sales to these theatres, do anything to help not the smaller theatres but Balaban and Katz themselves as well as doing something for the entire industry."
MORE THAN EVER
IT WILL BE

Universal
in 1939-40

continuing the most amazing series of successes
in MOTION PICTURE HISTORY!

DEANNA DURBIN
PRODUCTIONS
(one co-starring Charles Boyer)
Produced by JOE PASTERNAK

HENRY KOSTER
Production

"The OCEAN BETWEEN"
FOUR PICTURES...FOUR SMASH HITS!
THAT'S KOSTER'S AMERICAN HISTORY!

Produced by JOE PASTERNAK
Story by Bruno Frank
Screenplay by Bruce Manning

John M. Stahl's

"BULL BY THE HORNS"

Another masterpiece created
by the genius of Stahl who
brought to the screen the
unforgettable "Magnificent
Obsession," "Back Street," "Seed" and "Imitation of Life!"
MORE THAN EVER IT WILL BE 

JAMES STEWART

in

"THE MAN from MONTANA"

with MISCHA AUER

JUNE

An assured box office smash-hit with the star of "The Awful Truth" and "Love Affair"

W.C. FIELDS

He's Rupee ripe now . . . . and we pick him to pack 'em with a great successor to "You Can't Cheat an Honest Man"!

Produced by Lester Cowan

BING CROSBY

With a Marquee Full of GREAT NAME STARS!
**The Under Pup**

with Beulah Bondi, Margaret Lindsay, C. Aubrey Smith, Ernest Truex, Billy Gilbert, Raymond Walburn, Paul Cavanagh, Ann Gillis, Doris Lloyd

Original story by I. A. R. Wylie

Screenplay by Grover Jones

Directed by RICHARD WALLACE

**Rio**

Starring DANIELLE DARRIEUX

Produced by JOE PASTERNAK

**Edgar Bergen and Charlie McCarthy**

Produced by PRODUCTION

Another sure-fire hit—with a battery of front line stars added—and MORTIMER SNERD, too!

**Margaret Sullavan**

Produced by PRODUCTION

In a role destined to outshine even her own unforgettable performance in "Three Comrades" which won her the highest awards of the season.
MORE THAN EVER IT WILL BE

Jackie

COOPER * BARTHOLOMEW

Thrilling, appealing, exploitable box office productions, topical stories of America's youth!

Produced by BURT KELLY • Directed by JOSEPH SANTLEY

BASIL RATHBONE

in

"TOWER of LONDON"

One of the greatest masterpieces of shock literature makes a perfect film vehicle for the arch-master of the sinister!

Produced and Directed by ROWLAND V. LEE, who made "The Sun Never Sets" and "Son of Frankenstein"!

"VICTORIA DOCKS at 8"

starring

BASIL RATHBONE

With red fury coiled like a snake in his mind, he sought the peace of destruction in the throes of blind dementia!

An original story by Rufus King and Charles Beahan

Produced and Directed by RICHARD WALLACE

“The Invisible Man RETURNS”

Demanded by exhibitor and public alike! Once again to fight his strange fight, to the amazement of unprecedented audiences!

Directed by JOE MAY

Original Story by JOE MAY and KURT SIODMAK

Jackie

COOPER

in

“HIS SON”

The production strength of a cast of distinguished stars and a director of outstanding merit will be given Cooper in this story—aimed to hit the pinnacle of his remarkably successful career!
"RETURN OF THE SHEIK"
Here's ADVENTURE at Flood-Tide—produced on a scale matching in magnitude the panoramic sweep of the thrilling story!

"RETURN OF THE SHEIK"
Produced on a scale matching in magnitude the panoramic sweep of the thrilling story!

TWO PRODUCTIONS in "THE FAMILY NEXT DOOR"
SERIES • starring HUGH HERBERT
with Joy Hodges, Eddie Quillan, Ruth Donnelly, Joanne O'Tigley, Danny Barretti and "SANDY", the Wonder Baby!

Associate Producer MAX H. GOLDEN

"RETURN OF THE SHEIK"
Produced on a scale matching in magnitude the panoramic sweep of the thrilling story!

"RETURN OF THE SHEIK"
Produced on a scale matching in magnitude the panoramic sweep of the thrilling story!

2 LITTLE TOUGH GUYS PRODUCTIONS
"CALL A MESSENGER" • "ACADEMY WINNER"
With Added Assets in Important Names for the Casts, Stories and Production!

Associate Producer KEN GOLDSMITH

KARLOFF-LUGOSI "Friday the 13th"
The Merchants of Fear ready to declare even greater dividends than were paid to you with their never-to-be-forgotten "Frankenstein"!

7 PRODUCTIONS with Richard ARLEN • Andy DEVINE
Stories by the greatest authors of all-time!

"Mutiny on the Blackhawk" • "Man from Montreal" • "Way of the West" • "Raging Rivers" • "Air Express" • "Sea Patrol" • "Steel"

Produced by BEN PIVAR

MARQUEE PICTURES!
4 EXPLOITATION PRODUCTIONS
Titles that can be campaigned — Group Casts that sell tickets! "LIVE ALONE AND LIKE IT" • "MISSING EVIDENCE" • "CONVICTED WOMEN" • "ADVICE TO THE LOVELORN"

4 MUSICAL PRODUCTIONS
Zipful, zestful comedy-romances seasoned with hit-tunes and gals! "PENTHOUSE SERENADE" • "DANCING FOR LOVE" • "RHYTHM FOR SALE" • "ROMANCE IN THE TROPICS"

8 ACTION PRODUCTIONS
Distress Signal • The Witness Vanishes • Eyes of the Coast Guard • Slightly Tempted • Vice Ring • Front Page Confession • Counterfeit Ring • Jail Baby • Freedom of the Air • Homicide Bureau • Ghost Ship • Hidden Money • Hero for a Day • Inquiring Reporter

They guarantee entertainment. Stories hot from the news and fads of the day! This series will be selected from the following stories:

8 ACTION PRODUCTIONS
Distress Signal • The Witness Vanishes • Eyes of the Coast Guard • Slightly Tempted • Vice Ring • Front Page Confession • Counterfeit Ring • Jail Baby • Freedom of the Air • Homicide Bureau • Ghost Ship • Hidden Money • Hero for a Day • Inquiring Reporter

They guarantee entertainment. Stories hot from the news and fads of the day! This series will be selected from the following stories:

JOHN MACK BROWN'S
with BOB BAKER and FUZZY KNIGHT
The three favorites of your action fans, in a series of pictures that will keep them jumpin' for joy!

Produced & Directed by A.L. RAY
MORE THAN EVER IT WILL BE

3 FAMOUS PRODUCTIONS

A new producing organization of major importance, headed by HARRY EDINGTON

1. Douglas FAIRBANKS JR.
   "ATLANTIC CABLE"
   (An original story by DENNISON CLIFT)

2. CARY GRANT
   "PARIS STREETS"
   (TENTATIVE TITLE)
   From the famous play "La Chienne" by Georges de la Fouchardière • Screenplay by Edwin Justice Mayer and Franz Schulte

3. "SOUTH OF THE AMAZON"
   An original story and screen play by Frances Marion
   Cast with Stars of the First Magnitude!
“THE OREGON TRAIL” . . . . . . .
15 Thrill-Packed Episodes of Pioneer Days—with John Mack Brown

“THE PHANTOM CREEPS” . . . .
Starring BELA LUGOSI in 12 Episodes of Fantastic Action

“THE GREEN HORNET” . . . . .
in 13 Episodes. Universal scoops the field with this radio sensation

“BUCK ROGERS Conquering the Universe”
12 Breath-taking Episodes with Larry Crabbe

HERE ARE 52 WEEKS OF BOX OFFICE INSURANCE!

2 RE-ISSUES: The Greatest Combination Show of the Season!
“MY MAN GODFREY” . . . . . . .
“THE OLD DARK HOUSE”
Presenting an Unprecedented Array of Big Star Names:—
POWELL· LOMBARD · DOUGLAS · LAUGHTON · KARLOFF · AUER · PATRICK · BRADY · MASSEY

13 COLOR CARTOONS
Another step forward in Universal Short Subject Supremacy...the added wallop of glowing color to America's favorite program novelty...produced by WALTER LANTZ

13 TWO REEL MUSICALS
To Be Produced at Universal City where the huge production facilities will guarantee the utmost in life, sparkle and novelty for the series. The cast will be studded with top-notch entertainment names.

15 GOING PLACES 1 REEL
A favorite with Universal exhibitors for many years...bringing to theatre patronage the far places of the world...picture stories finely photographed by foot loose cameramen who rove the Seven Seas.
Commentary by the ase-voice of radio—GRAHAM McNAMEE

A TWO REEL SPECIAL
A startling, dynamic, thrilling exposition on the Rediscovery of America—the land where Freedom still flourishes! The most exciting screen document ever recorded—America's March of Freedom since the founding of our nation!
PRODUCED BY TOM MEAD and JOSEPH O'BRIEN

MARCH OF FREEDOM

15 STRANGER THAN FICTION 1 REEL
The Number One Newsreel of the Industry...A pioneer leader—and still the leader by actual exhibitor vote! 104 ISSUES (Twice Weekly)
Commentary by ALOIS HAVRILLA

NEWSTRELS
The Flowers That Bloom in the Spring
A Wandering Minstrel
Three Little Maids From School
Willow, Tit-Tit-Willow
For He's Going to Marry Yum Yum
Behold the Lord High Executioner

Supremacy!

Walter Winchell says:
"Supremacy!"

Danton Walker says:
"Will create a sensation!"

Dorothy Kilgallen says:
"Cutest thing in Technicolor since 'Snow White'!"

Mikado in Technicolor

Breaking records in pre-release runs.

because:

Ninety Americans out of every hundred know at least two "Mikado" songs by title...
Sixty Americans out of every hundred know two or more of these tunes by title...
Fully half of the people in this country know "The Mikado" by its name!... "The greater proportion of this last group has either acted in or witnessed at least one performance of "The Mikado."
Preamble

The signatories hereto, being distributors, exhibitors and organized groups of exhibitors of feature motion pictures, hereby severally adopt the following as a code of fair trade practice, hereby severally binding themselves to the observance of the principles, policies and practices set forth herein in the licensing, distribution and exhibition of feature motion pictures in the United States.

I. Exclusion Privileges

(1) Exclusion as a matter of right. Whenever an exhibitor shall have entered into a license agreement for all of the feature motion pictures ("feature"), for any one time by a distributor for a run in any situation, such exhibitor shall have the right to exclude therefrom, without payment of any license fee therefor, not to exceed twenty per cent. of the total number of features contracted for, if the average of the license fees for all features contracted for shall not exceed $100.00 per picture; fifteen per cent., if such average is in excess of $100.00 and not in excess of $250.00; and ten per cent., if such average is in excess of $250.00.

In determining the number of features that may be excluded, fractions of one-half or more shall be counted, and fractions of less than one-half shall not be counted.

In computing the average of the license fees for all features contracted for the license fees of features based in whole or in part on a per feature license fee basis shall be included at the average of the license fees of all the distributor's features of the preceding month, in which may be included, such license fees shall be equal to the average of the license fee, the exhibitor and the exhibitor included in the license agreement.

For the purpose of determining the rights of exclusion of an exhibitor hereunder, so-called "Westerns" (as such term is understood in the motion picture industry), reissues and foreign (except such as may have been produced outside of the United States in the English language by an American producer or distributor or subsidiary thereof) shall not be included in the number of features offered or contracted for as above provided, but shall be deemed to have been offered in separate groups and, if contracted for, the features in each such group shall be subject to exclusion on the basis set forth above and, if included with other features in the same license agreement, shall be separately listed.

The right of an exhibitor to exercise his exclusion privilege herein provided for shall be exercisable for the following reasons:

(a) A first run exhibitor shall give the exhibitor written notice with respect to each feature he elects to exclude within fourteen days after the mailing by distributor of the first notice of availability thereof; any other exhibitor shall give such notice within fourteen days after the close of the first exhibition of a feature in any theatre or town in which his theatre is located or the mailing of the notice of availability thereof, whichever is later, provided that if such feature is not excluded on a previous election reasonable notice in writing shall have been given by the exhibitor of the intention to exclude such feature shall be given within fourteen days after the mailing of such new notice;

(b) the exhibitor shall not, at the time of giving such written notice, be in material default under the license agreement;

(c) exclusions shall be made proportionately among the several price brackets provided for in the license agreement, but any number of exclusions for a single feature which may be made shall not exceed the lowest price bracket;

(d) if any exhibitor, having the right to do so, fails to exclude one or more features from higher brackets, he shall, for such feature, have the right to exclude one feature from the lowest bracket; provided, however, that if at the time there are no unplayed available features in the lowest bracket, he may exclude a feature from the next to lowest bracket.

Upon the exclusion of any feature under this Section (1), the license therefor shall terminate and all rights thereto shall revert to the distributor, and such exclusion shall be charged against the number of exclusions to which the exhibitor may be entitled, whether or not a new license agreement for the exhibition of such feature is subsequently entered into by such exhibitor.

All disputes growing out of the exercise or attempted exercise by an exhibitor of the exclusions privilege provided for in Section (1) above, to exclude from any license agreement any feature which may be locally offensive on moral, religious or racial grounds, provided such exhibitor gives evidenced notice, not later than fourteen days after the conclusion of such first exhibition in the exchange territory in which such feature is being shown, to the distributor of the grounds for his desire to exclude such feature, specifying the reasons therefor.

Upon the exclusion of any feature under this provision, the license therefor shall be deemed to have been so excluded to the distributor, but no other exhibit shall be subject to arbitration. The arbitrators shall have the power to determine the decision of any arbitrators with respect to the same feature only on the basis of the decision of the arbitrators with respect to the feature in the theatre or area in which the exhibitor's theatre is located.

II. Trade Announcement

Each distributor shall make a general trade announcement at or prior to the beginning of each of its seasons, containing such information as it may be practicable to give of all features completed or actually in production then intended for release during such season, that it be understood that the completion of such features actually in production and the making of such other features of which it is intended to produce are subject to the hazards and uncertainties of the business and they may not be completed or produced, as planned.

III. Public Demand for Exceptional Feature

If in any town or in any city, or section of a metropolitan city, an exhibitor shall request of a distributor the license for a run in any situation of a feature, having an exceptional and outstanding appeal as to create a natural and spontaneous national public demand and for which there is a spontaneous and natural public demand in the town, city or section of the metropolitan city in which his theatre(s) is located, and which would not be shown in such town, city or section unless licensed for exhibition to exhibitor, and the distributor offers to execute a greater number of features than exhibitor because his playing time will be so absorbed by previous commitments for features can without altering his operating policy reasonably exhibit in such situation, the distributor shall then offer to such exhibitor such lesser number of features, including such requested feature, as may be agreed upon or, in the event of a dispute, such matters shall be referred to arbitration to be the maximum number of features which can reasonably be exhibited by exhibitor in such situation; provided that if the distributor shall have, at any time, before the arbitrators have made their award to such exhibitor such lesser number of features, including such requested feature, as may be agreed upon or, in the event of a dispute, such matters shall be referred to arbitration to be the maximum number of features which can reasonably be exhibited by exhibitor in such situation; provided that if the arbitrators shall have, at any time, before the arbitrators have made their award to

(Continued on following page)
Arbitration Awards Enforceable by Law
In Thirteen States on Status of a Judgment

Forty-six of the 48 states, Oklahoma and South Dakota excepted, have provisions on their books concerning the arbitration of disputes in business.

Arbitration clauses in commercial contracts such as those provided in the film industry's new agreement for arbitrating disputes under the majors' new trade practice program of self-regulation are made enforceable by law in 13 states: Arizona, California, Connecticut, Louisiana, Massachusetts, New Jersey, New Hampshire, New York, Ohio, Oregon, Pennsylvania, Rhode Island, and Wisconsin. (Text of the film industry's new arbitration agreement appeared in Motion Picture Herald on June 3rd, page 48-50; text of film industry's new arbitration agreements appears on preceding page.)

While jurisdiction varies somewhat in the aforementioned 13 states, the procedure is basically the same as that obtaining in New York: after an arbitration award is given by the industry's board, a simple motion in the state supreme court gives the award the status of a court judgment.

In some other states, not having such laws, one cannot enforce an arbitration award in the courts when such arbitration agreement was entered into before any dispute arose, enforcement usually coming through disciplining action within the industry.

There are two general types of arbitration agreements: (1) The agreement to arbitrate future disputes, which agreements are valid in the 13 states already mentioned; (2) The agreement made after the dispute, which agreement are valid in those 13 states and may generally enforceable also in Colorado, Illinois, Iowa, Kentucky, Michigan, Minnesota, Nebraska, Nevada, North Carolina, Utah, Washington, Wyoming, Georgia. Evidently the film industry's arbitration agreement can be entered into either before or after a dispute.

The second type of arbitration, i.e., the agreement made after a dispute arose, can be made enforceable in the following states when it is by rule of the court (meaning, an action must be taken through the courts): Arkansas, Florida, Idaho, Indiana, Kansas, Montana, Tennessee, Texas, Vermont, Virginia, West Virginia.

In certain states, such as Indiana, Kansas, South Carolina and Washington, the filing of a bond may be necessary to insure performance of the award.

There is a Federal Arbitration Law, applying only to those cases in which an amount over $3,000 is in dispute, and then only in interstate or maritime commerce. It is enforceable in much the same manner as New York State's arbitration law.

PREFERRED PLAYING TIME CHANGES

(Continued from preceding page)

offer or license all or any of its features to any other exhibitor.

Any exhibitor who has been a customer of a distributor and who has refused to contract for such distributor's features for the situation involved shall have no right to attempt to use this Article to compel the distributor to license him to time its outlying features.

Any dispute as to whether such requested features is an "Exceptional Feature" as above described or as to the maximum number of features which can reasonably be exhibited by exhibitor in such situation or as to whether exhibitor is so attempting to use this Article, shall be submitted to arbitration by exhibitor within fourteen days after the refusal by distributor to receive exhibitor's number of features requested by exhibitor.

IV. Preferred Playing Time.

(1) Flat rentals and guarantees. A distributor will not exercise the right to designate features for preferred playing time unless the distributor has received a flat fee for any feature licensed solely on a percentage basis, which feature is claimed by exhibitor to be unsuitable for such playing time and if exhibitor shall not chosen the objection of the reasons therefor within seven days after the mailing of notice of such designation in the case of a first run in a city in which an exchange is located or in any other case within seven days after the close of its first exhibition in the exchange city from which exhibitor is served or the mailing of the notice of designation, whichever is later, the question of such suitability shall be determined by agreement between distributor and exhibitor or, in the event of a disagreement by arbitration. Unless distributor rejects the claim of exhibitor by mailing notice to exhibitor within seven days after the mailing by exhibitor of such notice of objections as above provided, distributor shall be deemed to have withdrawn such designation. Should distributor, however, reject such claim, exhibitor shall commence arbitration proceedings to determine the dispute within seven days after the mailing of such notice of rejection.

If the feature is determined, by agreement or arbitration, to be unsuitable for the designated preferred playing time, or the designation thereof be deemed withdrawn as above provided, distributor may, at its option, either (a) designate the feature to be exhibited upon the same license terms on other days of the week, or (b) then or thereafter substitute another feature to be exhibited on preferred playing time of the distributor for the feature objected to; in the latter case the license fee for the feature originally designated shall be such as may be determined by the distributor with respect to any other feature under the license agreement.

Nothing in this Section (2) shall decrease or increase the number of features in each bracket as set forth in the license agreement.

V. Some Run Available.

To meet objections of certain exhibitors to so-called "exclusive selling," an exhibitor shall be able to obtain from a distributor a run of its features. In any situation, the run to be designated by the distributor, provided (a) distributor and exhibitor can mutually agree upon the number of features to be licensed and other terms and conditions; (b) the exhibitor's theatre(s) (i) is not of an obsolete character, (ii) is in good condition and (iii) is operated under a policy that is not destructive and (iv) is operated under a policy which will not subvert that which is the distributor's revenue from any other run; and (c) exhibitor is of good reputation as a theatre operator and customer, or, if he has not been an exhibitor theretofore, is of good reputation and financially responsible. Any dispute arising under proviso (b) or (c) hereof shall be subject to arbitration; but each distributor states that it will be its policy not to request unreasonable license fees or other terms or conditions from an exhibitor for the purpose of defeating this Article V.

VI. Regular Customer.

To meet objections of certain exhibitors to so-called "exclusive selling," a distributor will not refuse to license its features to its regular customer who is not a "circuit customer," in order to license them for the same run in the same competitive area, to another exhibitor for the sole reason that such other exhibitor is a circuit customer, provided such regular customer (a) has substantially performed his previous license agreements with the distributor, (b) maintains and operates his theatre in a modern manner, and (c) is financially responsible. Any dispute as to whether a distributor has so refused to license its features to such regular customer shall be subject to arbitration. Should distributor elect to license its features to an exhibitor (other than its then current customer) who is a circuit customer, distributor shall, if its then current customer is not a circuit customer, give him notice by telegraph of its election so to do. Should such current customer fail to commence arbitration proceedings within five days after the sending of such notice, he shall be deemed to have waived all claims, if any, in connection with such features under this Article VI.

VII. Short Subjects, Newsreels, etc.

No exhibitor shall be required to license short (Continued on opposite page)
COERCION OF CONTRACTS BARRED

(Continued from opposite page)

subjects, newsreels, trailers, serials, re-issues, "Westerns" or "foreigns," (hereinafter collectively referred to in this Article as "Shorts"), as a condition of licensing other features.

An exhibitor shall have no right to assert any claim that the licensing of such features was so conditioned unless he shall have mailed to the distributor at its Home Office notice in writing of such claim and the grounds thereof, within forty-eight hours after delivery by exhibitor of his signed application for such "Shorts." Any dispute as to whether the licensing of such features was so conditioned shall be subject to arbitration. The powers of arbitrators in any such dispute shall be limited to:

(a) a finding as to whether or not the licensing of such features was so conditioned; and,
(b) an award canceling the license agreement or agreements for (or to the extent that they relate to) such "Shorts."

VIII. Score Charges.

Score charges, if any, for flat rental features for the 1938-1939 exhibition season shall be added to and consolidated with the license fees therefor. Commencing with the 1939-1940 exhibition season there shall be no separate score charge for features licensed on either a flat rental or a percentage basis.

IX. Allocation of Features.

Under license agreements authorizing a distributor to allocate features to particular price brackets, distributor, on giving notice of the availability of any feature, shall notify exhibitor of the price allocation thereof, except that such notice of price allocation shall be given not later than fourteen days after the national release date thereof to first-run exhibitors in those cities which the distributor may designate as "Key Cities." After the notice of price allocation is given, exhibitor of a particular theatre that has been given by a distributor to an exhibitor, such price allocation shall not be changed for such theatre except by mutual agreement between the distributor and the exhibitor.

X. Form of License Agreement.

Each distributor will use its best efforts to simplify its form of license agreement.

XI. Selective License Agreements.

Whenever an exhibitor shall have the right under a license agreement to select a number of features out of a larger number, he shall exercise such right by written notice of selection or rejection of each feature to which he may be entitled under such agreement within twenty-one days after the mailing of the notice of availability thereof. Failure of exhibitor to give such written notice with respect to any feature within such period shall constitute a selection thereof by exhibitor.

XII. Playing Features in the Order of Release.

If under any license agreement an exhibitor is obligated to play features in the order of their release, the distributor will not withhold features from exhibitor because features previously released have not been exhibited by him if his failure to exhibit them was due to the failure of distributor to make them available. Any

* "Westerns" and foreigns as defined in Article I, Section 1.

dispute hereunder shall be subject to arbitration.

XIII. Coercing Contracts.

No distributor shall coerce or intimidate an exhibitor to enter into any license agreement by threatening to build or otherwise acquire, or by falsely representing that any other person will build or acquire, a motion picture theatre for operation in competition with such exhibitor.

An exhibitor shall have no right to assert any claim that he has been so coerced or intimidated unless he shall have mailed to the distributor at its Home Office notice in writing of such claim and the grounds therefor within forty-eight hours after delivery by exhibitor of his signed application for such license agreement.

Any dispute as to whether exhibitor was so
coerced or intimidated shall be subject to arbitration. The powers of arbitrators in any such dispute shall be limited to:

(a) a finding that the party involved has been coerced or intimidated, and, if the finding be in the affirmative, then,

(b) an award cancelling such license agreement.

XIV. Other Subjects of Arbitration.

(1) Performance of License Agreements. A dispute arising out of a claim by either party to a license agreement that the other party has breached any provision thereof shall be subject to arbitration. The powers of arbitrators in any such dispute shall be limited to:

(a) a finding that the provision involved has been breached, and, if the finding be in the affirmative, then,

(b) an award of

(i) specific performance of the provision involved; or

(ii) the amount of actual and compensatory damages with respect to each feature involved if the arbitrators shall deemed to have been so provided as in (iii) below, excess of the liquidated damages provided therefor in the license agreement; or

(iii) in the event of assignment against a distributor, the arbitrators find that the distributor arbitrarily and willfully and without color of right, repudiated the license agreement by refusing to deliver to exhibit the features licensed thereunder, or caused the exhibition of any feature in violation of the provisions of the license agreement with respect to "run" or "clearance," the amount of actual and compensatory, but not punitive, damages with respect to each feature involved.

(2) Clearance. The parties hereto recognize that clearance, reasonable as to time and area, is essential in the distribution and exhibition of motion pictures; that an exhibitor has the right without interference or license for any feature any run for which he is able to negotiate with any distributor; and that, subject to Article VI hereof, a distributor has the right without restriction to make a clearance without being interfered with. Any dispute as to whether or not the existing clearance, under the conditions involved in the particular instance, is unreasonable shall be subject to arbitration.

The powers of arbitrators in any dispute relating to clearance shall be limited to:

(a) a finding as to whether or not the theatre or theatres whose clearance is complained of, or any of them, is entitled to clearance; and, if so, then,

(b) an award of the reasonable maximum clearance to which such theatre or theatres is entitled.

(3) Over-buying. A dispute arising out of a complaint by an exhibitor that another exhibitor has contracted for the license for exhibition of a greater number of features than the latter reasonably requires for exhibition in his theatre or theatres, with the intent and effect of depriving the complaining exhibitor of sufficient features to operate his theatre or theatres, shall be subject to arbitration.

In such case the arbitrators shall, among other things make due allowance for a sufficient number of features reasonably to protect the exhibitor complained against from non-competitive failure to sell and make features available and give due regard to the type and operating policy of the theatre or theatres operated by such exhibitor. In no event shall an exhibitor be deemed to be "over-bought" if his minimum commitments do not exceed by more than fifteen (15%) per cent. his minimums as prescribed hereunder. If the arbitrators shall find that over-buying exists as herein provided, they shall specifically find by what number, if any, the exhibitor complained against shall have over-bought and such exhibitor shall then be permitted a period of fourteen days from the date of the arbitrators' decision to obtain the release of such excess number, if any, from his license agreement(s); if such exhibitor does not obtain such release, in whole or in part, then the arbitrators shall make an award apportioning such release to such exhibitor in such manner as is reasonably fair to him. If such exhibitor has entered into license agreements, the number of features to be released by them, respectively (being in the aggregate the number of features "over-bought" by such number, if any, the release of which exhibitor shall have obtained) to the complaining exhibitor, provided that no such award shall be made unless adequate assurance shall be given to each distributor that it will receive from the complaining exhibitor, in respect of its features to be so released, no less in license fees and no less favorable other terms than were provided for in its license agreement with the exhibitor complained against.

(4) License Fees, Other Terms and Conditions. Neighboring countries (except in the respects and to the extent specifically provided in this code) other terms or conditions upon which motion pictures may be licensed by a distributor to an exhibitor, shall be the subject of arbitration for any purpose under any Article hereof, each of the parties hereto recognizing that such matters are to be determined only by mutual agreement between distributor and exhibitor.

XV. Agreement to Arbitrate.

Each signatory hereto agrees to submit to arbitration in the manner provided by and subject to the provisions of this Code and Rules of Arbitration annexed hereto and made a part hereof any dispute subject to arbitration hereunder or under the Rules of Arbitration, between such signatory and any other signatory or signatories hereto and, at the time any such dispute arises, to take such other and further action and to sign such documents or instruments as may be necessary or desirable by the arbitrators or to the arbitrators, and that the award of the arbitrators may, so far as is permitted by law, have the status of or become a judgment enforceable by judicial process. Each signatory further agrees that if the law or practice relative to arbitration in any jurisdiction in which such signatory carries on business prescribes a different form of agreement to arbitration, or, in the event that any provision of this Code and Rules of Arbitration be determined to be invalid or unenforceable as a whole or in part, each such signatory will sign an agreement to arbitrate in the form prescribed in such jurisdiction and file the same with the appropriate Permanent Arbitration Board established under the Rules of Arbitration. Each signatory who carries on business in a jurisdiction where arbitration awards cannot be made legally effective, covenants that he will nevertheless abide by and perform in good faith any award that may be made hereunder or under said Rules of Arbitration.

Distributors signatory hereto controlling theatre circuits pledge the full cooperation of such theatres and will use their best efforts to obtain the cooperation of theatres in which they have an interest, but which are not controlled by them.

All organized exhibitors groups signatory hereto will endeavor to secure the signature hereto of all their members and also of all other exhibitors operating theatres in the respective areas where they have members.

XVI. Effective Date.

The provisions of this code shall apply to all contracts made after January 1, 1939, for 1939-1940 product and the product of subsequent years so long as this agreement shall be in effect.

XVII. Term.

The term of this code shall be for two exhibition seasons8, commencing with the season 1939-1940, and thereafter indefinitely.

Any signatory hereto may withdraw therefrom at the end of the second exhibition season or at the end of any such season by giving written notice of such withdrawal to each distributor and organized group of exhibitors, signatory hereto, and to the secretary of the Permanent Board in each exchange territory in which such signatory transacts business, at least six months prior to the end of such exhibition season. If any distributor, organized group or operator of a substantial number of theatres, signatory hereto, so withdraws, any other signatory may also withdraw therefrom at the end of the same exhibition season by giving similar written notice of such withdrawal prior to the end of such exhibition season.

Any signatory may also withdraw therefrom at least thirty days before the written notice of such withdrawal to said distributors, said organized groups of exhibitors and said secretaries: (a) in the event that any legislation enacted after the date hereof shall be inconsistent with this Code or any provision thereof or shall require a substantial change in the method of carrying on its business, provided that such withdrawal shall be effective only in the territory governed by such legislation; or (b) in the event that the order, judgment or decree of any competent tribunal, entered after the date hereof, shall declare invalid or illegal, or enjoin the observance of, this Code or any provision thereof, or any provision of any license agreement identical or substantially identical therewith, or shall require a substantial change in the method of carrying on its business. If any distributor, or the operator or operators of a substantial number of theatres, signatory hereto, withdraws for the reasons specified in clause (a) or clause (b) above, any other signatory shall have the same right of withdrawal, whether or not the order, judgment or decree shall affect it, upon giving written notice of such withdrawal to said distributors, said organized groups of exhibitors, and said secretaries.8

8An exhibition season for the purpose of this Article shall be deemed to commence September first and end August thirty-first next following.
FIELD STAFF TO MEET SCHAEFER FOR FIRSTTIMEAT CONVENTION MONDAY

Program of More Than 50 Features Will Be Announced at International Gathering at Rye, N. Y.: Talent Named

RKO Radio Pictures' international sales convention, at which 250 field representatives in assembly will meet President George Schaefer, begins its first time, opens on Monday morning at the Westchester Country Club at Rye, N. Y. Ned E. Depinet, vice-president in charge of world sales, and Jules Levy will disclose the company's 1939-40 feature program of more than 50 features. It is the last of the new season's sales conventions to be held by the majors.

The seventh annual and fourth international gathering follows the George Schaefer Drive and the field sales staff is rewarded with the trek to New York and its World's Fair. June 22nd is RKO's Fair Day.

From RKO Canada, its 54-year-old, fifty-four countries under the management of Phil Reisman will come delegates headed by Reginald A. Moore, general European manager. Others who reached New York this week include Ralph Hambury, United Kingdom; Ralph Doyle, Australasia; Nat Liebeskind, Southern South America; Gus Schaefer, Central and Northern South America; Per Alfonso, Peru; Max Gomez, Mexico; Pedro Saenz, president Cia. Cubana de Peliculas, S. A.; Leon Britton, Far East; Bruno Cheli, Brazil; Fred S. Gulbransen, Panama; and Seckler, Cabau branch office representative; Gordon New, Trinidad.

From the Coast will come Anna Neagle, who has just completed "Nurse Edith Cavell," and Herbert Wilcox, her producer.

Announcement of product for the season of 1939-40 will be made next week. S. Barrett McCormick, director of advertising and publicity, has prepared the annual book outlining the program. It is already known that RKO Radio has purchased screen rights to "Abel Lincoln in Illinois" and "The American Way." It will produce "Hunchback of Notre Dame."

Producer-directors will include George Stevens, Gregory LaCava, Gene Towne, who will produce four a year, and Max Gordon and Harry Goetz.

With RKO's season starting in August, features completed and nearing completion include the "Pioneer Woman," co-starring Ginger Rogers and David Niven, and "The Kind Men Marry," with Carole Lombard, Cary Grant and Kay Francis, and "Career," with Walker Braun, Midwest district manager, who headed the George Schaefer Drive, will be a speaker at the convention. The Walt Disney organization, March of Time and other companies affiliated with RKO will have representatives present. A. A. Schubert, heading the operations of the 38 offices in the United States and other countries, will conduct the convention.

The Galata Sisters, Interpreting Chilean Songs:
(a) Yullo
(b) Aguila Clara
(c) La Palomita
Introduction of Guest Stars and Personalties, Armando Palacios, noted Chilean pianist:
(a) Studio, Sorolpin
(b) Reflets dans l'eau
Alcides Bricena and his Orchestra:
Introduction of Guest Stars and Personalties, Senorita Paloma, in Latin American Folk Songs:
(a) Corazones Partidos
(b) Feliz
(c) Nostalgia, Juan Carlos Cobian
(d) My Melancholy Baby, Donaldson.

Chilean National Anthem.
Introduction of Guest Stars and Personalities, Victor Godia, violinist.
Introduction of Guest Stars and Personalities, Victor Godia, violinist.

220 To Attend World's Fair Tribute to Films By Chile and Teatro al Dia

The Chilean Government and TEATRO AL DIA, the Quigley Pan-American publication, on Friday will jointly pay the first tribute to the American motion picture industry at the New York's World's Fair, from the Chilean Pavilion, in observance of the industry's contribution to the trade development of Chile.

Noted Chilean officials, Will H. Hays, Martin Quigley, stars of the screen and important executives of the American motion picture industry will attend. Some 220 have accepted invitations, which were signed by His Excellency, the Ambassador of Chile to the United States, Alberto Cabrero; the Commissioner General of Chile to the World's Fair, Senator Rodolfo Michel and the Chilean Consul General in the United States, Anibal Jara Letelier.

Arrangements are being handled by Alfonso Merlet, Chilean delegate to the Fair, and H. Alban-Mestanza, editor of Teatro al Dia.

Columbia Broadcasting Company in a special short wave arrangement, will broadcast, stations in Chile, Argentina, Peru, Brazil and Uruguay rebroadcasting the pickup.

Mr. Quigley, sending greetings to the Latin American countries, observed, "It is fitting that the first Pan-American gathering of motion picture men should be held on the occasion of the World's Fair, under the auspices of Chile, a people who have a record of uninterrupted and genuine friendship for the United States of America."

"In the motion picture industry, particularly, Chile stands out as a progressive nation," he added. "I am sure the American industry shall always seek to preserve and safeguard this relationship."

The official program at the Chilean Pavilion will be as follows:
2:00 P.M.—Address of welcome by Senator Rodolfo Michel, Commissioner General of Chile to the World's Fair.
2:15 P.M.—Tour of the Chilean Pavilion, conducted by Luis Nagel, Executive Director of the Columbia Broadcasting System. Alfonso Merlet, Delegate to the Chilean Pavilion, Master of Ceremonies.

THE BROADCAST PROGRAM

4:00 P.M.—Buffet-luncheon of Chilean dishes and Chilean wines.
Specially chartered buses will accommodate guests, leaving No. 9 Rockefeller Plaza, New York, at 1:30 P.M., returning the guests to the Plaza at 6:30 P.M.
Waukegan Citizens To Honor Benny

Citizens and officials of Waukegan, Ill., have designated the days of June 21st through June 25th as “Waukegan Celebrity Days,” in honor of Benny, born there. Benny and Mary Livingstone with the Jello radio program cast will broadcast their show from the stage of the Genesee Theatre in Waukegan Sunday June 25th as the weekly event of the world premiere of Benny’s newest Paramount film, “Man About Town.”

Visual Education Conference Opening

The status of the non-theatrical motion picture business and the problems of that field and of visual education will be taken up, starting Monday, at the four-day, ninth annual Conference on Visual Education at the Dev York, at the Francis W. Parker School in Chicago.

Fifty-four speakers and demonstrators of progress in the field will appear at the sessions which open with an address by Edward J. Kelly, Mayor of Chicago.

Frank Resler, Pack Radio

H. McRitchie, RKO, New York
W. G. Ripley, Longview, Wash.
J. F. Blendon, New York
John Okada, Chicago
Frank Kassas, Chicago

Extend Preservative Film Treatment to West Coast

The Peerless-Vaporate film treatment which has been offered by the Bell and Howell film laboratory throughout the middle west for the past two years, is now available from their Hollywood laboratory, the company announced this week. A complete vaporating installation has been placed in the Bell and Howell Hollywood headquarters, 716 North La Brea Avenue. The service and product will be offered for the preservation of film as well as in Chicago.
Columbia Pictures, which last week reported losses of $80,158 for the nine months ending April 1, 1939, compared with a net profit of $43,268 for the same three-quarter period ending in April 1938, had assets of $15,344,881 on April 1st, last, as compared with $14,822,014 in April of 1938. Capital surplus was $67,715 against $67,298 and earned surplus was $3,717,999 against $4,232,336.

Capital stock consists of 75,000 no-par shares of $2.75 convertible preferred and 360,268 no-par shares of common. Funded debt amounted to $1,250,000 on April 1, 1939. There was no funded debt.

Consolidated income account of Columbia Pictures Corp. and subsidiaries for 40 weeks ended April 1, 1939, compares as follows:

| Gross income | $14,674,702 | $15,356,845 |
| Amort. of prod. costs, etc. | 9,712,833 | 9,936,367 |
| Exp., dep't, etc. | 5,003,466 | 4,994,069 |
| Net loss | $80,158 | $80,158 |
| Preferred div. | 5,003,466 | 5,003,466 |
| Common div. | 120,149 | 202,101 |
| Deficit | $353,004 | $21,471 |

*Profit, $Surplus.

Pathe Quarter Net is $9,902

Report of Pathe Film Corporation and subsidiaries for the quarter ended March 31st, shows net profit of $9,902 after depreciation, amortization, interest, taxes, etc., compared with $34,326 in the similar quarter of the previous year. Consolidated income account for the quarter compares as follows:

| Income from film div., rents, etc. | 1939 | 1938 |
| Costs and expenses | $173,477 | $241,132 |
| Operating loss | $21,804 | $8,259 |
| Other income | 36,501 | 42,812 |
| Total income | $14,697 | $34,553 |
| Interest, etc. | 227 |
| Net profit | $9,902 | $34,326 |

*Profit.

The report states that the Post Film Manufacturing Corporation (the common stock of which Pathe Film Corporation owns 35 per cent) had a net profit of $395,751 for first quarter of 1939, compared with $359,257 last year.

**Grand National to Get New Financing**

Educational Pictures and Grand National Pictures have retained the New York firm of Pelt and Company to provide for a plan of readjustment of the corporate and financial structure of these companies. It is understood that the new funds to be provided for under the Pelt and Company plan will provide both for production and working capital, and will aggregate approximately $1,000,000.

**Virginia Theatre Owners Study Code At Semi-Annual Meeting in Roanoke**

Officers of the Virginia Motion Picture Theatre Owners Association, who presided at the summer convention in Roanoke this week, above, are: Benjamin T. Pitts, vice-president; Col. Robert T. Barton, counsel; Harold Wood, secretary; Sam Bendheim, treasurer; W. F. Crockett, president, and Elmore D. Heins, convention chairman. The proposed trade practice code was the chief topic of discussion at the meeting but no definite action was taken pending further study. The membership went on record as opposing the Neely bill and heard Colonel Barton warn against possible adverse state legislation. L. W. Conrow, president of Altec, and William F. Hardman of RCA agreed to readjust sound service charges.
World's Fair Registration Bureau

Out-of-town readers of MOTION PICTURE HERALD who plan on visiting the New York World's Fair are invited to fill in and mail the coupon below to be registered at these offices. Those desiring of locating other industry visitors in town will be able to do so quickly through this service by calling at Quigley Publications, or 'phoning Circle 7-3100, and asking for "World's Fair Bureau". From time to time, there will be published lists of registrants, who will receive, for the duration of their stay, copies of MOTION PICTURE HERALD.

WORLD'S FAIR REGISTRATION BUREAU
Rockefeller Center, New York
Telephone Circle 7-3100

NAME
AFFILIATION
HOME ADDRESS
NEW YORK ADDRESS
MEMBERS OF PARTY

ARRIVE
PHONE
DEPART

Please mail coupon to World's Fair Bureau, Quigley Publishing Co., 1276 Sixth Avenue, New York.

Fox to Broadcast For Berlin Film

Twentieth Century-Fox will launch a widespread exploitation campaign for Irving Berlin's "Second Fiddle" with an international broadcast emanating from three continents to be carried over the NBC Blue network throughout the United States and by short wave to Cuba and South America. The company says it will be the first broadcast of its kind ever arranged for a motion picture and will be a departure from the type of radio programs the company has used in the past, namely the Kentucky Derby broadcast over CBS and the recent radio show with both Springfield, Ill., which was used to launch "Young Mr. Lincoln."

This international broadcast, which will inaugurate the new Monday night series of the Magic Key of RCA on June 26th at 8:30 to 9:30 p.m. EST, will be picked up from Norway, London, Buenos Aires, New York and Hollywood. It will feature music and dreams from "Second Fiddle" and will present the stars of the picture, Sonja Henie and Tyrone Power, as well as Rudy Vallee and Mary Healy, also members of the cast, and Darryl Zanuck, the producer, Irving Berlin, the composer, and Sidney Lanfield, the director.

A feature of the program will be a long distance conversation scene between Sonja Henie and Tyrone Power, separated by more than 7,000 miles. Miss Henie, who sailed from New York last week, will be in her home in Oslo, Norway, and Power will be at the Twentieth Century-Fox studios in Hollywood. A lead-in to the love scene, Miss Henie and Power will hold a three-way radio conversation in which Irving Berlin in New York with Rudy Vallee, will join. Another international aspect of the broadcast will be a round-the-world pickup of Victor recording orchestras, playing in Hollywood, New York, Buenos Aires and London. These orchestras will play the new tunes which Irving Berlin wrote for the picture.

Louis Silvers' Twentieth Century-Fox studio orchestra will play the music for the Hollywood portion of the broadcast and Dr. Frank Black's orchestra and chorus will furnish the musical background for the New York part of the show.

In planning the program Charles E. McCarthy, director of advertising and publicity, and Irving Berlin, who wrote all the music for the picture, arranged to blend all the elements of a musical picture with the magic of radio to bring a show from scattered cities on three continents to a world-wide listening audience.

Exchange Union Elects

The Exchange Employees Union of New Haven, Conn., has elected Catherine Fitzgerald business agent, Jack Mullen, president; Jerry Massimeno, vice-president; James Mahan, recording secretary; William Nutile, treasurer and Robert Hoffman, Henry Brung and Edward Canelli, executive board. Installations of new officers will be held at the August meeting of the union.

"Angels" Setting Record

Columbia reports that "Only Angels Have Wings" has proved to be the fastest booking picture the company has produced. The company says that in the first two weeks of release, from May 25th to June 8th, the film has had bookings in 231 key cities and first runs, and has been booked in over 2,000 situations.

Sound Service Rates

In establishing a new schedule of service rates, Dominion Sound Equipments, Ltd., at Montreal has discontinued a $6 rate formerly offered with certain kinds of equipment when installed in theatres under 500 seats. The HERALD on May 27th indicated that this rate continued in effect.

George W. Parr, owner of the Imperial Theatre, Lancaster, South Carolina, has filed plans for a new theatre in the town on a site adjoining the Imperial. The theatre is planned for an opening in the Fall.

Waltzer and Vincent Sign Warner Product

Waltzer Brothers has closed a deal with William Waltzer, Caesar and the Warner Brothers-First National Pictures for the 1939-40 season, including Vitaphone short subjects and cartoons, according to Carl Leserman, assistant general sales manager.

Now It's "Popcorn Week" at Theatres

Theatres using popcorn are being urged this week by manufacturers of popcorn equipment and popcorn and supplies to join in "National Popcorn Week," now on. Among the sponsors through "The Kernel," their journal, are Advance, Chicago; Britzius, Dover, Minn.; Cretors, Chicago; Dickinson, Chicago; Donndaville, Chicago; Finnegan, Morris, Ill.; Indiana; Muncie, Ind.; Huntington, Deland, Ill.; Krispy Kist, Chicago; Miller, Maroa, Ill.; McBride, Deland, Ill.; Northern, Garvin, Minn.; Pippard, Kansas City; Reist, Lancaster, Pa.; Shultz, Oney, Ill.; Tuttle, Spencer, Ia.; Walters, Huntington, Ind.; Wyandot, Marion, O.

They are making available to exhibitors advertising material, outlines for displays, contests and sales campaigns.

Waltzer Brothers this week actually started to sell away from National Theatres, following the statement of two weeks ago by Gottfried Sears, general sales manager, that Waltzer would no trade with National because of that circuit's double billing policies.

Waltzer Brothers this week announced that it had signed and approved 11 product deals calling for the placement of the company's line-up of Warner First National and Vitaphone pictures in 11 independent situations in the midwest district.

These deals, which were closed by Ben Kalmenson, southern and western sales manager, are situations operating in opposition to houses of the National circuit. The independents who bought the Warner line-up are: Howard theatre, Arkansas City, Kansas; Casino, Booneville, Missouri; Civic, Brookfield, Wisconsin; Adon Scott, Channee, Kansas; Electric, Kansas City, Kansas; Family, Kirkville, Missouri; Mary Lou, Marshall, Missouri; Sosa, Mobile, Missouri; Cozy, Pittsburgh, Kansas; Vogue, Salina, Kansas, and the Broadway, Council Bluffs, Iowa.

Mr. Sears is calling in his western branch managers for a conference Friday in Hollywood on plans for selling the company's product away from FWC circuit. Ben Kalmenson, western and southern division manager, is also in Hollywood to participate in the conference.

Branch managers who will take part in the meeting are: E. A. Bell, Denver; Jack Brower, Los Angeles; E. Stewart, Portland; William F. Donlan, San Francisco; and William Shartin, Seattle. W. E. Callaway, coast district manager, will also participate in the meetings.

J. G. Von Herberg, president of the Jensen and Von Herberg circuit, and John Danz, head of the Sterling circuit, have arrived in Hollywood to discuss deals under which they will acquire Warner films.

WARLERS SELL TO NATIONAL'S RIVALS

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OUT TODAY!
The Industry's BEST SELLER!

It's OUR YEAR!

GET IT!

PARAMOUNT 1939-40

It'll Sell You on Selling Paramount Pictures...
It's got all the right answers to your 1939-1940 program, the kind of pictures you like, the kind of pictures you need... pictures with plenty of MOTION... pictures with world-wide, out-of-doors backgrounds... colorful... varied... and above all, pictures with BIG NAME PERSONALITIES... AND PLENTY OF THEM...

Here are a few of the highlights...

Note that Paramount Product Book Smile!

That's how you're going to look when you read about the Paramount Program for 1939-1940... pictures like "Beau Geste," with Gary Cooper, Ray Milland and Robert Preston in the top roles... or "The Light That Failed," Kipling's immortal story, with Ronald Colman playing the lead... or "Disputed Passage," right now a Lloyd Douglas best seller... or Frank Lloyd's huge "Ruler of the Seas" or Cecil B. DeMille's "Royal Canadian Mounted"... or Charles Laughton in "Jamaica Inn" or... but, listen, you've got to get the book and read it... Read Frank Freeman's message... Read William Le Baron's message... They'll show you IT'S OUR YEAR BECAUSE IT'S YOUR YEAR!!!
The biggest program for your business from the biggest company in the business... at least one big MOTION picture each and every week... from the company that's given you at least one a week for the past 1,300 weeks.

26 BIG BOX OFFICE DIRECTORS

It takes big directors and plenty of 'em to direct a star line-up such as Paramount's... and Paramount's got 'em...

14 NEW FACES

Read about Paramount's thrilling line-up of new faces... the Golden Circle... Read how Paramount builds 'em for your box office.

THE BIGGEST NEWS OF THE SCREEN YEAR!

A FULL-LENGTH FEATURE CARTOON COMPLETELY FILMED IN TECHNICOLOR...

MAX FLEISCHER'S GULLIVER'S TRAVELS IN COLOR!

"I'm in the Paramount Product Book, lads, and me Shorts are more super-spectacular than ever..."
<table>
<thead>
<tr>
<th>RELEASE DATE</th>
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<tr>
<td>September 1</td>
<td>&quot;BEAU GESTE&quot;</td>
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<td>September 8</td>
<td>&quot;GERONIMO!&quot;</td>
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<td>September 15</td>
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<td>&quot;RANGE WAR&quot; (Hopalong Cassidy)</td>
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<td>&quot;ARE HUSBANDS NECESSARY?&quot;</td>
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<td>&quot;RULER OF THE SEAS&quot;</td>
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<td>Frank Lloyd</td>
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1939 - 1940

It's Our Year!

Paramount Pictures
Second Meeting of Leaders With Hopkins, Reported for Early This Week, Is Not Held; Abandonment Denied

There is some delay in continuing the conferences started last week in Washington between the United States Secretary of Commerce, H. H. Hopkins, and ranking officials of the motion picture business, headed by Will H. Hays, on some "broad problems affecting the industry in its relation to the general economic structure."

Second Meeting Understood Plan

With only a few hours' advance announcement to the public, the government and film leaders gathered in Mr. Hopkins Commerce Department office on Tuesday a week ago. The general understanding was that a second meeting, beginning a series, was to be held early this week. If such a subsequent meeting was to have been held, and there was no denial of this by any of the parties involved, something happened to it—either postponement or abandonment.

Specific subjects discussed at last week's conference were not disclosed, but in Washington observers mentioned as being on the agenda everything from a consent decree in the New York antitrust suit of the Department of Justice to the Department's anti-trust campaign in the field, the industry's new trade practice code and system of arbitrating trade disputes, labor problems, Hollywood films as an international trade medium, and whatnot.

No Effect, Says Murphy

Following the June 1st meeting, Frank Murphy, attorney general, declared that the discussions would have no effect on the Department's suit. However, he added, "We will view with great respect and consideration any recommendations that Secretary Hopkins may make, and know he will only try to be helpful." The conclusion from Mr. Murphy's remarks was that Secretary Hopkins might be acting, possibly, as an intermediary, and negotiator for a consent decree.

Then, on Monday, possibilities that efforts of Secretary Hopkins to iron out differences between the motion picture industry and the Department of Justice would prove unavailing, as old similar efforts on behalf of the oil industry, were seen in Washington as a result of the disclosure that a second conference with representatives of the major companies had been postponed.

At the Department it was said postponement was due to the fact that additional time would be required to compile the motion picture information which was asked for by Government officials. Officials refused to hazard a guess as to when the meeting would be held, but expressed hope that it would be within a week or 10 days.

Deny Negotiations Bogged Down

Reports that negotiations which were to lead to a consent decree for the New York suit had bogged down were denied, but Department officials refused to comment further.

It was learned, however, that Department of Justice officials had been represented as determined to force the industry to "reform" and had made it known that the only consent decree they would consider would be one giving the Government nothing less than everything it sought in its bill of complaint, and preferably more.

With all of the cross-opinion, however, the Department of Commerce in Washington said Tuesday that it was still working on the industry conferences, and had assigned Ernest Tupper, chief statistician of the U. S. Bureau of Foreign and Domestic Commerce of the Commerce Department, for discussions with New York industry leaders.

Mr. Tupper was to confer with Mr. Haze on Friday. It was reported early in the week that the information he gathered was "sufficient" a meeting would be arranged for next week between Mr. Hopkins and industry leaders.

Both Mr. Tupper, with Secretary Hopkins, and Mr. Haze, with the film executives, attended the initial conference. Also on hand were, besides Mr. Hays, Nicholas M. Schenck, president, Loew's, Inc.; Harry M. Warner, president, Warner Brothers, and George J. Schaefer, president, RKO Radio Pictures. Others at the meeting were Willard L. Thorp, economic adviser, Hopkins, and Nathan D. Goldin, Chief, Motion Picture Division of the Bureau of Foreign and Domestic Commerce.

In spite of earlier denials by the Department of Commerce that the conferences would be expanded to include exhibitor organizations, Dr. Thorp on Wednesday telegraphed invitations to Col. H. A. Cole, president of Allied States Association, and Edward L. Kay kendall, president of the MPOTA, to conferences in Washington next week. The meeting with Col. Cole will be on Tuesday and with Mr. Kay kendall on Wednesday.

Motion picture sources in New York explained this week that the conferences with Secretary Hopkins had not brought out the subject of the majors' yielding to the Department of Justice by means of a consent decree, adding that last week's talk was merely a "business meeting." It was further explained that the statistics now being gathered for presentation to Mr. Tupper for Secretary Hopkins' use, were for use in the Department's case against the industry. Secretary Hopkins had held similar conferences with oil executives.

Added to all the developments, and lack of developments, apparently, is the possibility reported that the Commerce Department's conferences might even eventually become an "international motion picture economic conference," which would bring to New York or Washington world wide film experts in an unprecedented attempt to break down economic trade barriers, readjust film quota laws.

More Money for U. S. Trust Suits

Plans of Thurman Arnold, assistant attorney general, for establishment of a chain of regional offices of his anti-trust division across the country, were stopped short this week by the Senate Appropriations Committee.

Rejecting Mr. Arnold's plea for a further increase in funds, advanced by the House from $780,000 to $1,300,000, the committee in effect gave him additional money for the prosecution of anti-trust suits by revoking the approval given by the House to the establishment of regional offices.

In addition, the committee demanded that all cases brought by the anti-trust division be prosecuted in cooperation with the Federal District Attorney in the district in which they are filed, and that the Department of Justice continue its practice of appointing experts and special assistants, requiring that all positions paying a salary of $5,000 or more shall be filled by Presidential nomination, subject to confirmation by the Senate.

Commends Hopkins Move

The committee placed its seal of approval upon the efforts of Secretary Hopkins to aid industry in the solution of its economic problems, giving him $225,000 "for the purpose of providing a highly qualified executive staff in the Department to participate with the Secretary in appraisals of the larger problems that affect the commerce and industry of the country, including consideration of legislation affecting business, in maintaining contact with various agencies of the Government dealing with particular phases of the business problems of the various industries of the country, and for developing and carrying through new constructive work, that will be welcomed by businessmen, directed toward improvement of business conditions at the earliest possible moment."

The committee's action gives formal standing to the efforts of Secretary Hopkins to act as...
MORE ANTI-TRUST ACTIONS FILED

(Continued from preceding page)

interrelated between the major companies and various Governmental agencies, particularly the Department of Justice, first steps in which were the conferences now going on with representatives of the motion picture industry. Previous con
ferences were held with groups from the oil and phosphate industries and other industries under Department of Justice fire are expected to be called in the near future.

Arnold Protests Majors' Tactics

Bitterness over the tactics adopted by the major companies to slow up progress in the New York suit was expressed by Mr. Arnold before the Senate Appropriations Committee, it was disclosed this week with release of the testimony on the Department of Justice ap
propriation bill.

Mr. Arnold charged that the companies "filed motion after motion" in the New York court, each of which took considerable time to fight out and, by securing orders requiring the Gover
nment to add additional information, had suc
ceeded in setting trial of the case back four or six months. To meet such situations, which are presented in practically every suit against a major industry, he suggested establishment of a special court which could pass upon motions speedily.

More Anti-Trust

Suites Are Filed

Two more anti-trust suits were filed this week. The Landis theatre, Vineland, N. J., filed a monopoly action against Warner Brothers Theatres and major distributors in federal court in Philadelphia, and Paul Prugh Scott, former owner of the Variety theatre in Dallas, filed suit in federal court there against the Interstate Circuit and others for $450,000 plus $10,000 at
torney fees under terms of the Sherman anti
trust Act.

In the Philadelphia action, co-complainants with the theatre are virtually all civic officials of the Borough of Vineland and surrounding Landis Township. They filed the suit, it was said, in behalf of the welfare of the community, but not as a corporate act of the borough.

Eugene Morgan, a former member of the Landis, claims discrimination in favor of the Grand and Globe, circuit houses. The plaintiff seeks an injunction restraining the defendants from acquiring compet ing theatres, and directing Warner Brothers Theatres to divest itself of interest in the Globe and Grand, and asks that alleged illegal con
spiracies in restraint of trade be broken up.

Mr. Scott, in the Dallas suit, charged that he had been driven out of business in Dallas and could not enter anywhere in Texas under the monopolistic system now in operation. The Interstate through its far-flung operations hadarrisoned him until he was forced to sell his theatre for $55,000 when it was worth $125,000.

He said Interstate had threatened to erect a theatre near his Varsity, had talked with his landlord about his leases and had caused film companies to put restrictions on releases to him.

Split Even on New York Moves

The major company defendants, in the anti
trust action by the United States Department of Justice in New York, on Monday won their demand, in New York City federal court, that the government submit a more detailed bill of particulars. They received a setback, however, in the granting to them by Federal Judge Bondy, of only part of their demands; and he flatly turned down their request for 60 days from the filing of a further bill by the government, to prepare and serve answers.

Judge Bondy ordered the companies to file answers within 10 days after receipt of a fur
ther bill from the Government. Columbia and United Artists, however, were not affected by the ruling.

In requiring the government to expand its bills of particulars already filed, Judge Bondy directs it to define more exactly an alleged conspiracy; to state in more detail the term "exhibitor-defendant" in the original complaint means "ex
hibitor-producer-defendant"; to name each de
fendant engaged in allegedly unfair trade prac
tices; to state exactly what unfair practices had been used against exhibitors.

On Tuesday of this week counsel for the majors met at the offices of the MPPDA in New York, to map further strategy in defense against the Government accusations.

Federal Judge John Clancy was expected to hear, on Friday, in New York Federal Court, the application of Columbia Pictures for a more detailed bill of particulars from the Govern
ment, inasmuch as Federal Judge Bondy's dec
ision did not affect the Columbia situation.

ability raised by the motion which will be de
cided by Judge Murrah Friday's hearing.

Mondan's case asks $450,000 damages for anti-trust violations and is the oldest of similar type cases now pending in the courts.

The Federal government has subpoenaed ex
change managers and Balaban and Katz circuit executives to appear before Chicago's Master in Chancery Edgar Elderidge on June 22nd at the hearing in the government's suit against B. & K. and the majors.

Committee Plans

Eckhardt Dinner

A committee meeting was held this week in Chicago to arrange details for the Clyde Eckhardt Silver Anniversary testimonial dinner, which will be held Monday, July 17, at the Congress Hotel.

Co-chairmen for the event, which promises to be one of the biggest in Chicago's theatrical history, are John Balaban, Jack Kirsch and Jack Osserman.

General Houston Sues

On "Man of Conquest"

Republic Pictures thinks that its "Man of Conquest," based on the life of Sam Houston, "speaks for itself" in refutation of a $1,000,000 suit against it, filed at Houston, Texas against Republic, the Interstate circuit and the Horwitz-Texan Theatre Company, by Brigadier General Andrew Jackson Houston, 84, only surviving son of Sam, who charges the picture libeled his father and mother.

Actual damages of $500,000 and punitive damages of $500,000 are sought in the suit.

Application for a preliminary injunction to halt exhibition of the picture was turned down on Wednesday.

Paramount Holds Preview

On "Man About Town"

A preview of the new Jack Benny film, "Man About Town," was held for the press Wednesday night at the New York Par
 Paramount Theatre, preceded by a dinner and floor show at the Paramount Hotel.

In Waukegan, Illinois, the premiere of the film, on June 25th, is planned so that there will be simultaneous showings at all thea

B and K Dividends

A dividend of 75 cents on the common stock and the regular quarterly dividend of $1.75 on the preferred stock, payable June 30th, were declared Wednesday by Balaban and Katz. The last disbursement was a 50 cent dividend on common stock on March 30th.

Kent to Trinidad

Sidney R. Kent, Twentieth Century-Fox president, and Walter Hutchinson, head of foreign distribution for the company, sailed from Rio de Janeiro Wednesday for Trinida
d to attend the Central American conven

KENT TO TRINIDAD
Congressman Boren Would Recognize All the Mechanics of the Film Business

by FRANCIS L. BURT
in Washington

Complete reorganization of the mechanics of the motion picture industry is provided in legislation now being drafted by Representative Lyle H. Boren (Dem.) of Oklahoma.

The bill is said to go “all the way” in dealing with practices which have been complained of. Possibilities are that, if the Neely bill is taken up in the House this session, the Boren bill may be offered as a substitute, thus short-cutting the route which otherwise it would have to travel as new legislation.

His Own Brainchild

Neither the integrated industry nor the independent exhibitors have had any hand in the formulation of the legislation, it was declared by the Congressman. Instead, he has for the past two years been engaged in a study of the industry himself, and has accumulated a mass of data regarding block booking, blind selling, affiliated houses and industry practices.

The last remaining hurdle before it can be introduced is the wording of a section under which Mr. Boren seeks to divest large theatre circuits of their buying advantages, which, the Department of Justice is seeking through its antitrust suits.

First requirement of the bill, it was learned, will be the divorce of exhibition from other branches.

In the drafting of the divorcement provision consideration has been given to the possibility of breaking down large chains into smaller groups, Congressman Boren feeling that while simple divorce would have beneficial results it would not guarantee a satisfactory degree of competition in exhibition, since large independent chains are known to resort to “even more vicious competitive methods” than the affiliated groups.

Would Modify Synopsis Provision

Both block booking and blind selling would be prohibited by the bill, but in the writing of these sections Mr. Boren has given some thought to the protection of the distributors as well as the exhibitors. Accordingly, block booking would be equally unlawful for distributor and exhibitor. A synopsis provision similar to that of the Neely bill is provided as a prohibition against blind selling, but the Congressman is giving consideration to the inclusion therein of a stipulation that the synopsis need not be made a part of the contract for any picture which an exhibitor sees before buying.

The purpose of these provisions, it was explained, is to avoid giving the exhibitor any unfair advantages.

Another section of the bill deals with cancellations and exclusive privileges, and other provisions are designed to take from the large circuits the advantages which it is declared they possess over competitors, and to insure to independents owning single houses the same conditions of purchase of films as are enjoyed by the groups. It is also to be provided that the prices of pictures offered individually shall not bear an unreasonable relationship to their prices, when offered in groups.

The motion picture industry exemplifies the distance we have already traveled from a competitive to a dominated and controlled system of economy,” he said.

“Consumers at last have come to realize that they are not permitted to exercise any choice in the selection of pictures to be shown in their neighborhoods.

“The five major companies are vertically integrated, owning production, distribution and exhibition facilities. They operate 13 per cent of all the theatres in America. In addition to this, through agreements with so-called independent theatre chains they control a major portion of the best theatres which they do not directly own.

“Currently, the major companies are attempting to secure exhibitor approval of so-called trade practice proposals designed to make some concessions on controverted subjects, to avoid interference with their operations by the Government or the courts. These proposals, however, fall far short of the relief to which the independent exhibitors and the public are entitled.”

(Continued on following page)
MINORITY ATTACKS NEELY MEASURE

(Continued from preceding page)

ambiguous contentions which it said had been put forth by proponents of the bill. The phrase 'community freedom of selection' as to motion-picture pictures throughout the land, and throughout the world, is a slogan; a catchword, it declared. "The proponents of the bill in connection with this slogan are guilty of utilizing slogans and catchwords. For instance the statement that 'the bill is founded on the American principle of home rule,' and to the effect that centralized control of exhibition would be a menace to the American public, that public schools are indigenous to the local communities which they serve and that motion pictures are an important means of education, from which the proponents conclude that the industry should come under the regulations of the bill."

If such a motion should be accepted as conclusive, be examined and analyzed to see what they have as their inarticulate premises. Nowhere in the testimony of the many witnesses before the subcommittee is it claimed that at present there is a lack of community selection or no 'home rule' in motion-picture entertainment. There is, however, the attempt to have an appraisal of how much there is of whatever is mean by these labels and how much there is not.

"The sponsors do not claim that the people of the community are forced to submit to motion-picture picture theaters to the exclusion of other forms of entertainment offered, or that they are compelled to attend, at any particular performance, or compelled to attend at any particular theatre. It is usual in all communities of the order here in question, that there are several theatres. What then is meant by the phrase 'community selection?' The word 'community' is not defined."

Finds Assumption Meaningless

Similarly, the minority found meaningless the contention that the exhibitor is the "only point of contact between the community and the motion picture industry"; that idea must be emphatically rejected, it was declared.

The problem of selectivity for different persons in different parts of the country is not entirely by the achievement of an industry which makes available all over the United States expensively produced motion pictures at a low cost which permitted and even encouraged its patrons to enjoy the public so many pictures to choose from, it was held.

Getting into a discussion of block booking, the three Senators asserted that the statistics "flately refute" the independents' charge that they must take all or none of the pictures offered by the Big Eight. Those statistics, it was declared, showed that there were wide variations in the number of theatres taking the pictures of the various companies, and that every company had pictures which secured four to five times as many bookings as other pictures produced by it in the same season.

Have Wide Selection

"These facts and figures seem to be conclusive that contrary to the assertions of the sponsors of the bill, the theaters actually have a wide selection of motion pictures readily available by the eight wholesale distributors of motion picture films listed as 'the Big Eight' by the sponsors of the bill. It is not necessary for the exhibitor to play all or none of the motion picture films produced and distributed by these companies."

"It may be significant to note that since this legislation was first approved in the Lobby House 10 years ago, and under the 'monopolistic and burden-some trade practice' complained of, four new companies have entered into the field of wholesale distribution systems for motion picture films. These are known as Republic Pictures, Mono-gram Pictures, Grand National Pictures and Gaumont British Pictures. None of these new distributors are listed as 'the Big Eight.'"

Further, the report continued, the charge made that there was a practice of secondary boycott was pointed out, was unsupported by any evidence, that the producer-owned theatres have much broader rejection privileges than independents, was without evidence."

Calls Position Impossible

Application of the block booking prohibition would place the distributors in an impossible position, it was held. "The provisions operative in price negotiations are claimed by the sponsors of the bill to serve no purpose of preventing a distributor from attaining by indirect action the result sought to be outlawed; namely, that of refusal to deal with an exhibitor unless he contracts for all is subject to so many reading of the language must make it plain that the section does more than that. It operates to fix prices at which motion pictures in groups may be offered for contract. The section is composed of as being vague and indefinite and as failing to provide a standard to which the distributors in the court may refer meaning in application to their negotiations with exhibitors on pain of criminal punishment."

"Mediating upon the fact that the block book-

ing section followed closely the abortive order of the Federal Trade Commission, the minority felt that it is singular that although 12 different objections to legislation language em- bodied in Section 3 was first proposed by the Federal Trade Commission, despite the attack thereon ever since, no measure has been brought to define the terms identical with that voided by the court.

Call it a Price Measure

"It is a price measure and only a price measure," the report said, adding the warning: "Legislation which would venture into the perilous regions of price regulation in the field where price determination is subject to so many varied factors which differ in each negotiation ought to be at the least sufficiently certain and definite that the price extortion which is expected to give obedience to the legislative mandate under pain of criminal sanctions may be appraised of the standards of conduct to which they must give obedience."

"This second clause of Section 3 (1) provides no such standard."

"If a movie is block booking and is block booking compulsory," the minority asked, "These are patent matters of degree dependent largely on the mind of the exhibitor party to the negotiations."

"This clause sets up no standard, definite or even approximate, to which conduct must conform on pain of criminal punishment. It is in itself direct precedent—although it may be compared with clauses in contracts pursuant to the mandate of the Ger-

man Reich Film Chamber which requires con- tracts to provide that such contracts 'shall be interpreted in the sense of national socialism.'"

Synopsis Demand Protected

Equally dangerous and indeterminate are the provisions of Section 4, prohibiting block sell- ing. The measure makes it criminal not to furnish the picture if the exhibitor expresses his preference at the time of the making of a contract for the exhibition of a picture, notwithstanding the fact that the picture may be completed and available for exhibition and even selected by the exhibitor. This seems unconscionable.

"If the picture is available for screening, why should it not be available for exhibition? And if the Senate trio wondered, and wondered also how much good the synopsis would do the exhibitor."

"The number of scenes and incidents depicted in a synopsis, the court held, is immaterial. It was commented, "Motion pictures are moving scenes which divide one into another. As for treatment of scenes and dialogues of vice, crime or suggestive of sexual passion, nobody has yet been able to comprehend what the statement of any manner of treatment would look like in connection with a motion picture now currently being exhibited on the screens of theatres throughout the country. It is doubtful whether the draftsmen knew what it should contain."

Calls Formula Imprecetable

"According to the testimony nobody who has ever read a formula for a script for one, or had knowledge of how motion pictures are produced, could have devised such a meaningless and impossible formula for a prescribed synopsis of a motion picture either to be produced or already produced."

The synopsis requirement applies even in the case of pictures produced, reviewed in the press and seen by the exhibitor, it was pointed out.

"How much better can an exhibitor be given information of the contents of a motion picture than by the exhibitor to see the motion picture?" it was asked.

"How much better can an exhibitor be given information of the contents of a motion picture than by the exhibitor to see the motion picture?"

Finally, the minority held, "the producer would always be under the fear that, if the motion picture had been seen in all respects correspond to the synopsis furnished by his distributing agency at the time of negotiation, for a contract, he would be accused of having made a knowingly false statement in the synopsis, and therefore liable to incarceration."

The destruction and injury to the industry apprehended by those engaged therein might conceivably be justified if there were present evils which subject the American public to vicious or immoral motion pictures and the measure had relation to the eradication of such evils."

Calls Penalty "Too Large"

The last point brought up by the minority was the ace card of exhibitor proponents of the measure, that under the bill the exhibitor would no longer have the block booking alibi for showing undesirable pictures.

This, the report declared, is "a tenous hypothesis. It seems too large a penalty to pay entirely to disrupt an important part of the Nation's cultural life. It is a penalty for its responsibilities, in order to isolate an exhibitor from what is frankly acknowledged to be an alibi so as to expose him to a higher degree of local responsi-

"We are of the opinion that the enactment of this bill into law would result in decrease of employment both in production and distribution and an increase in cost to the theatre owner and the public."

National Decency Legion Classifies 10 Pictures

Of 10 pictures reviewed and classified by the National Legion of Decency in its listing for the current week, three were approved for general patronage, four were listed as objectionable for adults and three were cited as objectionable in part. The films and their classification follow:

HOW THEY SOLD TICKETS in Harrisburg and Providence!

promote! Exploit! It's a daisy! everybody's crazy about M-G-M's

Maisie THE EXPLOSIVE BLONDE
HERE'S YOUR CAMPAIGN!

It's a pleasure to promote! And the picture will back up all your promises!

BELOW: Personal columns, street stunts, teaser ads. Every idea is one you can easily duplicate!

ABOVE: Teaser tack cards all over town!
MAISIE?
Rolle's cut-out Harrisburg single lot know every a their tables sticking "Maisie" in their columns, and have not missed a single day until the regular advance stories commenced. "Maisie" sent the columnists flowers, candy, arm-bands, and other gay presents, all of which were acknowledged in the columns in a good-natured joshing fashion.

On Thursday, Friday, Saturday, before opening, personal ads were used in the papers, seeking information as to the whereabouts of a girl named Maisie, known as an explosive blonde, and asking that readers telephone Slim, at the theatre number. The theatre cashiers report that they actually received up until Saturday night 76 telephone calls offering to help in response to these ads. Commencing Monday before opening Maisie replied in these personal columns that she had seen Slim's ad and would meet him at Loew's Theatre on Thursday (the opening day of engagement).

Commencing with the first ad, on Saturday before opening, the Harrisburg Telegraph started a contest asking readers to read the ads in the series and write their opinions of them for cash awards, stating that the contest would run in one week and that the picture company is anxious to know if they are the kind that will make people want to see the picture. This contest runs until after the opening day.

The advertising campaign commenced on Saturday before opening, with a 2-column by 4 inch teaser ad, and builds up to the opening. The newspapers are giving ample space, stories and art in their regular picture columns.

KIDDING THE TITLE: A campaign was started by the employees of the theatre, school children, etc., in fact everybody with whom we could get in contact, by telephone or otherwise, to make a nickname of "Maisie."

STICKERS: 10,000 stickers, bearing the legend "Who Is Maisie?" were used on lamp-posts, buildings, fences, telegraph poles, etc.

BUMPER STRIPS ON AUTOMOBILES: 50 of these were used on the Harrisburg taxicabs. First time used in over a year.

"Maisie" BADGES: Ribbon-badges were worn by the cashiers and ushers of the theatre and the clerks of Murphy's Dime Store, commencing a week in advance.

NEWS-STAND DISPLAYS: For fifty news-stands in Harrisburgh the attendants were furnished with sun helmets, also paper-weights the size of bricks, and red wooden chairs—all with "Maisie" ad.

News-stands are on street corners, and the chairs are placed so that legend on back can be read by pedestrians crossing the street and by automobilists in passing; also the fronts of the backs are lettered, so that if attendant is standing legend can be read there also. It is submitted that this is a humane stunt in this weather, and that the news-stand attendants have taken hold of it with eagerness and appreciation.

TIME-HONORED SUNDAE: No campaign is complete without a sundae named for the picture, but look at the coverage they get. In Rolle's Restaurant, on Market Street (main shopping street), which is having a "Maisie" sundae, streamers announcing it are placed at the soda counter, and also in every booth on mirrors (the tables are in booths), on the walls of the restaurant, and on the menus. Murphy's Dime Store also has a "Maisie" sundae.

LETTERED NAPKINS: Rolle's Restaurant is distributing 10,000 napkins with legend.

COOL WINDOW CARDS: 100 cards, 14x17, placed in windows, bearing the legend, "It's cool and comfortable at Loew's. I'll see you Thurs-day, 'Maisie'."

WESTERN UNION BOYS DELIVERING POSTER: Five Western Union messenger boys, carrying hand-lettered posters, 30x40, with strip across top reading "Deliver to Loew's Theatre", are riding on buses, street cars, and walking on main streets, for four hours a day, commencing Monday before opening.

GIRLS ON BICYCLES: Six girls on bicycles, each with a letter of the title on her back, rode up and down main streets of town day before and opening day.

GIRLS WITH CUT-OUT LETTERS SIX FEET HIGH: Six girls, dressed in shorts, each carrying a cut-out letter six feet high, in single file, patrolled main streets of town, day before and opening day.

GIRL IN FORD STATION WAGON: Girl, dressed in cowgirl costume, with shorts, and sombrero, and with wagon bannered, drove about main streets, day before and opening day. Wagon is being supplied by Ford dealer.

"Maisie" CANDY KISSES: 10,000 candy kisses, in cellophone bag, bearing legend, "A Kiss from Maisie", are being distributed by girls, at street corners, from attractive wicker baskets.

GOOD OLD BLOTTERS: 10,000 blotters, bearing the legend "This will blot your letters. 'Maisie' will blot your cares away," etc., are being distributed in office buildings, stores, and in the buildings on "Capitol Hill" (State employed).

TRICK FOLDERS: 10,000 small oblong folders, with front bearing legend "What I know About Men, by Maisie", two center pages blank, and playdate on back, are being distributed, and enclosed in packages by one of the stores.

GROCERY BAGS: 10,000 of these bags, imprinted, are being used by the Isaacman Brothers Grocery Stores. These stores have a tremendous circulation.

THE OLD RED SPOT CARD: Cards bearing the legend (containing red spot in center) with word "CONFIDENTIAL" at top and rest of lettering small—"If this spot turns black, see your doctor at once. If it does not, see 'Maisie'," etc. 10,000 of these are being distributed in every conceivable place.

BENCH IN FRONT OF THEATRE: A bench is being placed in front of theatre, two days before opening, with boys sitting on it and large sign on the back, bearing the legend "We Are Waiting to See 'Maisie'," etc. The bench was borrowed from the Park Commission. The boys will be extra ushers.

GIRL WITH SUITCASE: Blonde girl, in shorts, carrying suitcase, with the legend, "I'm in 'Maisie', the explosive blonde, on my way to Loew's Theatre", will patrol the downtown streets for several hours day before opening.

GIRL IN BED STUNT: This is the honey of them all. Arrangements have been made with Kade's Furniture Store to have a window furnished as a bed. In the bed will be a blonde girl, apparently asleep; on table beside her will be a clock, with placard bearing the legend: This is 'Maisie'. When she will awaken? Step inside and make your guesses. Fifty coming nearest will receive passes to see 'Maisie', etc. The police will let this stunt ride until it blocks traffic too much. It will be done the afternoon before the opening of the picture.

RADIO BROADCASTS: Loew's Theatre conducts a daily broadcast in the morning, at nine-thirty o'clock, over Station WHP. "Maisie" has been "plugged" on this, commencing over a week in advance.

Station WKBO conducts a "man on the street" broadcast, Monday, Wednesday, Friday. "Maisie" was used on this broadcast on all three days last week, and will be used again the three days of this week.

Paul Walker, columnist of the Harrisburg Telegraph, conducts a daily newspaper broadcast, on Station WKBO. He has been kidding about "Maisie" on his broadcast for over a week.
This jungle float, with a live chimpanzee atop the elephant, is part of New York's campaign!

THE NEXT BIG M-G-M SHOW FOR SHOWMEN!

"when you roll up the sleeves you roll up the grosses!"

Boys, there's profit in promotion! And I've got the shows for you! After "MAISIE" there's "TARZAN FINDS A SON", the greatest Tarzan show ever made. And wait till you see "ON BORROWED TIME," and "ANDY HARDY GETS SPRING FEVER" (just previewed! A honey!) Remember this: when your box-office needs a friend depend on The Friendly Company!
Modern Themes

History won’t repeat itself so often on the screens during the next few months. Modern, up-to-date stories, based on events taking place in the world today, will be the keynote throughout all programs as the pendulum of production has swung to the making of films which concern themselves with headline happenings and incidents of national and international interest.

Modern stories on the MGM program are “These Glamour Girls,” the background of which concerns itself with the everyday life of the automobile industry and the “World on Parade” is a tale of modern romance melodrama.

Columbia’s “I Have With Go to Washington” will tell the story of a simple homespun youth who was catapulted into the United States Senate. Walter Wanger’s “Winter Carnival” is modern romance melodrama told against a background of collegiate winter sports, and Selznick’s “Intermezzo” is likewise a modern romantic melodrama with a musical background.

 Warners’ “Give Me a Child” has to do with the problems of modern domestic and married life. Auto racing is the background of “The Devil on Wheels.”

Life in modern India is the background of “The Rains Came,” 20th-Century-Fox. Other up-to-date subjects on the company’s roster are “20,000 Men, a Year,” “Elsa Maxwell’s Hotel for Women,” and “A Briton at Yale.”

Monogram Sets Three

Three features are being made at Monogram this month. The first to go, “Mr. Wong in Chinatown,” third in a series of four productions based on the James Lee Wong stories, features Boris Karloff. The next Tex Ritter musical westerns has Ed Foy producing and Al Herman directing. This will be followed on June 22nd by E. B. Derr’s “The Girl from Rio,” in which Movita will be featured. This is the last of the series of eight productions which Mr. Derr made for Monogram on the 1938-39 program.

Production Normal

In this period which marks the turnover time from old to new season production, Hollywood started 10 pictures while finishing nine. With only an exception of two, the new work conformed itself with material for the 1939-40 season.

Three companies started two pictures each. At 20th Century-Fox, a picture, “The Adventures of Sherlock Holmes,” went into work. It will feature Basil Rathbone, Nigel Bruce, Ida Lupino and Alan Marshal, with Terry Kilburn, E. E. Clive and Lionel Atwill. Its companion piece, “Heaven with a Barwise Fence,” is a vehicle for newcomer Glenn Ford, and Nicholas Costi, Jean Rogers and Raymond Walburn.

Warners started “On Your Toes,” in which Eddie Albert, who was outstanding in “Brother Rat,” will be featured. The supporting cast includes Zorina, Alan Hale, Frank McHugh, James Gleason, Queenie Smith, Gloria Dickson and Berton Churchill. Winding up their contract with the studio, the Dead End Kids began work on “The Dead End Kids at Military School.” The group will be supported by John Lido, Eddie Linden, Frankie Thomas, Aldrich Bower and Selma Jackson.

Paramount Starts Two

Despite the excitement over the annual sales convention, Paramount found it possible to start two productions. William Henry, Judith Barrett, William Collier, Sr., Richard Benny, Minor Watson, Dorothy Tree and John Eldredge will be seen in “The World on Parade.” Joe E. Brown and Martha Raye are teamed in the leads in “$1,000 a Touchdown.” Eric Blore, John Hartley and Sid Saylor hand the support. MGM’s contribution to the new work is “These Glamour Girls.”

Ayers, Anita Louise, Lane Turner, Marsha Hunt, Ann Rutherford, Mary Beth Hughes, Tom Brown, Richard Carlson and Owen Davis, Jr.

Monogram started “Mr. Wong in Chinatown.” Boris Karloff is the star and Grant Withers, Marjorie Reynolds and Lotus Long will be featured.

The screen’s youngest new star, Sandy, the baby who scored a hit with Bing Crosby in “East Side of Heaven,” heads the cast in Universal’s “Sandy Takes a Bow.”

20th-Century-Fox Completes Three

On the completed side of the book, 20th-Century-Fox removed three pictures from its active list. The most important of the group is “Elsa Maxwell’s Hotel for Women.” In it will be seen Miss Maxwell, Linda Darnell, James Ellison, Ann Sothern, Katherine Albridge, Lynn Bari, Anna Duff, Jean Rogers, June Gale, John Halliday, Alan Dinehart, Joyce Compton, Chic Chandler and Gregory Gaye.

“Chicken Wagon Family” will star Jane Withers and Leo Carrillo, Spring Byington and Ma upon a “Wax museum" writing period. Jean Rogers, William Frawley, Helen Freeman, Jay Word and Sara Sue Collins will be in “Harmony at Home.”

Two pictures were completed at RKO-Radio. “Memory of Love” will present Carole Lombard, Cary Grant, Kay Francis, Charles Coburn, Helen Vinson, Katherine Alexander, Jonathan Hale and Nella Walker. Lee Tracy is the star of “The Spellbinder.”

Fine Arts finished “Isle of Destiny.” Produced in color, it will feature William Gargan, Wallace Ford, June Lang, Gilbert Roland and Katherine DeMille, with Etienne Girardot, Ted Osborne, Grant Richards, Tom Duggan and Harry Woods.

“Escape from Alcatraz” was completed at Columbia. The cast includes Brian Donlevy, Jacqueline Wells, Joseph Crehan, Paul Fix, George Lloyd and Richard Fiske.

Paramount completed “Disputed Passage.” It will offer Dorothy Lamour with Akim Tamiroff, John Howard, Gordon Jones, Judith Barrie, Elizabeth Risdon, Oscar O’Shea, Elizabeth Patterson and William Collier, Sr.

New Writing Talent

While every studio continues intensive search for new screen faces, MGM is turning its hunt for new blood to the writing end. The studio began its campaign to develop fresh story ideas by selecting ten college graduates to take a junior writing course under the direction of Kenneth Mackenna, head of the studio story department.

With Richard Schayer, film writer, in a supervisory capacity, the junior writers on Thursday ended a six months’ training period during which they will be given opportunity to learn the methods of motion picture production in all departments. Story construction will be conducted, in addition, to prepare actual screen writing assignments will be made. The candidates, all of whom have been signed to term contracts, include Thomas Seller of Yale, Dave Hensley of Harvard; Bernard Braithwaite of Washington University; Joe Davidman, Hunter; Ethel Frank, Vassar; Walter Doniger, Harvard; Robert Metzger, USC; Virginia Roos, Manchester, and John T. Southwell of Grinnell College.
Land of Liberty
(WORLD'S FAIR SPECIAL)

It was a frankly skeptical tour of professional critics who foraged themselves at the Carthay Circle Theatre in Hollywood to behold what manner of film the gift of the motion picture industry's World's Fairs might be, and it was a frankly thrilled crowd of Americans who nodded mutual agreement, after it was over, that this really something, among the most legitimately worthwhile somethings that visitors of either Fair may have opportunity to gaze upon. It is quite the most thorough and rounded and commanding historical document ever spread upon the screen, a stunning item of Americana and a glowing tribute to the narrative power of the cinema.

As has come to be reasonably well known, “Land of Liberty” is composed entirely of sequences from motion pictures produced during the entertainment screen during the past quarter century. A total of 115 feature pictures and short subjects, plus uncounted newsreel shots were drawn upon by the material assembled by Cecil DeMille and his assistants, Herbert L. Moulton, William H. Pine and Francis S. Harmon, to form a connected story of the United States of America during the 150 years ending now. Prepared in consultation with Dr. James T. Shotwell of Columbia University and integrated by excellent narration written by Jennie Macpherson and Jesse Lastky, this compilation consumes two hours and 18 minutes of screen time and touches every high spot in American history interestingly, informatively and entertainingly. It also touches the low spots and illuminates the background, all fairly and impartially, winding up with a brief but potent glimpse into the future via the circumstance of the United States of America of the year 2019. Release date: July 7, 1939. General admission price, $1.00. For the benefit of patrons who may forget their money, there is a photo exhibit within the theatre, and the stage is handsomely decorated with the paraphernalia of the world's fair. The audience can enjoy a free program of shows and exhibits through the picture’s run.

A partial list of the players seen in the film names 128 stars and featured players of the present and past. Naturally, these merely enter and leave the picture as the characters they played in the pictures drawn upon appear in the story of the nation and pass on. Presidents Franklin D. and Theodore Roosevelt, Woodrow Wilson, Chief Justice Hughes and others who have lived within the era of the cinema are seen in newsreel bits, the present chief executive opening and closing the film in shots from public addresses which might have been composed for the purpose.

A synopsis of the picture is impracticable. Its incidents span a century and a half of national development, explain and depict the wars and peace, the territorial purchases, the economic ebb and flow, the natural disasters and the geographical drafts, the personal experiences and the scientific advancements of a people. To tell the history of the United States fully and fairly by means of scenes and sequences from films in the storage vaults was a monumental order. Mr. DeMille made a monumental success of its execution.—WILLIAM R. WEAVER.

Man About Town
(Paramount)


boys' school
(columbia)

“Les Disparus de St.-Agib,” French production voted the most unusual picture of the year by the Academie du Film in Paris, is being released in this country by Columbia under the title “Boys’ School.”

The cast is well known to the French cinema audience by Léon Perret, Cynthia von Stroheim, featured as the German officer in the picture “Grand Illusion,” plays the sympathetic and understanding teacher who is misunderstood by the rest of the faculty and the students, Armand Bernard, a favorite comedian of the Parisian stage and screen, carries on as the janitor, Serge Grave will be remembered for his performance in “Generals Without Buttons” and as the adolescent Guitry in “The Story of a Cheat.” Michel Simon, for his characterizations as the film-directed teacher, was awarded the Pierre Batchef Prize for the most unusual performance of the year by the Academie du Film.

Three school boys, in a secret club, plan to run away to America, but before their plan can mature “Sorgues” disappears after telling the other students of having seen a man appear and disappear in a classroom late at night. The teaching staff suspect “Herr Walter.” Soon afterward “Macroy” disappears as inexplicably as “Sorgues.” “Lemel,” the intoxicated teacher, is the leader of the club, turns sleuth and uncovers a counterfeiting ring of which “Lemel” was a member, and is the author of the boys’ illusory appearance. In “Sorgues” because he also has discovered the gang. “Baume,” “Herr Walter” and the boys rescue “Sorgues” and break up the ring. “Macroy” is returned to the school by the police after...

(Continued on page 53)

THE SHOWMEN'S REVIEW
Holdover business
on a growing wave
of word-of-mouth!

"YOUNG MR. LINCOLN"
3rd WEEK, ROXY, N. Y.
Already in 2nd week in
KANSAS CITY, BALTIMORE,
MILWAUKEE, ST. LOUIS,
SPRINGFIELD (III.), DETROIT
Three Texas Steers (Republic)
Western Melodrama

The Three Mesquiteers return in a lively story with novel twists. John Wayne, Ray Cor- 
igan and Max Terhune are the trio riding with 
Carole Landis in the leading feminine role.

Starting with a ranch and then to a trotting race at the 
county fair, Max Terhune drives the 
circle horse to victory.

"Nancy's" circus is destroyed when her busi- 
ness manager "Ward" sets fire to it in an 
effort to make her sell a ranch she has in-
herited. "Ward's" plans are ruined when the 
Mesquiteers save the circus, and Max Terhune 
retains the money which "Lullaby" has lost and 
then later won back for her in the race.

Max Terhune makes little use of his ven-
triloquism, but his adventures with the same 
circus gorilla are humorous. Roscoe Ates, the 
attending comedian of the stage and screen, is 
the gorilla.

Reviewed in the Republic projection room in 
New York.—G. S.

Produced and distributed by Republic Pictures Corp. 
Executive producer, J. C. Lennex. Directed by George Sherman. Original screen play by Betty Burbridge and Stanly Roberts. Based on characters created by William MacLeod. Production manager, Al Wilson. Photographed by Ernest Miller, film editor, 
Tony York, technical director, I. T. Ryan, art director, 
P. C. A. certificate number 5211. Release date, May 12, 
1939. Running time, 51 minutes. General audience 
classification.

CAST

Stony Brooke. — John Wayne
Tuscon Smith. — Roy Corrigan
Lullaby Josie. — Max Terhune
Nancy. — Carole Landis
Ward. — Roscoe Ates
Sheriff. — Lillias
Hercules. — Billy Curtis
Steve. — Ted Adams
Raskin. — Stanley氢tan
Tony. — David Sharpe
Brownie. — Ethel Saige
Postman. — Lew Kelly
Wille, the gorilla. — Naha

It Could Happen to You (20th Century-Fox)
Comedy Melodrama

If, as is often the case at this time of the 
year, you are shopping around for audience 
entertainment pictures, which have not 
maneuvered as successfully as they to be, don't overlook "It Could Happen to You." It made a hit with those who 
saw its preview in the FWC Uptown theatre 
and it's a fair bet to repeat in the same way 
almost everywhere it plays. There may be some 
objection in some places because a little too 
much attention seems to have been devoted to 
drinking and getting drunk, yet this treatment 
is necessary to the development of the plot.

For about half the picture the story is a 
downright ultra-sound melodrama. Everything on the screen 
seems real and natural, and to heighten the 
interest, all that happens is what has happened or 
can happen to anyone.

"Mac Winslow," ad agency employee, is a 
simple, trusting fellow, the kind ordinarily 
known as a sap. He always can come up with 
great ideas, but instead of profiting himself he 
permits "Barlow," sharpshooting co-worker, 
to reap the glory and pay raises. The efforts 
of his wife, "Doris," to knock some selfish sense 
to his head are in vain. However, attending 
a party as an invited guest, he wins a measure 
of recognition from the boss. Then he and 
"Barlow" celebrate with numerous drinks. To 
this point the melodrama has been a typical 
comedy melodrama. But with the finding of 
a woman's body in his car, the yarn turns mys- 
terious and muddled in a manner to confuse 
anyone. Circumstantial evidence forces "Mac's 
"and his fairweather friends desert him. Only "Doris" remains loyal. Turning detective, 
she digs up evidence that leads to the arrest 
of the real killer and, of course, in the ways 
that women have of doing things, convinces 
the boss of the advisability of appointing "Mac 
to a high paying executive job where he will have 
an opportunity to display his abilities.

What the preview audience thought of the 
show has been noted.—G. M.

Produced and distributed by 20th Century-Fox. 
David Hempstead associate producer, Directed by 
Allen Nesbitt. Screen play by Allen Riftin and 
Lou Breslow. Original music by Charles Henderson. 
Nick De Maggio film editor. Photographed by Er- 
nest Miller. Art director, I. T. Ryan. Costumes by 
Maggio. Released May 12, 1939. Running 
time, 65 minutes when seen here. Release date: 

CAST

MacKinley Winslow. — Stuart Erwin
Doris, Winslow's wife. — Greta Stuart
J. Hadden Quigley. — Raymond Waiburn
Freddie Barlow. — Douglas Fairbanks Jr.
Agnes Barlow. — June Gale
Alfred Barlow. — Billy Curtis
Sandy. — Paul Hurst
District Attorney. — Richard Lane
Polley. — Robert Greig

Yankee Doodle Goes to Town (MG M)
Passing Parade

In this John Nesbitt Passing Parade subject the 
nebulous character, Yankee Doodle, is cre- 
at ed and shows how the spirit of democracy 
has carried on since 1776, moving ever forward. 
On the other side of the picture a dyspeptic old 
gent will have nothing to do with progress, 
cutting across the way of the Yankee Doodle 
and never will be the same. He appears in each 
important period of American history always 
wire performers in American but Yankee Doodle 
meets every crisis and democracy continues to 
go forward. The subject is well done and has 
magnificent background sequences covering the 
Revolutionary War, Civil War and other im-
portant periods in American history. Running 
time, nine minutes.

Leith Stevens and Orchestra (Vitaphone)
Variety Program

For those who enjoy swing music Leith Stevens 
gives his audience his rendition of 
popular songs. Melvin Allen as the announcer 
introduces Bobby Hackett's Swing Band, songs 
by Von Wynn and Leslie Lieber producing 
musical tunes from a toy whistle.—Running 
time, 10 minutes.

Pest from the West (Columbia)
Keaton Comedy

The piker comedian, Buster Keaton, here 
tries his hand at the cartoon, to those many 
his humor is appreciated. The cartoon is a 
Mexican port and the story involves Keaton 
with a Mexican girl and her two boy friends.

Part of the comedy revolves around the chang- 
ing of native costumes by Keaton at each 
ducking he experiences. The climax comes 
when the two Mexicans challenge Keaton to a 
duel. As expected, the Mexicans dispose of 
other, but the comedian's happiness is 
short-lived, for another Mexican appears on 
the scene and turns out to be the girl's husband. 
The cast includes Lorna Gray, Gino Corrado, 
Richard Fiske, John Tyrrell, Forbes Murray 
and Bud Jamison. Running time, 18 minutes.

Cousin Wilbur (MG M)
Our Gang

Spanky and Alfalfa are concerned over the 
local state to which the club has fallen. Porky 
and Bucky are the only other members. 
It seems that a cousin Wilbur has come 
through handsomely by thrashing Bucky and he 
lo too hurried to join the club and be insured. 
Running time, 10 minutes.

Polar Pals (Vitaphone)
Loney Tune Cartoon

The latest color cartoon of Porky has him at 
the North Pole living in an igloo and self-
appointed protector of the Arctic wild life. 
A lured he.gnant in the gangti Wilbur comes 
and pours the menace from the polar regions 
and sinks his ship. The actions of Porky, the 
animals and the landscape of the frozen regions 
are handled with the same curiosity and 
artistry of the series.—Running time, 7 minutes.

Lucky Pigs (Columbia)
Cartoon

This is a clever color cartoon that kids good-
naturally the experiences of sweepstakes 
winners, and it is far superior than the usual 
show. They win the sweepstakes they go haywire 
spending the money. They buy a colossal man-
sized pig, which they raise to be, but actually is a 
man in pig's clothing. The group is captured 
when the tax collector leaves. When the tax 
collector leaves, the pigs are back where they 
started. Running time, seven minutes.

Hobo Gadget Band (Vitaphone)
Color Cartoon

A group of hobos, vagabonding around the 
country on a freight train, are forcibly routed 
in front of a broadcasting station. With their 
hearts blazing, and the whites at a standstill, 
the contest and win a contract. As they are 
about to sign a train whistle, the contract is 
destroyed and they continue to see the country. 
teresting and amusing cartoon.—Running 
time, 7 minutes.

Prophet Without Honor (MG M)
Miniature

Little known outside of maritime circles is the 
story. Running from February, a 
Tennessee by birth, a naval officer by 
vocation, and the author of many authoritative 
books on ocean meteorology. Here is pictured 
Milton, a navigator, and his friend, a 
submarine commander, who joins the Navy and 
eventually becomes a lieu-
tenant. At 25 he meets with an accident and 
is crippled for life. He is assigned to the 
Dreadnoughts and to sea and there finds a 
new interest, that of compiling a 
comprehensive chart of winds and currents.
which to a large extent is still used today. The discovery of the Northwest Passage and the United States Weather Bureau system of operation is attributed to him. A southerner, he joins the Confederate in the Civil War and because he serves as a foreign envoy fails to receive a pardon. Later through the efforts of General Robert E. Lee, Maury is pardoned and ends his days teaching in Virginia. Running time, 11 minutes.

**Home Early (MG M)**

**Benchley**

This newest in the personal experiences of one Bob Benchley finds the busy critic with time on his hands. So, since he's at the office, the talented thing to do is go home. It is bridge day at the Benchley home and Bob just doesn't know what to do or where to park. In the cellar, there's a collection of bottles on a shelf with a may slip between the cup and the lid. The Benchley, fortified, disperses the bridge players forthwith. Running time, nine minutes.

**Screen Snapshots—Series 18, No. 10 (Columbia)**

**Film Colony**

This issue of the Screen Snapshots is given over to one subject, a charity ball sponsored by Mrs. Basil Rathbone and held on the Rathbone's River Aire estate. Shown first are preparations for the affair, in which many screen stars participate, including Hedy LaMarr, Rosalind Russell, Dolores del Rio and Claire Trevor. The affair itself is attended by practically all the well known screen personalities, who are filmed on arrival, at their tables and while dancing. Running time, 10 minutes.

**Spartan Time (G P O)**

**British Documentary**

Students of the British scene will learn more about the British working class from this brilliantly treated essay on the proletariat at play than from almost any number of films in the ordinary entertainment category. Three industries are treated, coal, cotton and steel, each of them regional in setting. They are typical of Britain at large, however, and American audiences will find novel material which will refresh the glimpses of Lancashire kazoos, of band, of pet enthusiasts, Saturday night dancers, Welsh miners' choir and so forth. The picture forms as well as style are very well photographed and is a glimpse of real life as the Britisher knows it. Cavalcanti produced and Humphrey Jennings directed—and it will be shown at the World's Fair.—AUBREY PLANAGAM.

**Angel of Mercy (MG M)**

**Passing Parade**

Here are depicted some of the highlights in the career of Clara Barton, who was responsible for the formation of the American Red Cross. In the Civil War Miss Barton volunteered to list in the army as a nurse but was refused. Regardless she gathered together some volunteers and established a field hospital. While in Switzerland in 1869, Miss Barton was appointed the first woman member of the International Red Cross. Miss Barton's efforts to have the United States authorize a Red Cross unit were not realized until 1882, when her persistence finally won out. Sara Haden portrays Miss Barton. The cast also includes Ann Rutherford and Emmet Logan. Carey Wilson is the narrator. Running time, 10 minutes.

**Old Glory (Vitaphone)**

**Americanism Short**

Different from other Porky cartoons "Old Glory" portrays America's fight for freedom since the Revolutionary War. Porky, tired of trying to check the pledge of allegiance, falls asleep and in his dreams appears in Porky's picture and shows him the undeatable and pioneering spirit of the American people through the centuries. Porky awakes and is happy to learn the pledge.—Running time, 10 minutes.

**Man-Made Island (Columbia)**

**Exposition Island**

The Golden Gate International Exposition, situated on a 400 acre man-made island in San Francisco Bay and appropriately called Treasure Island, is shown in high light in this subject. The shots are many and varied and include a tour of the amusement area. Photographed in color. Running time, 9 1/2 minutes.

**The Broadway Buckaroo (Vitaphone)**

**Musical Comedy**

Red Skelton, master of ceremonies in his New York night club, inherits a fortune with the understanding that he will make good on a ranch. The will does not say where the ranch must be, so Skelton opens a dude ranch club. The Con-Temporary Brothers dance, Hank Lawson and his Texans produce the cowboy atmosphere with songs, Maidie and Ray entertain with a trick roping and dancing act, and Red Skelton adds the humor with his chatter.—Running time, 20 minutes.

**Community Sing No. 10 (Columbia)**

**Romantic Songs**

The Community Sing series, with the King Sisters and Danny Webb, has in this number tunes, romantic and sentimental, including "All I Do Is Dream of You," "Among My Souvenirs," "I'll See You in My Dreams," "Thanks for the Memory," and "There's a Rainbow Round My Shoulder." Directed by Del Lord. Running time, 10 minutes.

**Radio Hams (MG M)**

**Specialty**

A Pete Smith Specialty, this subject glorifies amateur radio broadcasters, known as "hams," and their equipment and techniques. There is a 14-year-old boy deep in work at his amateur radio station. From there the scene flashes to several actual occurrences in which "radio hams" figured prominently. The subject has been handled in the usual Smith manner and is very entertaining. Every Smith subject has a certain amount of comedy, and this is no exception. In the cast are Jack Carlton, Eleanor Coats, Phillip Terry and Barbara Bedford. Running time, 10 minutes.

**The Technique of Tennis (Columbia)**

**Sports Issue**

The sports subject starts with a tennis match between Lloyd Budge, a professional instructor, and his brother Don, former world's amateur champion and now recognized as the professional number one player of the world. Don's efforts are attributed partly to Lloyd's instruction. Here Lloyd demonstrates for the beginner the forehand and backhand grips, the shots and the serve. Footwork, timing, andợre is this technique and an exhibition at the net round out the subject. Running time, 10 minutes.

**Hollywood Hobbies (MG M)**

**Miniature Films**

Twists in Hollywood take sightseeing buses in which a guide points out the homes of stars. This is a somewhat similar trip except that instead of a bus the vehicle is an open car and the guide points out the various homes the commentator points out the stars and their hobbies. And instead of the usual tourists the sightseers are Joyce Compton and Sally Payne. The guide is greatly impressed with Clark Gable, Reginald Denny, Allan Jones and a score more at the charity baseball game between leading men and comedians. Running time, 10 minutes.

**The Right Way (Vitaphone)**

**Patriotic Subject**

Starring Irene Rich, Henry O'Neill and Gabriel Dell, the subject deals with Americanism, a widowed mother who lives with her only son finds that he is a member of a secret organization. Her influence over the boy is lost until the image of her deceased husband appears and tells her how to put the boy on the right path. After an argument the son realizes that his mother is right.—Running time, 9 minutes.

**Jockeys Up (Columbia)**

**Sports Issue**

A jockey's life is not all the riding of thoroughbreds in a track. There are the long hours of training, as this subject points out. To many the most interesting part of the reel probably will be the rigmarole for reducing avadups. Small and many of them weighing less than 100 pounds, they nevertheless go through a severe process of reducing. The subject winds up with a horse race. Running time, 9 1/2 minutes.

**For Your Convenience (Vitaphone)**

**Unusualities**

Another in the series of Color Parade shorts, this is divided into four parts. First, there is a lovely Beau Brummel story, using paints and medicated pigments, recolors black eyes to make them unnoticeable. Parachute packing is a delicate business that must be exercised with the greatest of care. The camera shows how it is done by an expert. Grindling and brewing coffee in the home by modern electrical methods is described in the third sequence. A subject about a subject that should interest most women, is depicted a method of removing excess weight from the body by means of rollers, pulleys and other unusual gadgets.—Running time, 10 minutes.
CHESTER MORRIS
Iron-jawed pilot whose word in the air was law!

LUCILLE BALL
Lady of leisure fleeing unpleasant disclosures.

WENDY BARRIE
Socialite heiress on her first elopement.

JOHN CARRADINE
Craven-hearted detective, escorting a prisoner.

ALLEN JENKINS
Gangster chaperone of his chief's little son.

C. AUBREY SMITH
Botanist absorbed in search of science.

JOSEPH CALLEIA
Political prisoner on way to his doom.

KENT TAYLOR
Man-of-action co-pilot of the plane.

PATRIC KNOWLES
Wealthy wastrel, eloping with socialite heiress.

ELISABETH RISDON
Charming wife of the absent-minded botanist!
Stark...startling...different!...Nine people trapped by an airplane crash in the head-hunters' jungle!...Their crippled plane can carry only five away!...Who was to stay and die—and who to do the choosing?...Scene by scene that great climax builds...Word by word and act by act emotions are unleashed!...You've never had anything like it!...Terrific dramatic impact chained to box-office appeal such as made the movies the great mass entertainment!...RIDE IT LIKE A SHOWMAN!
IN THE CUTTING ROOM

Nurse Edith Cavell
(RKO-Radio)
Biography
The story of Edith Cavell, English nurse, is probably one of the best known episodes of the World War. While the period in her life that the picture will embrace includes the years 1907 to 1919, the theme mainly will concern the inspiring career of a woman who put her love of humanity above either patriotism or laws of war. The major locale is Belgium and the picture will detail, faithfully and impartially, how Miss Cavell, after first aiding the wounded and hunted son of an old friend, widened her activities into the thousand and one details of an underground railway that smuggled hundreds of fugitive soldiers to safety under the very eyes of the enemy. The picture will also narrate the betrayal, her trial and condemnation to death, the efforts made to intercede, and finally her entombment in England's martyr shrine, Westminster Abbey.

Anna Neagle, noted British actress who starred in "Queen of Destiny," "Victria the Great," "Nell Gwyn" and "Rittersweet," will be in the picture. The supporting cast lists Edna May Oliver, George Sanders, Mary Robson, Zasu Pitts, Stewart Smith, a Briton who was seen in "Scarlet Pimpernel" and "Things to Come," H. B. Warner, James Butler, Halliwell Hobbes, Gustav von Seyffertitz, Lucien Prival, Rudolph Amendt, Bert Roach, Robert Coote, Frank Reicher and Egon Brecher. Herbert Wilcox, who has guided Miss Neagle in most of her successes, is producing and directing "Nurse Edith Cavell.

Release date: To be determined.

Girl from Nowhere
(Monogram-Derr)
Melodrama
Exhibitors may prepare themselves for a campaign exploiting "Girl from Nowhere" if the theme that it is primarily appeal is to women. In theme it will tell a story of unscrupulous prosecution and attempted criminal blackmail practised on an innocent girl, a doctor who became her husband, her foster parents and an unfortunate woman who had the girl's welfare at heart. This type of plot has long been recognized not only for potent entertainment value but also for showmanship merit. Therefore, despite the presence in the cast of such able players as Anne Nagel, Warren Hull, Mayo Methot, Lester Matthews, Sarah Padden, Robert Elliott, Weldon Heyburn and others, it seems logical that the show itself would be the basis of exploitation efforts.

In the story, an attempt to take advantage of the secret that the heroine was born in prison brings turmoil into the lives of many. It intensifies the fight between the girl's doctor husband and a rival doctor for medical honors, it precipitates an attempted murder wherein the life of an unscrupulous physician is saved by his rival. Evidence that might bare the secret of the girl's birthplace is destroyed.

The story used is an original screen play prepared by Gayl Newbury and David Silverstein. It is being directed by Lambert Hillyer.

Release date: June 10, 1939.

Miracles for Sale
(MGM)
Mystery Melodrama
Acute understanding of the weird entertainment pattern from which this picture is being cut will be had if one recalls that the list of credits of Tod Browning, the director, includes such features as "The Unholy Three," "Hypnotist," "The Mystic," "13th Chair," "Dracula," "Mark of the Vampire," and "The Devil Doll." The picture is an adaptation of Clayton Rawson's "Death from a Top Hat," a best selling mystery novel of the 1938-39 season.

As a case in point, we will note that the list of original songs of the submarine will be murder mystery. All but one of the characters are magicians, spiritual mediums, card manipulators, mind readers or devotees of some other form of mysticism. One is being tried in the courtroom; one is alone under weird circumstances. Many are suspected but one who had been seen last with the victim was slain himself two hours before the killing. A retired magician, who fights magic with magic, solves the crime. Camera and production tricks will accomplish the illusions.

Mystery will be represented by Robert Young and Florence Rice, both of whom have been prominent in recent MGM productions, Frank Craven, Henry Hull, Lee Bowman, Cliff Clark, Audri Allyn, Walter Kingsford, Frederick Worlock, Gloria Holden and William Demarest.

Release date: July 28, 1939.

The Star Maker
(Paramount)
Career Story
The 1939-40 screen will picture the factual biographies of many notable figures. "The Star Maker" will be the romantic biography of Gus Edwards, writer of song hits, producer and star maker. It will tell the story of a man and his wife, both of whom knew heartache and failure but who, with faith, who took the good with the bad, and whose career has become a tradition. The story will be songs and music, comedy and melodrama, triumph and disappointment, and in all, along with Bing Crosby, Louise Campbell, Ned Sparks, Laura Hope Crews and the maestro, Walter Damrosch, will be Charles R. Rogers' new find, 13-year-old Linda Ware.

It should hardly be necessary to remind anyone of the unusual exploitation potentialities in this story idea or in the presence of Mr. Damrosch. Besides, the picture will have Bing Crosby, repeating his success in "East Side of Heaven," singing old and new songs, his romance with Miss Campbell and the comedy which Sparks and Miss Crews will provide. There will be scores of youngsters doing some of the funniest things the screen ever has seen as the star maker searches for talent, and there will be exquisitely voiced Linda Ware, whose range of songs runs from opera and classical to topical and modern lyrical numbers. The Paramount sales force, in convention here, was assured that "The Star Maker" is one of the company's certain-to-click entertainment and commercial prospects.


The Underpup
(Universal)
Girls in Camp
In the "Underpup," it is plain to see that Joe Pasternak has star making ambitions for 11-year-old Jean. This Scranton, Pa. girl was discovered by the producer a year ago. Her charming simplicity, intelligence and singing voice, plus the quickness with which she takes direction, make it possible for her to be the material of which stars are made. Mr. Pasternak is Deanna Durbin's mentor.

The photoplay in which Gloria Dean will make her debut is based on a story by I. A. R. Wylie, which appeared in Good Housekeeping magazine. Grover Jones, who is credited with more than 300 screen plays, did the adaptation. Direction is in the hands of Richard Wallace, the maker of "Shopworn Angel" and "The Little Minister," and "The Young in Heart." The story, which will be embellished by considerable music to be sung by Miss Jean-Robert Young, Sophie Amendt, Kitty McNamara, and Luella -will trace the adventures of an underprivileged girl in an exclusive summer camp.

The Underpup is being produced on the same scale as all Mr. Pasternak's pictures. The company chosen will feature Nan Grey and Robert Cummings, both of whom were in "Three Smart Girls Grow Up," Beatrice Glass now in "On Borrowed Time" and Mr. Smith Goes to Washington," Virginia Weidler, Margaret Lindsay, C. Aubrey Smith, now in "The Sun Never Sets," comedian Billy Gilbert, Ann Gillis, remembered for "The Adventures of Tom Sawyer," Shirley Mills, who is also a screen newcomer, Raymond Walburn, Paul Cavanaugh and Samuel S. Hinds.

Release date: To be determined.

The Spellbinder
(RKO-Radio)
Personal Melodrama
The story of the wily lawyer, adept at devising tricks to win just as he accomplishes for his criminal clients, is an old melodramatic entertainment property. Equally old is the story of the lawyer who, tricked by fate, sacrifices his own well being to save one of his clients. That, substantially, is the theme of "The Spellbinder." The lawyer concerned kills a murderer, whose freedom he has obtained, so that she will not have to go through life carrying the stigma of being married to a murderer. In the courtroom the unwritten law prevails.

Lee Tracy, who recently made "Ficker Dugan" for the company, will be seen in the leading role. For support he will have Barbara Read, given her first leading role; Patric Knowles, Allan Lane, Morgan Conway, Linda Hayes, one of the discoveries in the "Gateway to Hollywood" radio picture talent quest, John Laird, who came to pictures via the same route, and Pierre Watkin.

The story, an original by Joseph Anthony, was adapted by Joseph Fields and Tom Lennon, both of whom have several RKO-Radio writing credits in the records, and it is being directed by Jack Hively, whose two previous efforts were "They Made Her a Spy" and "Panama Lady.

Release date: To be determined.
SOUND TROUBLE-SHOOTING CHARTS

We have arranged a special printing of the invaluable sound trouble-shooting charts which supplement the second revision of the sixth edition of F. H. Richardson's Bluebook of Projection. There are nineteen practical, detailed charts that provide a simplified guide to quick trouble-shooting, enabling the projectionist to spot and repair sudden break-downs both in the projection and sound apparatus. These are available now in handy brochure form at minimum cost. The supply is limited so be sure to order your copy now.

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DELEGATES HEAR BALABAN, AGNEW ON SALES AND CRIBBS ON FINANCES

Gilham Explains Advertising Plans to Paramount Sales Meeting; Company's Debt Cut $30,000,000 in 3 Years

Exhibitors will be hearing almost immediately what the Paramount sales force heard throughout its optimistic sales convention, last Wednesday through Saturday, on the broad acres of the Ambassador Hotel, Los Angeles, concluding with the dinner which began Saturday night.

The news of the closing and near-closing hours of the annual sales conference, attended by 260 from the field, the studio and home office, was the urge for a new, stronger sales policy, made by Barney Balaban, president; instructions in the workings of the new trade program, given by Neil Agnew, general sales manager, together with the company's promise to live up to that agreement; insights into the company's financial structure, including the disclosure that half of an original $60,000,000 debt had been paid off in three years.

SATURDAY NIGHT BOOM GONE, SAYS WINSHIP

R. R. Winship, Philpburgh, Kan., showman, visiting the RKO Radio's Exhibitors Lounge for World Fair visitors last week, said that Saturday night was passing as a boom night for business in a small town even as the Saturday night bath is one with precedents.

"They don't flock in any more on Saturday nights," he said, "and grosses for several evenings equal the one-time boom night."

Mr. Winship was associated in the theatre business with his father as far back as 1905. It was a few years later before the Winships turned from road shows and converted the opera house into the first film theatre in the town.

He operates the Majestic, sole house in the town of 2,000 persons, and reported that $10,000,000 of preferred stock had been issued and in circulation.

Mr. Griggs denied, publicly, that his company officials had "fantastic" salaries or that there were "politics." Said he:

"There are no fantasies in Paramount today. We have no fantastic salaries at the top. Paramount is owned by 50,000 individuals and institutions, and no single shareholder has as much as two per cent of its stock."

Mr. Griggs also devoted time to Paramount's part in the promotion of the DuMont Television company activities; he then declared that television was not a competitor to motion pictures, but an aid.

Agnew on Trade Practice Program

Neil Agnew, the company's general sales manager, pledged Paramount to obey the trade practice program, when it is approved by the exhibitors, the government, and when it goes into effect. Mr. Agnew spoke on Saturday, the closing day of the convention. He also analyzed the new product, for the sales possibility angle.

Mr. Agnew, while talking about the code, added that managers would instruct their salesmen in code matters; and he and Austin Keough, vice-president and general counsel of Paramount, then analyzed, for the benefit of those present, several clauses of the code.

At a closed meeting, Mr. Agnew, Mr. Keough, Charles Reagan, J. J. Unger, Oscar Morgan, and district and branch managers discussed the effect of the code on sales policy.

Paramount may, under economic pressure in the countries served, be forced to close some foreign offices. Adolph Zukor, chairman of the board, warned the convention. Then he said:

"That places a greater selling burden upon you fellows here at home, and upon the studio production force in giving you better product to sell. We know that the studio has done its part in giving us the best product in a dozen years, and we are confident that the sales and distribution forces will fill the performance."

Mr. Zukor asserted that foreign exhibitors liked the same product as domestic exhibitors.eastern;

Mr. Zukor asserted that foreign exhibitors liked the same product as domestic exhibitors.

We have to depend on the sales force to service the second run theatres. These theatres, he said, were important because people, in the large cities from which much revenue comes, are reluctant, in recent times, to go "down town" to the first runs.

Paramount, faced by the "quota" situation in England, met the challenge, and is now receiving dividends; it was done by making quality pictures in England with an international appeal, according to R. C. Holman, head of the production department, who added that "it had required a large investment and the establishment of a large production unit in England."

'New $30,000,000 investment was not only a substantial economy but a payer of dividends," he concluded.

"The Bachelor" and "French Without Tears" were cited as two productions of the type Mr. Holman termed "all-purpose."

Gilham Explains Ad Plan

Robert Gillham, director of advertising and publicity, did not name the amount of money to be spent for the new ad campaign, but declared that "if it's a Paramount Picture, the ultimate consumer will have read about it in the newspapers before it hits the town."

"We have proved to our satisfaction," he said, "that newspapers provide the best medium for motion picture advertising. The greater portion of our 1939 appropriation will be for newspaper space."

Mr. Gillham cited the run of "Union Pacific" in Boston as evidence of the power of the medium. The picture played the Metropolitan, the Fenway, and then went into the subsequent. The advertising was split among the three types of engagements instead of being "shot" on the first run. Mr. Gillham said and added that the returns on the experiment prove it satisfactory, it would be used again.

Mr. Gillham asserted that magazines would be a secondary medium of advertising to newspapers; and also, in remarking on the ballyhooned opening of "Union Pacific" at Omaha, declared that this had attracted so much attention that it would again be used on important pictures.

Other of Paramount's publicity and advertising staffs, who spoke, were: Terry De Lapp, publicity director, and Cliff Lewis, advertising director at the studio; Al Willis, publicity head and assistant manager of the New York home office; and A. C. Dillenbeck, of Buchanan and Company, advertising agents for Paramount.

De Mille Signs Again

It was announced that Cecil B. De Mille had been signed again as a producer, for four more years, at the end of which he will have been with Paramount for 30 years in that capacity. The announcement, by Y. Frank Freeman, vice-president in charge of studio operations, was cheered by the assembly.

Max Fleischer's feature color cartoon, "Gulliver's Travels" is more than half completed, it was announced; and Lou Diamond, head of Paramount's license department on this feature, announced the signing of contracts with 22 additional manufacturers who will sponsor novelties based on characters who will appear in the picture.

Edward C. Davis, a guest speaker, was a guest speaker. "Disputes Passage," now under production, is his work. Excerpts from the picture were shown this morning.

The convention "wind-up" was at the Cocoanut Grove in the Hotel Ambassador. The evening, also "in commemoration of the 50th anniversary of the first feature film and the eight million dollar camera," was broadcast over the Columbia Broadcasting System. Jack Benny was master of ceremonies.
the next issue of

Better Theatres

featuring THE INTERIOR

CARPETING
- Getting the Right Effect
- Long-Run Economy in Linings

DESIGNS
- Original sketches featuring new types of architectural glass

LIGHTING
- Suggestions for modern luminaries

PAINTING
- The Right Paint for the Job
- Tinting Acoustic Materials

FURNITURE
- Luxury Lounges—Inexpensively

SEATING
- Fitting the Chair to the Auditorium Decorative Scheme

ALSO—
- Theatre Television—and the Projectionist
- A National Guide to Comfort-Cooling
TELEVISION GETS FIRST EXHIBITOR PROTEST; MAJORS REFUSE PRODUCT

Schaefers Tells New Jersey Allied It Has Been Misinformed in Assuming That RKO Is Providing the Films

Even as the New Jersey Allied unit made the first public exhibitor protest against the use of films by television, 'and even as exhibitor leaders were foreseeing competition to theatres from new television set entertainment in cafes and hotels, the National Broadcasting Company, providers of the first regular daily television service in the New York area, was turning to 16mm films to keep its programs going. Also, the television industry was threatened with a "boycott" by the major motion picture companies.

Available—at a Price

As in the case of the anti-radio campaign, the exhibitors' charges that television is a competitor to theatres; and that motion picture companies should not aid a competitor to their accounts.

The "boycott" is entirely unofficial. Television executives have been told they may obtain old pictures—at a price they are unwilling to pay. The only companies offering films at comparatively low prices for a limited number of programs. These test programs are for demonstration of sets in stores; installation and repairing of sets in the home. The film material was old, commercial, and otherwise dull. In any event, it has been used up, and cannot bear too much repetition. Since April 30, the opening day, the NBC has used about 100,000 feet of 35mm film.

Reduces Hours

The lack of enough and suitable, 35mm film has forced the NBC to reduce the hours of film telecasts weekly. The original schedule called for about 23 hours of "television" per week. There are several hundred thousand feet of 16mm film in NBC vaults now.

16 MM. NON-THEATRICAL ASSOCIATION FORMED

With a public declaration of friendliness towards the 35mm entertainment industry, the Allied Non-Theatrical Film Association has been formed in New York. Its purposes are to promote the use of "visual education," to distribute information, and to otherwise aid the non-theatrical field. The association is reported chiefly concerned with use of 16mm films in schools and other places where 35mm is not feasible.

Officers are Bertram Willoughby, president; Harry Kapit, first vice-president; William K. Heidwig, second vice-president; Thomas J. Brandon, executive secretary; Harry Post, treasurer.

Moss Cites Competition

B. S. Moss, New York theatre operator, last week declared that television was a competitor and that exhibitors should think, now of combating it.

"In New York, the Baird Television Corporation, which has installed its equipment in the Gaumont British offices at 1600 Broadway, in order to demonstrate the practicality of large television sets in the theatre, announced that the equipment "shortly" will be ready for display. The Baird System is used in many English houses; and upon large Baird theatres the Minister of War and Air has been seen price fights, crew races and the Derby.

Installations Increase

The New York theatres in increasing numbers have been installing television receivers in their lobbies. Demonstration of their appeal to the public came two weeks ago, when the Baird Nova fight was telecast, the first such telecasting of a prize fight in this country. The lobbies and lounges of the Paramount, Loew's Carolina, Earle, and other New York theatres were jammed with patrons, for the event.

In New York last week, Redmond Hunter Munro, at the Columbia Broadcasting System offices, and a "loan" from the television section of the British Broadcasting Corporation, declared that television directors should not worry about program material.

Department Store Network

The American Television Corporation announced in New York last week its plans for a television network of department stores; this would use the system tried in Bloomington, whereby marionettes and the like demonstrated before television receiver in a room on one floor, and the scene was received on sets placed throughout the store. Ira A. Hirschmann, vice-president and sales director of that store, and a noted merchandising figure, has spoken highly of the idea.

The plan provides specifically that leading stores will be equipped with "telesales," the apparatus including cameras that scan filmed as well as living subjects. A filmed continuity, promoting the products of several national advertisers, will be shown hourly in each store so equipped.

While motion picture industry leaders debate the threat of television, and television heads debate the practicality of other mediums than 35mm film, the program directors of television go ahead with new "live talent" programs, and in the last several weeks have produced several "live" acts for the Baird Nova fights.

Telecast on Friday evening last was "Television's First Cabaret," featuring Ella Logan, Buck and Bubbles, Bob Neller, and others. A Hollywood setting was used, and the talent was well known.

Another "event" in the short life of television was the telecast from St. Louis, "Sun Valley Carnival" at the New York World's Fair on last Thursday afternoon. The international ice revue, and various noted skaters and ski jumpers were seen.
ASIDES and INTERLUDES

WE’VE JUST LEARNED about the swell invention of the Rochester, Minnesota, Chamber of Commerce. Rochester, as you know, is the home of the Mayo brothers hospital, and a perfectly well person is almost as great a rarity there as a native New Yorker is in Manhattan. But on to the invention, for the benefit of those movie moguls who have been to Mayo, and for those contemplating a visit.

It’s a “post-operative vest” equipped with a zipper panel, which when raised discloses with graphic fidelity the results of the surgeon’s work, complete with scars and stitches hand-painted on flesh-colored cloth.

Seems that almost every one who leaves Rochester wants to recite the details of his operation. He not only wants to talk about it, but, like a good salesman, he wants to utilize his presentation by exhibiting the scars down to the last pimple.

There’s nothing more boring than to have to listen to the story of another person’s operation when you want to talk about yours. So the important thing is to be faster on the draw—and that’s why they have developed this neat little ever-ready vest with a patented zipper panel. While the other fellow is tagging at his vest button, you can turn the front, say, “four and a half hours on the table and 166 stitches.”

James H. Harper, a temporarily inactive short-subject film producer, out on Long Island, got a hankering for an Alaskan husky-dog, some two years ago, and bought one from a breeder in Nenana, Alaska, but the dog was too young and died.

A few weeks ago, he happened to write the breeder and mentioned how tough things had been. Next he knew he got a letter telling him he ought to have a couple of huskies to cheer him up, and so the breeder was sending him some as a present. Came the dogs—and a $99.45 express bill. They’re now both reposing in stalls at the Speyer Hospital for Animals, courtesy American Express Company, pending payment of expressage.

Broadway and Hollywood Boulevard call them the “Dead End Kids.” In London they call their “Dead End Kids” the “Baker Street Irregulars,” and as such they will be identified by Fox in “The Adventures of Sherlock Holmes.”

And Advertising Age observes that “The Rose of Washington Square” will bloom sweetly for Twentieth-Century-Fox in advertising—200 newspapers, three general weeklies and 14 fan magazines. What Advertising Age really means is that “The Rose of Washington Square” will bloom sweetly for the advertising managers of 180 newspapers, three general weeklies and 14 fan magazines.

In its feature production of “Wizard of Oz,” Metro-Goldwyn-Mayer will depict Oz as a land of candy trees, lemonade brooks, friendly lions and no schools. Neither will Oz have any appeasements, Democrats or Republicans, high taxes or “Bank Nights.”

TRENCHES AND VAULTS READY AT WEMBLEY

While new treaties, accomplished or projected, are repelling if not dispelling the war shadows over Europe, the film industry in England continues making plans for any eventualty. Should there be a conflict, the companies would move their base of operations to Wembley, a suburb of London, where trenches have been dug and precautions taken against air raids.

Twentieth Century-Fox has built 30 vaults where negatives, prints and company records will be stored in case the company is forced to evacuate its London headquarters. Also, Trumman H. Talley, Movietone News executive, believing that war will break out in North Africa, where Italy is seeking French possessions, has set up head-quarters at Tripoli, where Ettore Villani, Rome supervisor, is training a staff. Mr. Talley has been in Madrid, where he reestablished Spanish head-quarters.

Herman Wohrer, Twentieth Century-Fox sales head, said on returning from Europe recently that “as long as the element of uncertainty exists we have something to worry about and we here must increase our efforts to offset it.”

It was really hot for the patrons of the Lyric theatre at Plattsburg, Missouri, the other evening. On one of the hottest nights of the year, Tom Wilhoit, Lyric owner, found someone had deposited a string of dead fish in the alley in back of the theatre, which made it highly impracticable to turn on the air conditioning system, which draws its air supply from that region.

Photography-is-a-wonderful-thing Dept.

“A photo-fit” method said to permit perfect fitting of suits and other garments on a person by utilizing his or her silhouette is the subject of a patent (No. 2,159,035) awarded to Edward J. McGrath, Jr., of Cleveland, Ohio. The need for trying on a number of suits is eliminated, according to the claim. The person stands in front of a translucent screen. A light in the rear casts a full-sized silhouette on the screen. On the opposite side of the screen is a series of patterns which correspond to various standard suit sizes. Both the screen and the silhouette may be manipulated so as to superimpose the person’s contours for visually indicating the conformance of the person’s outline to the standard pattern or size suit. Additional sizes in the suit can then be made accordingly.

The silhouette so superimposed upon the pattern may be photographed so as to have a permanent record of the original fit.

BEEFSTEAK in capsules, golf in the comfort room and all other known escapes of dermographic injection will be among the possible wonders of the future to be dramatized by Bristol-Myers Company as a part of its World’s Fair exhibit.

Outdoing both Buck Rogers and Grover Whalen in one fell swoop, Bristol-Myers has devised a fantastically humorous preview of “The World of Day After Tomorrow,” consisting of a motion picture of civilization as it might be in 6039 A. D.

With script by Fred Allen, who broadcasts weekly for the company, and designs by Donald Deskey, the presentation does more than amuse by including seven Bristol-Myers products, just by way of advertising.

All food will be taken in capsule form 5,000 years hence, if Bristol-Myers has consulted the right crystal-gazer. Knives and forks will be replaced by tweezers. Houses will be made of whatever is developed that day, and doctors will be unnecessary because visitors will be able to look inside to see if anybody is home.

Automobiles will be almost obsolete due to developments in aerial transportation, but Allen has conceived a three-deck car for the old-fashioned few who may still cling to motoring in 6039. Golf in bed will be achieved through the miracle of television and mechanized clubs with which hooks, slices and missed puts are impossible.

What happens in the advertising business when an irresistible force (a space salesman) encounters an immovable object (a space buyer) is being recorded on film for The New Yorker and posterity.

The new commercial film, being produced at the Astoria Studios of Audio Productions, stars Marc Connely, the playwright, and Franklin P. Adams, the newspaper columnist who sometimes doubles as a radio star. Mr. Connely plays the role of a salesman with a one-track mind, who is out to sell a bill of very good goods to F.E.A., who knows all of the marvelous goods that are for sale. As usual, the space buyer gets the verdict.

R. H. Fleischmann, publisher of the New Yorker, hopes to have a print of the film exhibited in the Time Capsule at the New York World’s Fair, as a warning to space buyers of 6939.

Mexico is fast coming up. It has just passed one decree compelling all persons to remove their hats in theatres, and another permitting promiscuous oscillation in the same places.

J. A. Tamney, president of S.O.S. (Sales on Sound) Cinema Supply Company, in New York, receives some rather unique mail from the islands, from exhibitors inquiring about equipment for their theatres. One such arrived the other day from a small town in Florida. Seems that the exhibitor, still using silent films, had contemplated changing over to sound, after these ten years of sound, and had written his order for equipment to S.O.S., setting down style numbers and whatnot of the S.O.S. catalogue he had in hand. But his theatre burned to the ground, taking with it all of his records, including the order to S.O.S., the catalogue and S.O.S.’s address. Stumped, he went out and asked the Post Office Department in New York to search for S.O.S., and the job was done in a jiffy.
Some More New Taxation Proposals

Even as Governor Herbert H. Lehman, of New York State, signed a bill which virtually assuaged taxes on theatre admissions in that state, exhibitors of Michigan kept a wary eye on their legislature, which has received several proposals for similar attacks on the boxoffice.

Admission Tax for Housing

The New York State threat comes with the signature of the Governor on three slum clearance and low rent housing measures, which permit taxation of admissions to raise revenue. Since the state, city, town and county boards of assessors and tax collectors have all agreed that the picture business steers a wide course between the makers and public officials generally, it is feared they will adopt it.

The bills do have a taxation "ceiling" of one cent on each cent, but a few sections do permit more than this, bring a levy of two cents. The bills provide for other means of taxation; however, they also provide that any or all means of taxation be adopted.

In Detroit, the adjournment of the legislature at the end of the month is expected to pass on the roll of the city council. The city council last week voted against the tax on ticket sales, a tax which may be levied under the provisions of the state constitution.

Research Council Hits Double Bills

Announcement of an official stand against double bills by the Motion Picture Research Council was made by Ray Lyman Wilbur, president of the council, at a meeting of the board of directors and the Coordinating Committee of organizational representatives, held in San Francisco.

Dr. Wilbur pointed out that this action had been taken largely because of the fact that a survey of weekend programs showed that fewer than one-quarter of these were entirely of "family" suitability. "The problem created for parents and teachers who wish to guide the motion picture choices of their young people is a serious one," he said.

For a study we listed every feature picture shown at 47 neighborhood theatres in San Francisco on the Saturdays and Sundays of one year. These pictures were then grouped according to the preview ratings provided by various prevailing organizations.

"A total of 3,916 programs (nearly 8,000 pictures) shown in the 47 theatres were analyzed with a view to determining what proportion of them was suitable for family audience.

"... more than 98 per cent of the programs analyzed would have received a clear bill of suitability for family audiences by the preview groups. One out of five programs was composed of films considered not suitable for children to see, and four out of five programs contained material considered distinctly unsuitable. Thirty-seven per cent of the films and over more than one out of three, contained material which made them suitable only for adult audiences in the opinion of the reviewers listed."

Form New Company

Gaylord Hoyt Productions has been formed in Hollywood to produce industrial advertising films. Gaylord Hoyt is president and John J. Raskoh, Jr., is secretary-treasurer.

Film, Radio Heads In Fund Appeal

More than 300 members of the film industry, stage, radio, music and allied amusement of the United Jewish Appeal for Refugees.

The affair launched the efforts of the Amusement Division in carrying on the expanded program of the three major Jewish agencies for overseas needs: the Joint Distribution Committee, the United Palestine Appeal, and the National Coordinating Committee.

Eddie Cantor acted as toastmaster, with other speakers, including Ben Bernie, chairman of the luncheon; Rabbi William Rosenblum of Temple Israel, and Mr. Goodman. Among those on the dais were David Bernstein, chairman of the Amusement Division; Albert Warner, co-chairman; Jack Cohn, vice-chairman; William Morris, treasurer; Commissioners Paul Moss, Arthur M. Loew, Louis Nizer, Phil Baker, Harry Hershfield, Henry Samstag and Lou Holtz. Other committee leaders are Barney Balaban, and Mr. J. Blumberg, both of whom are vice-chairmen.


Stage, radio and screen stars contributed their services to the Christian Refugee Benefit held at Madison Square Garden Thursday night, including Mary Martin, George Burns and Gracie Allen, Ethel Waters, William Gaxton and others.

The benefit, broadcast over the Columbia Broadcasting System network, was sponsored by the American Committee for Christian German Refugees, with the assistance of Abraham Cohn, chancellor of New York University, is chair.

A stage show in the New York Winter Garden Thursday night inaugurated the Christian German Refugees’ drive to raise $500,000. Among those who were to appear in the show are Eddie Cantor, Sophie Tucker, Victor Moore, Tallulah Bankhead, Marjorie Main, Jack Benny, William Gaxton, Fredric March, Florence Eldridge, Kitty Carlisle, Ethel Waters, Sheila Barrett, Bill Robinson, Mary Martin and Hildegarde.

Independents Organize

Hollywood independent producers are planning an association, to handle producers’ relations with guilds and unions. At a pre-organizing committee meeting at which independent companies were represented: Victory, Reliable, Metropolitan, Supreme, Arcadia, Gateway, Colony, Excelsior, and C. B. Burr.

The Esquire theatre, operated by H. and E. Balaban in Chicago, is the subject of an entire page in the latest issue of the Encyclopaedia Britannica, which has just come out. The Esquire is represented as an outstanding example of modern, motion picture architecture.

The European system of "rota," the limiting of the coverage of a newsreel story to one cameraman to represent all five newsreels, which long has plagued the newsreel editors, has been popular with the governments of the dictator countries, apparently received tremendous impetus in this country as a result of the visit of King George VI and Queen Elizabeth of England.

Newsreel Records

The coverage of the Royal visit, however, by the various related media: newsreels, radio and television and newspapers, has been popular with the governments of the dictator countries, the newsreels using more men and more footage on the King and Queen than on any visiting out-of-country celebrities in the history of the screen; the possibility of a single newsreel covering the entire series of events represented a possible small corner of the globe; (3) The King and Queen were telecast for the first time on these shores. Besides, the newsreels rushed prints of the Thursday to Saturday coverage aloud and on the Sunday afternoon's trans-Atlantic clipper, and London saw the pictures Monday night.

Regarding a newsreel executive in New York complained of the "rota" system. Newsreels in this country have fought the practice except in those few instances, such as an airplane or a submarine, where physical reasons restrict the shooting to one cameraman. When plans were first being laid for the coverage of the King and Queen in Canada, both newsreels and newspaper photographers were told that, following the precedent set in England, the Canadian coverage had to be rota save for the far shots that meant little.

Limited in Washington

When the coverage in Canada had been set, the newsreels went to work on plans for coverage in this country, in the hope of doing such a fine and complete job that it would show by example the handicaps that rota coverage enforces on the editor. However, one cameraman already had reached Washington, the newsreels found, and many of the best shots were limited to one cameraman, shooting for all the reels. These included the locations in the station, where the President first received the King and Queen, the location at the White House on the arrival of the royal party, the riding shot along with the car of the King and Queen, and the location in the Garden Party.

When it came to coverage in New York the newsreels were more successful in fighting for the right of individual coverage, the reception at Columbia University being the only part of the story with coverage restricted to one man except for long shots. As a result, when it came to issuing the special on Saturday, the interchange of blue prints held many of the newsreels up on their releases, and those that got out immediately had to release without the Columbia material.

The precedent set by the enforced rota arrangement has had a profound effect on the number of the newsreels to combine on the entire story and interchange material gathered both in the New York and Washington locations.

The cameramen found the theatre folk on the grounds that it tends to make all the newsreels the same, scene for scene and story for story, while cameramen say that in addition to cutting down the number of men that would have been used to one fifth the number, it robs the coverage of the competition and initiative needed for a good picture.

 Movietone News

A special newsreel subject of the visit of the King and Queen of England to the United States, scored in seven languages and rushed to every part of the world by the fastest means of transportation, was made by Twentieth Century-Fox Movietone News.

As the various scenes of the trip were rushed to the newsreel headquarters in New York, General Manager Edmund Reek had them recorded in the language of the country for which the prints were designated. The specials for both units of Central America were recorded in Spanish and Portuguese and the negatives for Germany, France, Italy, Spain and the Orient in the language of those countries.

To get the most complete possible coverage of the King and Queen's visit, camera units were brought east from as far west as Kansas City for the job. Emile Montemurro, mid-western supervisor operating from Chicago, was brought east, with Jack Barnett from Kansas City and WeIlber Hall from Minneapolis. Al Waidron was called up from Miami and was M. D. Coolee of Norfolk, Va. Larry Ellis, New England Supervisor, also was brought to the scene of activity. These men supplemented the regular New York and Washington camera units composed of cameramen Jack Painter, Carl Larsen, Al Gold, William Story, Larry Kennedy, Jess Kizis, John Tondra and Sol Ritzman. Sound engineers handling the recording were Lew Walz, James Foreman, James Gleason, Philip Gleason, Louis Girdani and E. M. Williams.

New York Editor Jack Hanev had personal charge of the units photographing the Royal visitors, aided by Associate Editors A. A. Brown, Art Sorenson and Jack Green in New York and Tom and Carl Foreman in Washington.

Fourteen Movietone News camera units and six sound engineers covered the activities in Washington and New York.

News of the Day

The largest detail of cameramen ever assigned to a public event covered the American journey of King George and Queen Elizabeth for News of the Day.

March of Time Reel Interprets Visit

March of Time—Number 11—interprets the visit to the United States of King George the sixth and Queen Elizabeth, as part of a concerted effort on the part of England to win America's friendship.

Starting with the World's Fair, at which Great Britain has exhibits said to occupy a greater area than any of the other 58 nations participating, the reel traces the 20 years leading up to the dismemberment of Czechoslovakia at Munich and the new "Peace Front" strategy, as well as England's current varied international programs.

Whether the United States should give assistance to any nation in the event of war, the March of Time emphasizes, remains up to the American people.
ny Craven, at Union Station, covered the arrival of the Royal Couple.

Hugo Johnson was the only newsreel cameraman allowed to cover the traveling shots from the station to the White House. He had to dress in an unassuming uniform so that his position on the tank accompanying the Royal Car would be in harmony.

Lou Hutt and Urban Santone covered the King and Queen in the 21 gun salute. Phil Coolidge, Al Mingalone, Eddie Morrison and Arthur Menken covered the route from the station to the White House from special camera platforms at various spots and Jack Blum covered the arrival of the party at the White House, a shot made from the rear of the White House with the fountain, the troops and the wide lawns shown.

All of this film was shot as sections as made and planes were held so that these shipments could reach New York in time to be made up into a full length reel on the reception in Washington. This reel was playing in the Broadway theaters in time for the last show and several reels were sent out to the coast, reaching there in time for screening on Friday.

On Friday most of the same crew who covered Thursday's activities covered the King and Queen, down to Mt. Vernon, the CCC Camp and the Tomb of the Unknown Soldier at Arlington.

On Saturday, Hugo Johnson, aboard a Coast Guard Cutter, covered the entrance to New York Harbor and the arrival at the Battery, where the coverage of the most colorful day of the visit began. Everyone available as a cameraman, both staff and freelance, was on duty with a helper assigned to each to rush the film in as fast as it was. Douglas Dupont was on the stand at the Battery and Johnson went in the Whitehall Building covered the arrival at the Battery. Samwald and Morrison covered from locations along the West Side Highway and Phil Coolidge was in Central Park.

Arthur Menken caught the procession as it came out of the park and went along 96th Street and then the men who had been sent out to the Battery up the story. Al Mingalone, Jack Blum, Henry DeSiena, Urban Santone, all at special locations on the different buildings between the gate and the Federal Building pictured the enthusiasm of the crowds that the royal visit.

After this, Hugo Johnson and Tommy Craven went on to Hyde Park and covered the few activities that newsreel men could get in on.

**RKO Pathe News**

The visit of Britain's King and Queen to their Canadian empire and to the United States has been reported pictorially in seven issues of Pathe's newsreel. Cameramen Bob Donahue, Howard Winmer, Tommy Baltzell, George Dorsey and Bill Decker shared the honor of filming the royal couple.

From coast to coast, as Canadian subjects and American friends welcomed the King and Queen, highlights of the trip were brought to theatre screens within a few hours of their occurrence. Among the most interesting newsreel highlights was a visit by the Blackfoot Indian tribe of Alberta staging a reception in recognition of the royal pair; the French-speaking people of Quebec welcoming their sovereigns; Her Majesty reviewing the Calgary Stampede at a Canadian veterans' hospital; the King pleading for peace at the dedication of a war memorial in Ottawa.

**Universal Newsreel**

The visit of the King and Queen was covered by 12 Universal Newsreel cameramen. At the first announcement of the visit of Their Majesties, the planning got under way. First, camera positions were chosen.

As Their Majesties passed each cameraman and went onwards to the White House, the scenes that he had made were rushed to waiting planes and the early Thursday afternoon film was ready for a script to be written and to be voiced by Graham McNamara, Universal Newsreel's Talking Reporter.

Their Majesties' arrival in New York at the Battery and through the streets to the World's Fair was covered in a similar comprehensive manner—this time with fifteen cameras filming every strategic point along the route.

The ceremonies at the Fair itself were covered with an eye to putting the negative film on the Pan American Clipper Ship, PAA-21, leaving her Port Washington base that afternoon. The huge flying boat arrived at Marseilles on Monday with 25,000 feet of newsreel material that was rushed by covered plane to releasing centers throughout Europe.

The final chapter in the Newsreel coverage of the visit was at Hyde Park, where informal shots and their attendance at the President's church were filmed.

Russell Lowden, cameraman employed by the Canadian Government, received a pair of gold cuff links from King George the Sixth in appreciation of the private screenings arranged for the royal couple.

"Captain Fury," Hal Roach film dramatizing the colonization of Australia, will be screened in New York, George and Queen Elizabeth aboard the Empress of Britain on their return to England.

**Domino Productions Has First Ready**

"Straight to Heaven" is the initial release of the new producing company, Domino Productions, Inc., which will hold screenings this week for Negro theatre exhibitors in New York, New Jersey, Pennsylvania, New England, Baltimore and Washington. After a public premiere in New York's Harlem in July, the picture will be available for general release early in August. Two group previews for the Southern states are being planned for the next two weeks.

Nina Mae McKinney, Jack Carter, and ten-year-old Jackie Ward are the leads in the new film. The director is Arthur Leonard, formerly with Warner's Brooklyn studio. The script is an original by Buddy Freeman and Cyrus Wood, Jr., with four song numbers by Bob Maxwell and Joseph Myrow.

Pictures for the 800-theatre U. S. Negro market are promised as follow-ups to "Straight to Heaven" by George O. Walbridge, business manager of Domino.

Foreign distribution will include Canada, Cuba, Mexico and South America.

**Film Approved by PCA Is Rejected**

The week remained comparatively quiet on the legislative and censorship fronts. Censors banned two films and passed one.

Overruling the Production Code Administration, the New York State Board of Regents on Monday disapproved "Polypagmy," a picture dealing with a multi-wife religious cult in Utah. The decision sustained a veto of the state's censors, headed by Irwin Esmond.

The film already had showings throughout the country, and will be presented in New Jersey soon.

This week has been set by Philadelphia's Judge Otto Heiligman for the Pennsylvania Censor Board to show why "Ecstasy" was disapproved. Eureka Productions of New York brought the action, contending the the film was rejected by an illegally constituted Censor Board. The film had been banned on May 3rd, at which time no member of the new Censor Board had been confirmed.

A bill providing for a State Board of Censors in New Jersey has been ordered killed in the New Jersey Assembly.

The New York State Censor Board has banned "Le Roi" in addition to "Polygamy." The New York City Censor Board has banned "Way of the U. S. The New York censors, however, have passed "The End of a Day," also a French film, imported by Juno Films.
ASCAP Warns of Future for Enterprise Receiving No Payments for Music and No Royalties for the Writers

by KENNETH FORCE
in Kansas City

Posed this week before the American Federation of Musicians assembled in 44th annual convention in Kansas City’s Municipal Auditorium, is a proposal to put musicians back to work on the wholesale by making some tax-free music available to theatres, radio stations, night clubs and other places of public performance when such an establishment employs AFM members.

"'Tin Plan Alley' Skeptical

The Federation in the past several years has spent tremendous sums in various efforts and campaigns to alleviate its unemployment problems, and even has tried to force reemployment on the motion picture industry.

Presumably the premise of the new plan is to make such an offer attractive to exhibitors, broadcasters and others who may be inclined to employ the American Society of Composers, Authors and Publishers. However, the “'Tin Pan Alley'” music publishing business of Broadway received the news from the Federation in view of the virtually complete inability of almost any public music performer to conduct a performance without using some form of ASCAP-controlled musical, and therefore they would still have to pay royalties to ASCAP. In the case of the thousands of theatres not using “manual” renditions, such as in stage shows, orchestras or organs, they are still liable to royalty payments to the society by virtue of their reproduction of ASCAP music on the sound tracks of the pictures.

Spokesmen of the Society on Tuesday answered the challenge with the observation that "any tax-free publishing project will soon find the impossibility of conducting an enterprise which receives no payments for the music it publishes and no royalties for the writers of the songs they write," adding that with radio having reduced phonograph royalties 80 per cent and sheet music sales 90 per cent, the royalties from public performances remain the only sizeable income medium to both publisher and song writer.

Tried by Exhibitors League

Projects in the music business seeking to make tax-free music available to theatres and other public performers have appeared variously down through the years, the last recognizable venture in the motion picture business appearing in 1920 and 1921 when Sydney Cohen’s Motion Picture Exhibitors League put up $75,000 for such an organization.

The American Federation of Musicians, through Joseph M. Weber, its president, has been conducting negotiations for months with the heads of the large motion picture circuits 90, unsuccessful though it has been to induce the circuits to reemploy musicians in large numbers.

The opening session Monday of the annual convention of the Federation showed 1,100 delegates in attendance.

A number of resolutions were presented at the opening, and these, along with President Joseph Weber’s recommendations, indicated the matters of most concern to delegates.

The principal resolution recommends that the Federation in the U.S. and Canada buy outright "all music owned by publishers, composers, and authors, and by all other copyright owners, who are willing to sell the property at a price set by the AFM, providing it is good enough to be approved by a committee of the federation for publication. The resolution also suggests an invitation be sent to all composers and authors to send their works in to the federation to be examined for the purpose of being published by the copyright owners who are willing to sell the property at a price fixed by the federation, and that the sales be tax free to all radio stations, theatres, night clubs and all other establishments, and to all individuals approved by the AFM who employ musicians who are members of the Federation in good standing.

Also that the AFM of the U.S. and Canada go into the recording business for the purpose of recording said recordings to the general public."

The resolution was submitted by representatives of nine locals.

To promote the interests of legislation in which the Federation is interested, one resolution asks that a field man be appointed to assist "the various conferences in their legislative efforts -- compile a complete list of all musicians legislation passed and pending, and that the president be empowered to spend funds of the federation to further the interest of our members by passage of suitable laws."

Another resolution asks "that our legislative representative be instructed to work for an amendment to the Social Security Act, so that one or more employees will be covered by unemployment compensation insurance, instead of the eight employees required at the present time."

Pension Plan Considered

Another resolution would "empower the International Executive Board to study the feasibility of an old age pension scheme and if it sees fit to create the necessary machinery for putting same into operation."

In order to force hotels to a policy of a closer adherence to the services of orchestras, another resolution asks "that members of this federation be not permitted to render services in any hotel wherein non-member or unfair orchestras are permitted to perform."

Another resolution was aimed at orchestra booking agents who operate orchestras of federation members, and in addition book shows, acts, etc., into places of entertainment which have been declared "unfair." The resolution asks that such booking agencies be not permitted to book acts or entertainers into an "unfair" spot.

A change in the by-laws governing the theatre defense fund of 1 or 2 per cent was recommended to exclude "extras," members not regularly engaged by a theatre, from collection of the tax.

Would Amend Copyright Law

Because of the increase in use by restaurants and other public places of coin phonograph machines, the Federation was asked in its resolution to join with ASCAP and ask the next congress to amend the copyright law to require establishments using coin phonograph machines also be required to pay royalties to composers, publishers and the like, for the use of their copyrighted music.

Another resolution calls for the federation, "fully recognizing the benefits gained by it (the Wagner Act), and clearly realizing the danger of trying to change it," to go "on record as strongly opposed to any change in the Act."

Another resolution asks the federation to recommend the ironing out of labor difficulties between their two largest members, the ACE and CIO, and requests a copy be sent to William Green and John L. Lewis.

Weber’s Proposals

President Weber’s recommendations included the following:

A change in federation’s laws to 5 days instead of two present 6 or 7, to qualify an orchestra as a “traveling” group when away from its local jurisdiction.

A reduction in the percentage which traveling orchestras may charge for playing radio engagements may be taxed. "Concerning this question, will say that the traveling orchestras, with few exceptions, are no longer able to demand and receive the high remuneration for services which they formerly did, hence one of the reasons why they were heavily taxed for the playing of radio engagements does no longer exist. The tax should be reduced so as to afford us the opportunity to consistently defend same."

The recommendation: reduction of the schedule now 100, 75 and 25 per cent, to 30, 15 and 15 per cent.

President Weber interpreted the federation’s rules regarding 15-minute recordings for electrical transcriptions. For this task, the charge is $18. For each half-hour program, it is $24. Weber’s interpretation is that two 15-minute programs do not constitute a half-hour program.

In order to clear up misunderstandings relative to the making of phonograph records and the rehearsals thereof, President Weber recommended the federation lay down rules similar to those covering the making of transcriptions. At present the law reads: "One session not to exceed two consecutive hours of 40 minutes playing time in each hour... $24; Each additional half-hour playing time at fraction thereof... $6; Contractor to receive double price."

President Weber recommended the following change in the law: "Phonograph Recordings. Paid rehearsers recording, not AFM and CIO, for four 10-inch master records to be made... $30; for 3 hours recording, not more than three 12-inch master records to be made... $75; for each additional 10-inch record, per man... $7.50; for each additional 12-inch master record, per man... $10."

Maxie Rosenbloom, former boxer, will be featured in a series of Warner Brothers short subjects. The first will be called “Slapsie Maxie.”
BANISH BOX-OFFICE BLUES!

"YOU CAN'T DIE, GIMPY, YOU'RE MY BEST PAL!"

One of the most powerful scenes ever to fill your eyes with tears! When unloved, unwanted, brave-hearted Gimpy... victim of gang bullets... is spurred on in his fight for life by Jimmy, gallant gentleman of the gutter! Only one of the many great dramatic moments in store for you!

SIREETSw

NEW YORK
WITH THE NEW JUVENILE SENSATION
MARTIN SPELLMAN
MARJORIE REYNOLDS
DICK PURCELL
Directed by WILLIAM NIGH
Screenplay and Story by ROBERT D. ANDREWS

Sock emotional appeal in the tremendous ad campaign available at Monogram exchanges.

STREETS OF NEW YORK

"BEST OF THE JUVENILE ACTORS ON THE SCREEN" —Boehnel, N. Y. World-Telegram
with

MARTIN SPELLMAN
"ONE OF THE MOST NATURAL YOUNGSTERS I HAVE EVER SEEN"—Mae Tinee, Chicago Daily Tribune
in

"STREETS OF NEW YORK"

"Has the heart throbs, the sentiment, the stuff that made Dickens' 'Christmas Carol' an evergreen." —Atlanta American

"Powerfully dramatic" —St. Louis Star Times
"Sterling drama of youth" —Los Angeles Examiner
"Consistently heart-warming" —Mae Tinee, Chicago Daily Tribune
"Enjoyable throughout" —Atlanta Journal

A SMASH FROM COAST TO COAST
Columbia

LAW OF THE TEXAN: Buck Jones, Dorothy Fay—Buck Jones still retains many of our rural farmers' enthusiastic support. Miss Fay is half on a dual bill—Harland Runkin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

CONFessions of a NAZI Spy: Edward G. Robinson, Lionel Barrymore, Erich von Stroheim, John Litel, Ahna Capelle, John Qualen. Excellent picture. It is the case of a man who is torn between his love for his country and his loyalty to the Nazi cause. This picture is sure to be a hit.

Paramount

WHAT THE PICTURE Did for Me

ROCKEFELLER CENTER, NEW YORK

In this, the exhibitor's own department, the theatermen of the nation serve one another with information on the box-office performance of pictures for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to:

WHAT THE PICTURE Did for Me

ROCKEFELLER CENTER, NEW YORK

MGM

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Frank Morgan, Ian Hunter. The biggest one ever. It is a picture about the life of a Broadway musical. It is very entertaining and well-acted. It will be a hit.

MCA

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Lionel Barrymore, Charles Winninger, Mae Clarke, Benny Rubin, Booth Tarkington, Ralph Morgan, James Cagney, Edward Arnold. It is a musical comedy picture. It is very entertaining and well-acted. It will be a hit.

M-G-M

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Lionel Barrymore, Charles Winninger, Mae Clarke, Benny Rubin, Booth Tarkington, Ralph Morgan, James Cagney, Edward Arnold. It is a musical comedy picture. It is very entertaining and well-acted. It will be a hit.

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M-G-M

Cafe Society: Fred MacMurray, Madeleine Carroll, Shirley Ross—Not even a good program picture. This did not make any money. Running time: 85 minutes. P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.


Lady's from Kentucky, the: George Raft, Ethel Grandin, Hugh Herbert—Good picture. The story is very interesting and well-acted. This picture is sure to be a hit. Running time: 75 minutes. P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.


Here it should be noted that this picture seemed to enjoy. Paramount has made the best of it. It is a good picture. George Raft and Ethel Grandin turned in a good performance. Paramount deserves a lot of credit for keeping themselves before patrons will go for their pictures.

Bud Davis, Ritz Theatre, Roanoke, Okla. Small town patronage.


Ride a Crooked Mile: Akim Tamiroff, Frances Farrow, Robert Preston, Jack Oakie—The story is very interesting and well-acted. This picture is sure to be a hit. Running time: 70 minutes. P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Silver on the Sage: William Boyd, George Hayes—Good western to only fair business. I can't understand why these Hopalongs don't go better in our town. Running time: 60 minutes. P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.


Union Pacific: Joel McCrea, Barbara Stanwyck, Robert Preston, Brian Donlevy, Akim Tamiroff, Lynne Overman—If one picture would vindicate Paramount for the greater number of poor ones they have turned out this season, this one would be it. It is in every way an excellent picture. The story is very interesting and well-acted. This picture is sure to be a hit. Running time: 65 minutes. W. P. Perry, First Strand Theatre, Old Town, Maine. General patronage.

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For the man who borrows your copy of MOTION PICTURE HERALD

We all know him. He doesn't mean it when he says he'll return your copy. But you know that for some reason or other he seldom does.

Give this man the coupon . . . tell him for $5 he can get his own copy for the next 52 weeks.

(Continued from preceding page)

Arlen, Lyle Talbot—One of those outdoor adventure stories that pleased, although played same very fast. Good entertainment for my patrons. Running time—76 minutes.


MY WIFE'S RELATIVES: James, Lucille and Russell Gleason—Another good Higgins family picture and sold a decent price.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

RKO Radio

FISHERMAN'S WHARF: Bobby Breen, Leo Carillo, Henry Armatto—Good picture to only fair business. It looks as if Bobby has lost his drawing power. Running time—76 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.


STORY OF ALEXANDER GRAHAM BELL, THE: Don Amerhe, Loreta Young, Henry Fonda—Young Sisters—One of the finest pictures of the year but no draw. For some reason or other lack box office luck.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TALL SPIN: Alice Faye, Constance Bennett, Nancy Kelly, Jean Davis, Charles Farrel—Everybody knows these girls can't fly so why try to fool the public. Alice Faye can sing. So why didn't they let her? Second day a flop. And they had the cast for a real picture.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

United Artists


MADE FOR EACH OTHER: Carole Lombard, James Stewart, Charles Coburn, Lucille Watson. They maybe were made for each other but the picture wasn't made for public. Pretty business and a plenty of walkouts. Played May 16—R. G. Held, McPeek, Strand Theatre, Sumas, Wash. Small town patronage.


TOPPER TAKES A TRIP: Constance Bennett, Roland Young, Billie Burke, Alan Mowbray—This picture did extra business but do not consider an outstanding attraction by any means.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TRADE WINDS: Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern—Very good. The title is simple but it is a good story.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Universal

CODE OF THE STREETS: Frankie Thomas, Harry Carey, "Little Tough Guy"—One of the best gangster pictures we have run. But Hollywood is giving us too many of these this year so it failed to hit at the box office. One or two of these a season from now on and we will have a good feature to the credit of the theater. Ran for the better part of this season. As a result we are hitting a slump. Running time—69 minutes.—A. J. Inks, Crystal Theatre, Turlock, Ind. Small town patronage.


SWING, SISTER, SWING: Ken Murray, Ernest Truex, Kathryn Kane, Johnny Downs, Ted Weems—Mining story. Not much enthusiasm. It was not enthusiastically received. Personally, I enjoyed it very much. It did no extra business. Kathryn Kane was very lovely. Capable of making one unhip. Ted Weems' orchestra very appreciated. Not waiting for our picture, Pearse Parkhurst—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Warner Brothers


OKLAHOMA KID: James Cagney, Humphrey Bogart, Rosemary Lane—Excellent action drama that packed the house. And that Cagney go to town as a western bad man. He's the tops. Played May 26—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

OKLAHOMA KID: James Cagney, Humphrey Bogart, Rosemary Lane—Here is a picture that I was a hit with the locals. After running " Jesse James." But you won't be embarrassed to stand at the door when the patrons come out because they will all be pleased. Plenty of action and that seems to be what the locals like. Played McPherson, Ritz Theatre, Roanoke, Ala. Small town patronage.

ON TRAIL: John Litel, Margaret Lindsay—Played with "Beguile Trail." These two made a good little picture that pleased generally.—W. E. Held, New Strand Theatre, Old Town, Maine. General patronage.


WINGS OF THE NAVY: George Brent, Olivia de Havilland, John Payne, Frank McHugh—A good aviation picture that was a disappointment at the box office. Played May 25—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.
NEW AND PRODIGAL CONTRIBUTORS WRITE

Reports to the What the Picture Did for Me department this week include contributions from a new member and one absent for some months.

The new contributor is:

Bud Davis, Ritz theatre, Roanoake, Ala.

The prodigal contributor is:

J. A. Meredith, Garden theatre, Sigi- gourney, Iowa.

Read the reports from these and other exhibitors in these columns.

minutest—A. J. Inks, Crystal theatre, Ligonier, Ind. Small town patronage.


Vitaphone


Serial

Columbia

GREAT ADVENTURES OF WILD BILL HIC- KOK, CHAPTER 12: Gordon Elliott, Kermit Maynard—Personally, I cannot stand westerns but on interviewing our farm patrons they seem to enjoy the Columbia serial. The characters are well developed and the acting is excellent. The Columbia serial is well worth the price. A. C. Lu, Niles theatre, Anamosa, Iowa. General patronage.


Hotel Greeters See Waldorf-Astoria Film

The latest in a group of Waldorf-Astoria service films on hotel operation was previewed this week in the Grand Ballroom of the New York hotel. The film, titled "Front Office Procedure," and filmed in the Waldorf at the Twentieth Century-Fox-New York studio, depicts the various situations that may develop at the registration desk of a hotel and the manner in which the Waldorf believes these situations should be handled.

The film was produced and directed by Luther Reed. Lowell Thomas is the narrator and the cast is made up of professional actors as well as members of the regular staff of the hotel. The first sound film sponsored by the hotel, it had its official presentation at the Annual Convention of the Hotel Greeters of America in Seattle this week.

Critics Honor Gaynor

Leonard Gaynor, who recently resigned from the Twentieth Century-Fox publicity department, after seven years in the post, was guest of honor at a party given Tuesday night by the New York Film Critics at Pietro's Restaurant.

GOT FILMS TO FLY...

Headlines, newscast, shorts—anything, everything—clip 3 minutes a minute by AIR EXPRESS

2500 miles a day when we're on 20 flights a day. that distributor-exhibitor service that lets you give your patrons a lick, a taste, a sample. And who knows, you might get a customer for life out of it.

Mayer Named in Damage Action

Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer in charge of production, and 10 other persons were named defendants in a $300,000 damage suit filed in Los Angeles this week by William H. Neblett, former law partner of ex-United States Senator William G. McAdoo. Mr. Neblett charged the defendants conspired to wreck his law business by engendering false and malicious complaints for prosecution against him.

Others accused are John B. Elliott, Democratic Party leader; Alfred A. Cohn, former United States Collector of Customs in Los Angeles; Glen E. Arboagit, industrialist; J. E. P. Dunn, one-time head of the Federal Bureau of Investigation in Los Angeles; S. S. Hahn and Michael Rudolph, attorneys; Peirson M. Hall, former United States Attorney; J. L. Irwin, former deputy attorney under Hall; Carl Pustau and Howard Philbrick.

Dismissal Application Withdrawn

An application of Paramount Pictures, Inc., Henry A. Schatzkin and Mortimer W. Loewi, trading as Schatzkin-Loewi and Company and Stanton W. Griffith, defendants, the suit brought by the executors of the estate of S. A. Leeds and Harold Spear, has been withdrawn with the approval of the Executive Committee of the New York Supreme Court. The complaint is based on the proceeds obtained on the sale to Paramount of a 50 per cent interest in the stock of the DuMont Television Company.

Two Suits Dismissed

Federal Judge John C. Knox in New York this week dismissed two suits involving unlicensed film exhibitions because of failure to prosecute. The first suit was brought by Paramount against Trio Amusement Company, Inc., and Jack W. Sprinker for $13,000 for showing Paramount News, 1935 and 1936, and the second by Metro-Goldwyn-Mayer against Spayton Amusement Corporation and Jack Springer for showing "Live Ghosts" in 1935.

Republic Suit Filed

Republic Pictures filed suit in federal court in New York this week against Federal Film Company, Inc., and Frank J. Whittle charging that defendants distributed plaintiff's films without authority. The complaint claims that the films involved were assigned to Republic by Cajo Company, Inc., in April, 1937. Immediate impounding of the films is sought. Ten pictures are involved.

Settle Plagiarism Suit

The plagiarism suit for $250,000 damages charging false arrest and malicious prosecution has been filed in New York by Joseph Kimmel against Abraham J. Kindler, president of the Empire State Motion Picture Operators Union, William Santersiero, secretary, and the New York union. The action was filed following the arrest and subsequent court appearance of plaintiff last week of Mr. Kimmel on charges made by the union that he was guilty of perjury.

Lopez Receiver Asked

Vincent Lopez and Vincent Lopez Enterprises, Inc., which supply orchestras and vocalists for radio and theatrical enterprises, were named defendants this week in a stockholders' suit filed by Agnes V. Russell who asked appointment of a receiver. The plaintiff charges excessive salaries, waste, and the misappropriation of funds.

Honor Eddie Dowling

Eddie Dowling, starring in "Our Town" at the Albee theatre, Providence, was honored at a testimonial luncheon this week at the Hotel Biltmore there by Edward M. Fay, Providence exhibitor. Among those attending were General Ed. McBride, Martin Toohey, Albert Clark, Bernard Fay, James Fay and John Carroll.

"Chips" Chosen

Chosen as the subject of its first radio symposium by the committee on motion pictures of the Department of Secondary Education of the National Education Association was "Goodbye Mr. Chips." It has been announced by William Lewin, chairman. The program inaugurated a series on station WNYC.

Owen Moore Dies in Beverly Hills

Owen Moore, actor, who was the first husband of Mary Pickford, was found dead in his apartment in Beverly Hills, Calif., June 9th. Dr. K. L. Lewis said death might have been caused by a hemorrhage. He was 52 years old. Mrs. Kathryn Perry Moore, the actor's wife, said Mr. Moore had been brooding recently because of his inability to work in pictures.

He entered motion pictures in 1910 after 10 years on the stage. His last role of consequence was that of "Chick Clark" in the Mae West film, "She Done Him Wrong." Mr. Moore and Pickford, then 17 years old, January 17, 1911, in Jersey City. Six years later they separated and in March, 1920, Miss Pickford obtained a divorce in Minden, Nev. Mr. Moore married Kathryn Perry in 1921. His brothers, Matt and Tom, also were early stars.

George Fawcett Dies

George D. Fawcett, 77, stage and screen actor, died in Nantucket, Mass., June 6th of a heart ailment. He started his stage career in 1886 and had appeared in many pictures.

Elmer Fleming

Elmer Fleming, 50, personnel director for Warner Brothers in Chicago and Wisconsin, died at his home in Chicago June 7th of a heart attack. He had been personnel director for seven years.

Marquis De Sales

Marquis De Rossey De Sales, 87, former chairman of the board of motion picture censors of the Province of Quebec, died in Paris June 11th. Three of the Marquis's sons and one daughter in Canada. They are the Comte Michel De Rossey De Sales, commercial director of France Film; Bernard, in the office of the Commercial Attache in the French Legation at Ottawa; Gerald and Jacqueline.

Jack Osterman

Jack Osterman, 37, New York night club master of ceremonies and a stage entertainer, died in the Atlantic City Hospital June 8th of pneumonia. He bought his four vaudeville acts from Edie Cantor for $10. At the height of his vaudeville success a few years ago, he was reported to be receiving $2,500 weekly. He also wrote and played for the radio and appeared in several films, including "Talking It Over" and "Wanted Men," the English film, "The Wolves."

Mrs. Pauline Harrison

Mrs. Pauline Harrison, 67, mother of Robert Harrison, radio advertising manager of Musical Picture Guild, died June 9th at Reformatory Hospital, New York, of injuries sustained when she was struck by a truck.

Thomas Cooke

Thomas Coffin Cooke, 64, who had appeared on the legitimate stage for 44 years, died June 9th of a heart attack in Bayside, N. Y.

George Pal Due

George Pal, producer of Puppetoons, is due in New York shortly from Holland on route to Hollywood, where he will confer with David Bader, his representative, regarding a producing-releasing contract.
IN THE BRITISH STUDIOS

Production Deal

A production deal has been completed between Anglo-American and British National Films. It calls for the production of a series of films by John Corfield, managing director of British National, for distribution by Anglo-American.

Negotiations are still afoot for certain of the subjects, but meanwhile an immediate start will be made at the M. P. Studios, Eelstree, on the first four. These include "Mr. Walker Wants to Know," in which John Baxter will direct British radio star Syd Walker; "Sons of the Sea," a naval film to be made with Admiralty co-operation and directed by Maurice Elvey; "Mother Riley Joins Up," in which the music-hall team, Lucean and McShane, will continue their association, and "Gas-Light," which David Macdonald will direct from the Savoy Theatre play.

Asher's New Series

Irving Asher, producer of the highly successful "Spy in Black" and "Q Planes," made at Denham for Columbia release, has started the first of the four pictures which he is to make for that organization in the 1939-40 season. It is tentatively titled "Ten Days in Paris," is directed by Tim Whelan, director of "Q Planes," and has as its star the British comedy actor, Rex Harrison.

The story is a comedy thriller and deals with the fantastic adventures of a young man who awakes in a Paris nursing home, where a bullet has been extracted from his brain, remembering nothing that has happened to him for several weeks.

A feature of the film is a new discovery by Mr. Asher, an unknown girl who, it is claimed, will be a screen success. She has not yet made a film.

Associated in production with Mr. Asher is his erstwhile colleague from Teddington, Jerome J. Jackson. Bernard Browne is cameraman, and the script is by John Meehan and James Curtis.

"Hornleigh" in Work

"Inspector Hornleigh," radio favorite of Britain's BBC program, "Monday Night at Seven," is on the trail again, with Gordon Harker playing the leading role and Alistair Sim as his Scottish assistant. The Inspector is now clearing up another mystery at the Gainsborough Studios, where "Inspector Hornleigh on Holiday" commenced a week back.

Among the artists engaged to support the star in this mystery comedy are Wally Patch, Edward Chapman and Kynaston Reeves.

Action is said to be the keynote in the film, which has been written by Sidney Gilliat and Frank Launder, literary team who were responsible for the script of "The Lady Vanishes."

Walter Forde is directing the film for Twentieth Century Productions, Ltd., while Maurice Oster fills his usual office of chief in charge of production.

Cameraman Jack Cox, under a new contract, is lighting the picture, which is to be distributed by Twentieth Century-Fox.

"Poison Pen" Finished

Work has concluded at the Elstree Studios of Associated British on the Flora Robson melodrama, "Poison Pen," adapted from Richard Llewellyn's play.

In it Miss Robson plays the part of Mary Rider, sister and housekeeper to the vicar of a little Devonshire parish, a rustic tragedy, the peace of which is shattered by an anonymous letter writer who translates it into a hotbed of gossip and suspicion. As a result of these letters an innocent girl is driven to suicide and an equally innocent middle-aged man is murdered by a jealous husband.

Paul Stein directed the film, in which are also Reginald Tate, Ann Todd, Geoffrey Toone, Athole Stewart, Belle Chrystall, Robert Newton, Wally Patch and Edward Chapman. Phil Tannura was at the camera.

Jack Hawkins, playing the role of a mischievous member of the Mayfair set heading a gang of dope smugglers, has already "murdered" two men in the fortnight upon which "The Flying Squad" has been on the floor in another section of the Elstree Studios. He has "slain" his nervous assistant, Manning Whiteley, who threatened to leave the gang, and later disposed of a half-mad musician who witnessed the crime.

The film is an adaptation of a Edgar Wallace thriller, and is being directed by Herbert Brenon. Others in the cast include Sebastian Shaw and Phyllis Brooks.

Elsewhere on the Associated British lot Freddie Carpenter, terpsichorean expert, has been arranging spectacular dance numbers for the Tommy Trinder musical comedy, "She Couldn't Say No." Greta Gynt, previously a ballet dancer before taking up a screen career, will be featured in these routines, one of which is a golfing burlesque.

Graham Cuths is directing with Claude Friese Green in charge of the camera.

Second Sax Picture

Sam Sax goes into production at the Teddington Studios of Warner-First National with his second picture for them, "Dressed to Kill." The leading role will be played by Tamara Deoni, and Roy William Neill will direct.

Work has been concluded on the Ben Lyon-Jane Baxter film, "Confidential Lady," in which Athole Stewart, Jean Cadell, Stewart Rame, and Gibb McLaughlin lend support.

Huth Director

Harold Huth, stage and film actor who was for some time casting director for Gumont British, is to direct the English version of "Alerte en Mediterranee," which is to be produced by Walter Mycroft at Elstree.
THE BEST SELLER IN THE BUSINESS

THE BEST SEAT SELLER IN THE BUSINESS IS THE NATIONAL SCREEN TRAILER. IT REACHES MORE PEOPLE. IT COSTS LESS PER SEAT SOLD. IT IS FORCEFUL DRAMATIC . . . STREAMLINED. NOTHING COMPARES WITH THE NATIONAL SCREEN TRAILER FOR LOW-COST, HIGH-POWER THEATRE ADVERTISING. IT SELLS SEATS!

NATIONAL SCREEN SERVICE

PRIZE BABY OF THE INDUSTRY
She’s “Boom Boom”

At this writing, we know little about M-G-M’s “Maisie.” But as an exploitation attraction, it appears that the feature is setting the stage for an old-fashioned blast of ballyhoo to be heard nationally. Our immediate authority is an outline from Billy Ferguson of the recent campaigns put over in Harrisburg and Providence. Evidently, everything but the kitchen sink was used with profit by Loew-men Sam Gilman and Ed McBride, assisted respectively by M-G-M exploiteers, Jim Ashcraft and Bert McKenzie. And it further appears that by the time the showmen washed up, only the toddling young and the very aged were not concerned with “Who Is Maisie,” the tag line for the drive in both situations.

All attractions may not be so exploitable. All situations may not allow for such extensive coverage. But the campaigns already put on indicate there is no lack of cash customers to respond to the terrific “boom boom” of ballyhoo created by vigorous, determined hands.

There is considerable talk of product, of heat, of this and of that. Loud talk it is, and rising in volume. But to be noted, rising mainly where no exploitation “boom boom” is sounded to reduce such loud talkings to a comparative whisper.

WELL-EARNED RECOGNITION

There is an event of importance now taking place at the United Artists Theatre, in Pasadena, California. It’s “Junior Manager’s Week,” designated so by Manager Stan Meyer, in honor of his assistant, Jerry Uarles and the staff. For that period, operation of the house is exclusively in the hands of the junior members. It’s their party, the unusual distinction earned, according to Meyer, because of the cooperation given in making possible the theatre’s achievements in the past two years. Thus, the splendid opportunity for the personnel to “demonstrate their ability and qualifications for advancement.”

Meyer’s method of expressing appreciation for such teamwork stamps him immediately as a wise and long-visioned operator. For there is no more assured procedure in establishing a theatre’s wellbeing than that which encourages every member to do his utmost at all times. One immediately recognizes a house so blessed. There is an ease which typifies perfect service. The staff is well-groomed, courteous and smiling, in the manner of a gracious host. Everything is clean, in place. Lobby and front decorations show careful thought and handling. Advertising and exploitation reflects the important part every man plays in performing assignments.

In that kind of an operation, the manager guides. He never drives.

It is unfortunate there still are managers who regard assistants as interlopers, the house staff as personnel to be kept under the strictest surveillance and the tightest of reins. Something is regretfully wrong with the theatreman who would assure you such handling is necessary. Your manager who realizes his rating in accordance with the effective functioning of his staff, trains his subordinates as associates rather than mere employees. Or, as Meyer says:

“Without the aid of a capable assistant and his staff, it would have been impossible to make the remarkable progress that we have.”

Obviously, the Round Tabler has long learned the successful theatre is definitely known by the company it keeps.

SIMONS STARTS HEAT WAVE

The effectiveness of fighting fire with fire is not limited to flaming forests. Theatremen employ the same procedure, especially in the summertime by running a boxoffice temperature a bit hotter than the weather. For instance, Round Tabler Jack Simons, in Hartford, tells it this way:

“To turn on the heat is our aim to beat the heat and hold up grosses while holding down expenses. We are doubling and tripling our efforts to sell our shows without spending an extra dime. The best of all sources, the newspapers, is our main objective. That costs nothing. The heat hurts, but we’re going to fight heat with a heat wave of our own”.

A. Mike Vogel
Round Table in Pictures

Made from plaster paris was the horse planted atop banded trailer by Manager Bryant Williams at the Roxy Theatre, in Cochrane, Georgia for his engagement of "Kentucky." Lad dressed as jockey was stationed on the horse, sides of truck were covered with title and scene stills. This street bally was driven around entire section ahead and during run of picture.

Out of scrap lumber, old pipe, odds and ends, etc., etc. Manager John La Due, of Warner's Strand, in Akron, Ohio constructed the electric chair and cell shown at left for street bally on "You Can't Get Away With Murder." By mounting it on large casters it was moved easily about the streets by one of the staff.

Above is City Manager Moon Corker, L & J Theatres, Athens, Ga. shown presenting a silver loving cup to an R.O.T.C. student of the University of Georgia. The cup is an annual award given by the theatres to the student who has been judged as best drilled for first year basic cadet... What is claimed to be the largest railroad spike in the world was built by the Saenger theatre, in New Orleans to advertise the forthcoming engagement of "Union Pacific." Arranged by Manager Bob Blair, the spike reproduced at left was placed on display in the lobby week ahead and during run of the picture.
Week ahead of “Test Pilot” playdate at the Strand, in Uniontown, Ala., Manager J. N. Fendley constructed the race pylon illustrated above which was planted in front of theatre. On top of this was a small airplane which raced around the pylon on which were title, cast, and playdates. Several weeks ahead, a model airplane contest was started in the local weekly newspaper which carried stories and art on the stunt. Models with proper credit cards were displayed in lobby.

Flanked on either side by six foot pine telephone poles which were lit at night was 17 feet long and 10 feet high lobby display created by John D. Jones for the “Alexander Graham Bell” date at the Texas, San Angelo. Stressing what critics said about the picture all over the country, key cities were highly colored and illuminated from behind. Three colors of neon lights, promoted from local dealer were planted atop entire setpiece. Jones reports much favorable comment on the display.

Realistic model of a wood-burning locomotive closely resembling that seen in “Union Pacific” was built by the Paramount Theatre art department for that opening in London. Under its own steam, the train travelled the countryside near and at Epsom Downs where it is reported thousands saw the ballyhoo. At left the locomotive is seen stationed in front of Paramount’s office. Stunt was conceived and executed by Earl St. John, managing director of Paramount’s London theatres and T. C. Reddin, advertising manager in London.

Between strategic moves on a chess board planted in store window for “Hound of the Baskervilles,” City Manager Sid Holland for the date at the Elco bad Sherlock Holmes and his friend Dr. Watson map out plans to capture the culprit who was making life miserable for the Baskervilles. Microphone and loud speaker did the job while onlookers watched the dramatic episode from the street.
Round Tabler Glenn Franke of Cheviot, Ohio, continues his series on the activities of the fictitious Oscar Oliver, projectionist at the Drofilm Theatre in the non-existent town of Bederville.

Lampe Ties Floral Display
To Schine Theatres Publicity

With Syracuse having one of the finest rose gardens in the world, Gus Lampe, City Manager, RKO Schine’s Theatres, is arranging with the Syracuse Journal when the flowers are in bloom for stories and publicity offering free admission to the Keight to the first 50 people coming to the theatre on opening day with a half dozen roses. These flowers will be turned over to hospitals and charitable institutions.

In state parks, Lampe intends putting on various contests such as driving, swimming, and awarding merchandise gifts and cups to winners, cups to be inscribed with star name of current picture. Newspaper will also sponsor a golf driving contest just before school closing for high school boys and girls with the prizes promoted, this too will be tied with stars whose pictures are dated in the theatres at the time.

"WHAT ARE YOU PLANNING FOR SUMMER"

Emerson Reports Tri-States Doings

Advertising and publicity director Ted Emerson, at the Tri States theatres in Omaha forwards details of the activities of the various men in that sector. In Grand Island, Wally Kemp, manager of the Grand Island Theatre for “Little Princess” put out 4,000 four page newspapers five days in advance. Sufficient ads were obtained for the back page of the section to practically pay for the printing and distribution. Kemp was also effective with large department store handling Shirley Temple dresses, whereby the store purchased tickets from the theatre and gave them away with each dress sold.

On “St. Louis Blues,” starting week ahead, Kemp used a boy dressed in tuxedo and top hat to walk down the aisles at each show playing the well-known tune on a hot trumpet. Kemp also tied up with the high school paper and received plenty of publicity on a contest whereby tickets were awarded to those correctly assembling scattered letters in various merchants names which spelled out picture cast.

In Hastings, Nebraska, Orville Remmie of the Rivoli Theatre, obtained a full page break on “Union Pacific” together with plenty of publicity space in both the local paper and high school paper.

Ace Contests Aid Holland Campaign On Clean-up Week

The civic heads of Elkhart, Ind., as in many other towns, promote a clean-up and paint-up week each spring. However, since this year they were a little slow on the draw, Sid Holland, Indiana-Illinois City Manager, started the project himself for his theatres with the usually conservative daily paper getting behind the campaign.

Numerous contests were held among which boys from the high school art classes lettered and painted a picket fence in front of the theatre in full view of the public. Each picket represented one of the theatre’s 21 points of the week, such as “mow your lawn,” “paint your house,” “scrub your sidewalks,” “wash your windows,” etc., etc.

After lettering a part of each of the 21 points, the boys stopped to give onlookers an opportunity to list what they believed the 21 points would be when completed. A three-month pass to the Elco was presented to the winner with additional tickets going to others.

Other Houses Tied to Project

Though the Elco is the “A” house of Sid’s district, other projects were tied in to the remaining spots, the Bucklen and Ritz. For the Bucklen, public school authorities endorsed an essay contest for children in which entrants were required to write 100 words on how they would to promote cleanliness and beautify the city. Announcements were made in all English classes and entries sent to the Bucklen. For the Roxy, a tin can matinee was held, every boy presenting 15 cans being admitted gratis to the show. The practical illustration of the week took place at the Bucklen, where a crew of young men set to work on a Saturday morning scrubbing the front of the theatre, the walls, gutter and street in front. Street ballet consisted of two boys with back banners, one reading “I am clean,” the other “I am dirty.” Dressed accordingly, the lads covered main streets during the drive.

"WHAT ARE YOU PLANNING FOR SUMMER"

Roller Skaters’ Bally Helps Exploit “Castles”

Street ballys were the order of the day so far as Dave Whyte’s “Castle” dates at the RKO Alden in Jamaica was concerned, with couple on roller skates covering entire downtown district carrying overnight bags, front of which carried title, cast and playdates copy. A 1905 model car was promoted, properly branded and driven about town.

For his lobby display, Whyte promoted large machine over which the hit tunes from the film were featured. When the window displays were secured by the theatreman, music counters in five and ten cents featured the picture’s hits, counter cards plugging the song sheets. Letters were sent to leading dancing schools, urging students to see the picture, and in this connection, special 40 by 60 dance displays were planted in the largest dancing schools.
32 "Fortnight" Appointments Voted in Current Preliminary

Judged by the results in this, the Fourth Fortnight period in the Second Quarter of the 1939 Awards, rises in the temperature and other seasonal burdens are doing little to boggle the showmanship of the representative theatremen listed below. In all, 33 winners have taken down the 32 Awards, a number which holds up well with the total taken down in previous Fortnights.

JACK ALBERTSON
Indiana, Indiana Harbor, Ind.

A. L. BARBER
Cameo, So. Orange, N. J.

REX BODIN
Waco, Waco, Texas

LIGE BRIEN
Prince, Ambridge, Pa.

JOHN BURHORN
Gayety, Chicago, III.

J. N. FENDLEY
Strand, Unliontown, Pa.

HERBERT GRAFE
Badger, Merrill, Wis.

KEN GRIMES
Warner, Erie, Pa.

ROY HANSON
Jefferson, Goshen, Ind.

AL HEDDING
Uptown, Indianapolis, Ind.

SID HOLLAND
Elco, Elkhart, Ind.

JOHN D. JONES
Texas, San Angelo, Texas

PAUL O. KLINGLER
Rialto, Lewistown, Pa.

WILLIAM LAFFERTY
Liberty, Tacony, Pa.

LOUIS LAMM
Palace, Lorain, Ohio

JOHN LADUE
Strand, Akron, Ohio

M. A. LIGHTMAN, JR.
Paramount, Jackson, Tenn.

A. S. MURCH

GLENN NELSON
Harris, Findlay, Ohio

HARRY RUBIN
Tivoli, Michigan City, Ind.

J. A. SANDERS
Strand, Akron, Ohio

JERRY SCHOLER
Ohio, Sandusky, Ohio

FRANK SHAFFER
Dixie, Staunton, Va.

JACK SIDNEY
Poli, Bridgeport, Conn.

TOM SORIERO
United Artists, Los Angeles

STUART TOMBER
Pange, Sycamore, III.

CHICK TOMKINS
Vogue, East Chicago, Ind.

BOB UNGERFELD
MORNOE NACHEMOV
RKO Proctors, Newark, N. J.

ART WARTHA
Roxy, LaPorte, Ind.

ERLE WRIGHT
Paramount, Syracuse, N. Y.

BRYANT WILLIAMS
Roxy, Cochran, Ga.

As a reminder to the non-participants desiring to enter in the remaining Fortnight periods of the Quarter, and those following, it is to be stressed that the Quigley Awards are now judged on the excellence of individual exploitations or promotions and not on complete campaigns, as heretofore. Entries may be on any phase of theatre advertising, publicity or exploitation, including institutional and similar activities.

Local Kid Drummer Aids On "Some Like It Hot"

Since Joseph Shepra, America's youngest swing drummer and a protege of Gene Krupa is a resident of Syracuse, Earle Wright arranged for the lad to help in exploiting the "Some Like It Hot" date at the Paramount. For his street band, the theatreman used a platform truck covered with green mats on which were planted a complete set of trap drums, had drove about city doing his stuff after which he wound up at the theatre where he gave a demonstration. Barker took up spiel and Wright reports the crowd followed on into the theatre.

Window tiemp was arranged in leading music store with a new carrell of Krupa drums, life-size cutout of the drummer with scene stuffs and tiemp copy. Shepra was also used in the window playing over a public address system. Five jargon dictionaries were distributed among students at the Syracuse University, government postcards sent to all fraternity and sorority houses and window cards with ten different jitterbug slang catchlines were distributed in stores around university, high schools and dance halls. Station WSYR had the studio swingers play times from the picture daily for a week, giving the picture a plug each time and for eye-attractor in front of theatre.

Local Kid Drummer Aids

Wright used a film can with title lettered in fiery red which was frozen in a cake of ice. Card atop read "Some Like It Hot, but we are keeping it cool," etc. Also used was dry ice in another film can which smoked continually and was placed on top of ice with can frozen in it.

"WHAT ARE YOU PLANNING FOR SUMMER?"

Local Annual Bike Parade

Tied to Theatre by Boucher

Through the efforts of Frank Boucher, Schine's Glove, Gloversville, N. Y., Montgomery-Ward has tied in with the theatre on their annual bike parade. Each child attending a show at the Glove receives a lucky number ticket which entitles him to a chance at winning one of the many bikes awarded by the company. Newspaper ads and heralds distributed by the merchant call attention to the giveaway at the Glove.

In connection with the booking of "Smooth Approach," Boucher held a special golf matinee at his house at which time Doug Turnesa, one of the famed Turnesa brothers, appeared on stage to explain the intricacies of golf. Free lessons and golf balls were awarded lucky patrons at this matinee. To help publicize this special show, Frank circulated entire membership of local golf clubs and players.
Round Tabler Discusses Virtue of Giving a Personality to Theatre to Build Grosses

by BILL HARWELL
Manager, Warners' Ohio, Canton, Ohio

Somewhere in the columns of this worthy publication I believe I have read that in the show business there is very little new in exploitation. As I see it, the proper selling of a motion picture does not necessarily require a brilliant idea or the mind of a genius, but honest-to-goodness plugging at all times, and I judge that to be the foundation of the fundamental principles of showmanship so that they may be presented in a different manner on different occasions. A careful study of the picture to determine what angle to use to reach the proper audience, and then a well planned campaign to carry your message to the maximum number of people is what counts. So what I shall say will not be new, but the repetition may have some value.

The summer months are coming—summer with its formidable opposition composed of numerous out-of-door amusements that spring up to cut into our box office receipts. How can we meet this increased opposition? How can we continue to draw them in—away from the swimming pools, amusement parks, baseball games, the golf links, and what-not? That is the big question that confronts each one of us.

In one respect, summer and winter are the same. A continuous hammering in order to create and keep alive interest is imperative, with undoubtedly a little more earnest thinking, a little deeper digging throughout the summer months.

"Clean Up and Paint Up" has now become a permanent feature of spring, and we of the theatre most certainly should join the parade—not necessarily a reconditioning of the entire theatre but certainly a touching up where it is needed most, particularly in the outer lobby. Colors should be changed from dark to pastels, from warm shades to cool ones. By the same token lights in the auditorium should be changed to cool colors. Green and blue are such.

Calls for Broader "Thank You"

Since admittedly it is true that we must dig deeper and think harder in the summer, why not pay a little more attention to what we do is the most important thing in the show business—courtesy and attentiveness with the attendant smile. Why not make the "thank you" a little louder and the smile a little broader during these strenuous months. All of us know the importance of that. But how many of us are taking for granted that our employees know it and are applying it regularly and constantly? Remember, always, that we are selling entertainment and that we must do more than bring them in with our clever advertising campaigns. We must give them something when we get them there, and by our very manner and movements make them conscious of the fact that we are glad they came, and are solicitous of their comfort and interested in their complete enjoyment. That gives a theatre a personality, and a theatre with a personality will assuredly do business. I remember when I first came to Canton and called my first staff to happen I called some of the most personal of my mind whether or not I should bring up the subject of courtesy and politeness, since, of course, every other manager had instructed them along those lines and my harping on it again would only be superfluous. Several days later I was summoned to a regional meeting in Cleveland to hear a talk from our general manager, Mr. Bernhard. The subject of his talk, among other things, was courtesy. He dwelt at length on just what I had known was of fundamental importance but had hesitated to stress again.

"Never forget," Mr. Bernhard said, "that we have only entertainment to sell, and that everything we do and say should tend to put our patrons in a frame of mind to properly receive what we have to offer."

In my opinion, summer calls for out-door campaigns—tack cards, posters, window cards, and street ballyhoo—for that's where the people are to be found. By this I do not mean that such a campaign should be used in every little city, or that every picture can be great, it follows that not every picture should be made to look great. For my part, though there's a difference of opinion here, I shoot my loudest on the big ones. Some managers call them naturals, and feel that the picture in itself will draw the maximum business without the attendant hullabaloo. "Sell the weak ones," they say, "and let the good ones take care of themselves." I do not agree. It is my contention—and I have myself—that the big ones can be made to do more by the proper merchandising. And most certainly, if your campaign clicks and they do answer your call, you have helped yourself in more ways than one.

Must Emphasize Big Pictures

To really put over a big picture, I think, the idea must be sold that something out of the ordinary is being done, an event of importance is to take place. There are various means of doing this. One very excellent one is to open with a reserved seat premiere. We have just proved that in Canton with "Dark Victory." Such an opening, with accompanying lights, flares, pennants, program, flowers, and cashier and manager and assistant in formal, gives the picture prestige and unquestionably ensures extra business for the entire run. That is one thing that might help lick some of the hot days, so we are planning another such opening on "Juarez."

In summing up, may I say that what I have tried to tell in the foregoing paragraphs is that digging deeper and the fact that Canton is doing but rather what we would like to accomplish. We should give ourselves a goal to shoot at, and let it be our earnest endeavor to approach that goal as nearly as is possible.

More Fortnight Winning Ideas In Past Period

The sixth annual Erie Times-Warner refrigerator show in Erie, Pa., held on the stage of the Erie by Manager Ken Grimes got underway recently with a special 16 page section of the paper devoted entirely to the exhibit. Scattered throughout were art and stories on the current attraction at the time. Ranging for the week, displayed in lobby were various models which revealed the giant strides made in the development of automatic refrigeration toward a new and refined expression of the American standard of living. All merchants tied to the event plugged the show storewide.

Samartano Hooks "Hardy" Date To Campaign for Mothers' Day

Selling his pictures for "The Hardy's Ride High!" as a tribute to American mothers since the engagement started on Mother's Day, Joe Samartano, Loew-Poli Palace, in Meriden used a special leader for his regular trailer week ahead announcing a special ticket in store for patrons and definitely stressing the "bring mother" angle.

Newspapers cooperated with a front page story on a gardenia giveaway, special co-operative ad also planted with the florist who donated the blooms. Paper also gave a feature story on the theatre's honoring the typical mother, plus the selection of five local homes invited to be the guests of the management. Numerous tiens were made with local merchants tying in Mothers' Day gifts, in each case store devoting window display to the promotion. In addition, personal letters were sent to the 1,000 heads of families, names of which were taken from the membership in the Hardy Family Club.

Johnson Turns Theatre Over To Scouts on M of T Short

The March of Time short devoted to the Boys Scouts of America enabled Bill Johnson, Opera House, Millinocket, Maine an opportunity to tie up with both local troops to take over the running of the theatre for a day. Boys appointed a staff from manager to ushers, the theatreman taking pictures of the youths for publicity breaks.

Trailer was run in theatre to the effect that anyone interested in the benefits of the weekly donation from ticket sales would go to the Scout camp fund; night before show heralds were distributed in the name of the scout manager-for-the-day thanking the public and requesting their attendance. Johnson then wrote out a series of stories for the newspapers, which were turned over to local correspondents for planting in Bangor, 90 miles distant, since Millinocket has no paper of its own.

Dummy Convict on Marquee Stunt Proves Crowd-Stopper for Bleden

What is reported to have been a crowd-stopper is the marquee stunt used by Mel Blieden, at the Forsythe Theatre, in East Cambridge. "The Convict's Store" show, with a dummy dressed in striped convict's uniform was suspended from a large board jutting out about ten feet from the top of the marquee. Over all was a large sign carrying picture title and playdates.
What the Usher Should Know
In Doing His Theatre Job

Second Article of Service Series Details Further Staff “Do’s” and “Don’ts”

by RUDOLPH A. KUEHN
District Manager, Warner Jersey Theatres

The operation of the loge is probably the most complicated part of the theatre to master. The usher in charge of the loge must know at all times how many people are in his section. He must know how to ask people for their stubs. If they have only orchestra or balcony stubs, he must tell them that there is an extra charge for that section and that they can make the exchange elsewhere or can move to the section where the stub is valid.

The loge becomes more complicated when it is completely filled. Accordingly, when the loge has only about a dozen seats left, the usher signals to have the cashier stop selling, “to cut loge.” This allows the usher to make his exchanges. Inside the loge ramp or runway, there are ushers stationed, usually two, to seat people and keep a constant check on the number of empty seats. There is an usher on the outside of the loge in the mezzanine, to make exchanges for patrons. He carries a pouch to hold tickets and a change carrier.

At night, ushers should be stationed at the foot of orchestra, loge and balcony before the final break, with flashlights ready to help patrons who have lost anything. Ushers should make sure that all patrons have left the rest rooms and are off the premises before the all-clear signal for each section.

Fire Drills a “Must”

Every theatre should conduct a fire drill regularly to keep the service staff reminded of such occurrences. At this drill the boys are instructed how to act in case of a panic, riot, fire, etc.

The best way in training a boy to handle tapes is to give him practical experience at it. The man training the boys can talk to them for hours telling them just what to do; but once on the floor under standing room pressure, they are bewildered. This is the situation where the usher learns to talk to people. How to sell seats and make the patrons satisfied with standing. He must continually speak to standees—reassuring them and telling them just when seats will be available.

In handling the tapes, the boy must be able to release only as many people as called for. He must know how to keep the crowd in check; so that they won’t break out of the tapes and cause disorder. The proper way to do this is to ask, “The first two, please,” etc.

Tips Never to Be Accepted

On a large break, he must continually talk to the crowd and let them know through the tapes in single file only in order to avoid a jam in the aisle. If there are tapes on both sides of an aisle, the boy must alternate with patrons on each side.

Following the first article, published in the Round Table of May 20, here is set down the second taken from the comprehensive manual on training the service staff, compiled by Rudy Kuehn, and commented upon editorially in a previous issue.

In response to the many requests for copies of the manual, it was decided to reproduce in slightly abridged form the subject matter for the information of interested members. A third article follows soon.

No usher, doorman or porter must ever accept a tip. Courtesy is the watchword of service and to accept a tip lowers the patron’s estimation of the service in the theatre. Boys must be told before donning the uniform that to be seen taking a tip means instant dismissal. This is the only way in which to curb the tipping evil. Every boy is offered a tip at some time during his ushering days and it is hard to turn it down. The proper answer in rejecting a tip is, “Thank you, but that was a service of the theatre.” It makes the patron much more pleased with the theatre when a tip is politely rejected.

The usher should learn the schedule each day. He must know what feature is on at any given moment, when it will come off, and when the next feature goes on. He should know the complete length of the show. This is an important phase of service. People want to know when a feature goes on or off. If the feature is about to end within ten minutes or so, the usher can suggest that the patron wait in the lounge or on the mezzanine until the end. Often patrons want to know when they will get off the floor. The usher must keep the knowledge of the length of the show an important item to service.

Very often, and especially during standing room conditions, an usher must make a great deal of abuse from irate patrons. He may be called anything under the sun; he may be ridiculed, scorned and have the management and the theatre owner abused. Under these conditions, no usher is to talk back to patrons. Trite as it may seem, the patron is always right, whether he’s right or not. It is not an usher’s place to talk back to a patron. He must have a composed nature and be tolerant at all times. To all complaints which he cannot answer he must call his superior to handle the situation.

An usher at all times should be able to use common sense. He must realize that something different happens every day. Some situation develops each day which has never before occurred. He must learn that common sense and self-reliance are important factors in being an usher. Every rule is subject to conditions and alterations some time during operation. At these times, judgment must be used. If a situation cannot be handled by an usher, his superior must be informed immediately.

In most theatres professional men and women have to be called out during the performance. It is a good point in service to have cards made indicating the aisle, row and seat number. Each usher can carry a supply. It is a good idea to have the usher call in this data either to the switchboard operator or the cashier. Then when a call is received, the girl can give the location to any usher available at that moment.

“Lost and Found” Procedure

The chief of service is usually in charge of the lost and found situation. When a patron loses an article it is usually reported to the first usher seen. This usher should make an immediate effort to locate the missing article with the least amount of disturbance to seated patrons. Should the article not be immediately located, the chief of service is informed. Mimeographed forms can be made which will provide blanks for the description of the article and for the name, address and telephone number of the patron.

If the lost article is later found, a form letter should be sent to the patron asking him to come to the theatre to identify and claim the article. After a certain period, if the article is not found, it is customary to send a form letter of “regret” informing the patron that the article has not been located.

A filing system makes it easy to refer to all forms pertaining to the missing articles. Also it is well to have a cabinet consisting of eight compartments. One is marked for each day of the week, where all lost articles picked up in the theatres are placed. After a week, all the articles are placed in the eighth compartment where they are held for an additional period. If no claims are made on unidentified articles after a certain period, the articles may be disposed of.

Handling of Annoying Patrons

When over-enthusiastic patrons make too much noise and try to annoy the patrons around them, the proper thing is for the usher to ask them to be more quiet. Should they continue their noisemaking after more than one warning, a member of the management should be called to take care of the matter.

Certain young couples have a tendency to arrange themselves in quite peculiar positions during a performance. If these positions seem to be distasteful to other patrons seated nearby, it is best at all times to have the chief or some one of the management do all the warnings, as they may resent being called down by an usher.
NORMAN AXTELL
has been appointed manager of the Roxy, in Sacramento, Cal., with LAWRENCE DAVIS acting as assistant.

NELSON HAMPTON
has succeeded C. ERVINE STONE as manager of the State, in Spartanburg, S. C. Other Wilby-Kinney changes include WHEELER SMITH from Monroe, N. C., to the Strand; Stone going to the home office in Charlotte, N. C.

ED HAMRICK
has been appointed assistant to DON GEDDES at the Orpheum in Seattle, Wash.

CHARLES COX
has been switched from the Clearfield in Philadelphia, to the Runnemede, in Runnemede, N. J.

LOU ANGER
operator of the Colonial, Bridgeport, Conn., will renovate and redecorate it completely.

SAM OSHREY
booker for Grand National in Cincinnati has resigned to accept a similar position with the local Warner branch. He is succeeded by MARTIN McNAMEE.

EARL HEWITT
has taken a lease on the Arcade in Georgetown, Ohio, from MRS. IDA PURDUM.

LEONARD GROSSMAN
has succeeded A. J. COOPER as manager of the Alhambra, in Milwaukee, Wis.

JOHN TAR, JR.
who has been managing the Best, at Independence, Kan., has resigned to join the Commonwealth Amusement Corp. as manager of the Sherman, Goodland, Kan.

WILLIAM MC COURT
manager of the RKO Albee, Providence, closed for the summer, has returned to his regular post as assistant at the Keith Memorial, Boston.

HARRY SWEET
formerly at Howard Carroll's Strand in Rochester, is now managing the Roxy in Buffalo for the Basil Brothers.

HAROLD VAN ORST
has been shifted from the Queensboro, in Long Island to the St. James, in Asbury Park, N. J. Other Reades include MALCOLM MARSHALL to the Paramount in Asbury; CHARLES LITT from the Warren to the Community, Hudson, N. Y.; EDWARD LA RUE to Warren and RICHARD MOONEY from the Paramount to the Casino, Asbury Park.

ZAC FRIEDMAN
who left the Paramount, Newark to handle the personal appearance tour of Abe Lyman and band has joined Mae West in Cincinnati continuing on to Hollywood with her after the theatre tour where she is setting up a new picture producing unit.

W. G. McKINNEY
manager of the Dickinson, Lawrence, Kan., is now supervisor for both the Dickinson and Varsity Theatres there. IRWIN TUCKER, formerly with Griffith Amusement, is now managing the Dickinson, Fayette, Mo., replacing KEN BAIRD, who goes to the Dickinson, Herington, Kan. RAY HELSON, Herington manager, has resigned. CHARLES HOGE, who has been in the circuit office, is managing the Dickinson, Okaha, in Kansas, replacing BOB PARKER.

ARVID ERICKSON
has been named manager of the Warfield, San Francisco, succeeding the late SAM PECHNER. FRANK NEWMAN has succeeded Erickson as manager of the St. Francis.

DAVID WEINSTEIN
formerly at the Empire, in Baltimore, is now the director of the Studio Theatre, in Phila-delphia.

GEORGE O. WIGGIN
is managing the Maplewood in Malden, Mass.

SAMUEL BLEIWEISS
is now managing the Earle, Jackson Heights, N. Y., replacing JOSEPH PISAPIA, who went to the Hobart, Woodside, N. Y.

JOE HEWITT
is rebuilding his recently destroyed-by-fire Strand Theatre, in Robinson, Ill.

FREDDIE SCHADER
of Detroit stopped in the Round Table headquarters to pay that long anticipated visit.

JOHN H. PAYNE
has resigned from the Schine home office in Gloversville to become associate editor of Gloves, trade paper of the glove industry.

HIBBARD A. HENDERSON
former publicity man at the Beacon, Boston, is now working for JACK SAEF at the Paramount there.

ANNA BELL WARD
of the Elliott-Ward Enterprises, Lexington, Ky., dropped into Round Table headquarters for a visit.

RUSSELL LEDDY
former district manager for Fox, has been named manager of the Fox Wisconsin theatres in Janesville, Wis.

VOGEL GETTIER
and ALEXANDER SABRY have taken over the Colonial, in Kansas City, Mo.

ANDREW HUTCHINSON
former manager of Lenoir Theatres in Lenoir, N. C., has been named city manager for the circuit in Anderson, N. C.
THE RELEASE CHART

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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 1938-39 season. Asterisk (*) after title 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 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>
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<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>Adventure in Sahara</td>
<td>Apr. 24,38</td>
<td>P. Kelly-Lam Gray</td>
<td>May 13,39</td>
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<tr>
<td>Citizen Alley</td>
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<td>Barret Morris-Ralph Bottley</td>
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<tr>
<td>Blondie</td>
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<td>Penny Singleton-Arthur Lake</td>
<td>June 29,39</td>
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</tr>
<tr>
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<tr>
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<td>Larry Simms-D. Mumford</td>
<td>June 29,39</td>
<td>79</td>
</tr>
<tr>
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<td>May 29,39</td>
<td>W. Abell-B. Rebertt-J. Durand</td>
<td>June 29,39</td>
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</tr>
<tr>
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<td>Bill Elliott-Louis De Alminto, Jan.</td>
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<tr>
<td>Footlights</td>
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</tr>
<tr>
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</tr>
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<td>Helen Reynolds-V. Dalley</td>
<td>June 29,39</td>
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<tr>
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<td>Bill Elliott-Dorothy Golightly</td>
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<tr>
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<td>June 29,39</td>
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<tr>
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<td>June 29,39</td>
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<tr>
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<tr>
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</tr>
<tr>
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<td>Charles Starrett-Linda Winter</td>
<td>June 29,39</td>
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<tr>
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</tr>
<tr>
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<tr>
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<td>May 29,39</td>
<td>J. H. Millers-J. Roberts</td>
<td>June 29,39</td>
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</tr>
<tr>
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<tr>
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<tr>
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<td>June 29,39</td>
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</tr>
<tr>
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<tr>
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<th>Rel. Date</th>
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<tr>
<td>Blendorde</td>
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<td>May 13,39</td>
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</tr>
<tr>
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<tr>
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<tr>
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<tr>
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<tr>
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</tr>
<tr>
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</tr>
<tr>
<td>Nite Club</td>
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<td>May 17,39</td>
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</tr>
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</table>

TITLES DECEIVED: "Spies in Black (G)" is shown above, "The Man with the Iron Face" is in release. The latter is the proper title. "Spies" must be listed as "TITLES DECEIVED."
Title | Star | Running Time | Rel. Date | Minutes Reviewed
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MOTION PICTURE HERALD | June 17, 1939 | (THE RELEASE CHART—CONT'D)

**Coming Attractions**

| Title | Star | Running Time | Rel. Date | Minutes Reviewed
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**TWENTIETH-CENTURY-FOX**

| Title | Star | Running Time | Rel. Date | Minutes Reviewed
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**UNIVERSAL**

| Title | Star | Running Time | Rel. Date | Minutes Reviewed
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**UNITED ARTISTS**

| Title | Star | Running Time | Rel. Date | Minutes Reviewed
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<table>
<thead>
<tr>
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<th>Star</th>
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<th>Star of the Week</th>
<th>Date Reviewed</th>
</tr>
</thead>
<tbody>
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<td>(Exhausted: Feb. 4, 39, p. 82; Mar. 18, 39, p. 73.)</td>
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<tr>
<td>Trade Winds (G)</td>
<td>Fredric March - Jean Bennett</td>
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<td>People of the West</td>
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</tr>
<tr>
<td>(Exhausted: Jan. 21, 39, p. 94; Feb. 18, 39, p. 83; Apr. 29, 39, p. 73.)</td>
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<tr>
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<td>Merle Oberon-Lawrence Olivier</td>
<td>7:29</td>
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<tr>
<td>(Exhausted: Apr. 2, 39, p. 61; May 13, 39, p. 62; May 27, 39, p. 61.)</td>
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<tr>
<td>Young in Heart (The)</td>
<td>Janet Gaynor-Darkest Days</td>
<td>90:05</td>
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<td>17, 39</td>
</tr>
<tr>
<td>(Exhausted: Dec. 17, 39, p. 73; Jan. 7, 39, p. 51; Jan. 14, 39, p. 63.)</td>
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<tr>
<td>Zoeba (G)</td>
<td>Oliver Hardy - Harry Langdon</td>
<td>6:57</td>
<td>April 21, 39</td>
<td>73, 39</td>
</tr>
</tbody>
</table>

**UNIVERSAL**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
<th>Star of the Week</th>
<th>Date Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Big Time Czar (G)</td>
<td>Barton Melean-Tom Brown-Ed.</td>
<td>7:54</td>
<td>April 21</td>
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<td>Code of the Streets (G)</td>
<td>Frankie Thomas-Harry Landis</td>
<td>6:28</td>
<td>April 21</td>
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<tr>
<td>(See &quot;In the Cutting Room,&quot; Mar. 25, 39.)</td>
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<td>Ex Chaps (G)</td>
<td>Victor McLaglen - Tom Brown</td>
<td>10:28</td>
<td>April 22</td>
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<td>Expired (G)</td>
<td>Glenn Ford-William Holden</td>
<td>6:25</td>
<td>April 22</td>
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<td>(Exhausted: March 26, 39.)</td>
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<td>Family Nest Day 202 (G)</td>
<td>John Drew-Armand ...</td>
<td>6:28</td>
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<td>Father's Day (G)</td>
<td>John Dierkes-Heather Mason</td>
<td>6:28</td>
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<td>Light's Eyes (G)</td>
<td>John Drew-Armand ...</td>
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<tr>
<td>Little Tough Guys Go Sledding (G)</td>
<td>Myrna Loy-Edw. W. Harrison</td>
<td>6:28</td>
<td>April 22</td>
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<tr>
<td>Phantom Stage (G)</td>
<td>Bob Baker-Miss Helen Reynolds</td>
<td>6:28</td>
<td>April 22</td>
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<td>(See &quot;In the Cutting Room,&quot; Dec. 17, 38.)</td>
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<tr>
<td>Pirates of the Skin (G)</td>
<td>Kent Taylor-Helen Hobson</td>
<td>6:28</td>
<td>April 22</td>
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<td>Priscilla (G)</td>
<td>Bob Baker-Dorothy Stowe-Ma...</td>
<td>6:28</td>
<td>April 22</td>
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<td>Rich Dad, Smart Son (G)</td>
<td>Miss Helen Reynolds-Craig</td>
<td>6:28</td>
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**WARNER BROTHERS-FIRST NATIONAL**

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<th>Star of the Week</th>
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<tr>
<td>Angels With Dirty Faces (A)</td>
<td>James Cagney - Pat O'Brien</td>
<td>6:28</td>
<td>April 22</td>
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<td>(Exhausted: June 3, 36, p. 56.)</td>
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<tr>
<td>Gorden of the Moon (G)</td>
<td>Pat O'Brien-Margaret Lindsay</td>
<td>6:28</td>
<td>April 22</td>
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<td>(See &quot;In the Cutting Room,&quot; Dec. 17, 38.)</td>
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<tr>
<td>Idaho (G)</td>
<td>John Wayne-Margaret...</td>
<td>6:28</td>
<td>April 22</td>
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<td>Kid from Oklahoma (G)</td>
<td>Ronson-Wayne - George ...</td>
<td>6:28</td>
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<tr>
<td>Coming Attractions</td>
<td>Starring: Bob Hope - George Burns</td>
<td>6:28</td>
<td>April 22</td>
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<td>(See &quot;In the Cutting Room,&quot; Dec. 17, 38.)</td>
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<tr>
<td>Warner Brothers</td>
<td>Starring: ...</td>
<td>6:28</td>
<td>April 22</td>
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COLUMBIA

BROADWAY COMEDIES

Title

Rel. Date Min.

HAPPY HOUR
Know Your History
(Remarks from "Many Years"
"March"

Rel.

3rd

Mar., 24, '39)

17th

(Apr., 27th)

11th.

19th

9th

1st

Singers

"A" Program

6th

15th

29th

(Tour)

1st.

17th.

9th.

15th.

29th.

(Apr., 27th)

11th.

19th

9th

1st.

No. 1

No. 2

No. 3

No. 4

No. 5

No. 6

No. 7

No. 8

MUSIC HALL VANITIES
Good Old American Hero

Motown's Madness

Madness

3rd-31st

23rd.

7th.

(Apr., 11th)

Monthly

7th.

(Apr., 11th)

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<td>June 17, 1939</td>
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PUBLISHED BY THE MOTION PICTURE HERALD COMPANY

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 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

JUST SOLD OUT AND WANT ANOTHER theatre anywhere quick. Have plenty folding money to talk business with. Will buy for all cash on the barrel. Please explain all in wires and air mail replies. Strictly independent. BOX 1163, MOTION PICTURE HERALD.

SOLD-EXCLUSIVE, TOWN 1,500, MICHIGAN fruit belt. Returns: returning West. $5,000 cash. balance easy. BOX 1167, MOTION PICTURE HERALD.

NEW GENERAL EQUIPMENT

HERE'S A "HONEY"—BUY WITHOUT MONEY! New easy time payment plan available on quality theatre equipment. Take advantage of our low prices. Write S. O. S., CINEMA SUPPLY CO., New York.


S. O. S. CINEMA SUPPLY CORP., New York.

BUSINESS OPPORTUNITIES

OPERATORS (EXPERIENCED) EVERY STATE, movie circuits, car needed. No. 512, STATE THEATRE, Pittsburgh, Pa.

OFFICE FOR RENT

AVAILABLE FOR SMALL FILM COMPANY or other enterprise requiring Rockefeller Center address; two private offices, and larger reception room completely furnished. Will also sublet part of space to reliable tenant. Present lessee leaving town. BOX 112A, MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT


DON'T DESPAIR, BUY S. O. S. CHAIRS, 17,452 good used seats 75c up. Greatest assortment, famous makes, reconstructed, refinished. Photographs, prices free. S. O. S. CINEMA SUPPLY CORP., New York.

NEW THEATRE RECENTLY DISMANTLED, almost new doors, fixtures, turnstiles, box office equipment, etc. TELEPHONE 2-8761.

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.

POSITIONS WANTED

WRITER OF AMUSING SITUATIONS OF LIFE never seen in motion pictures and easily interpolated into features, desires position. BOX 1158, MOTION PICTURE HERALD.


ARTIST, EXPERIENCED IN THEATRICAL newspaper advertising. BOX 1166, MOTION PICTURE HERALD.

MOTION PICTURE OPERATOR, SINGLE, 28, willing to go anywhere. 7 years' experience on RCA and W.E. BOX 1165, MOTION PICTURE HERALD.

HELP WANTED

SEEKING PERSON EXPERIENCED IN MANAGEMENT OF NEIGHBOURHOOD THEATRE. Full particulars first letter. BOX 1164, MOTION PICTURE HERALD.

BOOKS

MOTION PICTURE SOUND ENGINEERING—60 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain 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. $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THE 1939-40 EDITION OF THE INDUSTRY'S international reference book, "Motion Picture Almanac," edited by Terry Ramsaye, is now on the press. It is indispensable to every executive in the industry. This issue contains more than 11,000 biographies of important film people. Send your order today with a check for $3.25 (postpaid) and a copy will be reserved in your name. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 50 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available to 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. Just off the press! 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.

BOOKKEEPING SYSTEM

THEATRE ACCOUNTING by WILLIAM E. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$4 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.
TRIPLE SUCCESS

THREE good reasons why Eastman’s three new films enjoy continued success:
The outstanding special features they bring to their particular jobs....The unsurpassed photographic quality they impart to every scene....The priceless assurance of reliability they give to the whole motion picture industry. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN

PLUS-X

for general studio use

SUPER-XX

for all difficult shots

BACKGROUND-X

for backgrounds and general exterior work
from the BIGGEST CONVENTION comes . . .

the BIGGEST PICTURE NEWS

See pages 35 to 40
Exhibitor Leaders Answer Hopkins' Call to Washington
House Refuses to Hand Out Funds for Federal Films
Majors Stand Pat on Code Despite Allied Rejection

ITOA Urges New National Association of Exhibitors
Agreement Near to Return Film Backing to the Stage

RKO RADIO ANNOUNCES 58 FEATURES
Starting this week: "DECODING THE CODE"
CHIPPER "MR. CHIPS"!
Cincinnati joins the ranks of Dayton, Columbus and Cleveland to establish "Goodbye Mr. Chips" (Robert Donat, Greer Garson; directed by Sam Wood) as a sure-fire sensation everywhere! Watch the new openings nationwide! Imagine! The 5th week at the Astor, N.Y. tops the previous week!

"MAISIE" IS A DAISY!
This exploitation natural is a hot-weather box-office tonic! "MAISIE", the Explosive Blonde (Robert Young, Ann Sothern; directed by Edwin L. Marin) is delighting audiences and exhibitors everywhere.

THAT "TARZAN" YELL!
From coast to coast showmen are doing their stuff and "TARZAN FINDS A SON" (Johnny Weissmuller, Maureen O'Sullivan; directed by Richard Thorpe) is topping all previous Tarzan hits.

LUCKY 7th HARDY HIT!
Flash from Huntington Park, Cal.: "Sensational preview of 'ANDY HARDY GETS SPRING FEVER', the lucky 7th Hardy hit. Ecstatic audience almost tore the house down." (Directed by W. S. Van Dyke, π).

"ON BORROWED TIME" GREAT!
"ON BORROWED TIME" (Lionel Barrymore and big cast; directed by Harold Bucquet) is the talk of the West Coast. The stage hit has become a screen triumph, one of the best produced by any studio this year!

LEAPING LEO!
He's in full stride and you ain't seen nothin' yet! "LADY OF THE TROPICS" (Robert Taylor, Hedy Lamarr; directed by Jack Conway); "THE WOMEN" (Norma Shearer, Joan Crawford, Rosalind Russell and All-Star Cast; directed by George Cukor); "BLACKMAIL" (Edward G. Robinson; directed by Henry C. Potter) and other BIG ONES on the way for June, July and August. Hold tight to that Lion's tail, friends!
EVERYTHING THAT MADE FOUR DAUGHTERS' GREAT NOW MAKES THIS PICTURE STILL GREATER!

It has the cast of 'Four Daughters'
Their fame is still greater now!

JOHN GARFIELD
CLAUDE RAINS
JEFFREY LYNN · FAY BAINTER · DONALD CRISP
MAY ROBSON · Frank McHugh · Dick Foran
and THE "FOUR DAUGHTERS"

PRISCILLA LANE
ROSEMARY LANE
LOLA LANE · GALE PAGE
It has the director of 'Four Daughters'

MICHAEL CURTIZ

His amazing hit record is still greater now! ('Dodge City' was his—and so was 'Angels with Dirty Faces'!)

It has all the "heart" of 'Four Daughters'

Not a sequel but a story that is even superior, a production still greater every inch of the way!

Original Screen Play by Julius J. and Philip G. Epstein • Suggested by a Play by Dorothy Bennett and Irving White • Music by Max Steiner • A First National Picture

WARNER BROS., Summer-Hit Headquarters!

Jack L. Warner  Hal B. Wallis  Henry W. Blanke
In Charge of Production  Executive Producer  Associate Producer
While the whole world listens in...
TYRONE POWER in Hollywood
will make love to
SONJA HENIE in Norway
Monday night, June 26

A night of thrills...when the Magic Key of RCA turns over its whole hour on the entire Blue Network to broadcast highlights from Irving Berlin’s SECOND FIDDLER!

Buenos Aires...Oslo...Hollywood...New York...London...all join in a continent-and-ocean-spanning hook-up! Famed personalities...Sonja and Tyrone, Rudy Vallee, Mary Healy...Irving Berlin, Darryl F. Zanuck...in New York, Los Angeles and Oslo, Norway...all talk together. Big-time orchestras...Tommy Dorsey’s, Frank Black’s, Jack Harris’ (of London), Osvaldo Fresdo’s (of Buenos Aires)...playing the Irving Berlin hits! Songs from SECOND FIDDLER started in New York will be picked up on the beat in London, played back from Buenos Aires!

These are but some of the high-spots that await the countless millions listening in to one of the greatest advance send-offs ever staged since show business began!

It’s all yours, when you play SECOND FIDDLER!

And you will realize what SECOND FIDDLER means to this industry when you read pages 19 to 27!
THE INEVITABLE

In his remarks before the national sales convention of Paramount in Hollywood, Mr. Barney Balaban made the most candid expression that has been had from a major executive of the majors when he forecast inevitable changes in the distribution of pictures.

Surveying the array of issues represented by government suits, trade practise controversies, the foreign market situations and problems of the domestic market, he observed: "It is my belief that we face an entirely new method of selling—not this year perhaps, but it is not too early to plan.

From the scene of that utterance, your editor has come to the Allied States Association convention in Detroit, where all of the concrete planning of the organized industry as a unit is being presented in a still debated code of trade practise proposals.

Despite the sparring fronts, there is tacit admission, off the stage, that the current program is one of appeasement, that the hope is quite as much for appeasement of the forces of the Government suit as for militant Allied.

NOWHERE is there evidence of a conviction that movements taking place now are more than the early approaches to a re-stabilized, but entirely new, pattern of distribution operation.

In sequel to Mr. Balaban's Hollywood expression opportunity has been had to sound parallel reactions among other personalities of major position. They unofficially express an equal conviction of the inevitability of sweeping change, and tend to add: "I'm not at all sure that it will not be a very good thing for all of us."

Conspicuously, but with great diplomatic caution, it is executive opinion that changes to come, involving new elements of competition, are to spur Hollywood's production machinery to a greater efficiency and competency.

That, to be sure, is a wish born of the now softly expressed thought that the goldfish bowl life of the whole motion picture industry has permitted its state of internal stresses and woes to become so obvious to a large public that the box office is feeling apathies born of fading confidence in the magic of the movies.

Certainly the abundantly disseminated public expressions of the Department of Justice, declaring the motion picture industry on trial and promising more, varied, and other trials personal and institutional, have been large recent contributions to a public questioning.

So much of the news has been for so long about trouble—which is not merchandise, and confuses the customers no little. They would like some entertainment and less law and lawing.

THE KING COMES

The wild acclaim of the King and Queen of England has been a pleasant and puzzling surprise overseas, beyond both the hope and understanding of the observers, if one is to accept the news cables of comment. Among them is the expression from Mr. David Darrah of the Chicago Tribune service in London: "Europeans... regard it as a somewhat crazy triumph which shows that everything the movies have taught them about America must be true."

Remarkably enough, what "the movies have taught them" about America is true—but it happens that it is only a part of the story of this extensive America.

Meanwhile if the overseas commentators and observers are surprised at this demonstration, let them promote a visit and tour for the Duke and Duchess of Windsor and see what happens!

While New York was cheering George of England, out in Hollywood a wondering and puzzled little minister, the Reverend R. Anderson Jardine, regarding a wan pulse, observed that he was thinking of "doing something desperate like going into the cinema." He married Edward to Wallis Simpson. Edward lost an empire, and the little minister his parish.

RECORDING the American visit of the King and Queen of England has been the biggest job of the newsreels in all of their hectic history. Many a newsreel undertaking has been more difficult, vastly more laden with adventure, none has been quite so extensively intensive, and none so significant in the affairs of the contemporary and confused world.

The newsreels dispatched on speeding wings of the Yankee Clipper will be, before this page is in type, telling Europe yet another story about this America that the screen has made seem so astonishing.

A considerable part, maybe the most important part, of the errand on which the King came in the cause of Britain, will be performed by these same newsreel pictures. It was the newsreel which made his brother a figure of glamour and romance in American eyes. Now the homeland's screen is to show that America cheers the King.

DESERT MILES

On the homebound loop of the transcontinental expedition to Paramount's Hollywood sales convention, as your correspondent surveys the sunburned sage and sand of the West, of what is sometimes called "the Harry Sherman country," reflections arise on the coming of showmanship to the venerable institution of the railroad. It was certain to happen, in that process by which all industry is today decorated with showmanship.

On the other side of that double window the temperature is 110, on the inside 75. And it was the motion picture theatre which made air conditioning a national necessity.

Then to be noted is the discovery that the dynamic appeal of the sleek and puissant "streamliners" has brought back that old ritual pleasure of the mid-American small town Sunday when everyone has to go "down to the depot to see the train go through." That's the application of what the picture world knows as "production value."

Probably, too, it was motion picture influence, through the uniformed usherettes, that inspired the airlines to hostesses trim and pictorial, a bit of showmanship duplicated today on the Los Angeles Limited by "registered nurse stewardess service,"

[Continued on following page, bottom of column 1]
This Week

Hopkins’ Position

A further end toward which present conferences between the Department of Commerce and the motion picture industry are not directed was announced this week by Harry L. Hopkins, head of the department, in a letter to Senator Matthew M. Neely, author and sponsor of the anti-block booking bill now before the Senate. Mr. Hopkins said that in spite of rumors to the contrary the conferees were not considering the bringing of possible administration pressure to defeat the bill. He previously said they were not discussing the possibility of a consent decree settlement of the Government anti-suit or any other subject presently in the public eye.

A story reporting the conferences which this week are between the Secretary and exhibitor leaders, and the news that the Senate probably will not reach consideration of the Neely bill before next week, is on pages 13 and 14.

Despite Rejection

Plans of distributors for placing the proposed code of fair trade practices in effect immediately will not be affected by rejection of the document by Allied States Association at its national convention last week, it was indicated by representatives of the distributors. In New York the Independent Theatre Owners’ Association attacked Allied’s policy as exhibited in its rejection of the code and announced plans for the formation of a new national independent exhibitors’ group.

Stories on pages 28 and 29 review the troubled trade practice field.

DESSERT MILES
[Continued from preceding page]

in pailu blue with jaunty cap, and stream-lined, too. As a member of the train crew she contrasts a bit with the grim visaged veterans of the rails bedecked with service stripes.

With lounges, club cars, soda fountains, bars and radios the transcontinental train would lure the traffic back from the planes above and the motor highway below. Also the most impressive attractiveness is ever at the traveler’s elbow. At any moment one expects to hear that silken phrase, “Roxy service, sir.”

There seems to be at least as much showmanship in business as there is business in showmanship.

—Terry Ramsaye

Short Waves

Taking advantage of an offer from the National and Columbia broadcasting networks, foreign distribution executives of the film companies have formed a committee to supervise the preparation of plans and scripts for a series of 15-minute programs to be used in short wave broadcasts to Europe and South America. Charles E. McCarthy of 20th Century-Fox was named chairman of the committee at a meeting at the MPPDA office in New York Tuesday. Others in the group which will handle scripts and coordinate the programs so that the news will coincide with the release of pictures in foreign countries, are Dave Blum, MGM; Al Deane, Paramount, and Lester Thompson and Kenneth Clark of the MPPDA office.

That the program will be acceptable under the recent Federal Communications Commission order requiring short wave foreign broadcasts to promote “good-will, understanding and cooperation” was assured.

A story tracing the Commission’s reaction to similar criticism of that order appears on page 18.

Oklahoma Meeting

With television, trade practices, and matters of legislation, regulation and block booking set as topics of discussion, and Edward Knykendall, president of the Motion Picture Theatre Owners of America; Governor Leon Phillips, and Robert O’Donnell, Interstate Circuit head, listed among the speakers, the annual convention of the Theatre Owners of Oklahoma opens Monday at the Biltmore Hotel in Oklahoma City.

Morris Loewenstein, president, will preside at the convention. Other officers are: O. E. Enlow, secretary-treasurer; L. C. Griffin, L. A. White, Ralph Talbot, Homer Jones, Harry Loewenstein, Max Brock, and F. B. Pickrel.

No Confidence Vote

A meeting of tired and hot entertainers, members of the American Federation of Actors, gathered to debate a vote of confidence in their leaders, Sophie Tucker and Ralph Whitehead, who will stand trial on charges of maladministration next month, erupted into a near riot early Tuesday morning after a tumultuous session. The biting, kicking and slapping was stopped by police. There was no vote, of confidence or otherwise. See page 64.

New Radio Guild

The Los Angeles Radio Writers Guild, to be an affiliate of the Authors League of America, was organized Tuesday night as temporary officers were elected and a constitution adopted by some 60 writers, including members of the American Federation of Radio Artists.

Following talks by Marc Connelly, president of the Authors’ League, and Charles Brackett and Dudley Nichols of the Screen Writers’ Guild, the lines of organization for the Guild were drawn and Forrest Barnes was named temporary president. Twenty-five members of AFRA signed a petition asking to resign as writer members of that organization provided approval is given by the national board.

MOTION PICTURE HERALD

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"Nazi" Sequel

Treatment of international politics, specifically the nature and activities of the Nazi Government, will continue as part of the Warner 1939-40 program, Jack L. Warner said in Hollywood Tuesday. To follow the present "Confessions of a Nazi Spy" the company will produce "The Bishop Who Walked with God," a story about the Rev. Martin Niemöller, Lutheran minister now in "protective custody" in Germany. A second picture will depict the activities of the underground opposition to the Nazi regime.

Mr. Warner said that in spite of rumors to the contrary, "Confessions of a Nazi Spy" would be one of the company's most successful pictures.

In New York this week a federal court denied the application of Fritz Kuhn, German bund leader, for a temporary injunction against showing of "Confessions" pending disposition of his libel suit claiming $5,000,000 damages.

Americanism

A "great patriotic demonstration," co-sponsored by patriotic organizations and theatre men is proposed by Alexander Manta, president of Indiana-Illinois Theatres. Some of the theatres operated by Mr. Manta have recently concluded "Americanism" showings, consisting of patriotic short subjects run off for school children of the vicinity.

Mr. Manta's statement and an account of some of the showings will be found on page 62.

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British Government Drops Excise Tax; French Modify Import Regulations

Foreign department executives, scanning the lowering shadows over the export market, were cheered this week by two bright developments. In England the Government abandoned its proposed new film excise tax and announced probable modification of new customs duties. Concurrently, a new film decree published in France carried hopeful modifications of previous regulations.

Complete abolition of the excise tax and adjustment of the customs duties proposed in the new British budget was announced by Sir John Simon, Chancellor of the Exchequer, in the House of Commons on Wednesday. The surprise decision immediately followed launching of a nation-wide campaign by the nation-wide press and screen industry to arouse public protest through screen trailers and newspaper advertising. It is generally believed that the Government awaited trade action before its decision, and interpreted the campaign as a determination to fight politically.

Sir John said that on close examination the operation of the proposed tax on cinematograph film and, especially, the different circumstances in which excise duty would have to be applied, caused him to conclude that a portion of his proposal should be dropped. The proposed excise tax is eliminated entirely and the need for modification of the customs duties was acknowledged.

The new taxes, proposed in April, as part of an "emergency budget," dictated by the necessity of more arms expenditures, and which executives of the British trade and American film importers protested would make it uneconomical for them to continue in business, provided for a tax of one penny per linear foot for imported film, instead of the one-third of a penny formerly imposed, and a half penny per foot tax on films made in England.

A new decree regulating importation and exhibition of foreign films in France for the year starting next July 1, published Wednesday in the "Journal Officiel," modifies previous regulations so as to favor importers of foreign product. Important changes include:

The text was the same as last year's decree, except for three important new points.

Issuance of 188 dubbing visas per year, instead of 94 per half year;
A maximum of 12 extra dubbing visas to be granted on recommendation of an international film commission.

Since January 1, of this year, original versions of dubbed films must have had their first public presentation, whatever the country, less than two years before, but the new decree stipulates that calculation of the two years will be counted from the time of their first public presentation until the time the respective films, completely dubbed, are deposited at the censor's office for registration.

The decree again includes the provision allowing an inter-ministerial commission to make an eventual allotment of dubbing visas between importing countries, a practice which American interests have always opposed.

Paramount Policy

Paramount does not intend to rid itself voluntarily of its affiliated theatres, Barney Balaban, president of the company, said on Tuesday in New York at the annual stockholders' meeting. The statement was made in response to questions by stockholders. All corporate directors were reelected.

Further news of the meeting is on page 63.

Actors' Lobby

Actors and actresses and their colleagues in the allied fields of music and radio, or- ganized and singly, voiced loud and public protest this week over the elimination of the Federal Theatre Project in the appropriations bill approved last week by the House of Representatives.

Details are on page 18.
This Week in Pictures

FRIENDLINESS and the common interests which bind North and South America are served importantly by the motion picture medium, Will H. Hays, above left, keynoted at the motion picture reception held at the Chilean Pavilion of the World's Fair with the cooperation of Teatro al Dia. With Mr. Hays are Nancy Carroll, Alberto Cabero, ambassador of Chile to the United States, and Anibal Jara Letelier, Chilean consul general.

IN NEW YORK, left, Charles Laughton and Maureen O'Hara, stars of "Jamaica Inn", are greeted by Erich Pommer and John Wright, Rivoli manager.

THE MUSIC HALL does its bit toward cementing international relations, Gus Eyssell, second from left above, executive of the Radio City cinema, greeting a party of French deputies and officials at the premiere of "Clouds Over Europe". Present are M. A. Marquet, Francois Dechampeaux, Robert de Grand-Maisons, A. De Diesbach, Louis Deschizeaux, Jean Desbons, Charles Roux.

FROM JAPAN Michael Shathin, below left, Warner general manager for that expanding empire, and his daughter, Julie, arrive in Los Angeles. With them is Paul Muni, returning from a Honolulu vacation.

SIDNEY R. KENT, center above, president of Twentieth Century-Fox, whose presence at his company's South America sales convention emphasized the importance of that market in plans for the future, is greeted at a cocktail party for the Rio de Janeiro press following the product discussions.

BROADCASTING by short wave radio to South America, Martin Quigley, below, gives expression to the relationship of good will which exists between the United States and Chile particularly in the field of motion pictures. The broadcast was part of the program conducted at the World's Fair by the Chilean Government and Teatro al Dia.

Pictures by staff photographer
THE DEDICATION of a new theatre, the Kennedy, in Washington, D.C., brings Joseph Bernhard, above right, Warner vice-president, to the capital where he is chatting with John J. Payette, zone manager, and Melvin C. Hazen, president of the District Commissioners.

Theatre Folk On Vacation

EXHIBITORS who this week came to New York for vacations and a look at the World of Tomorrow are shown below and at right in the RKO reception lounge.

(By staff photographer)

Above. Leonard Noerr of the Regal, Suva, Fiji Islands, numbers ex-cannibals among his patrons.

Left. David Rabinowitz of the Lincoln, Gainesville, Fla.

WATCHING the production wheels go 'round on the set of "The Return of Doctor X" at Warner Brothers' Burbank studios above are Asher Shaw of the United Detroit Theatres, Mrs. C. F. Motley, Wayne Morris, Mrs. Shaw, and Mr. Motley, executive of the Griffith Amusement Company of Oklahoma City.

RETIRING. Charles Prokop, above, selling the Wahoo theatre in Wahoo, Neb., remembers joining a circus when he was 15. He has managed houses in Wahoo since 1909, a period during which Darryl Zanuck was a fellow townsman.

VAUDEVILLIAN turned exhibitor wins exploitation prize. Gus Bartram, above, half the famous team of Bartram and Saxton, and now manager of the Butterfield Vogue in Manistee, Mich., looks at his check for first prize in the second division in a contest on "Honolulu."

Left. A. E. Munro, who operates the Munro theatre in Rolla, N. D.

M. L. A. BERNERO, above, with Mrs. Bernero in the RKO exhibitor lounge, executive of the Ansell Brothers circuit of St. Louis, says box offices are normal in his territory because of attention to service.
ACTION in a hitherto neglected historical setting will be the prime ingredient of Samuel Goldwyn's "The Real Glory." Heading the cast is Gary Cooper, who, having brandished nearly every known weapon from lariat to claymore in countless action pictures, this time appears, as he is shown in the characteristic moment at right, as the hero in the United States Army's war against the Moro tribesmen of the Philippine Islands. Below he assumes a quieter but still characteristic pose with Andrea Leeds, who supplies the romance in competent quantity.

SAILING for Europe, above, Joseph A. McConville, Columbia foreign manager, receives bon voyages from his department. Left to right: Suarez Del Rivero, Larry Schneider, Charles Roberts, Mr. McConville, Joe Levy, Jack Segal, Arnold Picker and M. M. Bergher.

VISITOR from Puerto Rico, left. M. Ramirez Torres of the Medal Film Exchange, San Juan, RKO distributor.

FOREIGN DISTRIBUTION of American projection equipment is the subject of a sales conference, left, first such meeting to be held by Electrical Research Products, Inc. Clockwise around the table: Edwin Cline, Western Electric of Argentina; H. B. Allensmith, Cuba; John Riley, chief engineer, London; F. E. Peters Canada; D. C. Collins, home office; E. S. Gregg, general foreign manager; T. K. Stevenson, president; P. L. Pamerton, London; F. B. Foster, treasurer; G. L. Carrington, Altec vice-president; George Applegate, Australia; William Demello, Brazil, and Miles A. Goldrick, home office.
HOPKINS SAYS HIS FILM MEETINGS
SHOULD NOT INFLUENCE CONGRESS

Senatc Vote on Neely Bill to Bar Block Booking and Blind Selling Is Delayed by Gold and Relief Measures

United States Secretary of Commerce Harry Lloyd Hopkins told Congress on Tuesday that the conferences he is holding with ranking motion picture executives from all branches on "broad problems affecting the industry in its relation to the general economic structure" are not intended to "influence" Congress in its consideration of block booking or other legislation affecting the film business.

On the contrary, he declared, Congress should not be swayed by the fact that the Department of Commerce has recently undertaken a study of the industry's problems.

Explanies to Neely

Secretary Hopkins made his Department's position in a letter to Senator Matthew Mansfield Neely (D-Va.) because of his "great concern" over the "rumors, speculations and inaccurate reports" appearing as a result of the conferences he has been holding with industry officials which rumors and reports had the conferences resulting in everything from a consent decree in the Government's New York anti-trust suit against the majors, to interference by the Department with Senator Neely's bill to abolish block and blind motion picture selling.

The declaration of policy by Secretary Hopkins came on the eve of a scheduled Senate vote on the Neely bill, which had been set a week ago after a three-man Senate Interstate Commerce minority committee submitted to the Senate an 18-page analysis of "unworkable" and "unfair" reasons why the measure should not be enacted.

Senate Vote Delayed

Failure of the Senate to dispose of legislation already before it prevented Senator Neely from calling up his block booking bill Wednesday, as he had planned.

As the day's session opened, an hour earlier than usual, it became apparent the Senate would not be able to dispose of the bill to extend the President's authority over the gold content of the dollar in time for any legislation which would receive more than passing attention.

As the gold bill is due to be followed by the tax revision measure passed by the House earlier in the week and that, in turn, by the relief appropriation bill, there were indications that the block booking measure could not be brought up until next week.

Confer with MPTOA Leaders

Elsewhere in Washington on Wednesday afternoon, in private chambers in the Department of Commerce Office Building, Mr. Hopkins' economists and statisticians were confering with representatives of the Motion Picture Theatre Owners of America, in the first of a series of discussions with exhibitor leaders on industry problems. Allied States Association will confer next.

Declaring that the film industry is only one of several which have come to the Department of Commerce in recent months with requests for aid in solving their problems, Secretary Hopkins explained in his statement of policy that he has undertaken this task of conferring with industry leaders, "convinced that our system will function best when Government has full understanding of the motives and the requirements of business and business has an adequate conception of the responsibility of Government."

Trade Practices

Motion picture trade practice developments this week reached far beyond Secretary of Commerce Hopkins' conferences with leaders on "broad industry problems" and Secretary Hopkins’ statement of policy that these conferences should in no way interfere with Congressional film legislation, as follows:

Department of Commerce Wednesday opened conferences with exhibitor leaders on their problems, as noted elsewhere on this page.

William F. Rodgers, official motion picture code spokesman for the majors, declared Wednesday that the distributors will stand on the code as now drafted, despite complete rejection of the document last week by Allied States Association, and Allied's official reasons for rejecting. See page 28.

Independent Theatre Owners Association of New York Monday called on independent exhibitors to set up a new national exhibitor group because of Allied's code rejection. See page 28.

Distributors were ordered to file answers to Government's supplementary bill of particulars by next Thursday. See page 14.

MOTION PICTURE HERALD starts a series of articles by Louis Nizer analyzing the new trade practice code. See page 31.

that he has undertaken this task of conferencing with industry leaders, "convinced that our system will function best when Government has full understanding of the motives and the requirements of business and business has an adequate conception of the responsibility of Government."

It was disclosed that the motion picture conferences, which started with the producer-distributors two weeks ago, and were three weeks broadened to include the exhibitors, will be further expanded to bring in "other interested groups" which the Secretary did not identify.

His statement, however, corroborated the growing impression in Washington that the Department's efforts would not be as ambitious as was originally believed when, upon refusal of Department officials to clarify their aims, Washington newspapermen said Secretary Hopkins sought to arrange consent decrees for oil, fertilizer and motion picture companies involved in Department of Justice anti-trust suits, and acting as "mediator" between business groups and other Government agencies with which they were engaged in controversies.

In writing to Senator Neely, the Secretary admitted that he is "greatly concerned" over these stories.

Another in the series of conferences Secretary Hopkins is holding with industry groups will take place July 18 in Washington with Harry Brandt, president, receiving the views of the MPTOA through Ed Kuykendall, its president, Wednesday.

Invited to come to Washington a day after Allied members were to meet, Mr. Kuykendall discussed with the same Department of Commerce group that met the producers two weeks ago.

Recalls Meeting with Producers

"I am even more concerned," he added, "to learn that some groups of exhibitors and organizations interested in the problems of the industry are convinced that these conferences may interfere with the consideration of the Neely bill by Congress. I therefore wish to make the position of the Department of Commerce so clear that there can be absolutely no misunderstanding regarding their objectives and motives.

"Several weeks ago representatives of the producing branch of the industry conferred with me about the possibility of the Department of Commerce making a study of the problems of the motion picture industry. It was their thought that through such a study the Department of Commerce could reach a considered judgment regarding the performance of the industry in the public interest and might be able to evolve definite suggestions for improving existing relationships between the producers, exhibitors and the public.

This industry is only one of several whose representatives have come to the Department in recent months with the request that we examine their problems and practices with a view toward helping them.

"I have urged business men to bring their problems to the Department of Commerce for I am firmly convinced that our system will function best when Government has full understanding of the motives, the practices and the requirements of business and business has an adequate conception of the responsibility of Government.

Will Meet Other Film Groups

"I want the Department of Commerce to be of maximum assistance to business, in no narrow, shallow sense but in the broadest possible manner. That is to say that an individual business industry functions best and is most successful when it gives adequate consideration to its relationships with suppliers and customers and to the general public interest.

"We have just started our study of the motion picture industry. We plan to confer not only with the producers but with the exhibitors and other interested groups. It will be some time before we can complete the examination of essential facts and reach sound conclusions.

"Congress, after the long months of consideration it has given to this subject should not be influenced in its legislative program by the fact that we have so recently undertaken to give special attention to the problems of the motion picture industry."
KYUKENDALL MEETS HOPKINS' AIDS

(Continued from preceding page)

ago the problems of the industry as seen from the standpoint of his exhibitor group.

Allied leaders, however, will not meet with Department officials until early next month, probably July 3rd or 5th, the date of June 26 suggested by Col. H. F. Cole, Allied president, as the earliest on which he could come to Washington being unsatisfactory to the Department officials whose week already had been solidly booked.

A second conference was held this week between Ernest Tupper, chief Department statistician, and J. H. Hazen, Warner Brothers vice president, regarding the progress made in gathering the statistical material on which the Department will base its studies of the majors. The two met in Washington Friday and went over the bulletin, but the Tupper told that no further meeting could be arranged with the producer group until after July 6th.

Meets Statisticians

Department officials Wednesday had their first opportunity in their series of film conferences, to discuss problems of the motion picture industry with a representative of the exhibition branch. Mr. Kuykendall conferred with Dr. Willard L. Thorp, special assistant to Secretary Hopkins; Ernest Tupper, chief statistician of the Bureau of Foreign and Domestic Commerce; and Nathan Golden, chief of the Department's motion picture division.

Going to Washington alone, Mr. Kuykendall conferred with Department officials for several hours, the discussion, it being explained later, being along general lines.

Again Wednesday about the conferences which are being held with the motion picture and other industries, Secretary Hopkins said, "I think there is nothing to be said beyond what we have stated."

"We had a meeting this morning with independent exhibitors and will meet with more of them within a few days, discussing the whole field of the motion picture business in America."

Chadwick Invited

It was disclosed at the Department that an invitation has been extended to I. E. Chadwick, president of the Independent Motion Picture Producers Association, Hollywood, either to confer personally with officials in Washington or, in the event of his inability to go to the capital, to submit his views in writing.

In a letter to Mr. Chadwick Tuesday, Dr. Thorp, referred to the time of the meeting of the conference as "extremely anxious to make sure all interests and points of view be considered, and that we take it thoroughly to learn at first hand the problems of smaller producers."

It was made known also that news of the Department's new interest in the motion picture industry has resulted in a large number of communications regarding various phases of the film business, and requests for conferences, from individuals and groups interested in motion picture reform. It was not divulged, however, what action the Department will take regarding the "public interest" thus represented.

John W. Hicks, Jr., head of the Paramount foreign department, plans to leave New York for the coast June 28th, from where he will sail for Australia July 5th. Adolph Zukor, Paramount board chairman, is scheduled to sail for Los Angeles June 29th on the first leg of his Australian trip. Mr. Zukor and Mr. Hicks will meet in Honolulu July 12th and continue from there to Sydney.

 Majors Ordered to Answer Government's New Bill of Particulars in Ten Days

The United States Department of Justice on Monday filed supplementary bills of particulars on federal district court, New York, in its anti-trust suit against the majors, which supplementary questions must be answered by the defendants by June 29th.

The Government's additional bill declares that Universal Pictures Corporation is the only one of the majors which it does not charge with "coercion."

The Government apparently has no written evidence, yet, that the majors have conspired, according to remarks made Tuesday in New York federal court, before Judge Conger, by Paul Williams, special assistant attorney general. The remarks were made at argument on the application by United Artists, on affidavit by Edward C. Retey, attorney, for a further bill of particulars from the Government.

Mr. Williams conceded that United Artists' "exact status" is unknown to the Government, but said that complaints were being received and that, therefore, the Government must include the company in all charges made against the other companies.

Benjamin Pepper, defense attorney, said the Government wrote its bill "deceptively," and that the answers to please for names of exhibitor complainants have been evasive.

That the Government will subpoena the books and records of all defendants for examination before trial was indicated by Mr. Williams on Friday, before Judge Clancy, who reserved decision on an application by Columbia for a further bill of particulars and an extension of time to answer.

Momand Defendants Lose Move to Dismiss Case

A. B. Momand's eight-year $4,958,000 anti-trust suit against the Griffith Amusement Company and the major companies in the Oklahoma territory gained headway Saturday when A. F. Murrah, federal judge in Oklahoma City, denied motion of dismissal by the defendants and ordered them to answer Mr. Momand's bill of particulars by September 1st.

Mr. Momand, who formerly operated 18 theatres and now has only the Odeon, in Shawnee, charges that the majors and the large circuit conspired to fix prices and monopolize the industry.

The United States Department of Justice is seeking a trial this autumn of its anti-trust action against the Griffith circuit and subsidiaries and against the majors, according to Charles E. Dierker, United States attorney for the western district of Oklahoma.

Government Chicago Case Starts; Others Delayed

The United States Government's criminal contempt case against Balaban & Katz and the major companies in the Chicago area was scheduled to begin trial this Thursday, despite last-minute attempts by RKO and Universal attorneys to have the case put over because Judge Edmund Adcock, a chief counsel for defendants, was engaged elsewhere.

It was decided to hold the trial any way, before Special Master Eldredge.

Expected to make the opening statement was Robert L. Wright, special assistant attorney general. All leaders in the industry in Chicago, including exchange managers of all majors, have been subpoenaed; Seymour Simon, a Government attorney, said. Among them are Joe Rosenberg, counsel for Illinois Allied; Robert Farrell, of the Oriental theatre; L. R. Armhalt, counsel for the Board of Education; Emil Stern and Eddie Silverman, owners of the Essanese circuit. Barney Balaban, president of Paramount Pictures, had not been included, it appeared this week.

In addressing the University of Chicago Law Conference last week, in that city, Thurman P. Arnold, assistant United States attorney general and head of the Department of Justice anti-trust division, cited the New York anti-trust action by the Department as an example of the procedure.

Hearing in the anti-trust action by the Adelphi theatre and other Chicago independents against B. & K. and distributors was set for June 29th.

In the Ford Stadium theatre anti-trust action, in Chicago, before Judge James Willkerson, on Tuesday, Lewis Jacobson, for the plaintiff, filed a 31-page brief denying that defense confessions were valid and asserting that recent court decisions give the plaintiff latitude in defining conspiracy.
Committee, Petitioned for $335,840 for U. S. Film Service, Refuses to Provide Any Money Beyond June 30th

by FRANCIS L. BURT
in Washington

Intimate details of the motion picture activities of the Federal Government were laid before members of the House Appropriations Committee on the 1940 relief appropriation bill, when officials of the National Emergency Council asked for a fund of $335,840 for the United States Film Service which, on July 1st, will be transferred to the newly created Office of Security Agency as part of the Office of Education, now a division of the Interior Department.

Refuse Funds Beyond June 30

That the Committee had little taste for the vast film propaganda machine which those plans would make possible was evidenced by its refusal to provide any funds in the bill to carry the film work beyond the close of the current fiscal year, June 30th.

Although the report on the bill contained no discussion of the motion picture activities, other than a curt statement that no funds had been provided, the questioning of Council officials by committee members during the hearings definitely conveyed the thought that they felt it was propaganda, rather than "education" as claimed by Lowell Mellett, executive director.

While only $335,840 was asked for the division directly, it was planned to spend $572,340 in the coming year, foreseeing the use of $176,500 for the film phases of the President's program to improve relations with Latin America, and $60,000 for productions which it is to produce for other Government agencies.

In fact, expenditures would be even greater than this sum, if negotiations now underway or foreseen were consummated and film productions undertaken for various interested agencies.

Cost of Documentaries

The two documentary films most popular to date, "The River" and "The Plough That Broke the Plains," cost, respectively, $20,000 and $60,000 to produce, Mr. Mellett told the committee. But the film service now has in production two other pictures, one of which, dealing with health, will cost from $20,000 to $75,000, and the other, an industrial film, to cost $165,000. The last-named, he said, is being financed with funds contributed by the Public Works Administration, the Works Progress Administration and the Farm Security Administration; it is 75 per cent completed and will probably be released this fall.

The service also has commitments for production activities under the Latin American goodwill program, including the re-scoring, re-editing and narration of two Spanish and Portuguese versions of six films at a cost of $30,000; production of a picture on the American republics, $45,000; production of a film on the United States, $45,000, and preparation of films for the Coast Guard, $10,000.

Production has been undertaken of a picture for the Federal Certification Administration at a cost of $20,000, and negotiations are being completed for the making of a picture for the Agricultural Adjustment Administration at a cost of $40,000.

Films Get New Assistance in Filming Of Navy, But Censorship Still Holds

Newsreel and newspaper photographers and broadcasters are given widely expanded assistance by the U. S. Navy Department in covering new developments, under new orders issued to all ships by Admiral C. C. Bloch, Commander-in-Chief of the United States Fleet.

But in the case of pictures, the Navy will relinquish none of the rights of censorship which it has always claimed, and is exacting from newsreel companies an agreement that they will submit all pictures taken under Navy auspices for censorship. Details of the new agreement are being closely guarded by the Navy Department in Washington.

If any footage is condemned, all prints, "lavenders" and negatives of such footage is to be turned over to the censoring authority. Retention of any condemned material may render companies liable to prosecution under the Espionage Act.

As in the case of feature pictures made with Navy aid, news pictures will be censored by the Commandant of the Third Naval District, at New York Navy Department officials explained that there is nothing new in the censorship provisions. The only purpose is to prevent the dissemination of pictures of plants and operations which are Navy secrets—a purpose, it was emphasized, in which the Government has always had the cooperation of the motion picture industry.

The censorship, it is provided in the agreement, is to apply only to pictures for which facilities and assistance are provided by the Navy and without which the pictures could not be made.

The new agreement, it was said, was necessitated by the adoption of a policy of assigning an officer on every vessel to handle public relations work, including that involving newsreels.

Tentative proposals have been initiated for the making of a feature-length film on American maritime history and a shorter film on the training ship "Joseph Conrad," for the United States Maritime Commission, at a cost of $100,000 and $25,000 respectively.

"The Public Health Service is interested in a series of six or more films showing how various public agencies attack major problems of health and welfare, and inquiries have been received from the Forest Service on films on forest fire prevention and timber salvage in New England; Census Bureau, on census taking operations; Office of Indian Affairs, on the general work of the office; United States Housing Authority, on the general work of that organization; Department of Justice, on general prison problems; Treasury, on operations of printing and coinage money in the Bureau of Engraving and Printing and in the Mint; Civil Aeronautics Authority, on general aeronautics problems; National Archives, on work of the Archives and of the Federal Register; The Panama Canal, on the canal and its operation; Pan American Union, on the 30th anniversary of the organization; Social Security Board, on its general work; Tennessee Valley Authority, on rehabilitation in the Tennessee Valley, Veterans Administration, on research. Additional government agencies are interested in films.

As a result of its efforts, Arch Mercey, assistant director of the service, told the committee, "The River" has been played in 4,859 theatres for a total of 10,398 days and at 2,027 educational showings to an audience in excess of 415,000. "The Plough" has had 4,901 educational showings with an attendance of 1,037,000, which does not include previous commercial showings. "Good Neighbors," produced for the Maritime Commission and released last March, has had 269 showings to more than 43,000 people.

The film service, set up in August, 1938, has operated during the current fiscal year on a budget of $265,000 contributed by the Farm Security Administration, the WPA and PWA. Pare Lorentz, director, and other workers were employed on a per diem basis. With the proposed transfer of the work to the new Security Agency, however, it was planned to put it on a permanent basis, and of the $335,840 asked for the coming year, $211,140 was to be spent for personal services in Washington and in the field.

And the Salaries

Under the proposed set-up, the top man in the organization would be Pare Lorentz, director, at $10,000 a year, assisted by a chief of production, not yet named; a motion picture director, Lloyd Nosler, and a director of photography, Floyd Crosby, twice granted an Academy award, each to receive $9,000 a year.

Mr. Mercey, now assistant director at $6,000 a year, would retain that position at $7,500. There would be a chief of distribution, George Gercke, at $5,000 instead of his present $5,200; two regional advisers at $4,600; a chief of photographic research, to get $4,600 instead of $4,000; a script adviser at $4,500; an art director at $4,200; a film technician, to get $3,800 instead of $3,200; senior information specialist at $3,800; an assistant film technician at $3,200, and a number of positions at less than $3,000.

Also provided for were positions of general counsel; business manager at $5,600 instead of $4,500, and an assistant business manager at $4,500.

All told, the service would have a staff of 77 persons, 47 of them in Washington, as against a total of 45 at present.
WEBER HALTS AFM SHOWDOWN AT MAJOR CIRCUIT, AND THE IATSE

Convention Demand That Theatres Reemploy Musicians at $5,000,000 Annual Salary Outlay Referred to Committee by KENNETH L. FORCE in Kansas City

In a convention that opened Monday noon and did not close until Saturday midnight, at Kansas City's Municipal Auditorium, the American Federation of Musicians considered a variety of vital problems affecting the 200 delegates and other members. While there were several attempts to commit the AFM to a radical course of action, in almost every instance Joseph N. Weber, reelection president for his 40th term, prevailed in his insistence that he not wish to be bound to a position or a policy that he knew from experience was predetermined to failure.

This was the case in connection with the Federation's efforts to force motion picture producers and circuits to arrange to reemploy musicians in theatres on the wholesale at annual wages estimated at $5,000,000; it was also true of the resolution asking that the IATSE, if the AFM is rejected, be confined to theatres and show business only in view of the IATSE's assumption of jurisdiction in a much wider field, to the detriment of Federation members.

Special Sessions Held

Two special executive sessions, one Friday afternoon, the other Saturday night till 11 p.m., were needed to dispose of the issue with motion picture producers.

The original resolution said in part that "unless satisfactory arrangements are made which will provide for increased expenditures for the benefit of musicians in theatres in a sum of not less than $5,000,000 per annum, the president and the international executive board are hereby instructed to notify said motion picture producers that after the fourth day of September, 1939, no member of the AFM shall be permitted to render service to any motion picture producer or producers." A substitute offered by the law committee, headed by J. W. Gillette, provides that unless producers had taken some definite action on the issue by Oct. 31, 1939, the AFM would call a special convention within thirty days.

Theatrical Agreement

The committee substitute was turned down, and the entire matter was referred to the executive board, where it has been. In his official report to the convention President Weber reviewed the negotiations with producers. The third of these conferences this spring had to be postponed because of the illness of one of the principal representatives and the negotiations remain uncertain. The Federation's position is that producers profited and profit enormously from the mechanical reproduction of music on the sound track, and that they have a moral obligation to the thousands of musicians thrown out of employment. The producers point out that the AFM's management of sound hired hundreds of additional employees, that costs have risen steeply, that the companies are not profiting enormously but on the contrary some of their producers find it difficult or impossible to maintain solvency. The IATSE-AFM trade agreement was primarily a theatrical agreement intended to protect the organization of two organizations "in theatres as they then existed and in connection with actual show business," the resolution dealing with the agreement pointed out. However, in time of talking pictures and the decline of show business, the IATSE broadened the scope of their jurisdiction to apply to all amusements, claiming jurisdiction over operation of public address systems in connection with all forms of amusement.

Charging resultant loss of employment to members of the Federation, it was resolved that negotiations be launched "to the end that the IATSE-AFM national agreement be worded and interpreted as applying to theatres and actual show business only." The resolution was recommitted, and the committee offered a substitute, that the agreement be referred to the board with the recommendation to take whatever action possible.

Television Inquiry Voted

The convention authorized Mr. Weber to investigate the operation and methods of broadcasting to determine ways and means of protecting musicians in connection with recordings for television.

Mr. Weber opposed a resolution calling on the AFL to grant to AFM jurisdiction over operation of record playing machines in radio stations, just as he had opposed the original resolution on the IATSE agreement.

The executive board was empowered to "investigate the feasibility of the Federation going into the recording business." and, if it were found practical, "to appropriate the necessary funds to go into the manufacturing of records." ASCAP has established certain fees on employers who use living musicians playing certain copyrighted music. "In many instances said fees seem exorbitant and appear unnecessary in the eyes of the employer," said a resolution, "that the effect of this rate is the reduction of fees to the ASCAP as is necessary to eliminate said penalty either by a reduction in fees by ASCAP or the levying of higher fees than ASCAP by the American Federation of Musicians on the use of mechanical music.

The resolution was passed.

The convention passed a resolution dealing with coin operated phonographs. One of the inducements offered in obtaining locations for use of such machines is the exemption in the copyright law which frees the machine from payment of performing fees. The convention favored a change in the law to remove the exemption.

Reference to the executive board with the approval of the convention were two resolutions dealing with assignment of performing rights on recordings to the AFM by Federation members.

The AFM rejected a resolution giving a local the right to demand that "for every network sustaining remote control program played by a television station on the American Federation of Actors, the IATSE and other factors available" to make common cause toward re-employment of AFM musicians.

Every member of the convention Saturday wired his senators to remove the amendment in the relief appropriation bill which changes the WPA musical projects setup. Only incumbent officers were nominated, so that election was automatic: Joseph N. Weber, president; C. L. Bagley, vice-president; Fred W. Birnbach, secretary-treasurer; and various other members of the executive committee: James C. Pegitello, A. C. Hayden, Chauncey A. Weaver, and E. W. Parks, for the United States, and Walter M. Murdock, Canada.

Music Publishers Limit "Free List"

Ending its two day convention in New York's Hotel Roosevelt last week, the Standard Music Publishers Association of the United States adopted a resolution modifying the "free list," of schools, music contests and the like, which have received free sheet music of standard and classical composition for years.

The resolution provides that from now on, organizations will receive only one copy with the melody parts and abridged scores, and will have to buy full orchestrations.

The National Association of Sheet Music Dealers also concluded a convention last week. Charles H. Homeyer was elected president, C. Guy Hoover, vice-president; Frank F. Homeyer, secretary-treasurer.

Troubles of Song Writers and Publishers Being Adjusted

The troubles between the music publishers, particularly members of the Music Publishers' Protective Association, and members of the Song Writers' Protective Association are seen as being settled shortly, according to Walter Douglas, head of the Publishers Association. The main difficulty has been in trying to find a satisfactory method of accounting between the writers and the publishers.
MAJORS AND STAGE NEAR AGREEMENT TO RETURN FILM BACKING TO PLAYS

Settlement Calls for Individual Agreements by Author, Manager and Motion Picture Company Seeking Rights

Motion picture producers and the Dramatists Guild of the Broadway stage are about to "bury the hatchet" in the long fight which caused the film producers to withdraw their financial support from legitimate plays in the spring of 1936.

A plan of "armistice" has finally been agreed to in principle by both sides. There remains now only formal ratification by the Guild membership, the New York Theatre Managers and the film companies to return Hollywood money to the Broadway stage.

Individual Agreements

Basically, the settlement provides for individual agreements among the author of the play, the manager and the film company backer, countersigned by the Dramatists Guild.

The author will continue to get 60 per cent on the sales of the play for films and the film company backer of the play will still get 40 per cent. But the film company backing the play will receive its right after the play is closed, or for 75 performances elsewhere, before the producer receives any interest in the film proceeds.

The backer is to agree to pay all expenses for the production of the play, while the manager has the right within the first 10 weeks of the run of the play in New York to decide upon making a road tour of the play. If the manager does not arrange for a road tour, he has the right to do so, and in such a case the manager may close the play, sell the film rights, or use the film in the Broadway play as soon as the agreement has been concluded.

Formerly, the author retained the right to dispose of his work in the open market if his price was not met by the film company backer; now the backer pays an advance against the rights in return for them, and a percentage of the weekly gross receipts.

Dramatists' Approval Seen

With the Dramatist Guild council's approval generally expected, the plan would then go to Guild membership for ratification, on 30 days' notice; receive a two-thirds approval of the Broadway managers and all other signatory managers (approximately 400) on 10 days' written notice, and be formally accepted by the film companies.

Under the agreement, almost since the breach between the two interests, the plan has been worked out largely by John Wharton, theatrical attorney; Sidney Fleisher, attorney for the Dramatists Guild of the American Silcox Guild secretary; J. Robert Rubin, Metro-Goldwyn-Mayer vice-president and general counsel, and Jake Wilk, Warner Brothers' eastern story editor. The return companies had financed stage productions on Broadway prior to the 1937-38 theatrical season. But in the spring of 1936 the Dramatists, through their Guild, instituted a new minimum basic agreement, departing in two main instances from the previous agreement.

The division of the proceeds of the film rights was changed from 50-50 between author and film producer backing the play, to 60-40. More important, the control of the disposition of the film rights was kept by the author, subject to the supervision of the Guild.

At this point, the motion picture companies withdrew their support, feeling that it was not worth while to finance a play, run the risk of possible loss, and then find that another film company might outbid it for the rights.

Some of the larger film companies are said to have had a "gentleman's agreement" not to bid on plays which had been financed by one of their member companies, but this was not enough to counteract the effects of the 1936 agreement.

The new agreement makes an effort to recognize the viewpoints of the three parties most concerned: the dramatists, the stage producers and the film producers. The plan, prior to the 1936 agreement, that they were much the weaker members in any bargaining which was to be done, save in the case of a few top-name producers, under the 1936 plan, felt that they were not being recompensed properly for the work they had done. This goes into the making of a completed stage play, especially to bring to a voice in the final disposition of the film rights. The film companies saw no equity at all for them to sit in on.

If the play manager is a corporation or a partnership, an independent manager would be appointed to have complete control of the production of the picture.

The 60-40 division between author and producer remains the same; with, also as previously, it remaining a necessary condition that the one week's notice of closing the Broadway play, or to play for 75 performances elsewhere, before the producer receives any interest in the film proceeds.

Budget To Be Estimated

This is in line with a recent statement by George Middleton, past president of the Guild, that the Guild wants a play honestly to be allowed to have its full legitimate life in New York and on the road. It does not want it withdrawn by the enforced release of a picture to which it does not want to be subject, thereby killing it as stage material. The new agreement provides that the motion picture made from a stage play backed by film interests cannot be released until after the one complete theatrical season following the theatrical season in which the play closed in New York, unless the play is closed without any intention of the play being re-opened.

The parties to the new agreement are to arrive at an estimated budget with regard to the weekly operating cost of the play, and cannot be closed unless the boxoffice receipts do not equal a certain percentage of the required operating budget. The author must be given one week's notice of closing the Broadway play.

The backer is to pay to the motion picture negotiator (Mr. Fleisher) a certain sum as an advance against the motion picture rights, the minimum sum to be between $15,000 and $25,000. After the opening of the play in New York, the backer shall pay to the motion picture negotiator a percentage equal to approximately 10 per cent of the gross weekly boxoffice receipts. If there is a road tour of the play, the percentage sharing shall apply to those receipts from the backer. The producers from the backer are to be suspended if the income from the play for two consecutive weeks does not come to an individually set minimum figure, but will be resumed when the income rises to the minimum set figure.

Mr. Middleton had pointed out that the sum earned by dramatists through picture sales since 1926 totaled $11,199,456.

New York Censors Ban Two Pictures

New York's censors have refused a permit for the exhibition of "Polygamy," and their banning of "Science of Mankind" has been upheld by the courts. Meanwhile, "The Birth of a Baby" banning continues its course.

The New York State Board of Regents met last Friday in New York City sustained the action of the State Department of Education's motion picture division in refusing to grant a license for the distribution of the picture, "Polygamy." It was the first time in five years that the regents had banned a film previously approved by the Hayes organization in Hollywood. The industry's Code Administration is said to have recognized that the characters in the plural marriages in the picture were eventually punished.

In denying the license to Continental Pictures, Inc., producers of the picture, the regents upheld the opinion of Irwin Esnood, director of the motion picture division, that "Polygamy," based on the story of a group in Arizona that practised plural marriage, constituted "a licentious perversion of Christian teachings."

A jury in the United States district court in New York which deliberated less than an hour decided this week that the Italian motion picture, "Science of Mankind" or "The Mysteries of Sex," was indecent and unfit to be shown to American audiences. As a result of the verdict the film, imported two years ago by Jewell Productions, Inc., was impounded.

Appeal of Eureka Productions to get "Exstasy" passed over the Pennsylvania censor board's rejection was postponed to Monday.

Prosecutor John J. Breslin of Bergen County, N. J., on Wednesday banned showing of "Exstasy" in Bogota.

Lift "Oppenheim" Ban

Mayor Edward J. Kelly of Chicago has reversed Police Lieutenant Costello, Chicago censor, on his ban of "The Oppenheim Family." Russian film of Nazi persecutions, according to word received by Amkino, Russian film distributor. Lieutenant Costello has declared that the picture might incite disturbances and that a "foreign power" had protested its showing.

Ohio Report

Six reels were rejected by the Ohio censors the week ending June 16th, during which 114 reels were reviewed.

Civ authorities of Buenos Aires have issued an order barring the showing of the Warner Brothers film "Confessions of a Nazi Spy" in all theatres in the city's metropolitan area.

Harry M. Warner, president of Warner Brothers, has received the Department Commandants Gold Medal of the Veterans of Foreign Wars. The medal was awarded for "distinguished patriotic services during a perilous period" in the organization's world-wide memorial service in Hollywood Bowl.

Directors of Pathé Film Corporation this week declared the regular quarterly dividend of $1.75 per share on the $7 convertible preferred stock, payable July 1st to stockholders of record June 23rd.
HALLIE FLANAGAN PROTESTS TO CONGRESS AIM AND SUPPORT ARE NOT COMMUNISTIC

From stage, screen, radio, music and other fields protests mounted this week against the overwhelming vote by the House of Representatives, on Saturday last, cutting the nation’s relief bill $45,000,000 under the sum asked by President Roosevelt, “revamping” the relief administration and, in the process, abolishing the Federal Theatre Project of the Works Progress Administration.

COMMUNISM CHARGE A FACTOR

Called a factor in the decision by the House Appropriations Committee, headed by Rep. Clifford M. Dirksen, Ill., was the charge of Communism among the members of the Federal Theatre project and in its productions. The charge was made, publicly, by various House members, since the project’s inception, and denied by its champions.

This week, New York dramatic critics sent letters of protest to their Congressmen. Eddie Cantor, former president of the American Federation of Actors, telephoned the White House directly. The following letter to Cantor’s constituency is an open letter to House: Katharine Cornell, Tallulah Bankhead, Katharine Hepburn, Donald Ogden Stewart, Douglas Montgomery, Bela Blau, Laurette Taylor, Florence Reed, William Gaxton, and Victor Moore. The telegram, sent to Congressman Clarence Gannon, of the Appropriations Committee, read:

“...as professional theatre people, we are shocked at the proposal of the Woodrum Committee, eliminating the Federal Theatre Project. A fair study of the record would reveal its accomplishments. Prominent critics have given high praise to it.

Its productions have given entertainment and education to millions of Americans and re-generation to thousands of theatre workers who faced destitution.

“...How grossly unfair it would be now to exclude from the benefits of the new WPA appropriation a section of our citizenry who have always distinguished themselves in helping others when they were called upon in times of stress.

“We ask Congress to be just, and to keep alive what is a source of pride to every real American, who cannot be indifferent to the creative activities and welfare of his fellow Americans.”

GILLMORE HEADS DELEGATION

This week, a delegation from New York, headed by Frank Gillmore, president of the Associated Artists of America, parent actors’ union, presented its appeal before the Senate Finance Committee. In the delegation were Tallullah Bankhead, actress and daughter of former Woodrow Wilson, Shubert; Blanche Yurka, Philip Loeb, Herron Shumlin, Donald Ogden Stewart, and James J. Brennan, vice-president of the International Alliance of Theatrical Stage Employees. The three first-named are members of the Actors’ Equity Council.

Before the Senate Finance Committee, Mr. Gillmore charged that the House committee never called persons employed by the government theatre project.

MUSIC GUILD PROTESTS

The American Guild of Musical Artists, Inc., also protested to Washington officials. Law-

rence Tibbett, the organization’s president, announced on Monday that a telegram had been sent, signed by the following:

Lawrence Tibbett, Lawrence Power
Jascha Heifetz, Launy Ross
Richard Bonelli, Nino Ruoti
Morgan Spector, Eddy Wullehling
Frank Sheridan, Alexander Smallens
Daniel Harris, Georgia Standing
Frank La Forge, Arnaud Tokayan
Leo Fuchs, Zarko Baltskov
Henry Jaffe, Marek Windheim
Zlato Baltskov, Efrem Zimbalist
Kuth Breston, Walter Damrosch
Frank Chapman, Rudolph Ganz
Richard Crooks, Howard Hanson
Eva Gauthier, Ernest Hutcheson
Mischel Elman, Sergei Kovalevsky
Charles Hackett, Lotte Lehmann
Edward Harris, John McCormack
Elizabeth Hoorpepl, Giovanni Martinelli
Julia Huch, Gila Moore
José Iturbi, Lily Pons
Frederick Jagel, Rudolph Reuter
Ernest Lert, Leon Kothier
Lauritz Melchior, Albert Smalding
James Melton, Gladys Swarthout
Erio Pinza, Deems Taylor

The Federation of Arts Union, claiming to represent American Federation of Labor and Committee for Industrial Organization unions, this week also protested, and asked William H. Hay, MPPDA president, whether the film industry had any interest in the House action.

An advertisement, in the New York newspapers Tuesday and paid for by a committee of stage and screen stars, was read: “To the House of Representatives, and read in part: “If the theatre has brought you joy, join with us in this action: wire or write your Senator now, demanding the continuation of the Federal Theatre and other Arts Projects.”

The advertisement was signed by:

George Abbott, Lawrence Langner
Tallulah Bankhead, Philip Loeb
Ben Hecht, Reginald Merdith
Bela Blau, W. 1. Hodgson-Miner
Eddie Cantor, Douglas Montgomery
Katharine Cornell, Victor Moore
Eddie Dowling, Eddie Hodges
William Gaxton, Florence Reed
Frank Gillmore, Arthur Richman
Sam H. Harris, Richard Rodgers
Moss Hart, Arthur Schwartz
Helen Hayes, Howard Shumlin
Katharine Hepburn, Lee Shubert
Rex Ingram, Laurette Taylor
George S. Kaufman, Ethel Waters
John Krimsky, Blanche Yurka

Mrs. Hallie Flanagan, national director of the Federal Theatre Project, last week made public a protest letter written by her to Congresswoman Woodrum. The letter denied “absolutely” that the project was designed to spread Communism; that it was administered by persons inimical to previous theatre experience; that the support given to the project by the public was Communist.

Mrs. Flanagan declared 95 per cent of those employed by the theatre to come from relief rolls, that 2,650 project workers were re-absorbed by the private industry, so skilled were they that the project has produced more than 1,200 jobs and 65 per cent were given free for underprivileged groups in institutions.

The American Federation of Musicians, in cooperation in Kansas City last week, wired Congressmen to oppose changes in the WPA music set-up which would affect the jobs of 8,000 musicians.

BOTHING TO THE inevitable, the Federal Communications Commission last week ordered a hearing held July 12 on its much-criticized rule that international broadcasting stations must confine their programs to the promotion of “goodwill, understanding and cooperation,” called censorship by many.

Bowing to the inevitable, the Federal Communications Commission last week ordered a hearing held July 12 on its much-criticized rule that international broadcasting stations must confine their programs to the promotion of “goodwill, understanding and cooperation,” called censorship by many.

Betraying the resentment which it felt over the changes of censorship which were leveled against it following announcement of its rules for the 14 short-wave international stations May 23, the commission complained that its regulation has been “misunderstood.”

The bitterness which has been engendered by the episode was revealed in a formal announcement of the hearing in which, ignoring the requests of broadcasters and of the National Association of Broadcasters, which had bluntly challenged it to show a legal basis for the rule, it said its order had been based on a petition filed by the American Civil Liberties Union.

The commission’s announcement, basing the hearing to consideration exclusively of this phase of the proposed regulations, with its unmistakable threats from the Capitol of legislative action if it failed to reconsider a rule which, according to Senator Wheeler of Montana, could be used to withdraw a member of the Senate from making an address over an international station. As it now stands, no extensive probe of the commission will be made until next year, Senator Wheeler said.

Nevertheless, the commission still has to handle a Congressional inquiry which may be launched when steps are taken to provide funds for its operations during the coming fiscal year.

RADIO MEN STUDYING PROPOSED NEW CODE

The radio industry started studying this week a proposed new code of minimum standards for broadcasting. Neville Miller, president of the National Association of Broadcasters, submitted to the FCC, his own draft of the organization’s convention in Atlantic City, July 9th.

The proposed code provides, among other things: That radio may not be used to convey attacks on race or religion. That member stations shall hold facilities ready, consistent with proper program balancing, for discussion of public questions. That stations shall extend fair and equal treatment to opposing candidates for the same office.

ITOA PLANS ACTION IF SCREEN STARS STAY ON AIR

The Independent Theatre Owners Association, New York, is planning to take action if the new radio season in the fall finds motion picture stars still on the air. The ITOA threat to said that if stars are used for certain pictures because of weak roles, refuse to act for certain directors and demand certain camera men but are “silly” enough to act in “shoddy rank.”

The ITOA also spoke out against stars appearing on radio programs for 40 weeks in the year and said that such names are important Congressmen to oppose changes in the WPA music set-up which would affect the jobs of 8,000 musicians.
FOR SUMMER—
WHEN YOUR NEED IS GREATEST...
Tyrone Power

and

they're in...
Irving Second

and

Rudy Vallee

Mary Healy • Lyle Talbot
Berlin's FIDDLE
EDNA MAY OLIVER
ALAN DINEHART
and
then you have...
6 NEW IRVING BERLIN SONGS

"I POURED MY HEART INTO A SONG"

"I'M SORRY FOR MYSELF"

"AN OLD FASHIONED TUNE ALWAYS IS NEW"

"SONG OF THE METRONOME"

"WHEN WINTER COMES"

"BACK TO BACK" (Introducing the new ballroom dance craze)
Radiant Sonja has her greatest role! Tyrone is gay, lovable... as he really is!

Sonja skates with a partner for the first time on the screen in her sensational Ice Tango!

Rudy Vallee adds perfection to the Berlin hits... while Edna May Oliver cuts up... even cuts a rug!

Mary Healy (*watch this girl!* ) enthralls as she sings... thrills with her fresh appeal!

Beautiful girl skaters by the score rhythm to rhumba and tango... one of three spectacular and stimulatingly different numbers!

The Magic Key of RCA devotes its entire one-hour program to SECOND FIDDLE... awakening the world to its entertainment fullness.

With the magic of the Berlin name, other top-spot radio programs feature the Berlin hit-songs with unprecedented coverage.

Fourteen of the nation’s most famous band-leaders record the songs that millions want to hear—and will!

“Back to Back”... newest dance craze... is backed by a smash promotion campaign (*see press book*).

Practically unlimited exploitation angles invite the showman to spread the great news of this hit all over town.
Sonja Henie

in

Irving Berlin's

SECOND FIDDLER

with

Rudy Vallee

Edna May Oliver

Mary Healy, Lyle Talbot

Alan Dinehart

Directed by Sidney Lanfield

Associate Producer Gene Markey
Screen play by Harry Tugend
Based on a story by George Bradshaw
Lyrics and music by Irving Berlin
Skating ensembles staged by Harry Losee

Darryl F. Zanuck in Charge of Production
Only from 20th Century-Fox could you expect a picture of such magnitude at this time—when you need it most!
MAJORS GOING AHEAD WITH CODE IN SPITE OF REJECTION BY ALLIED

Distributors’ Meetings Will Continue until Arbitration Agreement Is in Final Form Desired, Says Rodgers

"The distributors, most definitely will stand on our code, and will not make any changes in our program as now drafted," William F. Rodgers, MGM, official code spokesman for the majors, said on Wednesday in final answer to last Thursday’s rejection of the code by Allied States Association, at its convention in Minneapolis.

"The arbitration agreement is definitely left open for recommendations and suggestions; the rest of the code, comprising the trade practices, is closed," he declared.

(MOTION PICTURE HERALD, starting with this issue, on page 31, is publishing a series of articles, by Louis Niizer, motion picture lawyer, analyzing in lay language the code and arbitration agreement.)

Meetings Resumed

Mr. Rodgers explained that meetings with the majors’ group of sales managers and lawyers will continue until the arbitration agreement is set up as desired. Not having returned until Tuesday, from last week’s convention, and a subsequent stopover at Chicago, Mr. Rodgers had not had the opportunity to arrange either for the continuing meetings or for an analysis of the arbitration suggestions made by exhibitor groups.

The principal objection of independents and independent groups to the arbitration agreement seems to be in their demand for greater representation for independents on the arbitration boards.

It is expected that the majors’ code committee, through Mr. Rodgers, will make a statement of policy further clarifying its position early next week.

Code Availability Subject

“We are going right ahead with the program," Mr. Rodgers declared, meaning that the majors will sign the trade agreement with any and all desiring it, individuals and organizations. There is nothing legally to prevent individual Allied members from signing the pact, regardless of its rejection by their leaders.

The first of the continuing meetings among majors’ sales managers and lawyers is expected to decide upon the manner and method of making the code available to those who want it.

Exhibitor Acceptances Sought

The majors’ committee plans to obtain acceptance from exhibitor groups other than Allied and individual exhibitors. The committee feels that a majority of independent exhibitors favor the concessions and is proceeding on that premise in the hope that arbitration boards may be set up in the 32 exchange centers by the start of the 1939-40 exhibition season, no later than September 1.

Many leaders of some 22 state and city organizations expressing opinions on the new document held favorably for the code, in one form or another, in a consensus in the Motion Picture Herald last week (June 17th, pages 15-15). Southeast Theatre Owners Association voted "yes"; Chicago Exhibitors Association favored arbitration; Arkansas MPTO expected more concessions; Louisiana of New Orleans approval of the pact; arbitration system; MPTO of the Carolinas would rather have conciliation than arbitration; Allied of Michigan was "optimistic;" Northern California ITO was to vote this week;

Southern California ITO endorsed arbitration boards they consisted of only film men; Greater Cincinnati MPTO liked the trade code idea; Ohio ITO backed national Allied’s opinion; Oklahoma Theatre Owners were said to favor conciliation, but will act next week with MPTO; Chicago put MPTO to the test code idea; ITO of Kansas City, Mo., likewise called it a "comendable attempt."

Pennsylvania Follows Allied

This week, the MPTO of Western Pennsylvania, an Allied unit, endorsed national Allied’s rejection, and Independent Exhibitors of New Haven called a meeting for Tuesday to act on the program.

Following national Allied’s flat rejection of the trade practice program proposed at the national convention last week at the Hotel Nicollet, Minneapolis, the distributor delegation walked out of the convention, in a body, on Thursday afternoon, last day of the convention. The delegation consisted of William F. Rodgers, Metro-Goldwyn-Mayer sales manager, who had delivered a plea for acceptance of the code earlier in the convention; Gradwell Sears, Warner Brothers sales manager; Neil F. Agnew, Paramount sales manager, and Abe Montague, Columbia sales manager.

Mr. Rodgers “has declared that several of the reasons given by Allied for its rejection were ‘factually incorrect’ and asserted that the statement ‘that we failed to get in touch with Allied on the code after January 16 is disproved by the fact that Myers (Abram F. Myers, general counsel to National Allied) was in negotiation with our attorneys during February.’"

Approves Committee Report

The virtual rejection by Allied came with the action of the convention the closing day, with about half the delegates present, passing a resolution approving the negotiating committee’s report and recommendations. This report had been approved by the Allied board of directors on Tuesday, the opening day of the convention. Both the board and the committee had concurred in rejection of the code, on the following grounds,

That, “the code does not provide an effective remedy for major abuses complained of by independents; that the trial draft ‘does not fully and accurately’ reflect the substance of the negotiations and representations of the distributors; and that reports had been received (by Allied) that ‘distributors already are taking steps to circumvent and nullify the moderate concessions offered.’"

The code also was rejected by the negotiating committee, the board, and the convention

ITOA Bids for Third National Exhibitor Group Following Allied Code Rejection

Criticizing Allied States Association’s leaders for their manner and method of rejecting the majors’ trade practice code at Allied’s convention in Minneapolis last week, the Independent Theatre Owners Association of New York on Monday made a bid to establish a third national exhibitors’ organization.

"Since the ITOA will sign the pact; since the MPTOA can barely be classified as a proper organization to represent independent exhibitors; since Allied’s officers have shown a disposition to reject anything offered—the ITOA offers its counsel and its organization to the exhibitors of America until the conventions when a truly national independent exhibitor organization is formed that will represent its members faithfully and not merely reflect the views of a handful of its members," said a statement issued to independents Monday by Harry Brandt, the ITOA’s president. Mr. Brandt variously down through the years had sounded for a new national exhibitor group.

Mr. Brandt said that while in Minneapolis attending Allied’s convention he spoke to "any number of Allied men, and did not find one who did not want to sign the code, that being in direct contrast to the attitude adopted by Allied leaders. The ITO, be continued, will act for and aid any independent exhibitor who wants to accept the code as the best this industry bas to offer at the moment for working out the problems besetting theatre operation."

The ITO president charged that although exhibitors were invited to the convention to vote on the trade program, "Allied leaders, in a ‘star chamber’ session, rejected the code even before the convention was opened". He declared that his suggestion that secret ballots be sent to every independent exhibitor in the country to vote on the code "was entirely dispensed with."
ALLIED STAYS ON LEGISLATIVE ROAD

Seek to Broaden Trade Agreements

Trade agreements with six nations, involving over $50,000,000 in United States foreign trade, will be reopened shortly for the purpose of negotiating new and expanded pacts as Secretary of State Cordell Hull begins the sixth year of his trade program. The nations are France, Belgium, the Netherlands (including the Dutch East and West Indies), Switzerland, Sweden, and Finland. They all have trade agreements, several years old, with the United States.

They and the Administration, it is said, desire to follow the example recently set in the case of Canada. A new agreement was negotiated with that country expanding the reciprocal tariff reductions contained in an old accord. Cuba likewise has reopened her agreement and negotiations for a new and broader one are underway.

Negotiations Terminated

Upon learning of the board’s action, taken even before the convention really got under way and before the widely heralded “open forum” which took place on Thursday, Mr. Rodgers announced withdrawal of the trade practice proposals, insofar as further negotiations with Allied were concerned. He said that the distributors would not again negotiate with Allied, as an organization.

After the convention, several Allied members were reported to be dissatisfied by their organization’s refusal to reject the code, “without a fair trial,” as some put it.

Among those who spoke for acceptance, besides Mr. Rogers, were Mr. Keough, Mr. Agnew, H. M. Richey, special exhibitor contact for RKO; and Ed Kuykendall, president of the Motion Picture Theatre Owners of America.

Mr. Keough defended the work of the distributor lawyers. He denied that the code as finished differed from the suggestions offered by the Allied negotiating committee.

Mr. Agnew, noting that Allied had been “prating” about unity in the motion picture industry, declared that the code offered unity.

Mr. Richey stated the code “was put” and asked for a fair trial. He said that in his contacts with exhibitors he had noted a desire for some regulatory procedure.

Mr. Kuykendall declared the code would help “90 per cent” of the exhibitors and certainly would not stop the Government suits. He said “nothing” had been given up the suits. He also warned the convention of the “terrible mistake” made in incurring the Neely Bill which, he said, would lead to Governmental regulation.

William Sussman and William C. Gehring, of Twentieth Century-Fox, also asked acceptance of the code.

Analyses Principles

Mr. Rodgers’ plea for the code mentioned the reluctance of exhibitors to go as far as they did. He said that some of them feared they would not be able, under the plan, to operate profitably.

He put the adoption of the code up to the convention, thus: “Although I do not believe that the plan of voting here on the code would be of any material benefit, either for or against, because you do not have the number of people here qualified to register a national choice, the fact remains that it is in your hands whether or not you want to adopt it.”

He then went on to an analysis of the code principles, and declared, in short distribution-exhibition terms, that such procedure was adopted by the distributors only as a matter of “protection.” He defended their action as the “only course left,” outside of “certain isolated instances.”

He admitted the code was “not perfect” but said it was a “great improvement” and would contribute much to progress of the industry than “any more contemplated since the inception of films.”

Mr. Rogers attacked the Neely Bill as a deterrent to the business of the small fellow.

Harry Brandt, president of the Independent Theatre Owners of New York, and Milton G. Weissman, his attorney, defended the code. Mr. Brandt said it was the best that could be obtained at present; that the industry was in a chaotic status and faced government control.

Abel Montague, of Columbia, called the code the greatest step forward in 30 years.

Allied Leaders Object

Spokesmen for the code on Thursday last were followed by a number of Allied executives who attacked the proposals. Jack Kirsch, head of the Illinois Allied unit, put it this way: “If distributors will do no more than they shouldn’t object to making further changes in the code. In the meantime, exhibitors shouldn’t disarm by relinquishing legislative and court efforts to achieve reform.”

Mr. Myers defended the Neely Bill, denouncing it that it would lead to Governmental regulation. He noted the present conferences of distributors with Department of Commerce officials and declared that was an example of inviting Government intervention.

Al Steffes, on Wednesday, declared that the code he and other Allied leaders had worked on in Chicago was not the one presented to the Allied convention.

He asserted that the distributors’ negotiating committee might have been sincere, but that their sincerity was not in the finished document. He criticized the distributor attorneys for legal language, and declared that an arbitration plan in words a layman would understand could have been formulated in 15 minutes.

Mr. Steffes further charged that “chiseling had already started” and cited reported requests by exchange men of higher rentals in order to offset the 20 per cent cancellation privilege.

As short regulations condemning the use of 35 mm for 16 mm adaptation, and the appearance of screen stars on the radio.

Hungary to Establish National Film Industry

The Hungarian Film Commission is planning to establish a national film industry which eventually is expected to affect imports. However, the time when the Budapest studios will be able to supply sufficient product to Hungarian theaters opens to be remote. Despite some agitation as a link with Germany, American films still lead there.

Of 15 films which received first runs in Budapest in April, eight were American, three were French, and two each were Hungarian and German. There has been some production in Budapest by Hungarian and French companies as a means of absorbing currency which they cannot take out of the country.

Agents Win in TMAT Elections

Press agents succeeded in choosing two independent nominees for four contests in elections held Tuesday by the Theatrical Managers, Agents and Treasurers Union. Joseph Grossman defeated Hal Olver for business agent, Morrie Seamon was re-elected the other business agent. William Fields defeated the incumbent, Dan Melnick, for vice-president, Saul Abraham was re-elected president, as was James Murphy for secretary-treasurer.

Abrams Honored

Leo Abrams, recently appointed Universal short subjects sales manager, was given a farewell dinner Friday night at the Hickory House in New York by associates at the Union exchange where he was branch manager for the last 10 years. David A. Levy succeeds Mr. Abrams at the New York exchange.

Warner Outing Held

The Warner Club, composed of home office employees, held its annual outing and boat ride Wednesday to Bear Mountain.

Oklahoma City has won first place in the Ross Federal ninth anniversary President’s Month testimonial drive, honoring Harry A. Ross, president. New Orleans finished second and Washington third.
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>“Mr. Smith Goes to Washington”</td>
<td>Director: Charles Barton.</td>
<td>Brian Donlevy, Jacqueline Wells, Richard Fiske, Paul Fix, Joseph Cehan.</td>
<td>Shooting</td>
</tr>
<tr>
<td>BABES IN ARMS</td>
<td>Director: George Seitz.</td>
<td>Wallace Beery, Chester Morris, Virginia Grey, Regis Toomey, Douglas Dumbrille, Jonathan Hale, Carl Esmond, John Qualen, Clem Bevan, Charles Lane, Phillip Terry.</td>
<td>Shooting</td>
</tr>
<tr>
<td>“Thunder Afloat”</td>
<td>Director: Tod Browning.</td>
<td>Robert Young, Florence Rice, Henry Hull, Frank Craven, Lee Bowman.</td>
<td>Shooting</td>
</tr>
<tr>
<td>“Day at the Circus”</td>
<td>Director: Ernest Lubitsch.</td>
<td>Greta Garbo, Melvyn Douglas, Lionel Atwill, Sig Ruman, Gregory Gaye, Felix Bressart, Paul Fix, Rolfe Sedan, Alex Granach.</td>
<td>Shooting</td>
</tr>
<tr>
<td>“Ninotchka”</td>
<td>Director: Jacques Tourneur.</td>
<td>Rita Johnson, Tom Neil.</td>
<td>Shooting</td>
</tr>
<tr>
<td>“They All Came Out”</td>
<td>Director: H. C. Potter.</td>
<td>Edw. G. Robinson, Ruth Hussey, Guinn Williams.</td>
<td>Shooting</td>
</tr>
<tr>
<td>MONOGRAM</td>
<td>Based on a story by Hugh Wyke. Screen play, Scott Darling. Director: William Nigh.</td>
<td>Boris Karloff, Grant Withers, Marjorie Reynolds, Lewis Stone.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Mr. Wong in Chinatown&quot;</td>
<td>Director: Al Santell.</td>
<td>Bob Burns, Susan Hayward, Joseph Allen, Elizabeth Patterson, Gene Lockhart, Kathleen Lockhart, Paul Guilfoyle, Mae Busch.</td>
<td>Shooting</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>Director: Edward G. Griffith.</td>
<td>Fred MacMurray, Madeleine Carroll, Helen Broderick, Carolee Lee.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Are Husbands Necessary?&quot;</td>
<td>Based on an original story by Andre Boheu.</td>
<td>William Henry, Judith Barrett, William Collier, Sr., Richard Dennis, Minor Watson, Dorothy Tree, John Eldridge.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;$1,000 Touchdown&quot;</td>
<td>Screen play, Wm. Lipman, Horace McCoy, Director: Edward Dmytryk.</td>
<td>Gene Autry, Smiley Burnette, June Storey, Robert Barrat, Buster Crabbe.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;My Fifth Avenue Girl&quot;</td>
<td>Director: Otto Brower.</td>
<td>Jane Withers, Leo Carillo, Marjorie Weaver, Kane Richmond, Spring Byington, Inez Palone, Hattie Cavanaugh.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;The Rains Came&quot;</td>
<td>Director: William A. Selter.</td>
<td>Jean Rogers, Robert Keith, William Frawley, Cora Sue Williams, Helen Freeman, Joy Ward, Roger McGuire.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Chicken Wagon Family&quot;</td>
<td>Director: Irving Cummings.</td>
<td>Richard Greene, Nancy Kelly, Richard Dix, Gladys George, Roland Young, Kay Aldridge.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Harmony at Home&quot;</td>
<td>Director: Ricardo Cortez.</td>
<td>Alice Faye, Don Ameche, Edward Brophy, Stuart Erwin, George Givot, Buster Keaton, Dick Chandler.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Falling Stars&quot;</td>
<td>Director: Irving Cummings.</td>
<td>Alice Faye, Don Ameche, Edward Brophy, Stuart Erwin, George Givot, Buster Keaton, Dick Chandler.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Here I Am a Stranger&quot;</td>
<td>Director: Henry Hathaway.</td>
<td>Basil Rathbone, Nigel Bruce, Iris Lups, Alan Marshall, Terry Kilburn.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Black Wire Fence&quot;</td>
<td>Director: Henry Hathaway.</td>
<td>Gary Cooper, Andrea Leeds, David Niven, Broderick Crawford, Reda Dell, Kay Johnson, Sam Leacock, Oliver Hardy.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;The Odd Man Out&quot;</td>
<td>Director: John M. Stahl.</td>
<td>Jackie Cooper, Freddie Bartholomew, Melville Cooper, Dorothy Peterson, George Raft, Claire Trevor, Dick Foran, Henry Armetta, Victor Jory.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Sandy Takes a Bow&quot;</td>
<td>Director: Albert Ray.</td>
<td>Sandy, Mischa Auer, Dennis O’Keefe, Shirley Ross, Joy Hodges, Donald Briggs.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;The Night Is Young&quot;</td>
<td>Director: Lloyd Bacon.</td>
<td>Wayne Morris, Humphrey Bogart, Lya Lys, Rosemary Lane, Dennis Morgan, Maxie Rosenbloom.</td>
<td>Shooting</td>
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MOTION PICTURE CODE "DECODED" IN LANGUAGE OF THE EXHIBITOR

Louis Nizer, Attorney, Takes Up Cancellation and Trade Announcement Clauses in First Article for The Herald

The new motion picture code as drafted by the major companies for the self-regulation of distribution and exhibition, and consisting of a set of trade practices and a system of arbitration and cancellation as interpreted in lay language for Motion Picture Herald by Louis Nizer, motion picture lawyer in New York.

In this first installment Clauses I and II are interpreted: "Exclusion Privileges" (Cancellation) and "Trade Announcement." There also appear some general observations on the code itself.

by LOUIS NIZER

General
Before anyone can pass judgment on the code, he must know what is in it.

The code provides that an exhibitor's policy shall not be considered destructive or such as will reduce the revenue if it is established under methods of competition normal and fair in such a situation. The questions as to whether an exhibitor's theatre is of an obnoxious character, is in good condition, and whether the exhibitor is of good reputation or financial responsibility, are all subject to arbitration. The question as to whether the exhibitor and distributor can agree upon terms of the contract is not subject to arbitration.

Every clause of the code makes it possible to submit certain questions to arbitration in order that by the decision of the code, the code may be carried in practice. The code also submits breaches of contract to arbitration and the question as to whether clearance is reasonable.

Clause I: Cancellation Privilege
(1) Cancellation As A Matter of Right. If an exhibitor has entered into a contract for all of the features offered at one time by the distributor for a run in any situation, he has the right to cancel or to pay any amount:

- (a) 20% if the average license fee of picture is not more than $100 per picture;
- (b) 15% if the average is not more than $250;
- (c) 10% if the average is more than $250.

Fractions of one-half or more are counted as one. Fractions of less than one-half are not counted.

Computing Averages. To compute the average price where it is based on percentage, take the average license fee of distributor's features of the preceding season which were exhibited on a percentage basis for the same run. If none of the distributor's features was so exhibited in the preceding season, then the distributor and exhibitor must agree in advance as to the percentage basis. The average license fee is even though the pictures are later to be played on a percentage basis.

Westerns, Reissues and Foreign Pictures. Westerns, Reissues and foreign pictures shall not be included in the number of pictures for the purpose of computing cancellation rights. This is so even if they are part of one feature contract, arbitration in such case being expensive produced features which deal with Western plots. Only Westerns of the usual character and type, inexpensively produced, are eliminated in computing cancellation rights. Foreign pictures do not include those produced by an American producer outside of the United States in the English language. Such foreign pictures must be included in computing cancellation rights.

Offering Portion of Features: If the distributor offers only a portion of its feature product to the exhibitor and the exhibitor contracts for that portion, he is entitled to the cancellation privilege. It is only where the exhibitor contracts for a lesser number than is offered to him that he loses his cancellation rights.

Cancellation Subject To Following Conditions: The right of the exhibitor to cancel is subject to the following terms:

(A) Notice: A first run exhibitor must give the distributor notice of the cancellation of each feature within fourteen (14) days after the mailing by the distributor of the first notice of availability.

A second or subsequent run exhibitor must give such notice within fourteen (14) days after the close of the first run exhibition or the mailing of the notice of availability, whichever is later.

If the feature is not exhibited by the prior run, the second run exhibitor need not notify the distributor of cancellation within fourteen (14) days after notice of availability previously sent. In such a case, the distributor must mail a new notice of availability and the exhibitor must notify of his cancellation within fourteen (14) days after the mailing of the new notice.

(B) Default: The exhibitor must not, at the time of giving notice of cancellation, be in material default under his contract. Although other things may be a material default, the code specifically provides that the failure to pay for a feature which has been exhibited, or the failure to exhibit a reasonable number of features which have been made available, constitutes a material default.

(C) Proportionate Cancellation: Cancellations must be made proportionately amongst the various price brackets. The exhibitor may, however, make all his cancellations from the lowest price bracket.

Example: Suppose that the contract licenses 48 features and the exhibitor is entitled to cancel 5 of them. Eight of the features are in the highest price bracket, 12 are in the second highest bracket, 16 are in the third highest bracket and 12 are in the lowest bracket. In such a case, the exhibitor may not cancel more than one feature from the highest bracket, nor more than one from the second highest bracket, nor more than two from the third highest bracket and one from the lowest bracket. He may, however, cancel all five or any lesser number from the lowest bracket.

(D) Substituted Cancellation: If the exhibitor does not cancel a feature at the time, he is entitled to cancel from the higher brackets when he has the right to do so, but may, for each such feature, cancel another feature from the lower bracket. If there are no unplayed available features in the lowest bracket at the time, then he may cancel a feature from the next to the lowest bracket.

Rights Concerning Canceled Pictures: When a feature has been canceled as a matter of right under this section, all rights revert to the distributor. Even if the exhibitor later enters into a contract for the same feature, it is nevertheless counted as one of his cancellations.

Disputes Arbitrable: All disputes growing out of cancellation or attempted cancellations as a matter of right under this section, are subject to arbitration.

(2) Exclusion for Cause:
In addition to the cancellation privilege which is a matter of right under Section (1), the exhibitor may cancel a feature which may be locally offensive on moral, religious or grounds.

Notice: To cancel a feature on such grounds, the exhibitor must give written notice to the distributor not later than fourteen (14) days after the end of the first exhibition of the feature in the exchange territory. He must specify the reasons for the cancellation. The rights to the canceled feature revert to the distributor.

Disputes Arbitrable: A dispute as to whether or not a feature is locally offensive, shall be subject to arbitration. The arbitrators must not consider the decision of any arbitrators concerning the same feature unless such decision refers to the same local area in which the exhibitor’s theatre is located.

Clause II: Trade Announcement
Time of Announcement: Each distributor shall make a general trade announcement at or before the beginning of each of its seasons.

Cancellation Announcements: A feature announcement shall present such information as it may be practicable to give of all features completed or actually in production, which is intended to relieve certaining that distribution.

Uncertainty Contemplated: It is understood that the completion of the features which are in production and the making of other features are subject to the hazards and uncertainties of the business and they may not be completed or produced as planned.
Organize Jewish Appeal Members

Members of the motion picture industry are being solicited in the present nation-wide campaign of the United Jewish Appeal for Refugees. The national quota is $20,000,000. Local committees have been set up, with amusement divisions in a number of cities.

The New York amusement division is seeking $250,000. Its drive will continue another month, and the intention is to solicit everyone in the film, theatrical, radio, music and allied fields.

David Bernstein, vice-president and treasurer of Loew’s, is chairman of the amusement division. Albert Warner, vice-president of Warners, is co-chairman. Vice-chairmen are Barney Balaban, Paramount president; N. J. Blumberg, president of Universal, and Jack Cohn, Columbia vice-president.


Edouart Farcot Appointed

Edouart Farcot of Paramount Studios has been appointed to represent the Research Council of the Academy of Motion Picture Arts and Sciences on the “Sectional Committee on Motion Pictures” of the American Standards Association.

The Southern Poster Exchange and the Rex Poster exchange, in New Orleans, have merged.

Beckett Sees Industry Healthy in New Zealand

Willy Beckett, Columbia special representative in New Zealand, handling publicity, exploitation and sales with Bert Vissen, Columbia’s manager in the territory, said in New York that the present position in New Zealand, under Prime Minister Joseph Savage, has for the most part been very fair to American films.

There have, however, been slight restrictions on the exporting of money from New Zealand, and there is a quota requiring the theatre men to give 25 per cent of their playing time to British films. Under this quota come such films as Columbia’s “Clouds Over Europe,” made in England.

Mr. Beckett sees the present labor government in New Zealand tending toward a moderate socialism.

Intermountain Circuit Undergoes Rebuilding

Fox Intermountain Theatres in the Denver area have built or reconstructed 37 theatres in the last few years, Rick Rickerson, division head, said in New York recently.

He said it is the circuit’s plan to build or rebuild two theatres each year. The circuit has drawn up plans for a house in Longmont, Colo., to seat 900, which will mean two theatres for Fox Intermountain in the town. A theatre in Laramie, Wyo., is being rebuilt and modernized.

A major reconstruction job is the Broadway in Denver, which is one of the city’s landmarks. Seats 50 years old are being replaced, and modernization includes the building of loges. Originally seating 1,400, the theatre will have 800 seats when completed, with the galleries closed off.

Form Booking Pool

Nine of the country’s largest arenas have organized in Pittsburgh to establish group booking policies, distribute information about their field and develop means of stimulating business. The combine, incorporated as the Arena Management Association of New York offices, are Charles H. Harris of the Harris Amusement Company, president; Walter Brown, Boston, vice-president and treasurer, and Louis Pierie of Providence, secretary. Charter members and the Board of Auditors is composed of: Representing: Springfield, Mass., Auditorium; Duquesne Garden in Pittsburgh, and the arenas of Boston, Cleveland, Philadelphia, Syracuse, New Haven and Hershay estates.

Bracker Joins Paramount

Murray Bracker, who has been associated with the Kay Kamen Enterprises, Ltd., for the last four years, has joined the license department of Paramount in connection with the company’s merchandising plan on Max Fleischer’s feature, length color cartoon “Gulliver’s Travels.” He will be associated with Harry Rockwell, who continues as assistant to Lou Diamond.

Bibliography in the Autumn

The first volume of a bibliography of film literature prepared by the Federal Writer’s Project of the Works Progress Administration in New York is about to go to press and will be published jointly by the Museum of Modern Art Film Library and H. W. Wilson Company in the autumn.

Regulate German “Culture” Films

New price and distribution regulations have been put into effect in Germany for “cultural” films, according to the Motion Picture Division of the Department of Commerce in Washington.

The first regulation defines as a “cultural” film any “short” produced by a registered “cultural” film company. It may be financed by:

(a) the company itself, a distributor, or
(b) any other person or persons.

The authorities retain the right to inquire at any time as to the name of the financier and the extent of his investment.

Paragraph 2 states that the price paid by film distributors for the rights to a “cultural” film must not be less than RM 8000. Films falling under paragraph 1b must be given to distributors free of charge.

According to paragraph 3, film distributors must purchase cultural “shorts” of the category Ia for two-thirds of the long feature films they buy and are permitted to show “shorts” of the category Ib for only one-third of the feature films.

Paragraph 4 stipulates that “cultural” films produced before July 1, 1937, may not be bought by distributors.

Paragraph 5 requires all distributors to announce at least half of their “cultural” films when they publish their distribution program, together with names of producers and, if possible, directors.

According to paragraph 6 cultural film companies must report to the Reich Film Chamber their intentions of producing a film, in the case under paragraph 1a, before beginning production and in the case of films under paragraph 1b, after the signing of the production contract.

Set Cleveland Tourney


Jennings Gets Degree

Hardy Jennings, Metro-Goldwyn-Mayer writer, has received an honorary degree from the University of Idaho, at Moscow, Idaho, from which he graduated in 1924. He was commencement speaker.

Rhoden on Committee

Elmer C. Rhoden, head of Fox Midwest Theatres, Inc., has been named a member of the executive committee of the Forward Kansas City Committee formed to clean up the Kansas City political situation.

Fair Short Prepared

“The World of Tomorrow,” a one reel film on the New York World’s Fair, will be number 11 on RKO Pathé’s Reelism topics.

McFadden Signed

Twentieth Century-Fox has signed Hamilton McFadden as director. Metro-Goldwyn-Mayer has renewed Leslie Fenton’s contract as director.
Thirty-five of some 100 federal, state and local taxes listed in the chart above by the Chicago Journal of Commerce Syndicate apply directly or indirectly to the business of the motion picture theatre owner. Personally, the exhibitor himself also is subject to most of the other 65 taxes. These 100 taxes, of course, do not represent a complete list of all taxes, but only the more important ones, including the admissions tax.

On November 26, 1938, Motion Picture Herald listed some 61 taxes which eventually affect theatre tickets, as compiled by the National Consumers Tax Commission. Twelve of these taxes it was said, are paid by the film manufacturer, 15 by the film producer, 10 by the express companies or other transporters of film, another 13 by the film distributor and another 11 by the exhibitor directly.

The "astounding increase" in taxation in recent years was pointed to this week by Lamont du Pont, president of E. I. du Pont de Nemours and Company, which besides its vast Wilmington interests, owns Du Pont Film Manufacturing Co., and who, in a letter to stockholders and employees, points out that since 1932 the national debt has increased some $25,000,000,000, to $41,000,000,000, and annual expenditures are running about $9,592,000,000.

**Ermolieff Plans Two in France**

Joseph Ermolieff, who has produced pictures in Russia and France, arrived in New York this week from Hollywood enroute to France on the Normandie. Mr. Ermolieff plans early production of an adventure film, "I Solemnly Swear" and a mystery story, "Three Times Thirteen," based on a world war to come, with transatlantic and submarine background.

He claims to be devised a new production idea which through novel script construction permits fitting of American studio shot scenes into colorful atmospheric shots made abroad and in that way reducing the cost of making American versions and at the same time offering greater scope in shooting the original continental production, according to Joe Weil, press agent for Mr. Ermolieff.

**Martin Quigley Sails**

Martin Quigley, accompanied by Mrs. Quigley, daughters Mary Ellen and Martha Marie, and son Martin Schofield Quigley, sailed Saturday for a motor tour of Italy, France, England and Ireland. They are expected to return on August 18th.

**Production Increase In Siam Is Reported**

Siamese motion pictures are being produced with greater regularity and in increasing numbers, according to a report from the American Consulate in Siam. In the current year four Siamese producers and one Chinese producer are planning to release from 13 to 17 films. These productions will include at least nine sound films with Siamese dialogue and several short news films. Six Chinese language productions in 1939 are contemplated, the report said.
FEDERAL SEAT LEVY TO BE RETAINED; NEW STATE TAXES AND TAX FIGHTS

Admission Assessment Stays, House Votes; Pennsylvania Supreme Court Kills Chain Store and Circuit Tax

Taxation of motion picture theatre owners and of the ticket sales accruing to them at their box office windows figured prominently this week in Congress, in state legislatures, in municipalities, and in the courts, where new taxes enacted are being fought.

Outstanding taxation development of the week was the vote of the House of Representatives at Washington to continue the admission tax for another two years, as expected, after defeating, 83 to 57, a motion by Congressman Harter of Ohio to limit the extension to one year. Representative Knutson of Minnesota pointed out that the condition of the Treasury was such that any assurance of continued income should be given than would be comprised in a one year extension.

Chain Store Tax Invalidated

Another important taxation development was the decision by the Pennsylvania supreme court, on Monday, upholding a provision of the Dauphin county court which had invalidated the graduated chain store and theatre circuit tax enacted by the legislature in 1937.

In an opinion by the American Stores Company, the Stanley Theatres had contended the ruling, and the Warner Brothers theatre affiliate had obtained an injunction. The tax had ranged from one dollar to $500 a year, depending upon the number of stores or theatres operated by one corporation within the state.

The State supreme court, in an unanimous decision, held that the tax, progressively graduated, lacks uniformity and is therefore unconstitutional.

The Franklin County court of appeals, in Columbus, Ohio, granted an extension until July 1st, if filing answers, previously scheduled to take effect July 1st by the city of John V. Bidwell, a taxpayer, against the Tax Commission of Ohio. The suit challenges the Commission’s authority in exempting film rentals from the state sales tax, and to enforce collection of the tax as of the time it became effective several years ago. Indications are that the suit will be heard before the end of the fall.

Milwaukee Exhibitors Act

Milwaukee exhibitors are urging patrons, through handbills and trailers, to voice their objections to any additional taxes on theatres to their Senators or Assemblymen. There is a new state bill providing for a three per cent theatre admission tax.

The theatre men are telling their patrons that if the bill passes it will necessitate an increase in admission price in every theatre in the state, and will force many theatres to close, thus adding to unemployment. The proposed tax is a part of a plan previously submitted by the governor, which called for an occupational tax on theatres.

The city council of Fort Myers, Fla., has passed an amusement tax to obtain money for welfare purposes, adding five cents to all motion picture, boxing and circus tickets costing between $1 and $4. The bill has a 10 per cent tax on tickets costing more than 50 cents.

The city council of Marshall, Wis., has raised the annual theatre license fee from $10 to $50. The town has three houses, all operated by J. P. Adler.

A congressional move to increase old-age pensions may raise admission taxes in Ohio theatres. In the event of the necessity of new taxes, it has been predicted that theatre admissions would be affected.

Resolutions protesting the 10 per cent additional tax on theatre’s $1 million, which has caused the theatre to lose, lists, has been signed by 25,000 people. It has been reported that the signatures would be submitted to the city council.

With only one week remaining of the current session of the Illinois general assembly, little chance is given for final enactment of any of a series of bills bearing on the moving picture industry.

Two bills have been approved by the house, another is pending passage stage in the senate chamber and three others are on passage stage in the senate.

One of those passed by the house prohibits completion of a bill on the same day and compelling block booking. The bill would give an exhibitor the right to select pictures from a synopsis provided in advance by the distributor.

The second would make it unlawful for an exhibitor to show one or more single film for a long period than two consecutive hours, provided, however, that a performance may be scheduled in wards of two hours, if, at the beginning of each hour in excess of the limit there be a period of intermission of fifteen minutes.

The measure pending on third reading in the house would prohibit the showing of a picture in which appeared any character who has been divorced two or more times. The sponsor of this bill plans to amend it to exempt those who have received divorces up to the time of the enactment of the legislation.

The three bills pending on third reading in the senate would make it unlawful for any exhibitor to permit any child under fourteen years of age to enter his theatre after 9 p.m., or to permit any child to remain after 10 p.m.; prohibit the operation of theatres in which a non-member holds an interest; and create a state board to censor all films before permitting their exhibition in the state.

New York State and City

New York Governor Herbert Lehman has vetoed the Ostertag bill regulating fee charging employment agencies. The bill also provided for strict regulation of theatrical employment agencies and artists representatives.

In New York City, the Spellman bill to regulate and limit price advances by theatre brokers to 75 cents per ticket was virtually assured last Friday when the general welfare committee of the council voted unanimously to report the bill favorably for September 1st.

Supporting the bill were representatives of the League of New York Theatres, Actors’ Equity, Musicians’ Union, Local Bill Stagelands’ Union, Local One, Electrical Workers’ Union, Local Three, and the American Federation of Actors.

New Haven exhibitors have found a little publicized bill, awaiting the signature of the Governor, which provides that the theatre operator shall pay for the amount of police protection necessary at any exhibition or public amusement. The Police Chief is to determine the necessary amount of protection.

The Ohio supreme court has upheld the right of municipalities to forbid Sunday shows in refusing to consider the appeal of Joseph Elliot, Cambridge, Ohio, exhibitor, who recently was fined $50 for violating city ordinance against Sunday performances.

In Cumberland, Sunday shows have been legalized after a long fight by exhibitors. Films may now be shown between 2 and 11:30 p.m.

FATHER HUBBARD TO RECORD ESKIMO MUSIC

The native music and chants of the primitive Eskimo race are to be preserved on phonograph records and motion picture film by Father Bernard R. Hubbard, “Glacier Priest,” who will record them for RCA Victor this summer on his eleventh Alaskan Expedition. They will be released to the public as soon as possible.

Utilizing an RCA Victor portable recording unit and 100 12-inch RCA recording discs, Father Hubbard will make the recordings in the isolated settlements of the Eskimo tribes. A portable power unit will be used to operate the recorder.

Fleischer Studios Expanding

Max Fleischer, president of Fleischer Studios, Inc., has expanded his organization in Miami, with the rental of two bungalows for the scenic and story departments. He employs 400, with weekly salaries of $18,000. Mr. Fleischer is also building a cafeteria which will seat 200.

Earl Collins Named Manager

Earl Collins, salesman, has been named manager of the United Artists Denver exchange, where he succeeds Al Hoffman, manager for several years. Mr. Hoffman goes on the road for the company.

Form Companies

Film companies chartered in Albany, N.Y., recently include Banner Pictures, by Frank B. J. Levine, Irving Klein and Paul P. Gruber; and Cinespano Productions, by Leonard Stillman, Hyman I. Bucher and John L. Horgan, Jr., and Cinespano Corporation, by Don Avelon, E. Louis Goethet and Beatrice Singer.

Plan New Building

Plans for construction of a two-story building for the Charlotte branch of Metro-Goldwyn-Mayer to cost about $50,000 were announced this week by Ben H. Rosenwald, branch manager. He said the building is to be completed by the end of the year.

Oulahan Quits Club Post

Joseph John Oculus, Cincinnati Paramount manager, has resigned as chief banker of the Cincinnati Variety Club, due to pressure of other duties. Arthur M. Frudenberg, RKO midwest division manager, first assistant chief banker, becomes chief banker.

John Harris, chief banker of the Variety Clubs of America, has set the 12th annual Variety Club banquet for October 29th in Pittsburgh. 
THE BIG BOOK ABOUT THE BIG PICTURES FOR 1939-40 IS ON THE WAY TO YOU NOW!
PRODUCERS like Pandro S. Berman, Max Gordon, Leslie... others... PRODUCER-DIRECTORS like Gregory La Cava, Ivan... like William Dieterle, William Seiter, John Cromwell... Lombard, Cary Grant, Ginger Rogers, Anna Neagle, Douglas... McLaglen, Jean Hersholt, Richard Dix, Bob Burns, Joseph... PROPERTIES like Hunchback of Notre Dame — The Adventures of Swiss Family Robinson — Allegheny Frontier — Ivanhoe... Days — Kitchener — The Ramparts We Watch — and many... SIX WE AND THE SCREEN... Walt Disney Productions — March of Time — Information Please — Reelisms — Sportscope... Comedies... and addi... THEY'RE ALL IN THE BIG BOOK...
ward, Gene Towne, Sol Lesser, Harold Lloyd and many
Carey, George Stevens, Herbert Wilcox... DIRECTORS
Kanin and many more... STARS like Carole
Herbanks, Jr., Laurel and Hardy, Charles Laughton, Victor
Hayne, Anne Shirley, and others to be announced...

in Way — Abe Lincoln in Illinois — Nurse Edith Cavell —
pgil in the Night — The Deerslayer — Tom Brown's School
any others you'll find in the book...

STERN'S BEST SHORTS

O-Pathe News — Two-Reel Dionne Special —
Edgar Kennedy, Leon Errol, Ray Whitley
nd short-length features.

K...... AND PLENTY MORE!
THERE'S A BOX-OFFICE THRILL ON EVERY PAGE!.....

RKO RADIO PICTURES
1939 1940
**SHOWMEN'S REVIEW**

**Daughters Courageous**  
*(Warner-First National)*  
The Great American Family at Home

The sustained popularity of the family-picture series, and the spectacular success of such single offerings in the same field of interest as "Four Daughters," teach, if anything teaches anybody in this industry anything, that the great American family is the best of all subjects, year in year out, for motion picture treatment.

"Daughters Courageous," produced with the "Four Daughters" cast and in the "stylistic channel of that film without being in any sense a sequel to it, is in many respects the best picture of this kind that has come from the cameras this year, in all respects an honest, sincere and compelling production, an ornament to the screen and a delight to the customer.

The family dealt with in "Daughters Courageous" is six in number, five of them resident in Oakland, Cal., and thereabouts, and the sixth transiently resident there after an absence of some twenty years.

This sixth is the father, absent without notice and on vagabond errands during two decades in which the mother has managed to bring his four daughters to young womanhood. The five of them are getting along quite well without him, and the wife seems to have negotiated a divorce somewhere along the way, when he walks in upon them most inopportunistically, although it turns out not so inopportunistically at that, shortly after the picture opens. He remains on the premises throughout the action and leaves again having made the young scalawag of a similar bent who has had in mind marrying one of the daughters, as the picture closes.

There are complications. Each of the daughters has had her plans worked out before the father returns. Each of these plans involves substantial expense. Most of them involve young men. By way of bringing each daughter's plan to happy fruition, the mother has arranged to marry a very patient gentleman.

One by one the four daughters, after voicing mutual resistance, give the wayward father their confidence. The wife has never withdrawn her affection. Ultimately the stepfather-to-be, in a splendidly underplayed sequence, appeals to the father to go away before his daughters sacrifice their futures in their reawakened love for him. The father and the mother talk it over in another superbly understated scene and he goes, taking with him the suitor whose vagabond tendencies has been the single visible threat to the future happiness of the family.

There is nothing theatrical about all this. Claude Rains as the father, Fay Bainter as the mother, and Donald Crisp as the would-be stepfather might be three plain persons who live down the block from you. John Garfield has the single out-of-routine character to play and he slips through it so smoothly as to make it seem plain. May Robson's small part as the family servant is principally for comic relief, as are the parts played by Frank McHugh and Dick Foran. Jeffrey Lynn, as the fourth sister, boy friend, is about as noticeable as a fourth sister.

Priscilla Lane plays the most important sister — the one in love with the wrong fellow — naturally and effectively. Rosemary and Lola Lane and Gale Page pace their performances by hers. George Hamilton and Berton Churchill contribute two characteristic portrayals to the sum total of a perfectly good performance as any customer could ask for.

Michael Curtiz, who directed "Four Daughters" and more Warner successes than memory readily summons, is at his best in command of this many-sided story, a screen play by Paul J. and Philip G. Epstein suggested by a play by Dorothy Bennett and Irving White. One or three or four or three of these writing folk are entitled to a great amount of credit for some of the most compelling dialogue ever caught on a sound track, Henry Blanke, associate producer, and Hal B. Wallis, executive producer, have turned out many a fine picture in their time, many a big picture and many a successful picture. This rates with the best of both features, and probably the world, is like that. When the screening was over everybody was busy telling everybody else that it was a better picture, a more plausible picture, more natural, more realistic, more this and more that. As a matter of fact, it is. — W. R. Weaver.


**CAST**

<table>
<thead>
<tr>
<th>Gabriel Lopez</th>
<th>John Garfield</th>
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<tbody>
<tr>
<td>Jim Masters</td>
<td>Lionel Barrymore</td>
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<td>Glenn Rain</td>
<td>Martha Scott</td>
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<td>Anson Stevens</td>
<td>Dorothy Lamour</td>
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<td>George</td>
<td>Jeffrey Lynn</td>
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<td>Eddie</td>
<td>Dick Foran</td>
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**Susannah of the Moutnies**  
*(20th Century-Fox)*  
*Shirley Temple Vehicle*

Shirley Temple is just a little girl again in this picture, as she was in those simple stories that took her to leadership in Motion Picture Herald's exhibitor poll of Money Making Stars in 1934 and has kept her in that position since. She is, specifically, a little girl who, in this story, is kidnapped when they destroyed a wagon train, shortly before the picture opens, a very frightened child found and taken in care by the Northwest Mounted Police.

Randolph Scott plays the Mountie who finds the child and J. Farrell MacDonald, orderly, looks after her while the younger officers are out chasing Indians. Monty Good Rider is a young Indian held hostage by the Moutnies, a solemn youngster whose scenes with Shirley are the most entertaining in the film. Margaret Lockwood is the young woman the handsome officer falls in love with, and Victor Jory is the bad Indian who gets the good Indians into trouble.

Although there is considerable killing and quite a lot of plotting, scheming, fighting, shooting, and so on, having to do, not too seriously, with the building of the Canadian Pacific railroad, all that goes on is treated with the juvenile audience primarily in mind. None of the heavily emotional effects and tear-jerks attempted in recent Temple pictures are present in this one.

The picture is handsomely staged by associate producer Kenneth Macgowan and the print done by what does not seem an Indian type of pace device and makes her kill both times. For the rest, her performance is of the simple sort that made her famous in the first place.

Victor Jory's direction is plain and direct. The several writers have kept their story elementary with manifest intention of satisfying the children. The locale is at all times Canada.

Preceded at the Alexander theatre, Glendale, Cal., where a Friday night audience seemed pleased.—W. R. W.


**CAST**

<table>
<thead>
<tr>
<th>Susannah Sheldon</th>
<th>Shirley Temple</th>
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<tbody>
<tr>
<td>Monty (Inspector Angus Montague)</td>
<td>J. Farrell MacDonald</td>
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<tr>
<td>Pat O'Hannegan</td>
<td>Donald Crisp</td>
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<td>Chief Big Eagle</td>
<td>Chief Big Eagle</td>
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<td>Maurice Moscovitch</td>
<td>Maurice Moscovitch</td>
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<td>Waco Wink</td>
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<td>Chief Little Lone</td>
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<td>Wolf Pelt</td>
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<tr>
<td>Victor Jory</td>
<td>Victor Jory</td>
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<td>Lester Matthews</td>
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<td>Leyland Hodgson</td>
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<td>Herbert Evans</td>
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<td>Jack Ludden</td>
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<td>Charles Irwin</td>
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<td>Corporal Piggott</td>
<td>Corporal Piggott</td>
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<tr>
<td>John Sutton</td>
<td>John Sutton</td>
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(This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.)
Will they be tomorrow's stars?... Millions will want to see for themselves!... They have been listening for 13 weeks over a coast-to-coast hookup... Here is their first chance to SEE the young hopefuls selected from thousands... in a powerful human drama picturized from one of the most popular novels of small-town life ever written!

Phil Strong's

"Career"

with Anne Shirley · Edward Ellis Samuels· Hinds · Janet Beecher

Leon Errol and Jesse L. Lasky's

"Gateway to Hollywood" Discoveries

Alice Eden · John Archer

Directed by Leigh Jason
Produced by Robert Sisk
Screen Play by Dalton Trumbo
SPECTACULAR WORLD PREMIERE - DES MOINES ON JULY 2nd!...The biggest weekend of Ballyhoo and excitement the Middle West has ever seen!...Iowa's own author and Iowa's own story welcomed in mammoth "down-home" demonstration!...Special Rock Island train with cast and other Hollywood celebrities...Monster movie ball at Drake University football stadium!...Final broadcast of second "Gateway" series...Lunches, dinners, interviews, special events by service clubs and other civic groups...Blanket coverage of Iowa by Des Moines Register & Tribune...IT'S DES MOINES' BIGGEST PARTY - AND THE ECHO OF ITS BOX-OFFICE NOISE WILL RESOUND IN EVERY THEATRE IN THE LAND!
Stranger Than Desire
(MGM)

Melo-drama

Miss Sherlock and the criminals who memorize their melodramas will recognize this one as "Eve-lyn Prentice," produced by the same studio in 1934 as a vehicle for William Powell and Mary Astor. In the cast, directed by Richard Aalen, are Rochelle Hudson, Edward Sargent, and Edward Keene. She is a sixteen-year-old, high school student, who has fallen in love with a painter and is determined to divorce her husband. The plot is set in a small town where the painter has been living with a married woman. The film is a romantic melodrama with many plot twists and turns.

There Ain't No Justice
(CAPAD-ABFD)

Fugitive Melodrama

Designed for the London primitives, this exhibit misses its own targets. The story is set in a small town where a manwrongly accused of murder is on the run. He is pursued by the police and a group of townspeople, who are determined to find and punish him. The film is a suspenseful and exciting melodrama, with a strong sense of justice and fairness, and is sure to appeal to audiences of all ages.

Good Girls Go To Paris
(Columbia)

Comedy-Romance

When the only thing interrupting continuous audience chuckles is a lot of wholehearted laughter, it can be accepted as certain that the picture works. Only that was the audience reaction to Columbia's "Good Girls Go To Paris," which was presented at the Forum Theatre, Los Angeles.

She Married a Cop
(Republic)

Farce

Packing a multitude of laughs into a seemingly short 64-minute period, Republic's "She Married a Cop" is high caliber entertainment, of a widely acceptable nature. Farce in content, the story is of a singing policeman who marries a producer of animated cartoons and whose marital life is temporarily shattered when he discovers that "picture work" is not as glamorous as being the voice of the pig character in the cartoons.

Phil Regan and Jean Parker play the principal roles and are supported by Jerome Cowan, Dorothy Appleby, Benny Baker, Barnett Parker, Horace MacMahan, Oscar O'Shea, Mary Gordon, Muriel Campbell, Peggy Ryan and Richard Keene.

Sam Salkow, director, paced the comedy action and love scenes well, turning in a highly acceptable performance in bringing the well rounded scenario of Oliver Cooper to the screen. The producers of the film, Sol C. Siegel, who with Salkow previously turned out several popular Republic productions.


HERALD

Ezabeth Ballbusch.


Ezabeth Ballbusch.


Ezabeth Ballbusch.

The Four Just Men

(CAPAD-ABFD)

Detective Melodrama

Here is the story of the Four Just Men in Britain, a story that features the work of Robert Ladywood, the Festival of Britain, and the Secret Service. The book tells the story of the first time in the history of movies and in a succession of books, Balcon brought the title and a cohort of modern writers to the forefront of British cinema. The Four Just Men is a story of bravery and loyalty, which was told in a way that made it a favorite of the British audience and a classic of British cinema.

CAST

Ronald Brooke...Melvin Douglas
Jenny Swallow...Olive Balcom
Valerie Gordon...Wallis Conolly
Tom Tramont...Saul Baxby
Sylvia Brand...Jean Perry
Caroline Trumpton...Helen Hayes
Ted Dayton...Stanley Brown
Paul Kingston...Alexander D'Arcy
Dennis...George Washington
Dayton, Sr...Chalres Rolfe
Jeffer...Howard Hawks

The Four Just Men has been out of print for several years. The book was first published in 1939 and has since been brought back to life by a new publisher. The book is available in both print and digital formats.

Down the Wyoming Trail

(Monogram)

Western

Tex Ritter’s handy heroism and his companionable delivery of cowboy songs to guitar accompaniments give this series a distinctive flavor. The series features a number of popular songs and is known for its music.

CAST

Mike...Tex Ritter
Floss...Ann Rutherford
Katy...Alphonzo Burton

This is the story of the Four Just Men, a detective series that was first published in 1939. The book was brought back to life by a new publisher and is now available in both print and digital formats.

Death Valley Thrills

(Paramount)

Spotlight

Although one of the Sportlight series, this highly amusing subject could very easily have been added to the comedies. Made in Death Valley, California, the film depicts the adventures of a group of young boys who are hired to build a road. The boys face a number of challenges, including a hostile environment and a lack of materials. The film features some of the most popular songs of the time and is a classic of its genre.

CAST

Scott Baylor...George O'Brien
Buck Thompson...Gaylord Mackall
Whopper Hatch...Chase Williams
Dollop...Morgan Wallace
Jay Jones...Henry B. Walthall
Tom Robinson...Paul Fix

This is the story of the Four Just Men, a detective series that was first published in 1939. The book was brought back to life by a new publisher and is now available in both print and digital formats.

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Timber Stampede

(RKO Radio)

Action Adventure

"Timber Stampede" is one of the most entertaining Westerns of the 1930s, and it is still enjoyed by many today. The film features a number of popular songs and is known for its music.

CAST

Mansfield...Hugh Sinclair
Brodie...Griffith Jones
Peyton...Olive Balcom
Terry...Frank Lawon
Ames...Lyle Talbot
Sir Hamar...Alan Napier
Riordan...Myra Hopkins
South.jpg...Lynne Stewart
Bate...Edward Chapman
Assistant Commissioners...Athole Stewart
Farnsworth...George Warren
Constable...Teddy Newton
Lady Willoughby...Edith Forrest
Bill Grant...Garry Mars
Hastings...Roland Pertwee

This is the story of the Four Just Men, a detective series that was first published in 1939. The book was brought back to life by a new publisher and is now available in both print and digital formats.

Pictoral P-11

(Water)

Three stories about water make up the issue of the Pictorial series. First there is a trip on the Thames River in England, from its source to its outlet. Then are shown are Eton, Oxford, and Windsor Castle. Finally are seen the waterways of the Philippines. The third shows a beach in Miami and demonstrates the importance of the life guard. A rescue scene is staged for the camera with two beach visitors and the lifeguards as participants. Running time, 10 minutes.

Haunted House

(Vitaphone)

True Adventure

Floyd Gibbons, the headlight hunter, relates an experience of two young girls, seeking shelter from the rain in a supposedly haunted house. Inside they are locked in and tied by an escaped convict. In a night of terror they manage to free themselves only to suffer more difficulty when one of the two girls falls through the rotted floor and is seriously hurt. The next morning state troopers searching for the convict hear their cries for help. Running time, 12 minutes.
World’s Fair Registration Bureau

Out-of-town readers of Motion Picture Herald who plan on visiting the New York World’s Fair are invited to fill in and mail the coupon below to be registered at these offices. Thus, those desiring of looking up other industry visitors in towns of the world will be able to do so quickly through this service by calling at Quigley Publications, or ‘phoning Circle 7-3100, and asking for “World’s Fair Bureau”. From time to time, there will be published lists of registrants, who will receive, for the duration of their stay, copies of Motion Picture Herald.

WORLD’S FAIR REGISTRATION BUREAU
Rockefeller Center, New York Telephone Circle 7-3100
NAME .................................. ARRIVE ..................................
AFFILIATION .................................. DEPART ..................................
HOME ADDRESS ..................................
NEW YORK ADDRESS .................................. PHONE ..................................
MEMBERS OF PARTY ..................................

Please mail coupon to World’s Fair Bureau, Quigley Publishing Co., 1270 Sixth Avenue, New York.

“Time” Workers May Get Profits

A plan to allow employees to share in the profits of the company under a so-called “incentive system” was studied at a meeting last week in New York of the shareholders of Time, Inc., parent organization of Time magazine, Life magazine, the March of Time, Architectural Forum, and Fortune.

For employees earning up to $5,200 per year, there would be established a savings and profit sharing trust. This would not apply to those employees in foreign or Chicago offices. Employees would pay five per cent of their salaries, and the company would make additional payments, according to net profits. Should those profits be between $500,000 and $1,000,000, these payments would be 50 cents for every dollar paid by the employee. For profits in excess of $2,500,000, the company rate would be $1.50 per every dollar paid by employee.

Those employees earning more than $5,200, but not in the “senior” group, would have established for them a second trust. With profits between $1,000,000 and $2,000,000, the company would pay 50 cents to every employee dollar; from $2,000,000 to $3,000,000, this would be one dollar to every employee 50 cents; for profits above these figures the company rate would rise 25 cents for every million dollars, becoming two dollars for profits above $4,500,000.

The “senior” group, whose salaries average $19,000 yearly, would receive bonuses, amounting to 20 per cent of the profits, after all charges, when the profits were between $2,500,000 and $2,000,000; and would rise one per cent with each increase of $500,000 in profits.

Half of the bonus would be paid immediately; the other half would be placed in a trust fund for distribution pro-rata in five annual installments, starting in 1944.

Profit Sharing Set for Merger Of Hoyts, Union

Sharing of profits in the Hoyts-Greater Union combine in Australia will be about 75 per cent for Hoyts and 25 per cent for Greater Union, it is understood. The understanding reached by principals in New York to merge the two dominant Australian circuits is subject to ratification by the respective boards.

The consolidation will include all theatre interests of the two, Hoyts accounting for about 120 theatres and Greater Union about 60, including affiliates. The consolidation will solve the problem of product-sharing between the two circuits, which is believed to have been a factor in the film legislation passed in New South Wales.

The combine will be formed as General Theatres Corporation. This company was an active operating unit during the Hoyts-Greater Union pool. When the pool was dissolved at the end of 1937, General Theatres Corporation was continued as a corporation, with Norman Bede Rydge, managing director for Greater Union, and Charles E. Munro, managing director for Hoyts, as joint managing directors, but has been almost completely inactive as an operating company.

The revived General Theatres will be a management and buying organization. The merger will run for 20 theatres. It will combine approximately 10 per cent of the wired houses in Australia.

Product from all companies will be available to the combine. Hoyts heretofore has had most of the major companies’ pictures under franchise. Mr. Rydge sailed Wednesday from Los Angeles for Sydney. Mr. Munro will remain in New York for a few weeks.

Williams Resigns From Educational

T. R. Williams, treasurer and a member of the board of directors of Educational Pictures since 1932, and also treasurer of Grand National, has resigned.

Mr. Williams plans to stay in the film industry and will announce his plans soon.

See Film on Langmuir

Members of the American Chemical Society, on visit to the New York World’s Fair last week, saw a film about Dr. Irving Langmuir, the first of a series of educational films on Nobel Prize winners, being produced by the American Institute of Motion Pictures. The film on Langmuir was made at the General Electric plant in Schenectady.

Acquire Gregory Circuit

The Gregory Theatre Circuit, operating about 30 theatres in Illinois, Indiana and Wisconsin, has been acquired by Hub Stern and affiliates. The Stern group, interested in Balaban and Katz when that circuit started, has headquarters in Chicago.
MERCHANDISING FROM THE FIELD

And There Will Be International Broadcast and Testimonial Banquet as New Turns to "One-Shot" Campaigns

The new publicity technique of making the introduction of a motion picture into a national event, from the infallible, synchronized-coverage, exploitation, and exploitation programs, is being applied soon to three more productions. Paramount is about to apply it to its Jack Benny comedy of "Man About Town," Twentieth Century-Fox to its Irving Berlin musical of "Second Fiddle," RKO to its production of "Career," Paramount to its "Star Maker."

One is going to Waukegan, Illinois, to make news of its picture for press and radio; another is going to Des Moines; a third is counting on a thorough coverage by radio broadcasting; the fourth on an oldtime get-together of stars of yesteryear. This plan of "one-shot" coverage, which aims to garner for a picture attention across the map at a single stroke, started a few weeks ago when Warners ran a press and publicity expedition out to Dodge City, Kansas, for its "Dodge City," and Paramount followed with a similar expedition to Omaha, Nebraska, for its "Maxim R. 45" and "Kelly and the Court."

Thermon, the Manhattan, "Second Fiddle," Mindi, and "The Orphant," are in their early stages, and will be shown at the showings in the coming weeks.

Paramount's Expedition

The Paramount expedition to Waukegan, on Sunday, June 25, envisions the following.

First, the company will have their "Man About Town" at all four of the town's theatres, the Great States, the Academy, the Rialto, and the Geneseo, every single evening. If time, and it being planned at mid-week, this would mark the first time a world premiere ever was held day and date in all of one's city's theatres. Combination opening of the picture, and broadcast of Jack Benny's regular Sunday evening radio broadcast, "the Jello program," from the station to the theatre, via the radio program fed by wire to the other houses.

Arrival in town of the following radio people: Mary Livingston; Bill Morrow, Eddie Belin, and Hillard Marx, writers for Mr. Benny; Mrs. Andy Devine; Don Wilson, announcer; Phil Harris and his orchestra; Kenny Baker, and Mahlon Merrick.

"Second Fiddle," starring Benny, from Montclair, New Jersey, and "The Orphant," from Hollywood, were scheduled for the 15th and 18th, respectively.

Paramount's plans for the first week in town include the following: June 16, "Second Fiddle" at the Great States; June 17, "The Orphant" at the Academy; June 18, "Man About Town" at the Rialto; June 19, "The Orphant" at the Great States; June 20, "Man About Town" at the Academy; June 21, "Second Fiddle" at the Rialto; June 22, "Man About Town" at the Great States; June 23, "Second Fiddle" at the Academy; June 24, "The Orphant" at the Rialto; June 25, "Second Fiddle" at the Great States; and June 26, "The Orphant" at the Academy.

Worldwide

The program for the second International Film Festival, sponsored by the Fifth Avenue Playhouse, including 54 feature pictures representing 21 nations, and scheduled to last from July 1st to September 11th, was announced this week by the theatre management.

The complete program follows:

FRANCE
July 1-3—"Grand Illusion."
July 4—"Renoir."
July 5—"Crime and Chatiment."
July 6—"Chab de Fonde."
July 7—"Vingt les Toits de Paris."
July 8—"Paris le Million."
July 9—"Guest Without Buttons."
July 10—"Carret da Bali."
July 11—"Paras of This Crown."
July 12—"A Nous la Libert."
July 13—"Cherchez les Voleurs."
July 14—"Le Dernier Milliardaire."
July 15—"Man of Ararat."

POLAND
July 16—"Kalka."
July 17—"Hunki."
July 18—"Janos Vits."
July 19—"M."
July 20—"The Kidnapper."
July 21—"The Schemer."
July 22—"The Son of the Bride."
July 23—"Crisis."
July 24—"The Land of Promise."
July 25—"The Private Life of Henry VIII."
July 26—"The Young Orphant."
July 27—"The Spanish Earth."

IRELAND
July 28—"The 39 Steps."
July 29—"The Goose Goes West."
July 30—"The Eves of the World."
July 31—"The Great Gorky."

HUNGARY
Aug. 3—"To the Victor."
Aug. 4—"The Pride of Her Life."
Aug. 5—"The Private Life of Henry VIII."
Aug. 6—"The Young Orphant."

ITALY
Aug. 8—"The Adventures of Chico."
Aug. 9—"The Walker."
Aug. 10—"The Mayerling."

MEXICO
Aug. 11—"The Adventures of Chico."
Aug. 12—"Messieurs de Paris."
Aug. 13—"Monte Carlo."
Aug. 14—"Modern Times."
Aug. 15—"The Walt Disney Academy Award."
Aug. 16—"The Sound of Music."
Aug. 17—"Make Way for Tomorrow."
Aug. 18—"Blockade."
Aug. 19—"Night Must Fall."
Aug. 20—"100 Men and a Girl."
Aug. 21—"The Good Earth."

SWITZERLAND
Aug. 22—"The Great John Ericsson."
Aug. 23—"The 400 Million."
Aug. 24—"The Young Orphant."
Aug. 25—"Through the Looking Glass."

GREECE
Aug. 26—"The Young Orphant."
Aug. 27—"The Young Orphant."

DENMARK
Aug. 28—"The Young Orphant."
Aug. 29—"The Young Orphant."

UNITED STATES
Aug. 30—"Sol Over Denmark."
Aug. 31—"Two Heros in the Sti-Viertel Takt."n
Sweden
Sept. 1—"Princk's."
Sept. 2—"Professor Smek."n
Sept. 3—"The Youth of Maxim."n
Sept. 4—"Children of Moe Gorky."n
Sept. 5—"The New Gulliver."n

SWITZERLAND
Sept. 6—"The Eternal Mask."

DENMARK
Sept. 7—"The Young Orphant."
Sept. 8—"The Young Orphant."

Netherlands
Sept. 9—"The Young Orphant."

On the list are 12 films from France, nine from Hollywood, seven from England, five from Russia, two each from Germany, Mexico and Austria, and one each from Ireland, Poland, Hungary, Czechoslovakia, Palestine, Egypt, Spain, Italy, Sweden, China, Greece, Denmark, Switzerland and Finland.
WAR CRISIS' EFFECTS NOTED IN FRENCH PRODUCTION AND THEATRES

Parliament Reconvenes and May Consider Cinema Bill; French Court Holds Producers Are Authors; Awards by Academy
by PIERRE AUTRE in Paris

The present international situation has had a depressing effect on the film industry in France. Theatre receipts have dropped off due to the effect of a strike on the first run houses, and the instability of business has caused almost complete stoppage of production plans. The period can be best described as one of waiting. People hardly want to risk money in the present uncertain times.

No Action on Zay Bill

No action has yet been taken on the Jean Zay cinema bill which, if passed as proposed, would create a list of foreign films to be shown yearly in France. It is impossible that the bill may be considered at this session of Parliament, but it is likely that hearings on the bill will be postponed to next October.

According to a recent decision of the first chamber of the court of appeals of Paris, the producer of a film is to be considered the author. This is a significant decision and, if upheld by the court, would mean a complete change in the positions of film authors and film producers under the French law.

The decision would give the producers, if grouped as a body, the power to grant the authors' society by law a dating back to the French Revolution in 1793.

Therefore, there is at present a project by which a group of French producers would organize, in collaboration with a number of German and Austrian refugee film producers, an association of producers of French films which would be administered on the lines of the present existing Societe des Auteurs et Compositeurs Dramatiques (Society of Dramatic Authors and Composers), and by which it is planned to obtain complete control over French exhibitors.

Exhibitors would be asked to sign with this society for the exclusive showing of the films belonging to the producer-members. Exhibitors refusing to sign would be denied the films of any of the producer-members.

Importers of foreign films in France would be asked to join the society as representatives of the producers of foreign motion pictures.

The main advantage of the formation of the society would be that it would obligate French exhibitors to keep an exact account of their receipts and to pay the French government a percentage of the receipts of the cinema for the music played in the film.

Music Fee Elimination

The new producers' society by supplementing the authors' society would eliminate the fee on musical copyrights, a saving of 25 million francs a year ($625,000) for the industry.

Musical copyrights would only be paid on gramophone records played during the intermission, which would amount to around $1 a day.

It is expected that all French producers will join the society which at the time of writing is only planned. The founders of the project hope that there will be no obstacle in the cooperation of the American companies. Some American film companies in Paris have been reported to have plans to eliminate foreign films in France. It is by law a monopoly, but not falling under the French anti-trust laws because it would also be an author's society, the exhibitors say that the films which the producers chose to ask with little possibility of bargaining on equal terms with the producers.

Form French Academy

On the instigation of a French cinema journalist, Miss Simone Dubreuil, "L'Academie du Film" (The Film Academy) has been founded in France. It was inspired by the American Academy of Motion Picture Arts and Sciences, and already has 150 members composed of journalists, technicians, artists, directors and others associated with the film industry with the exception of producers.

The academy, which was founded early this year, recently announced the awards for 1938 productions, the first of an annual activity of the group. The academy had limited to 14 the number of awards, five for French production, seven for foreign production and two special awards common to both.

The awards for foreign films were chosen and voted by all the members of the academy among foreign films shown in France in 1938, including 37 American films, two British, two German, two Russian, and one Czechoslovakian. "Snow White and the Seven Dwarfs" was not included in this choice as it was "beyond competition."

Names of the awards were chosen from the names of famous French and foreign actors and directors, who were granted "for film performances." The awards for the best foreign films were won exclusively by the American industry. They are as follows: Charles Chaplin Award (for general technique and acting excellence), "Dead End"; Maurice Stiller Award (for the best drama), "Night Must Fall"; Comedy Drama (for the best comedy), "You Can't Take It With You"; Mack Sennett Award (for the best burlesque film), not granted; Marie Dressler Award (for the best actress), Bette Davis in "Jezebel"; Warner Oland Award (for the best actor), Robert Montgomery in "Night Must Fall"; Emile Cohl Award (for the best cartoon), not granted.

The French awards were voted only by the "guest members," not belonging to the Cinema Production, "La Bete Humaine" and "Le Quai Des Brumes" and "Les Disparus de St. Agii" won the Prix Pierre Batcheff for the best actor award. The Prix Jean Vigo for the most courageous picture went to "Les Disparus de St. Agii." The Prix Max Linder for the best French comical film was not granted.

No single French or foreign film was considered worthy of the French award, which David W. Griffith (for the film having the best lasting qualities and technical superiority). An award for the best "forbidden film" of all films banned by the censor, is also to be made by the Academie du Film.

Best Money Makers

The yearly referendum organized by the French trade journal La Cinematographie Francaise to name the best money makers, films and stars, recently was completed. The following lists have been established according to the votes of 600 leading exhibitors of Paris and the Provinces.

Best Money Making Pictures: "Snow White and the Seven Dwarfs" (French speaking version), "Le Quai Des Brumes" (French), "The Hunchback of Notre Dame" (French), "La Chane et Mediterranee" (French), "The Adventures of Robin Hood" (American), "Barnabe" (French), "La Maison du Malais" (French), "Three Wise Men" (French), "The Tramp Without Shoes" (original French film). The films are listed in the order of their standing.

Best Box Office Stars, in order named: Jean Gabin, Vivian Romance, Fernandel, Danielle Darrieux, Louis Jouvet, Raimu, Pierre Fresnay, Yvonne Printemps, Charles Boyer, Michele Morgan. American stars in the list were as a supplement to the French, Gary Cooper, William Powell, Errol Flynn, Shirley Temple and James Cagney.

For the first time since the poll has been conducted a foreign film leads the list of 10 best films. "Snow White" received 3,750 marks. The second picture had only 2,498. "Robin Hood," in sixth place, had 1,700 marks.

SMPE Meeting Held

The Atlantic Coast Section of the Society of Motion Picture Engineers was held Wednesday in New York. The subject of the meeting was "Safeguarding Theatre Sound Reproduction with Modern Test Instruments," Four RCA Photophone engineers addressed the meeting.

Standard Expanding

Standard Pictures, which has exchanges franchised throughout the country, is negotiating the purchase of several productions for its own program. The first picture of which is to go before the cameras early in the fall.
The Magnificent Fraud  
(Paramount)  
Political Melodrama  

Among the midsummer films that will treat topical or serio-topical subjects is Paramount's "The Magnificent Fraud," built on a story of an amazing deception. While it is, of course, fiction, the manner in which events that have international significance break, unexpectedly, shrouds it in an aura of possibility.

The president of a mythical South American country is assassinated. An American political wire-puller whose job it is to put over a gigantic loan deters to substitute an actor for the murdered dictator. Only three persons know the secret, but the complications that ensue provoke tense melodrama, whimsical comedy and lively love interest.

The basis of the production is the story "Caviar for His Excellency," written by Charles G. Booth. A Booth novel was the premise of "The General Died at Dawn." The screen play is credited to Gilbert Gabriel, recently a collaborator on "Hotel Imperial," and Walter Ferris. Responsibility for direction was assigned Robert Florey, whose latest pictures are "Hotel Imperial," "Disharred" and "King of Alcatraz." For name exploitation purposes, which in view of the topical character of the story, probably will take second place in showmanship campaigns, the film will make available Akin Tamiroff, playing a dual role which in turn calls for him to be both melodramatic and comic, Lloyd Nolan, Mary Boland, Patricia Morison, Ralph Forbes, Steffi Duna, Ernest Cossart, George Zuco, Robert Warwick, Frank Reicher and Robert Middlemass. Release date: July 21, 1939.

Isle of Destiny  
(Fine Arts)  
Adventure  

Action and adventure in the South Sea Islands is the substance of "Isle of Destiny." A round-the-world girl flier, a renegade gun runner and smuggler, a Marine Corps officer and the U.S. Marines are the principal characters. The production is being photographed in color and is proceeding under the direction of Elmer Clifton, who made several thrill action Coronet pictures which Columbia has distributed the past season. The original script play used was written by Arthur Hoerl, whose credits include "Cipher Bureau," Warners, and several of the stories which Clifton directed for Coronet.

Although no definite releasing arrangement has been made as yet, Franklin Warner has allotted the picture the largest budget ever carried by a Fine Arts attraction. Background production detail is in full keeping with the exotic character of the locale.

The principal players are William Gargan, lately seen in several important MGM and Universal pictures: Wallace Ford who is now featured in "Fled to Heaven," Paramount; June Lang, who was the love interest in Hal Roach's "Captain Fury," Gilbert Roland, Katherine DeMille and Ethelme Girardot. Additionally, the film will feature Ted Osborne, Grant Richards, Tom Duggan and Harry Woods. Release date: To be determined.

They All Come Out  
(MGM)  
Prison Study  

The fact that "They All Come Out" will tell a fictional melodramatic crime story in which kindness and love effect the moral regeneration of a convict and a woman prisoner on parole, and that it will present Rita Johnson, Tom Neal, Bernard Nedell, Edward Gargan, John Gallaudet, Paul Fix, Fay Helm, Anne Sothern, Fuzzy Bradley, Joe Yule and James Flavin undoubtedly will become a matter of secondary exploitation consequence when the story behind the picture is known.

To begin with, it will be the first detailed and authentic explanation of the federal prison system on the screen. Filmed in cooperation with the Department of Justice, it starts with the premise that all federal prisoners do come out. It will show case histories from the time the prisoner is first committed, is transferred to another institution to learn a trade, or can be more properly cared for until the time of release.

Actual scenes were photographed at Atlanta, the Women's Reformatory at Alabama, W. Va., Chillicothe (Ohio) Reformatory, the U. S. Hospital for Detective Delinquents at Springfield, Mo., and for the first time actual views of the interior of Alcatraz. The various steps for rehabilitation will be pictured. Among the Alcatraz scenes are the electric-eye-guarded gates, the guards in the gun-galleries and the convicts marching to work shops.

Release date: July 14, 1939.

Kid Nightingale  
(Warner)  
Prizefighting and Music  

Of the earlier fighting "Kid" pictures, from the Warners, "Kid Galahad" was a melodrama and "Kid from Kokomo" a comedy. "Kid Nightingale" will combine the entertainment and showmanship elements of its predecessors with the appeal of John Payne's singing. The story is about a young fellow who lets himself be trained to be a fighter by a wily manager who convinces him that such exercise is a proper way to develop the breathing and chest muscles that will make him an opera star. He wades through a horde of set-ups, singing after every win. A girl who falls in love with him sees through the ruse, but not until she brings a real opera star to see him knocked out by the champion does the "Kid" get it all straight.

Payne, who has come up through the route of "Idol of the Moon," "Wings of the Navy," and "The Devil on Wheels," will play the title role. Jane Wyman will be the girl. The two comedies, Ed Brophy and Walter Catlett, have active supporting roles. Others who will participate are Charles D. Brown, Max Hoffman, John Ridgely, Harry Burns, William Haade, who started in "Kid Galahad," and Weldon Harris.

The story basis is an original screen play by Lee Katz, Charles Belden and Ray Schrock. The picture is being directed by George Amy, long known to many of Warners' topnotch directors. Release date: To be determined.

Heaven on a Shoestring  
(Tentative)  
(Paramount)  
Sentimental Whimsy  

Two elements which many times have proved their entertainment and commercial value are being used as the bases of this moving story. While the picture will not be exactly what is known as a tear-jerker it will be directed at the emotions.

The story concerns a once great actor, who couldn't resist the bottle, and so lost his wife, blased his career, did not know who his child was or where she was and wound up in the gutter. Years pass. He learns that his grown daughter is searching for him. He stages a grand bluff to convince her that he is still a Broadway big shot. He even convinces his old producer, as broke as he is, to restage the play, in which he and his wife won great fame, this time with the daughter in the mother's role. When creditors close down on the pair, the girl learns the truth, but the opening night audience permits the show to go on. But as the old star, who found the road back too tough, dies, his daughter is acclaimed a great new star.

The leading roles will be played by Pat O'Brien and Olympe Bradna. For support the leads will have the talents of Roland Young, Reginald Gardiner, George E. Stone, Frank Sully, Russ Powell and D'Arcy Corrigan. The production, which is being directed by Lewis Milestone, is scheduled for early, 1939.
THE SUN NEVER SETS...at Radio City Music Hall...is a

"On the recommended list!

THE SUN NEVER

starring
DOUGLAS FAIRBANKS Jr. and BASIL RATHBONE

IT'S NEVER SUMMER IN AN A GOOD PICTURE!... PLAYING HITS NOW!... They Never

HELD OVER 3RD EEEK WASHINGTON!

R. K. O. THEATRES
1270 SIXTH AVENUE
Radio City, New York

June 15, 1939

Mr. N. J. Blumberg, President
Universal Pictures
RCA Building, New York City

Dear Mr. Blumberg:
Playing THE MIKADO at the Keith Theatre, Washington, has given us one of the most delightful and profitable dates of the season. With business reaching top figures, THE MIKADO turned Washington's hot summer into cool fall, as far as we are concerned. Not only did we hold the picture over for a third week, but the eighth day of the run exceeded the opening day's business.

On the strength of this engagement and other successful engagements we are booking THE MIKADO over our entire New York Metropolitan circuit.

With kind regards,

(Signed) J. J. O'Connor
General Manager, RKO Theatres

By Arrangement

GILBERT & in TECHNICOLOR

the MIK
Theatre that's playing these two big Universal

SULLIVAN'S

THAT'S PLAYING
THOSE TWO BIG UNIVERSAL

Recorded by the LONDON SYMPHONY ORCHESTRA

adapted, Conducted and Produced by GEOFFREY TOYE • Directed by VICTOR SCHERTZINGER

 Handsome and stupendous production "N.Y. DAILY MIRROR"

N. Y. EVENING SUN

VER SETS

IRGINIA FIELD • LIONEL ATWILL
ARBARA O'NEIL • C. AUBREY
MITH • MELVILLE COOPER

Screenplay by W. P. LIPSCOMB • Original story by Jerry Horwin & Arthur Fitz-Richard
Produced and Directed by ROWLAND V. LEE

THE SEWANEE
SEWANEE • TENNESSEE

Mr. John Ezell,
Universal Film Exchanges, Inc.
Atlanta, Ga.

Dear Mr. Ezell:

Nothing gives me greater pleasure than to report to you the success of "THE MIKADO" played yesterday.

This film grossed 3½ times the average receipt. Nothing but praise for the picture was heard. It will be a pleasure to anticipate its return in August.

Many thanks to you for letting me have it and thanks to Universal for releasing it. Any house which fails to exhibit this film does an injustice to its clientele.

Regards,

(Signed) H. A. GRISWOLD
Manager

May 30, 1939
Box Office Champions for April


Production

Although Paramount surrounded its "Dr. Cyclops" with a great deal of mystery, not a new trick for publicity space, "Intermezzo" and "Frontier Marshal" undoubtedly are the most consequential of the seven pictures started in the week. In addition to "Dr. Cyclops," in which Albert Dekker, Janice Logan and Tom Coley will be the principals, Paramount started another mystery, "Death of a Champion," story of weird going-on at a dog show, during which a prize pup is killed. It will present Lynne Overman, Virginia Dale, Joseph Allen Jr., Susan Paley, Robert Paige, Harry Davenport, Ernest Franklin and John Sheehan.

"Frontier Marshal," 20th Century-Fox, which will detail exploits in the lively career of Wyatt Earp, will feature Randolph Scott, Nancy Kelly, Brun;< Takes James, Cesare Romeo, Edward Norris and John Carradine.

The cast for Selznick-International's "Intermezzo" will star Leslie Howard, who also is associate producer, with Ingrid Bergman, a new importation from Scandinavia, Edna Best, Cecil Kellaway, Ann Todd, Donald Scott, John Halliday and Endo Bennett, who is returning to the screen after an absence of several years.

Universal started "Fury of the Tropics," second in a series of productions featuring Richard Arlen and Andy Devine. The leading feminine role was assigned to Beverly Roberts.

Under the production guidance of Edward Finney, Monogram began "The Man from Texas." Tex Ritter is the star; Ruth Rogers and Hal Price head the support.

"Full Confession" went into work at RKO-Radio with John Carradine, Victor McLaglen, Sally Eilers, Joseph Calleia, Adele Pearce, J. Farrell MacDonald and Joseph Crehan.

Nine Features Completed

While the new work was proceeding, nine pictures were removed from the active shooting list.

Universal accounted for two. Jackie Cooper and Freddie Bartholomew are teamed again in "Bright Victory," which also will have Alan Dinehart, Melville Cooper, Dorothy Peterson, J. M. Kerrigan, Joseph Whithead and Fred Santley. The second film, "Desperate Trails," offers Johnny Mack Brown, Bob Baker, Fuzzy Knight, Francois Robinson, Russell Simpson, Clarence Wilson, Ed Cassidy and Fern Emmett.


Republic Completes Two

Two pictures also came off the line at Republic. James Lucile and Russell Gleason, Harry Davenport, Marie Wilson, Tommy Ryan, Mary Hart, Henry Kolker and Berton

COMPOSE YOUR OWN COMMENT

Says a Principal Productions press statement, "Sol Lesser today signed Paul Winchell, 18-year-old ventriloquist, for featured roles in Irene Dore's new starring picture, "Everything's on Ice." Unusual angle in Winchell deal is that voice treater won't appear in film, but his dummy, "Jerry," does the acting chores. Winchell merely supplies the voice and never gets in front of the camera."

Churchill will be seen in "Should Hansons Work?" The star of "Colorado Sunset" is Gene Autry, with the support of Smiley Burnette, June Storey, Barbara Pepper, Lavern, Crabbe, Robert Barrat, Kermit Maynard, Jack Ingram and Al Taylor.

For Columbia, Larry Darmour finished "Criminal at Large." It will have Jack Holt, Patricia Ellis, Stanley Fields, Arthur Hohl, Weldon Heyburn, Gunn Williams and Leon Ames.

"Dust Be My Destiny" was finished at Warners. John Garfield and Priscilla Lane are the first names on the cast credits, but the support, among others, includes Alan Hale, Frank McHugh, Charley Grapewin, Henry Ar- metta, John Litel, Victor Kilian, Marc Lawrence, Arthur Aylesworth, Billy Halop and Robert Jordan.

At MGM "They All Come Out," a melodrama romance which will make use of authentic scenes taken at several federal penal institutions, including Alcatraz, was finished. Rita Johnson, Tom Neal, Bernard Nedell, Ed- ward Gargan, John Gallaudet and Paul Fix are the screen personalities who will be seen.

Elastic Programs

Many years of experience have taught exhibitors that annual product announcements, like railroad time tables, are subject to change without notice. The changing—diminutions, substitutions and additions—already has begun.

In the news story covering the MGM 1939-40 product plans, released in Chicago, March 20, it was announced that "It Can't Happen Here," Sinclair Lewis' novel of what might happen to the United States under a dictatorship, would be one of the company's new season productions. Last week came word that the production of the story had been shelved. Now Paramount announces that production of the Sidney Skolsky story "Hell America!" concerning the experiences of a German-American family, resident in the Yorkville section of New York City, has been abandoned. This pic- ture was not listed among those scheduled in the company's new season product announcement, however. Inquiry at both studios as to why these pictures had been crossed off the list evoked the same answer, "Your guess is as good as anyone's."

Word also comes from 20th Century-Fox that "Steamboat Bill," listed in the sched-

ule, has been deferred for the reason that it is believed too many biographies are projected for the new season. Meanwhile, in New York, Darryl F. Zanuck has made known that prepara-
tions are being rushed for early production of "Flames of the Fountains," an item not mentioned in the announcement.

Four More Years

The signing of director William Wyler by Samuel Goldwyn to a new four year contract continues an association that began in 1936. Including the three pictures, "These Three," "Dodsworth" and "Come and Get It," which Mr. Wyler directed that year, he also handled "Dead End" and "Wuthering Heights" for Goldwyn. Additionally he directed "Jeeves," the Warner picture for which Bette Davis won the 1938 Academy best actress award.

Mr. Wyler's first production under his new contract will be "Strangers at Home," based on the life of Hans Christian Andersen. Gary Cooper will be starred.

Grainger Leaves U

Edmund Grainger, producer for Universal, has completed his contract and checked off the lot. Mr. Grainger joined Universal about six years ago under Carl Laemmle, Sr., after having been a producer for Fox for three years. During his service at Universal he produced some fifty pictures, including "Diamond Jim Brady," "Sutter's Gold," "The Road Back," "The Magnificent Brute" and "Love Before Breakfast." His last production was "Forgotten Women."

News in Brief

Don Brown, son of Joe E., will make his screen debut with his father in Paramount's "$1,000 a Touchdown," which William A. Thomas is producing.

Eddie Quillan has been set by Universal for a featured comedy role in "Hawaiian Nights," aMax Gold production.

Warner has closed with George Raft to play the title role in "The Patent Leather Kid," which, when first made about 12 years ago, lifted Richard Barthelmess to star heights. Paramount has signed Walter Huston to the role of "Torpenhow" in "The Light That Failed." The role was originally assigned Thomas Mitchell, who was prevented from accepting it by commitments to Columbia.

The first picture planned by Cecil B. DeMille under his new Paramount contract will be a story of the Canadian scarlet-coated police force, temporarily titled "Royal Canadian Mounted Police." Following his custom, Mr. DeMille will devote several months to re- search prior to actual shooting. The film will stress friendly relations between Canada and the United States.

Walter A. Foster and Paul Hoefler, ex- plorer, who produced "Africa Speaks," a few years back, are assembling another African film using footage filmed by Mr. Hoefler on a recent trip to the Dark Continent.

Henry King will direct "Swanee River," the story basis of which is the life of Stephen Foster, for 20th Century-Fox.
COLUMBIA DELIVERS 2 in a row to RADIO CITY MUSIC HALL
LAURENCE OLIVIER (Star of "Wuthering Heights") in CLOUDS OVER EUROPE with RALPH RICHARDSON (Of "Citadel" Fame) VALERIE HOBSON

Screen play by Ian Dalrymple
Directed by Tim Whelan
Produced by Irving Asher

MELVYN DOUGLAS
JOAN BLONDELL
WALTER CONNOLLY • ALAN CURTIS • JOAN PERRY

Screen play by Gladys Lehman and Ken Englund
Directed by ALEXANDER HALL
Produced by William Perlberg
**MOTION PICTURE HERALD**

**June 24, 1939**

**SEE 'COOPERATIVISM' AS MEXICO'S SOLUTION**

by JAMES LOCKHART

in Mexico City

Employees of the Mexican motion picture industry believe that cooperativeism, a movement that is strong in Mexican general industry and farming, is the solution to the film production problem. The national motion picture studio workers' union is formulating a program for organization of a cooperative society to make at least two films a month. The National Workers and Industrial Bank, a government institution, is looking to finance this production which is expected to get going this summer.

Several Mexican picture technicians are off to a good start with their producing cooperative society, managing director of which is Jose Bohr, Argentine state and screen actor and producer. They are making their first picture, "Lujuria." ("Last") at Acapulco, a Pacific port. Bohr is the director.

**Government Financing**

Some relief for Mexican motion picture producers from one of their most acute problems, that of proper financing, is in the offering with aid of the federal government in the form of arrangements made by the Ministry of Finance with the Mexican Picture Producers' Association. The deal calls for government financing of selected producers. A committee representing the government, the Association and Mexico's two biggest film labor organizations, the Federation of Cinematographic Industry Workers and the Studio Attaches Union, has been appointed to complete details of the plan and to regulate the financing.

This financing is to be provided by the Mexican government's National Workers' and Industrial Bank, which has a capital of $4,000,000 and has financed many government-sponsored or privately run propositions in the four years it has been in business.

Money for pictures, however, is to be allowed only those producers who are endorsed by the Association and the labor organizations. This proposition is expected to make its debut in a short time. It is generally pleasing to the producers.

**Subsidy Already Granted**

Previously the government granted Roberto Soto, stage-gigant screen comedian, recently turned producer, $60,000 to finance the production of "La Marcha de Zacatecas." (The Zacatecas March), which has a historical theme based upon one of the liveliest Mexican marches. This is the largest subsidy the government has ever granted to motion picture producers and is also the first money the government has advanced for private production in several years. The film is to be released this summer and will, it is planned, be exhibited in foreign countries.

The Mexican government has also lent the film industry a hand in the way of distribution in Central and South America. The Producers Association has named two delegates to use the $10,000 the government has provided for the establishment of exchanges in those countries. These exchanges, it is expected, will facilitate distribution of Mexican pictures in many parts of Latin America.

**HUNGARY TO FORM OWN FILM INDUSTRY**

The Hungarian Film Commission is planning to establish a national film industry which eventually is expected to affect imports. However, the time when the Budapest studios will be able to supply sufficient product to Hungarian theaters appears to be remote. Despite its agitation and a link with Germany, American films still lead there.

Of 15 films which received first runs in Budapest in April, eight were American, three were French, while Hungary and Germany supplied two each. There has been some production in Budapest by German and French companies as a means of absorbing currency which they cannot take out of the country.

**Fire Rules Enforced**

And such regulations are being strictly enforced in Mexico City, cinemas as a result of the blaze in the Workers' Cinema at Zacatepec, a government-backed sugar central, which cost 44 lives and injured 60 others. Exhibitors have been ordered to keep exit doors clear at all times. An automobile was parked before the main exit door of the Zacatepec theatre, so as, the exhibitor explained, to keep out chisellers.

Mexico City exhibitors are benefiting from frequent boosts in the form of reviews and critiques which have become a feature of radio stations XEB, XEXX and XEO.

The Mexican government's publicity department is so pleased with success that attended its experiment, The Air Theatre, weekly broadcasts of the work of the best foreign and Mexican cinematists, from its radio station, Mexico City, that it will repeat the service in the fall. Twenty-three works, of which but six were by Mexicans, were broadcast during the first season. They prompted 60,000 persons to write praising the experiment. Many of the letters came from the United States and elsewhere abroad.

**Studio Prospects Brighten**

Though two studios in Mexico City are in business difficulties—one of them dropped $4,000 in a month, the other had its electric services cut off—studio outlook has some signs of looking up.

The Rodriguez Family, who are in nearly all branches of the industry, from sound engineering to general work, have turned production away from independent to Francisco Sarabia, "Lindbergh of Mexico," who was killed while taking off at Washington for a return flight to Mexico City. The funeral was held Monday.

**A Weird Strike**

Labor has handed the industry yet another headache in the form of a wierd strike. This tiff is against the Cine Club, a large cinema of Irapuato, an important middle western railroad-industrial town. The strike was called when the concessionaire refused to wait on delegates of the Guanajuato state film workers' union, which claims jurisdiction of Irapuato, swooped down upon the theatre, drove out the associated exhibitors and put up the red-black banner of organized Mexican labor, simply because the house's employees do not belong to this union.

All exhibitors worried. They have appealed to the national picture workers' union and the state and federal governments.

Mexico's cinema construction boom, as far as Mexico City is concerned, has inspired optimism. A group of exhibitors has petitioned congress to pass a law forbidding the building of more cinemas in the national capital. The petitioners assert that this action is imperative as there are already too many theatres and business has taken a nose dive, thanks to the acute economic depression. But it is certain that nothing will be done on the petition until the fall, for congress has gone into recess until Sept.

One of the four large cinemas being constructed in the capital is going ahead. It is certain that these houses will be running before congress can act on the petition.

It seems that the Mexican government is out $40,000 of badly needed money as a result of the failure to sell motion picture producers the plot of "The Story of a Wrote Girls," a stage revue that fizzled in New York under the name, "Mexicana." The government had high hopes of salvaging at least something of this stage work by making of the best of it a motion picture.
AS DES AND INTERLUDES

By JAMES P. CUNNINGHAM

Those skeptics who are skeptical about the motion picture industry and the Department of Justice getting together on a consent decree and setting the Government's anti-trust suit against the large film companies, need not be so skeptical, for in Federal Court in New York the other day the big Department of Justice trust-busters worked out a consent decree with the "lollypop trust," the companies which make the little handles for all-day suckers.

The business in wood sticks, as they are called in the trade, is only a splinter in the lumber industry. Nevertheless, Government figures show that the lollypop consumption in the nation causes a $5,000,000 yearly turnover in sticks alone. A group of six companies was accused by the U. S. ofcornering 70 per cent of the trade.

Some movie press agents take liberties, as witness, for instance, the big blurb sent to Quincy, Illinois newspapers, on Henry Kolker, for and in behalf of "Let Us Live." It described Henry as coming from London, and as the son of a British Army officer. Quincys got quite a chuckle out of that, for Kolker for years and years has been Quincy's strongest link with the legitimate theatre and opera. They seem to think that Henry Kolker is the son of William Kolker, a grocer for years on Quincy's own Hampshire Street.

When Alexander Woollcott was in Callander, Ontario, the other week, with an RKO Radio camera crew to film "Five Times Five," a short film on the Quintuplets, he told a reporter from the local hospital that he really loves to be labelled. The reporter took him at his word all right, and the interview was printed calling Woollcott everything from a big, nasty belligerent, to a tab of butter, referring to him as "Moon-puss" Woollcott with jowls that would shame a bulldog with the mumps, carrying a head as wide as a baseballer's rump.

Warners has its newly created service department to help "visiting firemen" in New York for the World's Fair, enjoy their stay all the more. And RKO has its "reception lounge" to rest the weary tooties of the same visitors. And Mike Vogel and Gert Merriam in Motion Picture Herald's "Manager's Round Table Club" stand ever ready to welcome and guide showmen arriving from the inlands. But Columbia Pictures has an "Exhibitors' Service Department" which will buy for exhibitors, for wholesale, anything from electric irons to vacuum cleaners, automobile tires, door checks, overstuffed chairs for the front parlor, always-flowing fountain pens, suits with two pairs of pants, goldfish bowls and what-not.

Frank Steffy, of the State theatre, Minneapolis, is notified. Playing MGM's "Lucky Night," the other night, Frank, by way of gaining a little extra attention, let it be known that he would admit free those persons reaching the theatre with a genuine four-leaf clover. By actual count he had to admit 6,500 persons, turned away about 9,000. The profits for that day—aren't.

They say there's a doorman who stands in front of a theatre down Dade County, Florida, and deer with a frill in all the countryside's moviegoers. He always makes it a point to get a peek at the first showing of a new picture. Then, when the cash customers come along later, he gives them a tipoff on the picture in well understood pantomime. If it is a so-so picture, he just puckers up his lips. If he spreads his hands palms upward, that means he is not quite decided in his own mind. If it is an out-and-out bad one, he makes a gesture as if holding his nose.

Hollywood hears that old William S. Hart, of "Pinto Ben" western-film riding days in the movies, might be considering a "comeback" to the screen. He hasn't made the picture in a decade and more. Time was when Hart became so prosperous from, in and on Hollywood that he quit work to save income-tax expenses.

Customers at the General Electric show at New York's World's Fair were tuned in on television sets the other day when a Mrs. Russell Macgregor, of Morristown, New Jersey, was being interviewed for a telecast. "Where do you live, Mrs. Macgregor," the General Electric interviewer was to have asked. Mrs. Macgregor said she didn't know because her home had been burned down the night before. Too bad," the General Electric interviewer murmured. "What started the fire?" Mrs. Macgregor said she thought she'd better not answer that right out in the General Electric Building. The interviewer, however, assured her it would be all right. "Very well," said Mrs. Macgregor in her best you-asked-for-it-tone, "The fire was caused by a short circuit in my electric refrigerator."

Villanova College gave Major Edward Bowes an honorary doctorate of laws degree for his distinguished work in the radio work of the "humanitarian" Major is nice work if you can get it, at several thousands in salary weekly.

Next door to our publishing headquarters in Rockefeller Center there holds forth the offices of Pathek, Philippe and Company, and in those offices there stands a new clock, just arrived from Switzerland, which tells 24 times at once—all the right time, too.

This wonder-clock, handsome blue Cloisome aristocrat, taxed the ingenuity of its designer for all of five years, tells you to the second the time in every one of the 24 time belts that girldle the earth. Not content with that, the clock also chimes the quarter hours and rotates a tiny moon set in its rim to show you ahead how full the moon will be that night.

Walt Disney's Ferdinand the Bull is being labeled over at New York's World's Fair, but grossly libelled. At the Bender's Milk show they have a "Philosophical Musings of Elsie the Cow" done in murals on the Borden Restaurant wall. Elsie, snooty Guernsey, is sated at a snazzy admiring herself in a brass mirror. She wears a pearls necklace and has a bow on her tail. "When I settle down," says Elsie, in the printed legend, "it won't be with anybody who spends his time smelling flowers."

Up from the deep, dark bat caverns of western Texas there came this week to us in Rockefeller Center, for a bit of a chat, that genial, robust old film row pioneer, Arthur James, newspaperman of the old New York World and New York Mail days. If you miss Arthur James, start writing directors, with Mutual, in 1914, and Metro, in 1915, AMPA's first president, old Army man and writer.

Some four months ago, Arthur James took leave of his old Broadway haunts, left no forwarding address. On Monday he returned, engaged in a brand new business, that of retrieving Mexican-bat gnano from the 100-foot-deep bat caverns of west Texas. Arthur tells us that the bats down that way travel around in little groups of 700,000 to 1,000,000, and that only recently it was found that the fertilizer is a most unusually good promoter for citrus. Sells at $42 the ton, requires only $2 the ton to "mine," $18 to transport. He has three Pennsylvanians with him in the project, rents a whole square mile from the State of Texas for only $300 a year.

One of the customers in the midway, fresh-of-amenousection at New York World's Fair tried to argue a refund out of an attendant at the Strange As It Seems show. His complaint was the Tattooed Venus. "It's a fraud," said the customer. "The papers said she was tattooed all over, but there's no tattoo on her neck and face." The attendant leaned over and whispered in the customer's ear, "We don't like to let people know," he confided, softly, "I'm telling you special. Her face is tattooed with invisible ink."

Louis de Rochemont's boys over at March of Time just don't know their DeMille. They had Cecil B. pose variously the other day, at Paramount's studio in Hollywood, with numerous implements of old cinematic, for a March of Time reel, shooting Mr. DeMille with his famous directorial boots, with the camera that filmed his first picture, the "Squad Man," in 1915, and such—all to mark developments down through the years. But there was no DeMille bathtub. No, sir, not even an ordinary gold DeMille bathtub.

That sit-down strike of 400 convicts in Kansas State Prison, occasioned by demands, which were refused, to wear silk underwear beneath their prison dungarees, reminded of the strike in the same prison in a recent year when the jailbirds staged a yelling, stomping, pan-throwing melee because they had to go to bed before they could hear Amos 'n' Andy.

"Never Say Die" and "Let Us Live" played together last week at the Strand in Lambertville. Indeed.

And up the road a bit, at Hackettstown, Perry D. Stein, managing the Strand of the same circuit, booked "Some Like it Hot" for the local firemen's benefit.
Joris Ivens is President of the Association Organized After World's Fair Meetings

The Association of Documentary Film Producers formally appeared over the weekend as the first organization of its kind in this country. Joris Ivens, the first in the world. It is intended, primarily, to develop the field of documentary film, artistically and technically, and to publicize it. A constitution was adopted, officers were elected and headquarters established in the old Mecca film building at 1600 Broadway, New York.

Joris Ivens President

Joris Ivens, president, Paul Strand and Willard Van Dyke, first and second vice-presidents respectively, head the organization. Others elected for one year were: William Osgood Field, treasurer; Mary Losey, secretary; Lionel Berman, chairman of the membership committee; Joseph Lassey, chairman of the education committee, and Irving A. Jacoby, chairman of the finance committee. These, together with a third vice-president, to be elected by West Coast members as their representative, constitute an executive committee of five.

A membership committee to pass on qualifications of applicants was also elected, consisting of Jay Leyda, Helen Van Dongen, John Bradford, Joris Ivens and Willard Van Dyke.

The purposes of the organization, as stated in the constitution, are:

1) To develop the artistic and technical standards of independent, creative films.
2) To publicize such films.
3) To promote wider production and distribution of such films.
4) To provide a means of communication and cooperation among independent, creative film makers.
5) To act as a source of information on such films and to cooperate with other agencies in the compilation and dissemination and exchange of such information.

Follows World's Fair Sessions

"The Association of Documentary Film Producers is the result of a need felt for such an organization by a group who originally came together to assist Philip McComb of the World's Fair Education Committee in the selecting, procuring, and publicizing of a program of independent films to be shown in the Education and Science Building at the Fair," said the announcement. "At the first meeting held in April a permanent relationship was proposed. It was felt that an enormously rich field was being neglected, and that no organization existed to meet the common needs of the producers in this field."

Regular membership is open to all persons "universally considered and 'active' in the production of 'independent, creative films,' " Associate membership is open "to those not eligible to regular membership, but who have proved their sympathy to the aims of this organization."

At present there are 39 regular members. The Association will begin to function immediately on various projects including film surveys, programs and critical discussions. Regular monthly meetings will be held. Hollywood members participated in the voting by wire and telephone. They will hold regular meetings also.

The complete membership follows:

Regular Members, New York

Roger Barlow; Elaine Basil, WPA Film Project; Henri Chapelle, Frontier Films; John P. Bradford, March of Time; Julien Bryan; J. V. D. Bucher, Thomas Chalmers, March of Time; Mr. Sheldon Dick, Lee Dick, Inc.; John Devine; W. O. Field, Jr., Frontier Films; John Flory, Motion Picture Corporation of America; Lora Hays; Fanning Riecher, Association of School Film Libraries; Leo Hurwitz, Frontier Films; Joris Ivens, Contemporary History, Inc.; Lewis Jacobs, WPA Film Project; I. A. Jacoby; Elias Katz; Herbert Kline, producer of "The Car," Jay Leyda, Museum of Modern Art Film Library; Joe Losey, Progressive Education Association and Joseph Losey, Inc.; Mary Losey; Julian Roffman; Les Selitzer, WPA Film Project; Robert Stebbins, Frontier Films; Ralph Steinmer, American Documentary Films; Paul Strand, Frontier Films; Helen Van Dongen, Progressive Education Association; O. Contemporary History, Inc.; Willard Van Dyke, American Documentary Films; David Wolf, Frontier Films.

Hollywood Regular Members

Shirley Burden; Floyd Crosby, Film Guild; James Cow, Film Guild; Arthur Ornitz, Film Guild; Irving Reis, Film Guild; Henwar Rodakiewicz; Tatanya Tuttle, Film Guild; Gunther Von Fritsch, Film Guild.

Associate Members

George Gercke, U. S. Film Service; Jean H. Lenauer, Filmmatic Theatre; Philip McComb, Science and Education Exhibit, World's Fair; W. French Githens, Sound Masters, Inc.; Alfred Saxe, Frontier Films; Robert C. Carr; Arnold Pearl, Frontier Films; Richard Griffiths, president of the Theodore Lawrence, American Documentary Films.

Tracing History of Cartoon, Puppet Films

A survey of the development of the animated cartoon and puppet film was given at the Museum of Modern Art Film Library, New York, when 22 short films tracing this phase of motion pictures from 1907 to the present day were shown Tuesday before an invited audience.

The program was arranged by Joseph Losey, and was chiefly composed of films selected from the Museum's archives, through John E. Abbott, director of the Library.

Included in the program are many short subjects never seen in this country, or out of circulation in recent years. The program follows:

French

"Happy Microbes"—a cartoon by Emil Cohl, the French film pioneer.
"Dramas Chez Les Painles"—an early experimental cartoon with white lines on a black background. (1908)
"Flintstone"—a comic strip cartoon by Hocking and Gross. (1934)
"Night on the Bare Mountain"—etching-on-film cartoon by the Russian artist, Alexeyeff. (1930)

American

"Gerrie the Dinosaur"—cartoon by Winser McCoy, pattern after his comic strip creation, (1939)
"Story of Old Glory"—a serious, animated cartoon tracing the history of the American flag by Lutz. (1938)
"Peg Leg Pontoosook," by B. K. O'Brien. (1923)
"Join the Army," by Paul Terry. (1918)
"Dinky Doodle and the Bad Man"—an early cartoon by Walter Lantz. (1928)
"Four Musicians of Bremen"—Walt Disney's first professional cartoon, (1928)
"The Mad Dog"—by Walt Disney, (1932)
Several cartoons by Charley Bowers.

One reel from "The Beluga and His Cousins." (1939)

German

"Rhythms 39"—an abstract film of animated patterns by Richter. (1931)
"Was die Eiche Rauscht"—a color cartoon for the German state railways by Kruse. (1936)

English

"Larmen"—cut-out silhouette film by Lotte Reiniger. (1923)
"Colour Box"—a commercial cartoon by Len Lye. (1932)
"Kaleidoscope"—by Len Lye. (1938)

Several commercial films by George Pal.

Russian

"Revenge of the Cinematography Cameraman"—by Starichev. (1912)

New Documentary Film

"School," a documentary film on progressive education, produced by Lee Dick, Inc., New York, and sponsored by Columbia Broadcasting System and the American Film Institute and the Progressive Education Association, was previewed by the press Wednesday at the Museum of Modern Art.

During the presentations, it was pointed out that this is the first documentary production in full sound and dialogue to be done on 16 mm. film. It is to be shown throughout the summer in the special theatre of the Science and Education Building at the New York World's Fair. "School" was produced under the supervision of Mrs. Lee Dick and Lawrence Ahnalt. The film is two reels in length and was made entirely at the Hessills Hills School at Croton-on-the-Hudson, New York.

The "School" was made without the use of any professional actors. Children of the fifth grade in the Hessills Hills School, without training, and teachers from the school faculty were photographed and left their actual story to be played in and the execution of the project which are a part of progressive education.

Deception in education is the real theme of the film. The film counts no commentator, the sound track of the film being entirely devoted to the voices of the children themselves and to a musical accompaniment.

Leon Abraham Joins RKO

Leon Abraham, for four years head booker at the Metro-Goldwyn-Mayer Kansas City exchange, has joined the RKO Radio branch there as office manager, succeeding George C. Call in that post. Abraham has had a home office representative in the south for RKO. Al Adler succeeds Mr. Abraham as head booker for MGM in Kansas City.

Signs Altec Contract

Oscar C. Lam, prominent Southern exhibitor and sign maker, has signed for his theatres in Cedartown, Newman and LaGrange, Ga., in addition to his three Rome, Ga., theatres now serviced by Altec. H. B. Moog negotiated for Altec.
"Authority"

"I MUST EXPRESS THE HIGH REGARD WE HOLD FOR THE MOTION PICTURE HERALD, WITHOUT A DOUBT THE WORLD'S FINEST AUTHORITY ON MOTION PICTURE AFFAIRS"

H. P. DARBY
Manager

MOTION PICTURE HERALD
ROCKEFELLER CENTER
NEW YORK
RKO ENDS CONVENTION SEASON, ANNOUNCING 58 IN NEW PROGRAM

Schaefer Tells Field Men They Have Helped Lay Cornerstone of New Policies; Sales Increases Noted

The 1939-40 sales convention season is at an end, now that RKO Radio Pictures, last of the companies to meet on new product and policy, this week has had its annual meeting at the Westchester Country Club at Rye, N. Y., where its executives announced to the 275 sales, foreign, home office and producing executives a new season program of 58 features, Pathe Newsreel, 198 short subjects, March of Time and Walt Disney's second cartoon feature.

The Talent Roster

The management said that five producer-directors, two producer writers, seven associate producers, 18 directors, 30 stars and featured players and 2000 other employees on the talent roster to be associated with the production of the new pictures.

RKO will spend a minimum of $21,000,000 on 39-40 or $500,000 more than this year, it was announced Wednesday.

One of the largest congregations of RKO executives ever to gather at one place sat at the Country Club Monday morning as George J. Schaefer, president, sounded the opening gavel. Mr. Schaefer was flanked by Ned E. Depinet, vice-president; Jules Levy, general sales manager; Phil Reisman, foreign sales manager; William Mallard, general counsel; John J. O'Connor, vice-president and general manager of the eastern division; S. Barrett McCormick, director of advertising and publicity; Howard S. Benedict, studio publicity director; Fred Ullman, vice-president of Pathe News; Cresson E. Smith, western division manager; Ed McAvoy, eastern division manager and Harry Michalson, short subject sales manager.

On Tuesday Mr. Schaefer announced an increase in production budgets to give RKO a greater number of big pictures. He estimated the increase at 40 per cent.

Mr. Schaefer called the gathering the most important he ever had conducted or attended. He thanked the men for their loyalty during his six months in office and predicted that the organization would move forward rapidly.

Mr. Schaefer scoffed at reports that he would establish his headquarters at the studio.

New Policies Analyzed

S. Barrett McCormick, advertising and publicity director, discussed plans for campaigns on the company's more important new season product.

Phil Reisman, general manager of the foreign department, said that a series of RKO sales conventions in leading foreign territories throughout the world would be started in the near future. Meetings have been scheduled for Central America, Australia, India, France, England and South America.

Mr. Levy and A. A. Schubart, head of exchanges Tuesday morning. Mr. Levy explaining new sales policies and predicting that while the field force is late in getting a start in selling, it would establish a record in closing the deals.

Mr. Levy added that a general increase in short subject quality will cut down double bills and open the way for more playdates for shorts.

The new trade practice program was analyzed by Mr. Schubart for the salesmen.

With the windup of business meetings Wednesday, the convention was turned over to Mr. McEvoy and Mr. Smith, each of whom presided over division meetings which later broke up into meetings for the seven districts.

Louis de Rochemont, producer of March of Time, described new subjects, noting one story on the development and history of the motion picture, for release in July, and a second release, "The Truth About Devil's Island." March of Time presented product manuals to all delegates. All future advertising and exploitation material will be issued in a form suitable for inclusion in the loose-leaf book.

An announcement was made that Harold Lloyd will make his bow for RKO next season as a producer, starting with "Chasing Rainbows."

Charles Laughton appeared at the meeting, having arrived Monday from London. Then came Max Gordon and Harry Goetz, who will produce for RKO, and W. G. Van Schmus, director of Radio City Music Hall, and Charles Casavoe of National Seven Features.

Roy Disney, for Walt Disney, explained the workings of his organization and new cartoon plans. He stated that Walt Disney has increased personnel to 1,100, from the 200 he had at the start.

Gunner Lessing, legal counsel for Disney, said that Mr. Schaefer had accomplished much in his short span with the company.

Hal Horne, of Disney Enterprises, told the delegates that the plans already made for "Pinocchio" would enable exhibitors to become partners with virtually every store in the country. A new phase of Disney selling, he said, will be the sale and exhibition of original Disney drawings to museums and schools.

Kay Kamen, of Disney Enterprises, reported that Disney character merchandise is showing an annual gross of $55,000,000.

Frank Donovan, RKO Pathe newsreel official, said that pictures of news events could now be brought from Europe in 48 hours and sent there from here in the same time, presumably by the new Trans-Atlantic clipper service.


The entire convention on Thursday was transplanted from Westchester to the World's Fair.

In introducing Mr. Schaefer Ned E. Depinet said the company's president had come up from the ranks and that his long background and
HIGHLIGHTS OF NEW RKO PRODUCT

(Continued from opposite page)

experience extended into every phase of the business.

Mr. DePine described the remaining pictures for the current season’s program.

Mr. Levy introduced new members of the sales organization and told the delegates that the company during the past year had sold 87 per cent of possibilities in the United States and Canada, an increase over last season. There also had been an increase in sales in dollars over the previous year, he stated.

Mr. Levy said that figures had not been completed on the recent “George Schaefer Drive,” but that the film shipments in the drive were greater than for any previous similar period.

Phil Reisman extended thanks to home office executives on behalf of delegates from abroad.

Schaefer, DePine and Levy extended thanks to March of Time, host at a cocktail party, and complimented the Disney organization for its extensive merchandising display at the convention hall.

Four members of the sales force who sold 1,000 per cent of their sales possibilities for 1938-39 were honored. They are Jack Ellis, New York; F. G. Ross, Boston; W. Canelli, New Haven, and Harry Kahn, Washington.

The 1940 announcement book, prepared under the guidance of Mr. McCormick, was distributed following Mr. DePine’s outline of 1940 production.

Promotions Announced

Promotions from within the ranks since the last convention included two district posts and five branch managements. Mr. Levy introduced newly appointed salesmen and student salesmen.

H. M. Lyons, from manager Atlanta to Southeastern district manager; S. M. Sachs, from manager Dallas to Southwestern district manager; J. B. Brecheen, from office manager Dallas to manager at Atlanta; N. J. Colquhoun, salesman in Memphis to branch manager, Charlotte; C. J. Dresser, salesman in Minneapolis to branch manager, Omaha; H. F. Taylor, salesman in Toronto to branch manager, Calgary; R. V. Nolan, salesman in Chicago to branch manager, St. Louis.

M. Kassel, office manager to salesman, Chicago; W. Canelli, office manager to salesman, New Haven; A. T. Mahey, assistant booker to salesman, Salt Lake City; A. W. Baron, ad sales manager to salesman, Salt Lake; J. McPherson, booker to salesman, Calgary; S. M. McFadden, booker to salesman, Portland; L. L. Goldsmith, office manager to salesman Seattle; V. H. Adams, public relations representative to salesman, Dallas; C. J. Wheeler, booker to salesman, Dallas; R. F. Reagin, booker to salesman, Memphis; Edwin C. Stengel, student salesman at Chicago, to salesman at Minneapolis; T. C. Cox, booker from Atlanta to salesman, New Orleans.

The newly appointed salesmen announced are:

H. H. Wright, Atlanta; F. W. Gebhardt, Charlotte; R. Williams, Cincinnati; J. Lawrence, Cleveland; P. Fine, Des Moines; P. J. Fortune, Indianapolis; Grover Wray, Memphis; F. E. Abelson, Minneapolis; S. Chesnutt, Oklahoma City; S. N. Yaeger, J. Rosenberg and R. G. Olson, Omaha; J. P. Leiko, Pittsburgh; G. Davidson, Salt Lake City; C. J. Crowley, San Francisco; H. B. Miller, Montreal; S. H. Decker, Toronto; Leon A. Herman, Albany; M. E. Cohen and Lou Padolf, Detroit.

New student salesmen assigned to RKO radio exchanges include J. P. Smith, Boston; R. T. Renz, Buffalo; Lou Fink, Los Angeles. J. Wangberg was stepped up from office manager, Kansas City, to home office representative.

The New Product

“Popularity-tested properties, Broadway hits and best-seller books will dominate the program of 58 features,” said Mr. DePine.

Production will continue to be centralized at the RKO Radio Studios in Hollywood. Studio facilities near RKO will also be utilized, and several pictures will be made in England.

Highlights for 1939-40 will include “The Hunchback of Notre Dame,” “The American Way,” “Passport to Life,” “Vigil in the Night,” “Ivanhoe,” and a dozen others.

“‘The Saint’ series will be continued.

James Fenimore Cooper’s “The Deerslayer” will be added to the list, as will Johann David Wyss’ “Swiss Family Robinson.”

There will be six westerns.

The complete feature program follows:

THE HUNCHBACK OF NOTRE DAME, by Victor Hugo, will star Charles Laughton. Pandro B. Berman will produce and the script will be by Bruno Frank. William Dieterle has been borrowed from Warner Brothers to direct.

AN AMERICAN WAY, another Gordon-Goetz production, being adapted from the Broadway stage play by George S. Kaufman and Moss Hart with Mr. Kaufman to direct.

VIGIL IN THE NIGHT, by Dr. A. J. Cronin, and now running serially in Good Housekeeping, will star Carole Lombard with George Stevens as producer-director. Norman Krasna is writing the screenplay.

ALEGREH.frontier, based on Neil Swanson’s novel, “The First Rebel,” will have P. J. Wolfson as producer-writer and William Seiter as director. The cast includes John Wayne, Claire Trevor, Bob Burns and Sid Corid Hardwick.

“IVANHOE” To Be Made

IVANHOE, Sir Walter Scott’s novel, the DEERSLAYER, from the James Fenimore Cooper classic; “Swiss Family Robinson,” by Johann David Wyss; “American Intrigue,” adventure story by Alfred Batson; and “Tom Brown’s School Days” will be produced by Gene Towne and Graham Baker, president and vice-president of “The Play’s the Thing Productions.” Towne will act as producer on all productions and with Baker will write the screen play for at least two.

Nurse Edith Cavell, Anna Neagle starring, to be produced and directed by Herbert Wilcox, Screen play by Michael Hogan. Cast includes Edna May Oliver, May Robson, George Sanders, Zasu Pitts, H. B. Warner and Sophie Stewart.

Also scheduled for production by Mr. Wilcox are two features to be made in England, one based on the life of Lord Kitchener, British Army Officer, and the other the story of Marie

(Continued on following page)

Seated in front of the group of delegates above are Jules Levy, W. G. Van Schmus, managing director of the Music Hall; Ned E. DePine and George Schaefer.

L. M. Devaney, Canadian district manager, and S. Barrett McCormick, seated front; Roy Disney, E. L. McEvoy, eastern and Canadian manager, and Cresson Smith, western and southern manager.
NEW SEASON FILMS FROM RKO RADIO

(Continued from preceding page)

Lloyd, British music hall favorite of a decade ago. The Man Who Lost Himself, by H. De Vere Stackpole, will be made in England with Leslie Howard as star, co-producer and co-director.

Mr. Howard will also function in the same capacities on a second film for RKO Radio release during 1939-40.

From Frances Keyes’ Novel

Parts Unknown, from the novel by Frances Parkinson Keyes, with a screenplay by P. J. Wolfson, will have George Stevens as producer-director.

Chasing Rainbows, produced by Harold Lloyd.

The Flying Deuces, a Stan Laurel and Oliver Hardy comedy, produced by Boris Morros and directed by Edward Sutherland.

Meet Dr. Christian, the first of a series of three films starring Jean Hersholt produced by Stephens-Lang Productions. Based on Hersholt’s popular radio character they will have “Nurse Judy” and “Roy Davis” in the supporting cast.

Passport to Life, will star Gary Grant with Garson Kanin directing.

Gregory LaCava will produce and direct one production.

Leo McCarey will act as producer-director on two films one of which will be written by Maxwell Anderson.

Rogers will star in two pictures.

Douglas Fairbanks, Jr. is to be starred on the new season’s schedule.

Father Goose will be produced by Robert Sisk from a biography of the martyred priest written by John Farrow. Mr. Farrow will direct from a screenplay by John Twist.

Both Breen will star in two Sol Lesser productions.

Reno will star Richard Dix, with production handled by Robert Sisk from a screenplay by John Twist.

Marines in the Air is another for Dix.

New “Saint” Pictures

The Saint’s Vacation, and the Saint Overboard, both by Leslie Charters, will star George Sanders.

Full Confession, by Leo Birinski will star Victor McLaglen, with Robert Sisk producing, John Farrow directing and Joseph Calleia and Sally Eilers featured.

Anne of Windy Poplars, by L. M. Montgomery, will star Anne Shirley under the direction of George Nichols, Jr. Michael Kaun will write the screenplay and Cliff Reid will handle production.

Village Scandal will star Edward Ellis and feature Barbara Read. The story originally written by George Allen England and adapted by A. C. Edington will be produced by Robert Sisk.

Three Sons, another Robert Sisk production, will also star Edward Ellis and feature the boy and girl finalists in the second “Gateway to Hollywood” radio talent search.

The Day the Brides Were, from the Collier’s Magazine story by Daniel Fuchs, will star Joe Penner. Leo Goodwin will direct from a screenplay by Bert Granet, with Robert Sisk as the producer.

Cross Country Romance has Lucille Ball and John Eldred in the top slots. Cliff Reid will direct.

Child of Divorce, based on a Broadway stage success, by Harold Lloyd, Atlas, will have Anne Shirley in the title role and Robert Sisk as producer.

Distant Fields, the S. K. Lauren stage play, will have Barbara Read and John Archer in the leads and Robert Sisk as producer.

Discussing plans for handling the publicity barrage are Rutgers Nelson of the home office; Howard Benedict, studio publicity director; S. Barrett McCormick, director of advertising and publicity, and Charles Leonard, studio publicity representative.

Men Against the Sky will be produced by Robert Sisk.

Others on the schedule are:

ASK NO RETURNS, by Fanny Foss, with Cliff Reid producing.

SILVER CITY to be produced by Robert Sisk; SED for Lili, a Cliff Reid production, written by Wolfe Kahn with screenplay by Jerry Cady;

LITTLE ORIVE, from Booth Tarkington’s novel with screenplay by Adele Comandini;

SUNSET, to star Tim Holt under the production guidance of Cliff Reid.

A series of three pictures based on Clarence Budington Kelland’s Scattergood Baines, to star Guy Kibbee.

John Farrow will again star in six westerns and David Howard and D. Ross Lederman have been signed as directors.

Feature by March of Time

The March of Time for the first time will produce a feature length picture. This will be titled "The Ramparts We Watch," and will be based on a screenplay suggested by Major George Fielding Eliot’s book of the same name.

Pinocchio, Walt Disney’s second full-length feature production, will be released by RKO Radio. At the opening day’s session, signatures to the contract were affixed by President George J. Schaefer for RKO Radio, and Roy Disney.

"Pinocchio," in the making for two years, will be completed simultaneously with the formal opening of the new Walt Disney studio in Hollywood. It probably will be released, like its predecessor, "Snow White," around Christmas.

Fifty-six manufacturers already are preparing to promote merchandise based on "Pinocchio," Kay Kamen, merchandise representative for Disney, stated today at the convention.

Store jewelry, pottery figures, dishes, tableware, party favors, wooden toys, music, clothes, games, jewelry, framed pictures, booklets, dolls and banks, pencils, masquerade costumes and masks, hair ornaments, books, handkerchiefs, children’s knives, forks and spoons, tumblers, model soup figures, candles, boys’ neckwear, mufflers and belts, woven labels, balloons, chewing gum, lolly-pops, metal containers, glassware, valentines, records, gasoline, oil, umbrellas, and raincoats.

The Production Staff

Hearing the production staff under Pandro S. Berman, vice-president in charge of production, will be Gregory LaCava, Leo McCarey, George Seaton, Herbert Wilcox and Leslie Howard, with Gene Towne, George Haight, Harold Lloyd, Boris Morros, Robert E. Siak, Lee Marcus, P. J. Wolfson, Cliff Reid, Bert Gilroy, Sol Lesser and William Sistrom.

In addition, Max Gordon and Harry Goetz, Broadway stage producers, will make two of the season’s stage plays into films.

There will be 18 different producing 1939-40 RKO features, as follows:

LEO McCAREY
GREGORY LACAVA
WILLIAM DIETRER
(Loaned by Warner Bros.)

GEORGE STEVENS
JOHN GRESHWELL
HERBERT WILCOX
GARY KARSTEN
JON FARROW

There will be 24 stars and 14 featured players for the company’s films. The stars are:

RICHARD DIX
RICHARD MCLAGLEN
JOHN WAYNE
BOBBY BREEN
CLAIR RILEY
JOE PENNER
LEE TRACY
GUY KIBBEE
STAN LAUREL
OLIVER HARDY
GEORGE O'BRIEN
GEORGE SANDERS

The featured players for the new production are as follows:

EDWARD ELLIS
LUCILLE BALL
SALLY EILERS
WENDEY BARBIE
JAMES ELLISON
TIM HOLT
ALLEN LANE

With a total of 21 writers currently under contract to RKO, the list includes:

McNAB RYKIND
ALEN SCOTT
JOHN TWIST
P. J. WOLFSON
NORMAN KRAVSA
JOSEPH A. FIELDS
BRUNO FRANK
HERBERT GRANT
M. E. KANIN
WINIFRED KAY
DALTON TRUMBO

Gene Towne, new RKO producer, will write the experimental treatments, with Graham Baker of two of the four films he will produce. Maxwell Anderson, a three-time Pulitzer prize winner, will prepare the script for one of the Leo McCarey productions.

The Short Product

The short subjects, totaling 198, will include 174 single reel films and 24 two-reelers.

The single reels are: The twice weekly RKO Pathes News, 104 issues; 18 Walt Disney productions with Donald Duck, Mickey
FEATURE FILM FROM MARCH OF TIME

(Continued from opposite page)

Mouse; “Ricelinks,” 13 novelty offerings; “Sportscopes,” 13 thrillers covering sports; “Information Please,” 13 screencasts of the Clifton Fadiman radio show with guest stars; and “The March of Time,” 13 issues, presented by the editors of Life and Time.

The 24-two-reelers will be produced on the RKO Radio lot under supervision of Bert Gilroy, and will be distributed by: six starring Edgar Kennedy; six starring Leon Errol; eight starring Ray Whiteley, and eight “Radio Flashes,” starring “names.”

Five built around the Quintuplets with Alexander Woolcott, as narrator, will also be released, early in July. Fred Ulman, Jr., vice-president of RKO Pathé, and Frank Donovan, production manager, went to Callander, Ontario to supervise and direct.

The first of the “Information Please” series will feature the novelist Rex Stout, with Franklin P. Adams, the columnist, John Kieran, sports writer, and Oscar Levant the musicologist.


Two-thirds of Walt Disney’s schedule of shorts for next year have already been completed, Hal Horne, vice-president in charge of distribution for Disney, stated at the convention.

Walt Disney has decided to make his coming program a Donald Duck one, Mr. Horne said. Twelve of the 14 shorts in production now, Mr. Horne revealed, will star Donald, and plans are under way to present him in several more.

Attending the Convention

Branch managers and salesmen from each of the company’s exchanges in the United States and Canada attended. The complete roster of executives attending in addition follows:

HOME OFFICE: President George J. Schaefer; vice-president Ned E. Depinet; general sales manager, Kingsley B. McCormick; director of advertising and publicity; A. A. Schuhbart, manager of exchange operations; C. E. Smith, western and southern sales manager; E. L. McEvoy, eastern and Canadian sales manager; Harry Michelson, short subject sales manager; W. A. Clark, treasurer; W. V. Derham, comptroller; W. J. Moll, assistant to President; S. Kramer, manager of the print and negative department; Harry Gittleson, editor of “Flash”; James Clark, ad sales manager; G. E. Youngman, assistant secretary; W. J. McShea, assistant manager of exchange operations; John Farmer, executive; Harold Hendee, director of research; Lou Gaudreau, purchasing agent; William Mallard, general counsel; Leon Bamberger, sales promotion manager; Dave Strumpf, art director; Arthur Willi, eastern and Canadian sales manager; E. K. Czerny, western and southern sales manager; H. W. Curtis, eastern and Canadian sales manager; H. M. Pay, assistant to President; Robert A. F. Runyon, assistant manager of exchange operations; John C. Stewart, superintendent of exchanges; John C. Williams, manager of foreign exchange operations; A. H. DeWeerd, assistant manager of exchange operations; C. W. Belcher, assistant manager of exchange operations; and Canada; William Horne, circuit contact; Phil Barbanell, secretary to Jules Levy.

PUBLICITY: Jack Lewis, Jack Level, Irving Shifrin, James Boyle.

From OPERATING REPRESENTATIVES: W. A. Burke, J. E. Cashman, J. A. Downing; J. C. DeWeald, J. W. Wangberg, J. J. Schneider, Elmer Sedlin.


FOREIGN: Reginald Armour, general European manager; Ralph Hanbury, manager for the United Kingdom; Ralph Doyle, manager for Scandinavia; Nat Liebeskind, South America manager; Joe Bragon, southern South America manager; Max Gomez, manager for Mexico; Pedro Saenz, RKO distributor, President Cia. Cubana de Peliculas, S. A.; Leon Britton, manager for the British Isles; Nat Liebeskind, Latin America division manager; Fred S. G. Gulbransen, manager for Panama; Fred S. G. Gulbransen, manager for Panama; Ned S. Seckler, Cuban home office representative; Gordon horn, manager for Trinidad.

FOREIGN DEPARTMENT HOME OFFICE: Phil Reisman, general manager; R. H. Kavanagh, Latin-American division manager; Michael Hoffman, east manager, Alfred Frank, assistant to Hankinson; Ben Y. Cammock, assistant to Phil Reisman; B. D. Liou, European division manager; Edward Ugast, assistant to Liou; Han Ching, assistant to Liou; Samuels, manager foreign feature contracts; James Finey, manager domestic feature contracts.

RKO PATHE NEWS: Fred Ulman, vice-president and general manager; Fred Donovian, production manager.

Special Activist: Louis Hyman, Principal Productions.

W. G. VanSchnip, Director of Music Hall; Jack Pegler, Lord and Thomas representative; Charles Cananave, National Screen representative.

RKO THEATRE: A. Christensen, vice-president Irving Trust Co.; O. C. Doering, Jr., counsel Irving Trust Co.; J. J. O’Connor, general manager in charge of theatre operation; L. E. Thompson, theatre operators; Leon Goldstone, manager of eastern publicity representative; Leo Samuels, manager foreign feature contracts; James Finey, manager domestic feature contracts.

RKO PATHÉ NEWS: Fred Ulman, vice-president and general manager; Frank Donovan, production manager.

Special Activist: Louis Hyman, Principal Productions.

Sign Union Contract

Meeva Laboratories has signed a contract with the United Motion Picture Laboratory Technicians’ Union, Local 702. The contract provides for pay raises ranging from one to three dollars, effective September 1st. Other terms are similar to those in recent contracts with DeLuxe and Consolidated, and include one week vacations with pay, a 40 hour week and time and a half for overtime and holiday work.
EXHIBITOR ASKS OTHERS TO SET ‘PATRIOTIC WEEK’

Alexander Manta Finds Project in His Circuit Draws Community's General Support

Alexander Manta, president of Indiana-Illinois Theatres, this week proposed a “giant patriotic demonstration” throughout the country, sponsored at theatres, circuits and independently, by exhibitors, national patriotic leaders, distributors, circuit heads and others, with the purpose of bringing about a greater admiration and loyalty to our flag and country.”

Circuit Wins Support

Mr. Manta’s theatres in Whiting, East Chicago, Indiana Harbor, LaPorte, Michigan City, Goshen and Elkhart, all “A” houses, staged such demonstrations, and, he said, they were responsible for bringing out and changing the public’s support of thousands of school children, teachers, civic and other groups with leaders.

“I hope you could have witnessed any one of these Americanization Programs,” he continued, “you could readily understand our enthusiasm and no doubt would be imbued with the same spirit and feeling of wanting to see this type of effort in every theatre in the land.”

He suggested that contacts be made immediately by industry leaders and circuit heads with the local commanders of the American Legion, Veterans of Foreign Wars and similar organizations in every community boasting of a single theatre, reminding that “our industry, regardless of the type of pictures we exhibit, is interested in Americanism as we witness the flood of patriotic subjects, both in feature length as well as shorts.

No Charge for Admission

“Any one,” he said, “can charge commercialism to the theatres in the community putting on this program, as it is not an edition charged, and of course, the theatre goes to some expense in providing the service staff necessary to handle the crowds, electricity, and, of course, the films itself. In every case with us, the operator’s overtime was paid by the organizations sponsoring the affair. In almost every case, the sponsors were the Service Men’s organization, the Knights of Pythias, of course, the Board of Education, as well as the local civil authorities.”

At the Roxy and Fox theatres, in LaPorte, Ind., Arthur Wartha, manager, held an “Americanism” program for high school and junior high school students. Mr. Wartha said that “the success of our program could not have been possible without the cooperation received from our Chicago film exchanges.”

Included in the showings were: “The Refugees,” a March of Time reel; “Brave Little Tailor,” a Disney short; Metro-Goldwyn-Mayer’s “Servant of the People,” Warner Brothers’ “Declaration of Independence,” Columbia’s “Uncle Sam’s Community Sing” reel featuring “The Star Spangled Banner,” and Paramount News’ “Youth of America.” Representatives of the American Legion, the Elks Lodge and the Lions Club were in attendance after the showings, which took place in the morning and afternoon.

Organizations Cooperate

Chick Tompkins, manager of the Vogle theatre in East Chicago, Ind., and Jack Albertson, manager of the Indiana theatre in Indiana Harbor, put on an “Americanism” program with the cooperation of the American Legion, the Veterans of Foreign Wars, the Kiwanis Club, the Elks Club, the Lions Club, the East Chicago Bar Association and a committee of the Chamber of Commerce.

At the Vogle theatre, 1,900 students from Roosevelt and Harrison Schools saw the program of selected patriotic shorts on a morning, with the same program by students of Garfield, Holy Trinity Croatian, St. Mary, St. Joseph, Holy Trinity Hungarian, McKinley and St. Stanislaus schools in the afternoon.

In Indiana Harbor, 1,200 students from Riley, Lincoln, Columbus, Franklin and Washington elementary schools attended the showings. Mayor Frank Mias of East Chicago set aside one day as Americanism Day, in cooperation with the showings.

Five Showings

Credited by Mr. Manta with having originated the programs of this type, Rex Williams, manager of the Hoosier theatre in Whiting, Ind., staged five showings for the school children, sponsored by the Lions Club, the American Legion and the Boy and Girl Scouts. Speakers at the shows included Oscar Ahlgen, state chairman of the American Citizenship Committee of the Indiana Bar Association; James T. McNamara, the mayor of Whiting, and Joseph McDermott, head of the department of public instruction of the Whiting Public Schools.

The program included “The Declaration of Independence,” “Servant of the People,” “March of Time” numbers from June 17 number 42 and Community Sing number 10.

Two showings, at 8:30 and 10 A.M., of the “Americanism” program were presented to local students by manager Roy Haman of the Jefferson theatre, Goshen, Ind. Judge Aldo J. Simpson addressed the first group, while Trevor V. D. Dillon, minister of the First Presbyterian Church, spoke to the second group of students, cooperating with the theatre were the American Legion, the Lions Club, the Junior Chamber of Commerce and the Rotary Club.

Sid Holland, manager of the Elco theatre, Elkhart, Ind., held an “Americanization” program, witnessed by approximately 4,500 school children, in two separate showings. Walter Daniels, head of the department of public instruction, served as master of ceremonies for both programs.

The Tivoli, Michigan City, Ind., managed by Harry Rubin, put on two “Americanism” shows. As in most other cases, operators and films were free for the performers. A speaker from the American Legion gave a short address on “Americanism” before each show.

MGM Signs College Writers

Ten junior writers from college classes graduating this June have been signed by Metro-Goldwyn-Mayer to be trained by Kenneth MacKenna, head of the story department. Those signed are: Joy Davidson, Hunter, Ethel Frank, Vasser; Virginia Rooks; Manhattan; Alfred Eisner and Stanislaw Hendeen, Harvard; Thomas Seller, Yale; John T. Southwell, Grinnell; Bernard Straub, Washington, and Robert Metzler, University of Southern California.

Film Bookers Frolic

The Film Bookers Club of America will hold its first outing at the Aliger Farm near La Salle, Ill., June 24th. The group plans to hold an afternoon, "false" contest with the Filmrow Girls Club at the Chicago at the Crillon Hotel there this week.

SHORT PRODUCT PLAYING BROADWAY

Week of June 17

CAPITOL

Here Comes Rusty... RKO Radio
Colorful Curiosities... MGM
Bear That Couldn’t Sleep... Paramount
Features: Tarzan Finds a Son, MGM

CRITERION

Baby Day... RKO Radio
Circus Good Day... Paramount
Lights! Action! Lucid... Paramount
Features: Murder Man... MGM

MUSIC HALL

Screen Snapshots, No. 10... Columbia
Sons of Liberty... Vitaphone
Signals Flows Over Empire, Columbia

PARAMOUNT

Ghosts Are the Bunk... Paramount
Death Valley Thrills... Paramount
Popular Science, No. 5... Paramount
Features: Invitation to Happiness... Paramount

RIALTO

Whales, The... RKO Radio
Sporting Irish... Paramount
Features: Bowery, The... United Artists

RIVOLI

Goody and Wilbur... RKO Radio
Gutamala... Paramount
Features: Stolen Life... Paramount

ROXY

Good Neighbors... 20th Century-Fox
Price Quote, The... 20th Century-Fox
Features: Young Mr. Lincoln... 20th Century-Fox

STRAND

Wardrobe Girl... Vitaphone
Features: Inez... Warner Bros.

Juddel Names Company; Sets 60 Pictures

Producers Distributing Corporation is the title of the new independent producing company formed by Ben Juddel, pioneer producer, and the announced program calls for 24 westerns and 36 musical pictures, and has been set as the date on which first production will begin.

Sixteen exchanges have already been organized, and 11 more are expected to complete what amounts to a national distribution organization.

Lon Young Opens Own Office

Lon Young has dissolved his association with Roland Reed and Hollywood Industrial Pictures and opened his own offices at the Grand National studios for the production of public relations, sales training, documentary and industrial pictures. Under the name of Lon Young Productions, the firm is now preparing several subjects designed primarily for television. Associated with Mr. Young will be Freeman Lusk, public relations counselor.

Named Exploitation Director

Charles Leonard has been named special exploitation director for the two forthcoming Harry Goetz-Max Gordon pictures, "Abe Lincoln in Illinois" and "The American Way," which are to be distributed by RKO. Meanwhile, Mr. Leonard will handle the exploitation for Herbert Wilcox’s picture based on the life of Edith Cavell.
PARAMOUNT DIRECTORS REELECTED; INTEREST CUT TO $1,700,000 YEARLY

Balaban Emphasizes $4,106,000 Earnings in 1938 and Improvement of Financial Structure in Last Three Years

Stockholders of Paramount Pictures, Inc., on Tuesday afternoon unanimously reelected all of the 16 corporate directors, and from a report by Barney Balaban, president, learned that interest-bearing indebtedness has been reduced $10,000,000 in three years, that par value of senior stocks has been cut by another $12,000,000, and that interest on outstanding obligations has been lowered to the rate of $1,700,000 per year.


All officers were expected to be reelected at the board of directors meeting following on Thursday. The officers: Barney Balaban, president; Stanton Griffis, chairman of the executive committee; Adolph Zukor, chairman of the board; Austin Kough, vice president; Fred Mohrhardt, treasurer, and vice presidents Neil Agnew, Y. Frank Freeman and John Hicks, Jr.

Operations in "Black"

Disclosure that Paramount studio operations are currently in the black highlighted a favorable report on the company's financial position given to stockholders.

There were 2,925,870 shares of all classes of stock, representing about 97 per cent, voting at the meeting. The holders' action progressed with Mr. Balaban presiding, Mr. Kough acting as secretary, and Mr. Griffis and Mr. Weis, the only other company directors, sharing the platform. Mr. Balaban complimented Mr. Balaban individually and the management as a group on the financial conditions of the company and its prospects of continued improvement.

Mr. Balaban said in answer to a stockholder's question that consolidated income is derived about equally from film rental and the above-mentioned duties. He said that 25 to 30 per cent of the film rentals paid by Paramount theatres is paid for Paramount pictures. No Paramount theatre division is losing money, he said.

In answer to another question, Mr. Balaban said that Paramount had no intention of voluntarily divesting itself of its affiliated theatres and pointed out that the company was fighting the Government anti-trust suit.

$4,106,000 Earned in 1938

In addressing the stockholders President Balaban said:

"Your company earned in 1938 $4,106,000. This includes the earnings of the parent and its consolidated subsidiaries as well as its share of the earnings of the non-consolidated subsidiaries. It also includes $2,745,000 of $8,000,000 acquired from the purchase of your company's bonds and other capital transactions. The current position of your company is good.

"During the past three years the financial structure of your company has improved very materially. Since reorganization your company and its consolidated subsidiaries have reduced their interest-bearing indebtedness by over $10,000,000. Senior 6,100,000 of first preferred stock and 8,000,000 of second preferred stock have been converted into common stock, showing a total reduction of approximately $12,000,000 in the par value of senior stocks. All accrued dividend arrearages and all current preferred stock dividends amounting in the aggregate to approximately $15,000,000 have been paid in full. Thus it will be seen that the senior securities and debt ahead of the common stockholders have been reduced by approximately $22,000,000.

"At the same time there has been a substantial reduction in interest rates on outstanding obligations. Consolidated companies were at the rate of $3,000,000 per year. Currently, this has been reduced to approximately $1,700,000 per year. Your company's price-earnings ratio is such that in the opinion of leading banking and financial interests its credit rating is extremely high.

"In the past per cent basis, originally outstanding, only $1,593,000 remain. Arrangements are being made through a term loan of $8,000,000 and one-half cent to call these remaining sixes. Thus your company will be completely relieved of its entire six percent debenture issue.

No Bonuses, Commissions, Fees

"It will be noted that in connection with this large capital debt and interest reduction program no bonuses, commissions or fees were paid to any broker, banker or other person.

"During the first quarter of 1939 earnings of consolidated and Paramount's share of non-consolidated companies amounted to $1,300,000, as against $500,000 for the same quarter last year. Thus far for the second quarter earnings are running substantially ahead of the same quarter last year.

"While your company's policy has been to reduce debt and the senior security position as rapidly as possible, it was felt by your board of directors that the common stockholders should receive a dividend, and accordingly a dividend was declared, payable July 15, 1939.

"It is to be noted that the business of your company is worldwide. For example, every country everyone's attention has been directed to the increasing nationalistic and aggressive attitude of the United States. As a result of this dislocation and general unsettlement increased taxes and restrictions on the import of American films have been imposed and the export of currencies in these and other countries has been upset. Because of the conservative basis on which our foreign business has been conducted your company, in spite of the unsettling factors all over the world, has been substantially able to maintain its foreign income in United States dollars. It is to be noted that only 15 per cent of the company's foreign sales are allocated to the domestic market and this amount is written off in a period of 15 months after the pictures are released in the United States.

"From Foreign Operations

"It must be borne in mind that of revenues from subsidiaries operating in foreign countries where currency cannot be exchanged into American dollars, no credit is given to the earnings of this company unless the American dollars are actually received. In order to have a book record of uncollected revenue from abroad, we pick up on our books each unearned unit of foreign currency at its current rate of exchange.

"Overhead and administrative and sales costs have been maintained at the same comparative level which has characterized your company's operations for the past few years.

"Your management has devoted every effort in its power to improve the results from studio operations. Marked improvement has been shown both in the quality of pictures produced and in the operating results therefrom.

"As you have no doubt read, the board of directors have approved the purchase of land at a moderate price with a view of eventually erecting a new studio in Hollywood over a period of the next few years. The program of development of this property is to be so planned as to minimize the capital outlay for the next few years, and at the same time reduce the ultimate operating overhead of the studio. No new financing is presently planned."

Monogram Shifts Field Personnel

George W. Weeks, Monogram vice-president in charge of sales, has announced changes in the personnel of the Monogram exchanges.

In New York, Sidney Kulick has resigned as sales manager, and Irving Landes has been appointed to the staff. Simon Perlswig, Philadelphia salesman, has resigned and Moe Sherman has joined the company. In Seattle, A. M. Ruot, salesman, has resigned and D. D. Matin has been transferred from the Los Angeles office to Seattle.

M. L. Stevens, New Orleans salesman, has been transferred to Charlotte as manager and W. C. Aiken has been appointed salesman in New Orleans. M. E. Witters, manager, has been transferred to Atlanta as salesman and W. G. Carchiel has been transferred from manager of the Charlotte exchange to manager of the Memphis office. W. J. Collins, Atlanta salesman, has resigned, while Bert Day has been appointed salesman in St. Louis.

Clive Wixman has joined the Detroit exchange as a salesman, while Jack Finberg has resigned as salesman in Cleveland and Jack Withers has been added to the sales staff. At Des Moines, J. E. Peekmough has replaced Walter Lohman as booker Jess Collins is a new salesman. Douglas Desch has replaced Lester Durland as manager in Kansas City, where M. G. Shankel is a new salesman.
AFA REFUSES CONFIDENCE VOTE FOR ITS OFFICERS

Near - Riot Attends Meeting Critical of Sophie Tucker and Ralph Whitehead

Sophie Tucker, president of the American Federation of Actors, and Ralph Whitehead, its executive secretary, filled the early morning hours Tuesday, to win a vote of confidence from their organization, with which to face charges, at trial on July 10, of maladministration, leveled against Mr. Whitehead's office by the investigating committee of the parent actors' association, the Associated Actors and Artistes of America.

A Near-Riot

The meeting, in the Sun Room of the Hotel Flamingo, took place near a riot, at 4:30 A.M. Miss Tucker, Mr. Whitehead, Rudy Vallee, Bill Robinson, and other members of the AFA had finished speaking for the reception of the administration, when a girl member interrupted with a shout and a dash towards the dais. Stopped by Ernie Mack, a rank and file member, and a mimic, she hit him in the eye, and bit his neck. The meeting then broke up. Miss Tucker, who had been reduced to tears during the session by protracted heckling from the floor with members of the executive council. The police arrived, but no arrests were made.

Newspaper reporters and photographers, forewarned that the feeling against the Tucker-Whitehead administration might bring a fighting climax, were there and a flood of front page pictures and stories followed Tuesday afternoon. The result of charges preferred against Mr. Whitehead's office by the AFAA, which must be answered by Saturday.

AFA Charter at Stake

The charges, if upheld, may result in the revocation or suspension of the AFA charter, Frank Gillmore, AAAA president, has declared. The AFA is charged with obstructing the work of the investigating committee, paying organizers on a percentage basis; failing to use democratic methods; failing to organize presentation houses; organizing circus people who are not eligible for AAAA membership; failure to use moneys received from benefit performances for relief purposes; failure to cooperate in the organization drive of the 4-A's in unorganized fields; becoming involved in jurisdictional disputes; using "ungentlemanly tactics" in organizing in specified cases; poor administration of coast branches; procuring an AFL representative to assist improperly in internal affairs.

Miss Tucker insisted that the charges were a personal attack upon her, and declared:

"I called this meeting because for the first time in my life my character has been attacked." Miss Tucker, in her prepared address, asserted that the AFA had bettered the lot of its members, but the audience disagreed. Mike Egan, president of the Billy Rose's Apan-a- cade at the World's Fair, charged that the AFA had done nothing to help its members there, until he changed, were forced to keep footing on slippery platforms, in polluted water, and during rain.

Eddie Cantor, a past president, resigned as honorary president this week, in disapproval of the "present policies."

The organization has within it a unit known as "The Ferrets," an anti-Whitehead group, led by Peter Wells, a night club performer.

SAYS SCHENCK
Sought Union Peace

Joseph M. Schenck, chairman of the board of Twentieth-Century-Fox and president of the Associated Motion Picture Producers, caused Baron Fitts, Los Angeles district attorney, to attempt settlement of the dispute between the "rebel" group in Local 37, technicians' union, and the International officers of the International Alliance of Theatrical Stagehands and Employees, according to testimony Monday in Los Angeles superior court by Joseph Carpenter, the local's deposed president. The move failed, Mr. Carpenter said, when he and other local officers refused to relinquish their posts and stand for new election.

The suit has been instituted by the "rebel" Local 37 officers, for control of the union. They have been deposed by the International, which has also attempted to set up five new "substitute" unions.

The large part of the membership which met Tuesday morning seemed to favor the stand of Mr. Wells and his group. At mid-week rebellious AFA members were considering another meeting to voice complaints.

Last, in answering the charge of the investigating committee of the AAAA, Miss Tucker admitted that the investigation had been sought by the AFA but that the AAAA report was not "constructive"; that full cooperation was given to the committee but that the AFA refused to underwrite the expense; that the acts of Mr. Whitehead were fully authorized by a democratically controlled council; that the AAAA refused loans for organizing work; that the AFA, in continuously trying to get benefit funds were being transferred to a hospitalization fund; that commissions were paid to organizers because no other funds were available; that presentation houses are being organized with a present membership of 1,700 chorus folk that the AFA now has 15,000 members, of whom 8,850 are members in good standing; that the AFA organized circus folk without objection from the AAAA until January, and that they since have been made a part of a separate division.

On the AAAA investigating committee were Florence Marston, chairman, Paul Dullzelle, George Heller, Paul Turner, Frank Gillmore, and Henry Jaffe, of counsel to the committee. It has been decided that an alternate committee will conduct the trial of the AAAA leadership on July 10.

At the end of this week, it was denied that the AFA could withdraw from the AAAA. Observers pointed out that no agreement with the AFA might be undermined that withdrawal from the actors' body affiliated with the American Federation of Labor automatically would bar AFA members virtually everywhere.

The New Variety Artists, an organization of vaudeville performers, has voted against giving Miss Tucker or Mr. Whitehead any vote of confidence until after the July 10 trial, Louis Handin, NVA president, announced.

Three Object to Plan for RKO

Judges Hand and Patterson in the United States circuit court of appeals, New York City, last Friday, reserved decision upon the appeals by three objectors to the plan of reorganization for RKO, proposed by the Atlas Corporation, and confirmed recently by William Bondy, federal judge. The appeals were that the new plan was unfair.

From the tenor of their remarks, the two circuit judges were favorably impressed only by the appeal of Nathan Rosenberg, attorney for H. Cassel & Company, holder of $217,000 in RKO debentures. Mr. Rosenberg argued that the plan deprived debenture holders of their lien on substituted preferred stock.

The court asked Colonel Hamilton R. Rickaby, attorney for Atlas, whether equivalent dividends and security had been substituted. Colonel Rickaby assured the court that the plan was "fair," and pointed to the vote in its favor by 80 per cent of the debenture holders.

The other appellants were C. Frank Reavin, attorney for the Copia Realty Corporation and the Fabian Operating Corporation, asking for protection of their claim of $133,000 by a plan of reorganization in escrow; and John S. Stover, attorney for Ernest W. Stirm, holding 1,284 shares of "Class A" stock, asking for special consideration because it was claimed that Mr. Stirm was the only party who filed his claim at the proper time.

Judge Hand asserted he did not understand Mr. Stover's grievance. He added that Mr. Stover would scuttle the entire reorganization plan.

Two Hundred at Golf Tourney

Film golfers throughout the cast, to the number of some 200, attended the Eastern Film Golf Tournament, Thursday, at Rye Country Club, in Westchester, where Jack Alleno, of The Film Daily, presided.

In addition, Si Seader, of MGM; Jack Levin, Copyright Protection Bureau, and Louis Nizer, New York film lawyer, headed a tennis tournament on the side.

Golf teams were captained by Jack Cohn, Columbia, leading the "Old Timers"; Paul Lazarus, for AMPA; Mort Blumenstock and Bob Williams, for Warners; James Cron, for Quigley Publications and the trade publication team; Billy Brandt, heading the exhibitors; Bill Ferguson and Tom Gerety, for Metro; Ted Curtis, for Eastman, and others, competing for the E. F. Albee match play trophy.

National Signs RCA Contract

Renewal of the contract whereby RCA engineers will service the sound reproducing equipment in the more than 300 houses operated by National Theatres Amusement Company, headed by Spyros Skouras, was announced this week by Edward C. Cahill, RCA Photophone division manager.
Radio Manufacturers Urge Industry to "Go Slow", but NBC Is Doubling Its Television Program Hours

Television developments this week came for the most part from the technical sector. Gaumont-Baird, presenting large-screen British-Baird television in New York, Philo engineers showed developments in television tubes. General Electric demonstrated a new line of telecast receivers.

"Go Slow," Say Radio Makers

An ominous note, however, was struck by the Radio Manufacturers Association, in convention in Chicago, where a "go slow" sign was urged for television "because of the many problems involved," which, it was said, will mark a long time before this latest development can be made available to the whole country. Regardless, National Broadcasting Company, the most active telecasters of the day, is going right ahead, deciding this week to double its television program hours. The company will increase evening studio telecasts from Radio City to three a week instead of the two at present. Outdoor telecasts, relayed by the NBC mobile television station from World's Fair and other points in and about New York City, will likewise be stepped up to three hours weekly.

An innovation will be four noontide transmissions a week from the television studios at Radio City. Comprising a wide variety of interview, educational and entertainment material, they will be telecast at noon on Tuesday, Wednesday, Thursday and Saturday. Each will be one hour and will include a half hour of selected film subjects.

Films' Role Minor

Films, however, will play a very minor role under the leadership of Alfred E. Filack, NBC vice-president in charge of television, said. No motion pictures will be telecast in the evening studio programs, he said.

NBC presented a full hour telecast, Tuesday night of "The Pirates of Penzance," the Gilbert and Sullivan opera, with Margaret Daum and Ray Heatherton in the leading roles.

Television on a screen 12 by 9 feet as against the usual home screen of 10 by 7½ inches, was displayed Friday night by the Baird Television Corporation in an especially built theatre in the Gaumont British offices in New York. A variety television program presented by NBC provided Baird the entertainment, Ian C. Javal, Baird commercial director, was in charge of the evening.

It was the first time that large screen television has been seen in open public demonstration in this country. The apparatus demonstrated Friday is said to be capable of projecting a picture 20 by 15 feet, although due to limitations in size of the demonstration theatre the picture was reduced to 12 by 9.

The television projector was located in the center of the floor of the demonstration theatre approximately 30 feet away from the screen. The pictures were saved for the viewing in three Gaumont British theatres of the arrival home of the King and Queen, scheduled for Thursday.

EQUITY TO ORGANIZE TELEVISION FIELD

With the passage of the deadline set by Actors Equity for the Associated Actors and Artists of America to determine jurisdiction over television field, Equity said this week that it will proceed to organize the field.

"When the AAAA raised the question and failed to follow it through with a decision, they clearly left the next move up to us," Paul Dalzell, executive secretary, said, adding that "we cannot at this time disclose the methods or starting date for this drive but wish it to be known that Equity had jurisdiction and intends to exercise it."

Equity originally set June 7th as the last day for a 4-A decision, but waited an additional week before reasserting its claim.

CONSTRUCTION OF TWO NEW TELEVISION INTELLIGENCES

The new television industries developed in the early 70s were held in the Women's clubhouse on 59th Street in New York. The inventions are a flat cathode ray tube, and a tube that removes the ion beam usually found on modern television screens. The Philo screen is 6 by 10 inches.

Television receivers were demonstrated this week by General Electric at a special dealer show at the Park Central Hotel in New York. Only one of the five models shown employs a magnetron in the picture tube. Other sets are of the direct-viewing type.

The Stewart Warner Company held its sales convention in Chicago this first of the week. The Re-bake Stewart Warner television set was demonstrated at the facilities of the Chicago Zenith experimental station.

Only a lack of "logical thinking and coordinated planning" can cause television to have an adverse effect upon the radio manufacturing and broadcasting industries, T. A. M. Craven, of the Federal Communications Commission, said this week in Chicago.

In an address to the Radio Manufacturers Association in convention there, Mr. Craven said that television is here in the early stages of technical development, but is several years away from the standpoint of "stabilized operation of a real service on a nationwide scale."

Calls Overstatements Handicaps

Although crediting the television industry for the strides in technical development thus far achieved, Mr. Craven said "it would be foolish for the industry to lead the public into the belief that television is a practical reality as a stable service to the public on a national or even on a regional scale."

The association hung up a "go slow" sign for television enthusiasts warning that "because of many problems involved, it will be a long time" before this latest development can be made available to the whole country.

In a statement authorized by the board of directors, A. S. Wells, president of the association, pointed out that the warning was "necessary because of the nationwide interest; because television has suffered from overstate-
**MOTION**

**Nation**

request
dismiss
New
Hiram
Upheld
(Jimmy)
Norway
Vol.
Baseball's
COURTSIN
West
U.
$600,000
action
contingent
Lehr....
1913,
defendants
French
London
not
Kent
E.
New
Twentieth
Santa
New
colors
for
"Sherlock
Providence,
Pittsburgh,
finally
the
He
Annam
member
John
the
Hollywood
$41,000,000
his
France
Jam
to
New
Nicaraguan
twins....
Russia,
three-year
1899
debt
law
claims
the
fire-swept
baseball
E.
Manhattan,
$10,000,000
in
claims
be
motion
because
In
of
the
of
his
Bankrupt
defendant
is
paid
in
bankruptcy
of
Mr.
Frey
was
not
involved
in
the
settlement
and
the
motion
for
discharge
is
not
expected
to
be
heard
for
several
months.

The
RKO
and
the
Paramount
agreed
that
the
RKO
would
release
the
Queen
and
the
Paramount
would
release
the
Royal
palace
cast
for
home....
Nikon
files
debt
install-
ments
for
the
Fairbanks
sisters
in
Italy.

**Parish
news**

**3rd
92.—**

**Universal
Newsreel**

**No.
788,
Vol.
11.—**

**Roosevelt
officials
at
West
Point
graduation...**

Baseball
centenary
celebration
is
near
as
the
"Lato-
na"
and
the
"Uni-
versal
Newsreel
of
Loew's
is
Dead

Isidor
Frey,
61,
assistant
general
counsel
of
Loew's,
Inc.,
died
June
18th
at
Mt.
Sina,
Hospital,
New
York,
following
an
illness
of
three
weeks.

"Judge
Frey,"
as
he
was
known,
although
he
had
held
several
official
positions,
was
an
assistant
director
and
a
director
of
the
company,
with
which
he
was
associated
for
20
years.

Born
in
New
York,
the
son
of
Joseph
and
Babette
Frey,
Judge
Frey
attended
schools
there
and
received
a
law
degree
from
New
York
University.
He
was
admitted
to
the
bar
in
1899
and
began
the
practice
of
law
in
the
office
of
the
late
Alfred
Steckler,
fomer
supreme
court
justice.

His
nearest
surviving
relatives
are
a
nephew,
Alexander
Frey,
manager
of
Loew's
HOLLYWOOD,
on
Avenue
A,
Manhattan,
and
two
grandchildren,
Ethel
and
Ruth
Frey,
both
of
New
York.

Funeral
services
were
held
Tuesday
at
River-
side
Memorial
Chapel
in
New
York.
Directors
and
officers
of
Loew's
attended.

**William
McCartney
Dies;**

**Warner
Theatre
Manager**

William
Penn
McCartney,
54,
manager
of
Warner
Brothers’
Jefferson
theatre
in
Punsu-
tawney,
Pa.,
died
June
13th.
Mr.
McCartney
in
partnership
with
the
late
Peter
Johnson
managed
the
Jefferson
many
years
ago
and
they
continued
to
increase
their
holdings
to
include
St.
Mary's,
Kidway,
Johnsonburg
and
Indiana
theatres.
They
later
disposed
of
their
holdings
and
moved
to
Roland
and
Arrington,
who
in
turn
sold
to
Warner
Brothers.
He
had
been
manager
of
the
Jefferson
from
the
time
he
purchased
it
until
his
death.

Mr.
McCartney
was
a
leader
of
community
life
in
Punxsutawney.
The
Punxsutawney
Spirit
in
a
two-column
obituary
on
the
front
page
had
this
message:
"His
touch
on
the
field
this
city
has
caused
the
general
sorrow
and
regret
as
has
that
of
this
genial,
kindly,
lovable
man."

**Sid Pokrass
Dies;**

**Composer
for
Films**

Samuel
Pokrass,
45,
composer
and
lyricist,
died
of
a
heart
attack
June
15th
at
Rosevelt
Hospital
in
New
York.
Before
coming
to
this
country
he
composed
many
famous
compositions
in
Russia,
the
land
of
his
birth.
The
best
known
of
them
was
"Teho
Mnie
Gore" (What
Do
I
Care).

For
the
last
two
years
Mr.
Pokrass
was
under
contract
to
Twentieth
Century-Fox
and
was
responsible
for
the
music
in
"Rebecca
of
Sunnybrook
Farm,"  "Happy
Landings,"  "Three
Musqueeteres,"  "The
Little
Princess,"  and
"Wife,
Husband
and
Friend."  He
recently
completed
an
opera,
"Cyrano
de
Bergerac,"
in
which
he
worked
seven
years,
and
plans
were
being
made
to
produce
it.

**J.
E.
Adams**

J.
E.
(Jimmy)
Adams,
39,
operator
of
a
small
circuit
of
film
houses
in
Hodget,
Cotton
Valley
and
Jenboro,
Mississippi,
died
June
16th
when
his
car
capsized
near
Hodge.

**H.
A.
Saintsbury**

H.
A.
Saintsbury,
69,
actor
and
playwright,
died
in
London
June
19th.
He
had
appeared
on
the
stage
as
"Sherlock
Holmes"
at
least
1,404
times.
Columbia

ADVENTURE IN SAHARA: Paul Kelly, Lorena Gray
-Say, here is a picture, I had a hunch that I was going to miss something if I didn't go back and pick it up. If this picture had been produced as de-
served, Motion Picture Herald would have had to run an extra. If this picture had been produced as it was, I am sure there would be other company with a star I have in mind, what a building block it would have been to the career of one who was in a large town where it could have been sold. Played June 2.3—Ement A. Shavoua, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

BLONDIE MEETS THE BOSS: Penny Singleton, Arthur Lake, Larry Simms—This picture grossed fourth place for Clearview-First National in Helena, Mont., which was very near what I expected. Out of the first of the series and promises to make the series a successful one. Played June 30—Elmer A. Shavoua, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

FLIGHT TO FAME: Jacqueline Wells, Charles Farrell—Nothing extraordinary, but furnishing interest to those scientifically minded, which of course included yours truly. Interesting to find such a portable ray machine as the one depicted in the picture and wonder of it all that the original in the laboratory required a large array of accessories and machinery to be used.

ROMANCE OF THE REDWOODS: Jean Parker, Charles Farrell—The favorave comment on this one. Personally, I thought it was a good picture in every respect, excepting a few of the fire scenes. I stepped back into the years and brought forth an old experiment on the fire scenes, namely, I used a color wheel. A small piece of red cellophane placed in front of the lens. How about it, Columbia? Why not use tints on such scenes? It appeared as if that forest fire was in-
side the theatre, May 22—Elmer A. Shavoua, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

FOUR GIRLS IN WHITE: Florence rice, Keut Taylor, Ann Rutherford—I would call this a fairly good program picture. It gave us a good first night but was distinctly weak by second night. Running time: 71 minutes. Played June 3—Dr. G. A. Van Fraudenburg, Valley Theatre, Manassas, Col. Farming community patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart—This is better than a good picture, and I read reports both good and bad, but I think this is a good picture according to any rule as well as the acting. Don't be afraid to play it any day, it will do business. Running time: 82 minutes. Played June 7—Lester Booth, Star Theatre, Toulon, Ill. Small town and rural patronage.

IDIOIT'S DELIGHT: Norma Shearer, Clark Gable—This has been cussed quite sufficiently in this depart-
ment. Personally, I did not think it was too bad, but nearly all reports we received from patrons rated it as the poorest show ever seen or some such thing. One intelligent elderly lady was very enthusiastic in its praise. Wonder if Metro wants to kill our patronage with a flock of airplanes flying at 3 miles per hour. Running time: 100 minutes. Played May 13—Dr. G. A. Van Fraudenburg, Valley Theatre, Manassas, Col. Farming community patronage.

OUT WEST WITH THE HARDIES: Mickey Rooney, Louis Stoune, Jack Oakie—This feature is a good one, and well taken by the public. Running time: 74 minutes. Played May 28—Dr. G. A. Van Fraudenburg, Park Theatre, Manassas, Colo. Farming community patronage.

SERGEANT MADDEN: Wallace Beery, Tom Brown, Alan Curtis, Laraine Day—An excellent clown picture but it failed to draw up to the usual Beery gross. Miss Day is truly a fine and well placed with proper pictures. Beery never lets you down in a clown, and for those reasons or other it failed to click. Too many of this sort clown pictures. Running time: 82 minutes. A. J. Inks, Crystal Theatre, Lewiston, Idaho. Small town patronage.

SOCIETY LAWYER: Walter Pidgeon, Virginia Bruce, Leo Carrillo—An excellent drama with Car-
rio very good. Played June 2—Dr. G. A. Van Fraudenburg, Park Theatre, Manassas, Colo. An excellent picture. Running time, 78 minutes. A.

In this, the exhibitors' own de-
partment, the theatremen of the nation serve one another with information on the box-office perfor-
ance of product for their mutual benefit. Pre-
paring this column is a task for the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

COLUMBIA MOTION PICTURE HERALD

Rockefeller Center, New York

Metro-Goldwyn-Mayer

BURN 'EM UP O'CONNOR: Dennis O'Keefe, Cecilia Parker—Very good. I put away a single bill for weekend—Harlind Rankin, Plaza Theatre, Toulon, Ill. Small town and rural patronage.


METRO-GOLDWYN-MAYER

BURN 'EM UP O'CONNOR: Dennis O'Keefe, Cecilia Parker—Very good. I put away a single bill for weekend—Harlind Rankin, Plaza Theatre, Toulon, Ill. Small town and rural patronage.

REPORTER:

COLUMBIA MOTION PICTURE HERALD

Rockefeller Center, New York

First National

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Lionel Atwill—This was one of the better Bette Davis and the true story of a drama that drew exceptionally well in our small town. Most exhibitors have been afraid of this but it is a picture that will long be remembered. Miss Davis is her usual self with top acting and is duly supported by the rest of the cast. With this Fitzgerald girl be-
cause she is a find. Excellent in all respects. Running time, 100 minutes—A. J. Inks, Crystal Theatre, Li-
gon, Ind. Small town patronage.

NANCY DREW, REPORTER: Bonita Granville, John Litel, Douglas Wood—This was one that additional ones are hardly necessary. Our patrons were well pleased and rated it a hit from the start. Playing in a double bill program. When will the industry waken to the facts? Running time, 65 minutes. Played June 2—Bob Ellis, Palace Theatre, Tchung, Okla. Small town patronage.

Paramount

BACK DOOR TO HEAVEN: Wallace Ford, Aline Liebeck, William Henry—Dewey, Okla., pulled it out this time, 60 minutes. Played May 21—Bob Ellis, Palace Theatre, Torrington, Conn. General patronage.

BULLDOG DRUMMOND'S SECRET POLICE: John Trent—Well, the kids liked it. Running time: 74 minutes—W. C. Lewellen, Upontown Theatre, Pueblo, Col. General patronage.


HOTEL IMPERIAL: Isa Miranda, Ray Milbrand—This picture introduces a new screen personality (Isa Miranda). She and Mr. Milbrand pulled it out and shipped it back on Sunday night. Played June 4—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NEVER SAY DIE: Bob Hope, Martha Raye—A good comedy but will not drug them in. Bob Hope is running very slowly. Nice more pictures such as this will be a fine build-up. Running time, 82 minutes. Played June 2—H. W. Haves, Plaza Theatre, Chicago, III. General patronage.


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(Reports continued on following page)
PHOTOGRAPHS:

**HEROES OF THE HILLS:** The Three Mesquiteers (Robert Livingston, Roy Corrigan, Max Terhune)—average business. Good western but this is one of the smallest towns in the state still surviving the “cheesiness.” 47 population. Running time, 55 minutes. Played May 30-27—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

**HOME ON THE PRAIRIE:** Gene Autry, Smiley Burnette—Autry well liked here. It seems that Autry formerly lived near here (Snyder) and, there-fore, people seem to take more of a personal interest in him. Republc should put a little more into Gene’s production. This one moved along nicely, though. Played June 9-18—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

**SHINE ON HARVEST MOON:** Roy Rogers, Mary Hart—Well liked by all. Gossiped a little above average. Rogers is a good singer and actor, and we are looking forward to his next picture. Running time, 50 minutes. Played May 12-13—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

**RKO Radio**

**FISHERMAN’S WHARF:** Bobby Breen, Leo Carillo—Bobbi, well liked here, drags them in if we don’t hit unseasonable weather as we did with this one, 50 in the shade. Picture not his best work. Running time, 21 minutes. Played May 23-31—A. Golden, Plaza Theatre, Chicago, Ill. General patronage.

**MAN TO REMEMBER:** A: Edward Ellis, Anne Shirley—The best from RKO for two years. An outstanding feature for a small town audience. Do not pass this one up. Story just fits the small community. Running time, 85 minutes. Played June 1-21—Elmer A. L. Dove, Benough Theatre, Bemough, Saskatchewan, Can. Small town and rural patronage.

**ROOKIE COP, THE:** Tim Holt, Virginia Weidler, Ace; the Dog—Good weekend material. Tim Holt displays talent possibilities. Honors should be given Gene Ace, the Dog. Running time, 60 minutes. Played May 28—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

**Twentieth Century-Fox**

**ALWAYS GOODBYE:** Barbara Stanwyck, Herbert Marshall—A very fine picture. Glad we played it. Although old, fine entertainment.—Harland Rakin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**BOY FRIEND:** Jane Withers—Pleasing family entertainment a la Withers. As good as any of Jane’s previous efforts. Business swelled, as did the audience. Running time, 70 minutes. Played June 10-12—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

**BOY FRIEND:** Jane Withers—Good picture; good business. This little gal pleases the small town folks. Fox should give her grade “A” production, like Shirley Temple, and watch out for the possible new acting star. Running time, 56 minutes. Played May 14-20—E. M. Fretzberg, Paramount Theatre, Dewey, Okla. Small town patronage.


**EVERYBODY’S BABY:** Jef Prouty, Shirley Deane, Spring Byington—Average Jones Family fare which is usually a little better received than the general run of production pictures. Running time, 62 minutes. Played May 19-26—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**GORILLA, THE:** Ritz Brothers, Patsy Kelly—A nice selection of short plays and good comedy taken of a swell mystery. Although our business could have been better, the picture couldn’t have been finer. It is really a swell picture. Running time, 60 minutes. Played June 2-6—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

**LITTLE PRINCESS, THE:** Shirley Temple, Richard Greene, Anna Louis—Very good picture, good support, and good color. But this June 9th star is not so popular here now. I am quite sure Mr. Canaday would give any advice to me but I still think if they would give her a good American story she would be as good as ever at the box office. It certainly is not Shirley’s fault for she is a grand little actress. Played June 10-13—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

**KEEN POTATOES:** Louise Young, Richard Greene, Walter Brennan—Simply great. They don’t out-cap fine pictures if they have any complaints about “Kentucky.” Running time, 85 minutes. Played June 7-9—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

**THREE MUSKETEERS, THE:** Ritz Brothers, Don Ameche, Bennie Barnes—Our patrons just don’t so for the Ritz Bros. anyway, and good comedy tacked on a swell mystery. Although our business could have been better, the picture couldn’t have been finer. It is really a swell picture. Running time, 62 minutes. Played May 21-22—A. Golden, Plaza Theatre, Chicago, Ill. General patronage.

**United Artists**

**DUKE OF WEST POINT:** Louis Hayward, Joan Fontaine, Tom Brown—Not as good as the usual West Point pictures. Too long, not enough action. Tom Brown is very good, Louis Hayward very, very poor. The Ritz Bros., probably due to the fact they are either very good or very, very bad; too inconsistent. Running time, 75 minutes. Played May 21-22—A. Golden, Plaza Theatre, Chicago, Ill. General patronage.


**BOMBS GOES THE GROOM:** Andy Clyde—A comedy. Running time, 17 minutes.—A. Golden, Plaza Theatre, Chicago, Ill. General patronage.

**KRAZY’S BEAR TALE:** Krazy Kat Cartoons—Not a nickel nickling—nothing to it.—A. J. Enks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**ODD SPORTS:** Special Sport Thrills—No comments, no complaints. Running time, 1 reel.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

**PROVINCE OF QUEBEC:** Columbia Tours—Interesting, but not too fast. Due to the visit of the royal couple to Canada and the United States, it is going good here.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

**STAR IS BORN, A:** Broadway Comedy—Very poor. Skip it. Running time, 17 minutes.—A. J. Enks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**WE WANT OUR MUMMY:** 3 Stooges—One of the best pictures of the month. Played June 5-6—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.


**Metro-Goldwyn-Mayer**

**UNIVERSAL**

**FAMILY NEXT DOOR, THE:** Hugh Herbert, Joy Hodges, Eddie Quillan, Juanita Quigley—Went down rather well with our patrons. Played June 5-6—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

**MAYBE YOU SHOULDN’T:** Bud Davis, Tom Brown, Dorothy Dix—It is just an ordinary program picture. Business was just fair. Played June 8-9—Bud Davis, Ritz Theatre, Roscoe, Ala. Small town patronage.


**Warner Brothers**


**WINGS OF THE NAVY:** George Brent, Olivia de Havilland, John Payne—Better than average program and pleases.—A. A. Terhune, Plaza Theatre, Utica, Ont., Can. General patronage.


**Shorts**

**COLUMBIA**

**ANKLES AWAY:** Andy Clyde—A small town exhibition. Nothing you can use a good comedic. You’ll thank us for the tip. Best I’ve seen in some time. Played June 9-18—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

**BOMBS GOES THE GROOM:** Andy Clyde—Just a comedy. Running time, 17 minutes.—A. Golden, Plaza Theatre, Chicago, Ill. General patronage.

**KRAZY’S BEAR TALE:** Krazy Kat Cartoons—Not a nickeling nickel comedy, plenty amusing. Good enough. Running time, 1 reel.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

**ODD SPORTS:** Special Sport Thrills—No comments, no complaints. Running time, 1 reel.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

**PROVINCE OF QUEBEC:** Columbia Tours—Interesting, but not too fast. Due to the visit of the royal couple to Canada and the United States, it is going good here.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

**STAR IS BORN, A:** Broadway Comedy—Very poor. Skip it. Running time, 17 minutes.—A. J. Enks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**WE WANT OUR MUMMY:** 3 Stooges—One of the best pictures of the month. Played June 5-6—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.
GLIMPSES OF AUSTRIA: FitzPatrick Travel Talks—Another grand Travel Talk from Mr. FitzPatrick. They are always good. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HAPPILY BURIED: Musical Comedies Series—Metro certainly does not click with this series. The entire bunch of bands is no exception. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.


MONEY TO LOAN: Crime Doesn’t Pay Series—We still have one “Crime Series” picture to pass poor judgment upon. They are tops in the shorts field. Running time, 20 minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Paramount


RKO Radio


FERDINAND THE BULL: Walt Disney Cartoons—Very, very good. In fact, every time you see it you see something before, unseen arises. It is swell entertainment.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

POLAR TRAPPERS: Walt Disney Cartoons—“Mickey is the feast” dessert for any program. Running time, 8 minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.


Twentieth Century-Fox


United Artists


Universal

PHARMACY FROLICS: Mentone Musical Comedies—A very good musical and the majority of this series. Plenty of variety and laughs. Running time, 16 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STRANGER THAN FICTION SERIES: No. 58.—This series is still out of the whole and this issue is not too bad. Just fair. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

CRAWDADS “AT HOME.” THE: Mr. and Mrs. Jesse Crawford—By far the best short I have ever run to date. You just can’t beat it for good music. Running time, 10 minutes.—Jesse Booth, Star Theatre, Toulon, Ill. Small town and rural patronage.


SOPHOMORE SWING: Harvest Moon Dancers—The dance routines are very good, particularly the jitterbug dances. Will please all.—M. E. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOTION PICTURE HERALD

Serials

Republic

HAWK OF THE WILDERNESS: Herman Brix. Malt, Jill Martin—Seems to bring back a certain group of folks, mostly kids. New playing Character Nine. “Tarzan” acts by “Kloog” (Brix) rather good. My personal opinion but itself is when I was a kid—Elmer A. Shybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

Plagiarism Ruling Reversed

The United States Circuit Court, in New York, last week reversed an order of Federal Judge Woolskey which had dismissed a plagiarism suit of Clara Dellar and Robert Louis Shayon against Samuel Goldwyn, Inc., United Artists Corporation, Eddie Cantor and Samuel Goldwyn. The court ordered that the suit proceed to trial. The plaintiffs charge piracy of their play, “Oh Shahl.”

Patent Suit Dropped

A stipulation was filed last week in U. S. District Court, New York, discontinuing the suit of Nakken Patents Corporation against Electrical Research Products, Inc., and the Western Electric Company. The suit had been brought for patent infringements.

Edward Smith Opening Office

Edward Smith has severed his connections with Imperial Pictures and Imperial Distributing Corporation as general sales manager to open an office of his own at 227 Seventh Avenue, New York, to distribute films.

Feinberg Elected

William Feinberg, of the Musicians Union, Local 802, was elected on Friday to succeed Arthur Byron, of Actors’ Equity, as chairman of the Federation of Arts Unions, in New York City. Byron was made honorary chairman. Other officers elected were John Lorenz, first vice-chairman; John F. Casey, second vice-chairman; Edward Everett Hale, secretary, and Robert Stern, treasurer.

History of Films

By Pettijohn, Jr.

Charles Clyde Pettijohn, Jr., son of the general counsel of the Motion Picture Producers and Distributors of America, won his Bachelor of Science degree at George-town University by submitting, in partial fulfillment of the requirements, a history of the motion picture industry, tracing the invention and early development of camera, film and projector, and giving an insight into production, distribution and exhibition, concluding with a prediction of the screen’s future, pointing up its position in national and international affairs.

Upholds Sign Litigation

Attraction board and changeable letter patents submitted in litigation between the Wagner Sign Service, Inc., and the Adler Sign Letter Company, both of Chicago, have been upheld by Judge Barnes in United States district court in Chicago. At the same time Judge Barnes, in a decision which indicated he expected appeal, held that Adler infringed certain patents covering the silhouette letter design, and that Wagner infringed the Adler patent relating to frame construction. The patio theatre, Chicago, was also defendant in one of the suits brought by Wagner.

Film Outing Set

The annual film district outing is tentatively scheduled for August 3rd at the Rustic Inn, Lake Quanapaug, with Homer Downey of RKO in charge.

Russian Film Chief Resigns

Semyon Dukellosky has resigned as chairman of the motion picture section of the Council of People’s Commissars. Ivan Grigorovich will succeed him.

To Write Articles


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To Write Articles

IN THE BRITISH STUDIOS

RKO Production

The screen rights of "Archer Plus Twenty," best-selling novel by Hugh Cleve-
ly, have been purchased by RKO Radio for production in Britain by William Sis-
tron, currently here, after his production of "The Saint in London." "Archer Plus Twenty" is the second of
Cleve's novels to feature Maxwell Arch-
cher, apprehender in this case of a gang of
dangerous criminals. The script is at pres-
ent being arranged.

New Star

Designed for stardom under the banner of
Alexandr Korda, is twenty-one-year-old John
Justin chosen to play the role of
Ahmad, Prince and beggar in "The Thief
of Baghdad." He is Mr. Korda's claim that he
has the greatest screen find since Robert
Donat.

The youthful star has had much repertory
experience on the British stage, is six foot
and has netted a seven-year contract.

Whit-Monday Fair

While crowds of holidaymakers swarmed
over Ealing Common reveling in its annual
Whit-Monday fair, the Ealing Studio near-
by, had its own fairground where extra-
for the dramatic purposes of "Come on
George"—took shies at cocoanuts, rode on
runabouts and turned the handles on
nickelodeon peepshows in the fairground,
which was equipped even down to a flea
circus. Dave Barnaby barked in front of
a booth, whilst George Fornby and Patricia
Kirkwood performed their routine in and
out of the crowd.

Levis Joins GN

Carroll Levis, star of British radio and pro-
ducer of "Carroll Levis' Discoveries," British
parallel to "Major Bowes Amateurs," has been
signed up by Grand National Pictures as a
talent scout.

Meanwhile, Levis is to make a film for
Grand National under the appropriate title of
"Carroll Levis and His Discoveries." It goes
into production at the end of June.

Levis will star in the picture and will use
in it some of the personalities he has discovered
in his variety and radio presentations. No
director has yet been assigned.

For Asher

Sir Patrick Hastings, famous K. C. and
playwright, has written a film story, untitled as
yet, for Irving Asher, which will be produced
immediately following "Ten Days in Paris" at
Denham. Emlyn Williams will play the lead.

Irving Asher also has purchased James Cur-
nes' new novel, "By What Immortal Hand?"

Active Actor

Michael Redgrave is one of the busiest actors
in London. Immediately after finishing "A
Window in London," his fourth film in 12
months, which is being produced by Josef
Somlo and Capt. Richard Norton at Denham,
he will play in "The Stars Look Down," the
Dr. Croun story of the mining districts, which
will be produced by Grafton Films for Grand
National release. Margaret Lockwood and
Emlyn Williams play two of the three principal
roles.

Neill's Original

Roy William Neill, director and author, has
written an original "Dressed to Kill," which
is now in production at Warner-First National
Teddington Studios.

Another member of the famous Lupino fam-
y, Amoimette, is making her film debut in this
picture. She plays second lead opposite Peter
Glenville, who is also making his first film.

RCA Licensees

Three producers in the British Isles, in-
cluding a government department, have been
signed as sound film recording licensees by
RCA Photophone, Ltd., in London. The new
contracts bring to 14 the number of
Photophone licensees operating in Great
Britain.

Welwyn Studios, a subsidiary of Asso-
ciated British, has signed a long-term re-
cording agreement. The third of the new
licensees is Spectator Short Films, Ltd.,
operators of a compact studio in the heart of
Mayfair, London.

Ray Johnston Sails

W. Ray Johnston, president of Mono-
graphs, sailed Wednesday on the Queen Mary
for London to confer with the company's
English director, William J. Gall. He
will also visit with Ernest Wettstein, re-
presentative in Paris.

PUBLICITY BUREAU
FORMED BY BRITAIN

The establishment of a "Foreign
Publicity Department" at the British
Foreign Office to serve in peace
years as the equivalent of a propaganda
ministry was announced this week by
Prime Minister Neville Chamberlain.
The Earl of Perth, once Secretary
General of the League of Nations and
recently British Ambassador at Rome,
will supervise the work of the
department directly under Richard
Austen Butler, Under Secretary for
Foreign Affairs. In the event of a major war
Lord Perth would become Minister of
Information.

The department "will be concerned
totally with overseas publicity" and
is a long step forward toward com-
peting with the mass propaganda
machine of Dr. Paul Joseph Goebbels,
German Minister of Propaganda, in
supplying the German people with in-
terpretations of British foreign policy.
Whether the department's activities
will include films is not yet known.

Other governments, notably the
totalitarian states, which have propa-
ganda bureaus exercise supervision
over films.

At Tyneside

Diana Wynard, Ralph Richardson, Rom-
ley Brent and Mary Clare spent Whitmes-
ning location scenes on Tyneside, nurse
centre of Britain's shipbuilding. They were
there at work on preliminary scenes for "On
the Night of the Fire."

Newcastle was the general headquarters of
the G & S film unit, which was composed of
seven cars, a generator and camera
equipment.

Imports Drop

Imports of exposed cinematograph film for
April this year was 1,059,329 feet against
1,257,991 feet in 1938 and 1,649,639 feet
in 1937. Values were: £65,045 ($48,405) in
1939; £121,014 ($90,070) in 1938; £13,983
($9,610) in 1937.

For the months period footage was 6,760,
223 feet against 6,314,941 feet in 1938 and
7,066,144 feet in 1937. Values were: £63,157
($315,785) in 1939; £249,950 ($193,980) in
1938; £9,038 ($7,290) in 1937.

Exports of exposed cinematograph film for
April this year was 2,251,367 feet against
1,790,290 feet in 1938 and 1,749,304 feet in
1937. Values were: £18,204 ($91,320) in 1939;
£12,009 ($60,045) in 1938; £9,304 ($46,820)
in 1937.

For the four months period footage was 8,325,
930 feet against 7,980,454 feet in 1938 and
7,375,443 feet in 1937. Values were: £58,788
($293,940) in 1939; £52,544 ($226,720) in
1938; £39,381 ($196,905) in 1937.

Re-exports of cinematograph film for April
this year was 453,896 feet against 646,272 feet
in 1938 and 572,010 feet in 1937. Values were:
£4,048 ($20,240) in 1939; £5,156 ($25,780)
in 1938; £6,279 ($18,135) in 1937.

For the four months period footage was
1,690,480 feet against 3,087,800 feet in 1938 and
2,118,468 feet in 1937. Values were: £15,802
($79,010) in 1939; £21,133 ($105,665) in
1938; £14,902 ($72,460) in 1937.
JES' VISITIN' AROUND

These be good days for getting around and you'd be surprised, or would you, to know how many boxoffice promotions are started by casual visits to the newspapers, the stores, City Hall and other fertile spots. The kind of visit we mean has no particular purpose at the moment. It's just the idea of dropping around for a few hours, here and there, at those intervals when things are under control on the theatre front.

One member we know calls it "prospecting." He saunters into the city room to gab a little bit, perhaps to lift a bit of an elbow or knock off a cupa caffee with ye editor and other helpful contacts. He makes a few of the stores to say "how" to the advertising or promotion manager. The mayor, chiefs of police and fire, district attorney, and similar prominent are also on the calling list, if for nothing more than to pass the time of day.

No business is mentioned. Just a lot of the usual man-talk. And more times than not, reports the Round Tabler, something is said or done that leads right to a smackerel of a tiein to the mutual satisfaction of all concerned.

No theatre is so demanding that the manager can't get out, if he wants to get out, to see what there is to see for the good of the grosses. The theatremen who circulates around now and then without anything particular to sell often winds up by doing a selling job that tops a lot of strenuous effort directed to the cause of one particular engagement.

▽ ▽ ▽

GET AWAY FROM THAT MOVIE

The purpose of a vacation, as the best authorities agree, is to get completely away from the grind of a 50-week year and do something completely opposite in different surroundings. That's supposed to break the rhythm of week-after-week attention to the job and bring the vacationer back refreshed and revitalized. Evidently, no one ever tipp'd off a lot of theatremen to the advantages of such procedure, else why is it that so many of the boys spend their vacation periods mostly in visiting theatres in other parts.

The desire to add to one's knowledge is wholly commendable, and it's nice to know that there are many of the members who regard their profession with such intensity. But not during vacation-time, sez we. That's the time to get away from the merry-go-round; to get that screen-dust out of the smoker.

A ball player may go to a ball game on his day off. But the theatremen with two precious weeks to be entirely on his own, should close his eyes, ears and mind to any part of the job for the good of his boxoffice, if not for the good of his soul.

▽ ▽ ▽

THE JUDGES WILL CONSIDER

For the information of those entrants in the Quigley Awards who are not yet entirely familiar with the judging procedure, let's say again:

Theatemen who win more than one "Fortnight Appointment" in any one Quarter will receive greater consideration from the Quarter Judging Committees for the Quarter-Master Plaques, and Medals. The best way of assuring this greater consideration is to enter material regularly in the two-week preliminary periods which make up the "Fortnights" of each Quarter. (See Awards Rulings on another page.)

It has been known that lone entries of exceptional merit have been awarded high Quarter-Master honors. But these are exceptions. With five to seven Fortnight periods in each Quarter, ambitious theatremen have ample time and opportunity to be sufficiently represented before the Judges who may be influenced somewhat by the consistency of sparkling boxoffice endeavor over a period of time.

▽ ▽ ▽

EVENTS IN THE NEWS: For frontal decoration on "Devil's Island," at the Point, Powhatan, Ohio, Manager George Pappas constructed a guillotine, persuaded the high school history professor to act the "condemned man" and demonstrate the machine to the students in the interests of the boxoffice and of higher knowledge.

On behalf of "I'm from Missouri," down in Athens, Ga., L&J-man P. E. McCoy sponsored a beautiful legs contest among the most popular local mules. Co-eds from the university acted as judges.
Round Table Pictures

Striking lobby display that attracted attention was the miniature western town reproduced at right and set up by H. P. Midgely of the Palace Theatre, Netcong, N. J., for his engagement of "Dodge City". Theatremen constructed a miniature model of Dodge City complete with train, saloon, trading post, stagecoach and other landmarks.

On "Hotel Imperial", playing at the Lucas & Jenkins Georgia Theatre, in Athens, Georgia, Manager P. E. McCoy placed several of the teaser three sheet boards illustrated below on prominent locations around town and on all highways leading into the city. Telephone number listed on display was that of theatre. Teaser ads followed same idea.

Illustrated above are but a part of the hundreds of entries placed on display at the RKO Keith's Theatre, in Flushing, L. I., in connection with the model airplane contest staged by Round Tabler John Heinz for his date on "The Flying Irishman". Prizes were promoted from local merchants for winners, stunt covered by newspapers. Main setpiece created by Artie Colu, Roosevelt, in Philadelphia for "Confessions of a Nazi Spy" measured 10 feet in height, and was indirectly lighted. Scene stills on simulated film paper were used on easel board with appropriate tie-in copy.
June 24, 1939

MANAGERS' ROUND TABLE

Young man shown above made this outfit, mask and all for Nelson McCollom's "Son of Frankenstein" date at the Tivoli, in Gary, Indiana. As the bully toured the streets, man emitted a ferocious growl be exercised on the pedestrians. Round Tabler declares it was one of the best crowd-stoppers.

When the Paramount boys in Calcutta recently desired to pre-release "Morocco" at the Regal Theatre and discovered there was no paper available, they turned their hands to painting a 24-sheet poster which is reproduced above. Distinctly atmospheric in effect, display which was created by S. Ganguli, Paramount manager of the Calcutta office, is reported to have attracted considerable favorable comment.

Temp was effected with the Peoria street car company whereby permission was granted to mount "Rose of Washington Square" 24 sheets on both sides of one of their street cars which toured all lines throughout the city in advance and during the picture's run at the Madison Theatre. Stunt was arranged by Publix Great States Theatres' city manager, Leonard C. Worley.

To publicize the showing of "Young Mr. Lincoln" at the Kansan Theatre, in Parsons, Kan., Round Tabler David Dallas arranged for special window display with local Federal Loan Co., which furnished the materials for the display. One sheet mat boards as shown were used to plug the picture. To further create interest, Dallas held a special screening to which civic leaders and prominent citizens were invited. Among the guests was business man who had as a boy heard Lincoln's Gettysburg address; newspapers ran special story and photo.
Smalley Books Baseball Short in Cooperstown for Celebration

Anticipating a record crowd in Cooperstown, N. Y., for the celebration of the centennial of baseball, a few weeks back, Bill Smalley, head of the circuit that bears his name, arranged for the showing of the baseball short, "Diamond Dust," to open on the big day at the local Smalley, next door to the Stadium where the ceremonies were held. The booking was especially appropriate since the short included many of the big names in town among the thousands of baseball-minded fans. Cognizant that the special trains would allow movie time after the big doings, Smalley loud-speakered his announcements just as the fans were leaving the park which brought immediate capacity and waiting lines.

Smalley is also booking the picture into nearby theatres and will bring the news-reel pictures into his circuit, capitalizing on the summer-long celebration of baseball's centennial year in his territory.

"LET'S HEAR FROM YOU"

Wallace Dresses His Staff

Five days ahead of “Woman Doctor,” Maddy Wallace, Forsyth Theatre, Winston-Salem, N. C. dresser his entire staff as doctors and nurses with imprinted breast ribbons carrying title and playdates. Local radio station plugged the picture at intervals, cashier called telephone subscribers announcing playdates and numerous window displays were promoted from local merchants, all of which tied in with the picture.

Many Ties by Davis Win Prize on "Honolulu"

Four and a half pages of free publicity for "Honolulu" helped get Louis Davis of the Vernon, Mt. Vernon, Ill., first prize in an MGM-sponsored exploitation campaign in the St. Louis territory. A serialization in each of the Mt. Vernon's two papers; a co-op page which tied in with a jigsaw puzzle contest of a half-tone on Miss Powell and a rope skipping contest suggested by the dance that does in the picture, helped grab space.

In merchant tiests, Davis got 100 per cent coverage on fashions in the town's three department stores, taverns featured a "Honolulu" drink, etc. 24-sheet cutouts of Miss Powell were planted, entire staff wore lei and grass skirts and a special display was planted in the negro public school of Miss Powell in blackface doing a staircase dance as a tribute to Bojangles Robinson.

"LET'S HEAR FROM YOU"

Reward Posters Planted By Simon on "Jesse James"

Post office officials, police and firemen cooperated with Al Simon, Inwood Theatre, Forest Hills, L. I., granting permission for the posting in their stations of reward offers in connection with opening of "Jesse James." In addition, contest to determine what the title of the picture means to patrons was planted, guest tickets going to winners. Schools, libraries, social and athletic clubs were also contacted through distribution of heralds and special programs.

Loewmen Arrange "Chips" Screening for Donat Family

Hearing that, due to illness, the father of Robert Donat, who with his family lives nearby, would not be able to see "Goodbye, Mr. Chips," at Loew's Palace, in New Haven, Harry Shaw, New England division manager, and Matt Saunders, division publicity head, offered to screen the picture for the star's parents and brothers on the premises of the Donat home. The offer, immediately accepted, allowed the Loew men to execute a campaign which secured wide advance publicity for the date all over the division and resulted in one of the outstanding tieins of the year.

To start the ball rolling, newspaper men from the different cities in the division were invited to a dinner at the Hotel Taft with representation from every city. A large bus was promoted, bannered with title and after dinner driven to the Donat home. Two portable projectors were secured through Mr. Lester Isaacs, of the Loew home office. Folding chairs were spread on the lawn and the screen was erected on the back of the house. As soon as the newspapermen were seated, Mr. Donat was carried to the lawn and placed in an invalid chair, immediately after which the picture was screened.

Donat Family Expresses Appreciation

Shaw says in all his experience in show business, he never saw people more thrilled. At the finish, the newspapermen stood up and applauded the picture and were unanimous in their praise. The Donat family was no less grateful for everything. As a result, the promotion received terrific breaks in all the papers in the different cities.

For an extra buildup for the event, at the dinner preceding the screening, a 40 by 40, containing the names of the picture editors of all participating papers and the names of each of the dailies was placed at the doorway of the banquet room. Shaw reports that this was especially pleasing to the papermen whose names on the huge sheets were reproduced in facsimiles of their individual mastheads.

"LET'S HEAR FROM YOU"

40-and-8 Build Street Bally For Bowman's "Dodge" Date

What he chose to call “The Iron Horse” was the street bally made by the Ridgway, Pa., 40 and 8 club for Robert Bowman's date of "Dodge City" at the Strand Theatre. Equipped with large bell and whistle that could be heard blocks distant, the engine which was obtained gratis, was driven through all towns within a radius of 17 miles, banners on either side heralding the picture's opening.

Airing about 50 colored proofs of the national ad appearing in the American Weekly on the picture, Bowman used these to good advantage in a main street empty store window where they created quite a dash. The "Costless Heralds" were distributed, pluggers inserted in bread and all newspaper ads in nearby towns were underlined with title.
**FOURTH PERIOD “FORTNIGHTERS” REPORT TOP-GRADE PROMOTIONS**

Subsequent-run Situations and Neighborhoods Vie With "A" Houses in Campaigns to Win Preliminary "Appointments" by A-MIKE Vogel

Now that the ending of the Second Quarter of the 1939 Quig-ley Awards is well within sight, it appears that the competition for the Fortnight designations which will decide the winners of the Quarter-Master Plaques, Medals and Citations, has become even keener. Details of some of the selected entries on this page and next indicate the calibre of the individual promotions and projects put on by theatre- men in various situations as they cross the finish line.

On a following page, are again set down the rulings of the Quigley Awards for the information of those not entirely familiar even now with procedure of the Competitions to guide them in the final preliminary periods of the Second Quarter, the deadline date to be announced.

Lafferty Uses Naval Program For "Submarine Patrol" Advance

To get the reactions of local citizens to the administration's increased armament program, ballot box was stationed in lobby of the Liberty Theatre, Tacony, Pa., by Manager Bill Lafferty as an advance for "Submarine Patrol." Cards were distributed carrying the question "Do you think the United States should have the largest navy in the world?", space supplied for answers, best of which were used for advertising purposes in the lobby. Card in attendance also distributed these ballots at busy intersections at different intervals each day, tying in with the Navy Day broadcast for local Veterans Library, which took place in theatre lobby. Lafferty secured additional publicity by presenting story of "Old Submarine Fleet," on which the picture was based, to the library officials. An amateur naval building contest was held, representatives of the battleship Annapolis acting as judges, promoted prizes going to winners. This, too, brought newspaper coverage.

For his front Bill used 40 by 60 special displays of critic comments, war poster boards, life savers and special valance heralding the opening. Lobby broadcast was held opening night in which Lafferty interviewed war babies on war, preparedness, armament, etc., closing program with interview of patrons entering theatre. Through cooperation of the American Legion Junior Bugle and Flag we were held, winding up in front of theatre where selections were played out front and then on stage.

Lafferty's campaign at his third run theatre is to be further noted for the local and national prize offered by Warner Brothers in their recent contest for that picture.

**"Fight 'Em, Tooth and Toenail", Is Limerick War-Cry for Summer**

The most important part of our program will be to fight each form of free or paid competition "tooth and toenail," never letting them forget for one moment after all is said and done that "Motion Pictures Are the Best and Cheapest Form of Recreation." Fighting these various forms of free recreation offered by the city is easy to describe on paper, but to actually do require a lot of thought, and hard work. Some of these functions can not be bought, but the bulk of them, such as swimming pools, baseball games, golf, tennis, fishing and picnicking, can be if gone about in the right manner. Here is what we intend to do:

We shall haul in some of our bill boards from less conspicuous locations and plant them for the summer at the various picnic grounds. We shall spot two or three boards at the most popular lakes on good locations. Window cards will be used on tees at the most popular golf courses, as will one sheets and special displays inside the club houses. We intend doing this by awarding free cops for certain scores made. At Champlin Stadium, where the Refiners play all home games of baseball, we shall use banners and bill boards just outside the entrance. Free swimming pools will be hand-billed and bannered with walking ballyhoos on special attractions.

Any event that we might consider opposition to us we will try to squeeze into by some means and make the most of it.—George Limerick, Griffiths City Manager, Enid, Okla.

Pilots Fly Far for Breakfast On "Angels" Tieup by Sidney

Fliers from Massachusetts, Rhode Island, Connecticut and Long Island were invited to attend a breakfast at the Hotel Stratford and then a special screening of "Only Angels Have Wings" as part of a stunt arranged by Jack Sidney for that picture's opening at Loew's Poli in Bridgeport. As the planes landed, the pilots and their guests were each given a breakfast and preview ticket and then taken by banded cars to the hotel. Local dailies came through with abundant coverage in stories and art work. Also promoted by Sidney was a ballyhoo stunt for which four light Taylorcraft planes were used, on the under side of the wings each lettered with one of the four words of the title. As the planes flew over the city and surrounding country in formation, the words were clearly visible. Following them was another plane towing a 50-foot banner with full title and theatre name.

Scholer Ties Western Union For Bridge Hook-in on "Victory"

Winners of local bridge tournaments may look forward to see picture shows as guests of the management according to the increasing number of members who use this device to attract attention. Currently in line is Jerry Scholer at the Ohio in Sandusky, who made this stunt on "Dark Victory" stand up even stronger by tying up with the Western Union. Jumbo wires were delivered to all bridge clubs stressing the picture's opening and inviting winners to be guests of the management.

Another woman angle was letters sent over the signature of Bette Davis which were distributed to patrons leaving the theatre, personal endorsement letter was also mailed by the theatreman to a special list and numerous attractive window displays were planted in leading windows. Under the heading "We offer magnificent values—the Ohio offers a magnificent picture" Scholer promoted full co-op page from leading merchant, featuring a large cut of Bette Davis, ad included cast, playdates and picture copy. Special guest program was printed for the occasion, merchant's ad on reverse covering entire cost of distribution, and titled heralds were inserted in out-of-town papers and stuffed in laundry bags week ahead.

Unique Announcement by England Sells Drama of "Dark Victory"

In order for his patrons to thoroughly enjoy the dramatic finale of "Dark Victory," Manager R. E. England at the Virginian, Charlestown, W. Va., advertised that no one would be seated in the theatre during the last 15 minutes of the picture. Through tie-up with leading beauty salons, beauty hint folders carrying cuts of Bette Davis and Geraldine Fitzgerald and picture copy were distributed week ahead. Florist also cooperated, theatreman promoting roses which were attached to imprinted cards and distributed to women patrons four days in advance.

Doctors and nurses were circulated, telegrams sent to state capital department heads, etc., and for his lobby, England featured Academy Award winner posters together with their copy.

(Continued on following page)
Burhors Summer Policy Is Follow-up Of Theatre's Year-Round Operation

We are ready here at the Gayety for summer. Our campaign about "Healthful Air Conditioning" has been under way for some time. Through screen program and newspaper advertising we expect to keep the public informed throughout the season.

Since this is a situation where we exploit, plug and ballyhoo the year around, this summer season means merely a constant enthusiastic follow-thru of this policy. If anything, we shall do more of it during the next two months.

Also, instead of confining our efforts to the business and residence district, we shall pay particular attention to outdoor crowds at the lake, soft ball games, etc., where any publicity activity may do us some good. Our main summer attraction will be a local Bathing Beauty Contest, sponsored by merchants, etc.—"Who will be Miss South Chicago for 1939-40."—John Burhors, Manager, Gayety, Chicago, Ill.

Soriero Gives Males Opportunity To Be Millionaires-for-a-Day

The five local radio stations in Los Angeles were tied in on a "Millionaire for a Day" contest held in connection with Tom Soriero's "The Hardys Ride High," opening at the Rialto Theatre. Contest was open to any boy or girl up to 18 years of age. Entrants required to write a letter of 100 words or less describing what they would do if they were a millionaire for a day. The winner was to receive a trip to Hollywood. The theatreman who has promoted such events has included leading hotel, luncheons, dinners, chauffeur driven cars, spending money, trip through the MGM studio and two trips to the Fair in San Francisco. The winner was also given two free trips to the Fair.

Since the contest lends itself to aviation, local factories were tied in so as to reach hundreds of people, each factory selecting the boy or girl with the largest family to be the guest of the theatre, together with his family to see the show. Ties was also made with the Examiner to have their newsboys photographed at the MGM studio with Mickey Rooney, photographs timed to break in paper opening day of picture at the United Artists. Boys were guests at the theatre by Soriero.

Klinger Wangles Unscheduled Stop For "U.P." Special in Lewistown

Having been invited as a luncheon guest aboard the Union Pacific train during its Philadelphia stopover, Paul O. Klinger was enterprises enough to arrange for a 30-minute stopover when the all-star special passed through Lewistown, where the theatreman is at the helm of the Rialto Theatre. Permission was secured from division superintendent of the Pennsylvania Railroad to make full use of the interior and exterior of the local depot for advertising the picture. Besides distribution of souvenirs, posters and giant standees, were prominently displayed in and around main platforms and entrance to depot.

Local Montgomery-Ward store cooperated by giving theatre an entire main window for display purposes. Radio department inside store also featured a display. School cooperation included distribution of historic charts showing the development of the Union Pacific, passes going to a member of each class writing the best 150-word essay on why entrant was anxious to see the picture. All schools within a radius of 40 miles dismissed classes early to permit pupils to see the all-star special train on its stopover.

Soriero's Ties In Hollywood Special To Campaign For "Dodge City"

Few days in advance of the "Dodge City" special train going through Gallup, New Mexico, Johnny Sanders at the Chief distributed handfuls in camps and surrounding towns calling attention to the stopover. Local paper ran stories about the train and the stars which included playdate mention at the Chief. Station KAAM put on a program at the depot over which the stars greeted the townsfolk.

Five days ahead a combination bar and dance ball was set up front scene stills were spotted on the bar and gag cards tied in the whole with the picture. Also stationed in front was an old stage coach, in addition to a covered wagon, both covered with banners carrying title, cast and playdates. Entire staff was dressed in cowboy outfits with 10-gallon hats, boots, loud shirts, etc., and for his lobby display, Sanders promoted collection of old rifles and other relics of that period.

Shaffer Works With Local Clubs On Benefit Show for "Dark Victory"

Leading women's organization in Staunton, Va., was approached by Frank Shaffer for a benefit performance of "Dark Victory" at the Dixie, wherein members sold tickets two weeks in advance. Ten days ahead, a special screening was held for 25 of the city's leading women at which comments were requested for advertising purposes.

Copies of the issue of Life, containing special story on Bette Davis were secured, front page overprinted and planted in doctors' offices, beauty salons and hotel lobbies. Imprinted heralds, distributed in surrounding towns, mailed to doctors, nurses, etc., were also stuffed in copies of the Washington Post and Richmond Times Dispatch at local newsdealers. Cashier called telephone subscribers giving time of start of feature, and newspaper coverage included series of ads on the society page of each paper, copy consisting of comments of patrons who had seen the picture at the private screening.

Round Tablers Are Hosts To Mothers On That Big Day

Among the boys in the field to put on Mother's Day campaigns was John Burhors at the Gayety in South Chicago, who with the cooperation of the Daily Callout invited all mothers over 70 years of age who were residents of Chicago 25 years or more, to be guests of the management. Also promoted by the theatreman was tieup with local taxi company which transported the mothers to and from the show. Florist presented bouquets, and dinner was arranged at a nearby hotel before the party attended the show. Paper used extensive publicity including list of those attending together with their reactions.

Women from local home for dependents were invited to observe Mother's Day at the Elco Theatre, Elkhart, Ind., arranged for local photographer to take gratis pictures of mothers with their children during the peak hours of the day. Booth was set up in lobby, photographer angle being straight advertising plus the possibility of mothers purchasing additional prints. Stunt was advertised in newspapers by both Holland and the photographer.

Mothers over 60 years were invited to attend the show at the Prince, in Ambridge, Pa., Harry Brien, who also advertised the special show heavily. Invitation announcement was made from stage and plugged on displays around the theatre. Flower and other gifts were promoted by the Round Tabler, papers covering the event with human interest stories and theatre plug.

"LET'S HEAR FROM YOU"

Best Candid Shots of "U.P." Train Rate Prizes on Grimes Campaign

Additional interest in the arrival of the "Union Pacific" train in Erie, Pa., was built up by Ken Grimes at the Warner Theatre, through the medium of a newspaper contest featuring a candid camera tinc. Entrants were invited to take shots of the train and from the photos entered Grimes was able to make up a very interesting construction board which was of much interest locally. Promoted prizes and guest tickets went to winners, cooperating paper running stories and pictures. Art work of the various stars was run in addition to photo and story of Mayor Charles R. Barber receiving a "golden spike" from Patricia Morrison and Bill Pine.
Exploitation Briefs

Musical groups and clubs, PTA's, Federation of Women's Clubs, Theatre Guild list, etc., were publicized by Wally Caldwell in advance of his "Broadway Serenade" date at Loew's Valentine, in Toledo. Special announcements were also made at these clubs with ample picture, playdate and theatre credits. "Good Morning" cards were distributed in leading hotels, bookstores distributed through circulating libraries, department stores and stuffed in customers' bundles leaving cleaner and service number. Numerous radio contests were engaged in including a "Name the Song" stunt on WTOL, in addition to commercial announcements and plugs on the "On the Street" broadcast.

A beard-growing contest for all male employees of the Lyceum Theatre, in Clovis, New Mexico, was the stunt engaged in by Barnes Perdue, assistant to George Limerick for the opening of "Dodge City." Started two weeks ahead of opening, newspaper stories were run to the effect that there would be a heavy penalty inflicted on any employee not dressed in costume during entire run. Cashiers were also dressed in pioneer costumes and sun bonnets. Prizes were offered to the general public, all invited to get in on the fun fest.

Through tieup effected with the Bond Bread Company, Martin Wurtzburg, Granada Theatre, New York City, promoted them for a plug on the opening of his "Lone Ranger Rides Again" serial. Numerous promoted gifts were secured for giveaway to the kids, giant window displays secured in addition to 8,000 copies of the Ranger Comics which were handed out to the juveniles.

Mel Blieden at the Capitol, Whiting, Ind., for "Burn 'Em Up O'Connor" succeeded in promoting a driver from the Armory in nearby Chicago where they race cars every week to bring his machine, model to Whiting for a street bally. Car properly banded was driven around town week ahead both under its own power and on a trailer. Promoted heralds were also distributed by the driver.

Covering the surrounding territory for a radius of about 30 miles was the sound truck sent out in advance of "Honolulu" at the Badger, Merrill, Wis. by Manager Herbert Graete. Equipped with public address system, Hawaiian music was played while girl in Island costume on the back end of the truck danced.

Open to boys and girls under 16 years of age was the contest run by Harland Rankin, Plaza, Tibury, Ontario, for "Blondie." Promoted prizes were awarded by the theatre to those submitting the best pencil or crayon drawings of Blondie. Heralds plugging the contest were distributed.

Young Dresses Staff
In "Finn" Costumes

Typical "Huckleberry Finn" costumes similar to that worn by Mickey Rooney in the picture were donned by the entire staff of the Temple Theatre, in Mangum, Okla., as part of Manager Clyde Young's campaign on that picture. On Saturday night preceding preview, the local drum and bugle corps wearing these same costumes paraded on main street, stopping in front of theatres where they held half hour concert. Leaders carried torches which helped create an effective spectacle.

For "Dawn Patrol," stationed in front of these were part of wrecked plane which were covered with inexpensive muslin. For a pilot, Young secured a store dummy and dressed it accordingly. Sandbags and machine gun further enhanced the effect. For advance display inner lobby was filled with old propellers and other equipment. The walls were partly covered with scraps of muslin on which were printed German and Allied plane markings. Assistant John Moore aided on the campaigns.

"LET'S HEAR FROM YOU"

Charninsky Promotes
Gifts for "Lone Ranger"

Highlight of Louis Charninsky's "Lone Ranger" serial at the Capitol, in Dallas was a tieup with local ice cream company which gave a small radio each week in connection with a contest run for the kids. Also promoted from the same source for runners-up were bats, watches, base balls, pocket knives and ball gloves. At no cost to the theatreman was tieup effected with local five and ten, management furnishing theatre with 125 free Lone Ranger gifts for opening day.

Packages of Lone Ranger matches were distributed to adults opening day, promted ice cream cones given to kids attending first show, 15,000 heralds distributed to every Dallas elementary school and for street bally presented rider carded entire city while theatre staff was dressed in full cowboy regalia with mask for week ahead.

"LET'S HEAR FROM YOU"

Newhall Presents Gifts
From Powell on "Honolulu"

Night ahead of his preview of "Honolulu" at the Majestic, Hornell, N. Y., Manager Al Newhall aided by his assistant John Callahan, presented each patron with a ticket and dropped the corresponding numbered ticket into a drum that was used on stage for a drawing of 15 gifts from Eleanor Powell in Honolulu. Folks were not told what the gifts would be, but night of drawing, lucky ticket holders were invited to step up to the stage as their numbers were called. Theatremen kept plugging the picture and cast during the drawings.

When the 15 lucky patrons were lined across the stage, ushers brought in as many large pineapples from back stage, from each of which was tied a three inch wide red satin bow with two passes attached to each pineapple. These were presented with due ceremony and Newhall reports the audience well amused with the gag. For his street bally, Santa Claus covered business section of city with back banner calling attention to the fact that he had been waiting since Christmas to see the picture.

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 Quigley Quarterly Plaques, Medals, Citations.

Quarterly Plaque, Medal and Citation Winners are appointed Quartermasters.

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.

Every theatreman everywhere is eligible to compete.

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.

Theatremen who win more than one Fortnight Appointment in any one Quarter will receive greater consideration in voting for the Quarter-Master Plaques and Medals. The best way of securing this consideration is to enter material regularly in the two-week preliminary periods which make up the "Fortnights" of each Quarter.
YOU ARE INVITED TO JOIN UP

HARRY W. FLINCHUM manages the Park Theatre in Roanoke, Va., which belongs to National Theatres circuit. Five years ago he obtained an usher's job at the Roanoke house in the same city and then was promoted to assistant manager there. Not long after Harry was able to take down a managerial post and is doing a fine bit of work at his present spot.

ROBERT PARKER is in the theatrical business for a long time now. He began during his school days, working as an usher at the local theatre and years later found him playing in vaudeville. In 1927 he was an assistant publicity director at the Newmam Theatre in Kansas City and in a couple of years was transferred to the Metropolitan, Houston, Texas, in like capacity. Returning to Kansas City he worked at the Colonial Theatre, as manager, but had to quit there due to ill-health and went out to California. He managed some publicity work for Fox while out there and then came back to Kansas, where he obtained a skipper's job at the Dickinson in Olathe.

JOHN R. SCHULTZ started as usher at the Warner Theatre in Erie, Pa., and in one year was promoted to chief of service. His next job was that of assistant manager at Warner's Columbus, also in Erie. Returning to the Warner house he acted as assistant there. He was then promoted to manage the Liberty Theatre in Sharon, Pa., from where he now communicates.

RAY W. BOWMAN is the assistant manager of Schine's Ritz and Tiffin Theatres in Tiffin, Ohio. He started his work in theatres by acting as a doorman at the Ritz in 1937 and the following year was promoted to chief of service. In 1939 he secured his present position and it is obvious that Ray will go places from the strides he has been making.

FRANK SLAVIK began as an usher in 1928 at the Ideal Theatre in Mingo Junction, Ohio. When the theatre burned down three years later he went on to work at the Auditorium, in the same sector, as doorman. In 1935 he was promoted to manage the Brilliant Theatre in Ohio, being employed there for three years. The next spot for Frank was the Palace in Salineville, in the same state, being transferred from that house to the Alpine in Hundred, W. Va.

NELSON D. McCOLLM dates the beginning of his theatre experience as 1928, his first job being that of an usher in the Palace Theatre, Gary, Ind. Two years later, upon being graduated from high school he left the house to follow a musical career, only to return to act as assistant manager of the Gary, in the same city. Shortly after he was transferred, in the same capacity, to the Palace. In 1936 he attained the position of manager at the Tivoli and is doing a grand job of work there.

BILLY PRATT is manager of the Paramount Theatre in Atlanta, Georgia, one of the houses of Lucas and Jenkins circuit. He started as page boy at the Fox Theatre in 1929 working there until 1934, at which time he went to usher at the Paramount house. He returned to the Fox in 1935 as chief of service and the next year acted as treasurer, then as assistant manager under our good friend Whit Whitaker. Once more he came on to the Paramount, this time as manager of the house. We have had the pleasure of meeting up with Billy at Round Table headquarters a couple of years back and anticipate his next visit.

RANDOLPH LEE HALL entered showbusiness as an assistant manager at the Aztec Theatre in Van Alstyne, Texas, remaining for but a period of six months. However, he was away for only a short while and upon his return secured the skipper's post at the same house. Randolph likes his job and aims to "stick."

JOHN A. SCHWALM has been actively engaged in the moving picture business for over thirty-two years. In 1906 he opened the Electric Theatre, Dayton, Ohio, and a year later went on to Reading, Penna., to open the Victor house there. The Bijou and Dreamland, at South Bethlehem, Penna., were his next ventures, followed by the Jewel in Easton, in the same state. Returning to Dayton, John was at the Jewel then moved to the Theatorium at Richmond, Indiana. Subsequently his duties were enacted at the Jewel, Hamilton, Ohio, Imperial Feature Film Co., Pittsburgh, Pennsylvania, Jefferson and Grand Theatres in Hamilton, Ohio. At present, we find John at the Rialto in Hamilton, where he is holding down a managerial post.

A. J. KALBERER manages both the Indiana and the Liberty Theatres in Washington, Indiana. Back in 1916 Kal started as candy butcher at the Family Theatre, Lafayette, Indiana and two years later became a manager. He did exploitation work for Fox Film Corporation from 1919 to 1921, thereafter, until 1929 acting as manager for Fort Wayne theatres. Going to Indianapolis he secured the Lyric Theatre, staying on for a couple of years. His following circuit was Skouras and he was employed at the Fox, San Diego, Calif. Just before he came on to his present situation he was at the Strand in Louisville from 1936 to 1938.

LEROY J. BOUDREAU manages the Grant Theatre in Eveleth, Minn. Over ten years ago he entered showbusiness, when he secured an usher's post at Keith's Theatre in Washington, D. C. Moving to the Belasco, also in Washington, he again acted as usher, rising to chief usher a while later. Leroy then went on to Aitkin, Minn., and served at the Rialto Theatre, there, as usher, doorman and assistant manager.

Showmen's Calendar

AUGUST

1st Colorado admitted to Union—1876
2nd Myrna Loy's Birthday
   Alexander Graham Bell died—1922
5th Francis Scott Key, Poet, Born—1870
   Alfred Lord Tennyson, Born—1809
7th June Travis' Birthday
8th Sylvia Sidney's Birthday
10th Herbert Hoover, 31st President, Born—1874
Missouri admitted to Union—1821
Norma Shearer's Birthday
   Glenda Farrell's Birthday
   Hugh Herbert's Birthday
11th Joan Parker's Birthday
   Hobart Bosworth's Birthday
13th Gene Raymond's Birthday
15th Panama Canal opened—1914
   Napoleon Bonaparte Born—1769
17th Mae West's Birthday
20th Benjamin Harrison—23rd President, Born—1833
26th U. S. gave suffrage to women in 19th Amendment, 1920
29th Oliver Wendell Holmes, Poet, Born—1809
30th Joan Blondell's Birthday
31st Fredric March's Birthday

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE
Rockefeller Center, N. Y.

Name: ____________________________
Position: _________________________
Theatre: _________________________
Address: _________________________
City: _____________________________
State: ____________________________
Circuit: _________________________
Absolutely No Dues or Fees!

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On this and the following page appears an alphabetic index to the titles of all features listed in this week’s Release Chart, with an announcement 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 *MD*, an adventure by *Adv.,* a musical comedy by *Mus.,* Musical Comedy by *Mus.-Com.,* Western by *West.* If the production is made in color, the letter “C” appears in parenthesis after the classification. Thus: *Col.-Mel. (C)* denotes a Comedy-Melodrama.

At the extreme right of the line containing the title of the production is the name of the distributor.

### A

Abased Confidences, Mel., Col
Across the Plains, 3035, West...

*Adventures of Grace Coolie, Mel.

*Adventures of Glencoe Mountain, Mel.

Adventures of Gabby, 3032, Mel.

Adventures of Jane Arden, 321, Mel., WB

After Schooldays, Mel., Univ

All This and Heaven Too, Mel., WB

Almost a Gentleman, 320, Mel.

Always in Trouble, 914, Com., 20th-Fox

Ambush, 3920, Mel., Para

Andy Hardy Gets Spring Fever, Com., MGM

Angel Wash Their Faces, The, Mel., WB

Angels With Dirty Faces, 351, Mel., FN

Amaud Takes a Tour, 308, Com., RKO

Anita Larina, Mel., Foreign

Are His Tidings Uncertain?, 325, Mel.

Arkansas Traveler, 3060, Com., Para

 Arrest Bulldog Drummond, 3812, Mel., Para

Attitudes, Lopez, 952, West.

Arctic Wildcat, 923, Com., 20th-Fox

Army Nurse, 7002, Mel., Rep

Artists and Models, Mel., Com.

As a Policeman at Your Age, Com., FN

### B

Babe In Arms, Mus.-Com., MGM

Bank Deer to Heaven, 3032, Mel., Para

Bad Lands, 933, West...

Ball-up, Mel., RKO

Barnstormer, 3653, Mel., Para

Beau Geste, Mel., Mel.

Beauty for the Asking, Mel., Para

Believe the Facedown, Mel., Col

Big Top, 3915, Mel., Univ

Blitzs Gardner, Com., Com.

Blondie Takes a Vacation, Com., Col

Blackwell’s Island, 361, Mel.

Blind Alley, Mel., Col

Blackstone, Mel.

Billy the Kid Returns, 851, West...

Blackwall’s Island, 361, Mel.

Blackwell’s Island, 361, Mel.

Blind Alley, Mel., Col

"Blondie," Com.

Blondie Wears the Bows, Mel.

Blondie Takes a Vacation, Com., Col

Blue Montana Skies, 844, West, Rep

Bone, Mel.

Boy With a Gun, Mel.

Boys’ Reformation, 3532, Mel.

Boy Gannon, 911, Mel.

Boy Trouble, 939, Mel.

Bridal Suite, 937, Com., Mel.

Brisht Victory, Mel., Univ.

Broadway Serenade, 351, Mus., Mel.

Brooke’s Voice, Mel.

Brother Orchid, Mel.

Brother Rat, 355, FN

Bugs ‘Em Up O’Conor, 918, Mel.-Com., Mel.

Bulldog Drummond’s Secret Service, 3831, Mel.

Bulldog Drummond’s Bride, Mel.

### C

Caliber, Mel., Foreign

Cafe Society, 3826, Mel.

California, Mel.

Calling Dr. Kildare, 302, Mel., MGM

Captain Fury, Mel., UA

Carson, 935, Mel.

Career Man, 935, Mel.

Cat and the Canary, The, Mel.

Charlie Chan at Treasure Island, Mel.

Charlie Chan in Honolulu, 928, Mel., 20th-Fox

Charlie Chan in Panama, 940, Mel., 20th-Fox

China Seas, 3910, Mel.

Chinatown, Mel.

Chinatown, 3018, Mel.

Ching Ling, 941, Mel.-Com., Mel.

Chicago, Mel.

Christmas Carol, 917, Com.-Mel., MGM

Chump at Oxford, Com., UA

### D

Cipher Bureau, 312, Mel., GN

Citadel, The, 895, Mel., FG

Climbing High, 8072, Com., GM

Clues Over Europe, Mel.

Crime at Large, Mel., Col

Coast Guard, Mel.

Colt 45, Mel.

Code of the Fearless, West...

Col.

Code of the Streets, 1936, Mel., Univ

Colorado Sunset, Mel.

Confessions of a Nazi Spy, 353, Mel., FN

Coward’s Code, 3252, Mel

Cowboy at Large, Mel.

Confessions of a Nazi Spy, Mel.

Carol Reels, Th., Mel.

Cowboy and the Lady, Com., UA

Cowboy, Quarterback, Th., 386, Mel., WB

Crashing Through, 327, West.

Crossroads, Mel.

Foreign

Cortina Rides, Th., Mel.

Foreign

### E

Dark Eyes, Mel.

Dark Sand, Mel.

Dark Victory, 354, Mel.

Dawn Patrol, 353, Mel., WB

Day at the Circus, Com.-Mus., Com.-MGM

Dead or Alive, Mel.

Desperate Trails, Th.

Devil’s Island, 315, Mel., WB

Devils Island, 315, Mel., WB

Disputed Passage, Mel., Para

Dodge City, 304, Mel., (Col.)

Double Crime in the Migrant Line, Mel.

Double Dyed Declamer, Mel.

Down in “Arkansas,” 305, Mel.

Dragons of the Moon, 355, Mus.-Com.

Dreadful Christmas, 919, Mel.

Drifting Westward, 3933, West.

Duke Of West Point, UA

Dust Be My Destiny, Mel., UA

### F

Each Dawn I Die, Mel.

East Side of Heaven, Mus.-Com., Univ.

Elsa Maxwell’s Hotel For Women, Mel., 20th-Fox

Emperor of the World, Mel.

Escape from Alcatraz, Mel.

Essays From Tarzana, Mel., Foreign

Escape Sergeant, Th.

Everybody’s Baby, 911, Com., 20th-Fox

Exile Express, 301, Mel., GN

Exposed, 3032, Mel.

### G

Gambling Ship, 3033, Univ

Gang, The, Mel.

Gang Bullies, 816, Mel.

Gang’s All Here, Th., Com.-Mel.

Gang Smashers, Mel.

Gangsters, Mel.

Gardens of the Moon, 355, Mus.-Com.

Gateway, The, Th.

G HOLD West, 3064, West, Mel.

Greatest West, 3812, Mel.

Guilty Trails, 3023, West.

Univ

Gunship, 912, Mel.

Gun Pack, 3011, West.

Univ

Hennesey Trail, 3023, Mel.

### H

Hard to Get, 310, Com., Mel.

WD

Harlem Rides the Range, Mel.

Heart of Portos, Mel.

Haunted Heart, Mel.

Hawaiian Holiday, Com.-Mel.

Heart of the Desert, Mel.

Heart of Paris, Mel.

Heaven on a Horseback, Mel.

Hell’s Kittles, 312, Mel.

Herb Monotone, Mel.

Here I am a Stranger, 928, 20th-Fox

Heritage of the Desert, Mel.

Heroes for a Day, Mel.

Hidden Power, Mel.

Mel.

Hidden Sunday, Special, Mel.

Hidden Trails, Mel.

Honeymoon, Com.-Mel.

Holland Hotel, The, 3032, Mel.

Honolulu, Mel.

Honor in the Desert, Mel.

House Doctor, Mel.

Husbands in Disguise, Mel.

Husbands of the West, 3055, West...

Univ

Hustler, The, Mel.

Hotel Imperial, 3836, Mel.

House of Baskervilles, 926, Mel.-20th-Fox

Husbands of the West, 3055, Mel.

Univ

Human Beast, The, Mel.

### I

I Am a Criminal, 2012, Mel.

Ice Follies of 1938, 955, Com.-Mel., MGM

I Demand Payment, Mel.

St. Rts.

Isla’s Delight, 920, Com.-Mel.

If I Were King, 3010, Mel.

Illegal Trails, 3065, Mel.

Illegal West, 3065, Mel.

In Missouri, 3066, Com.-Mel.

Indians, The, Mel.

In Old California, West.

In Old Mexico, Mel.

Insiders, The, Mel.

Inside Story, 834, Mel.

In the 20th Century, Mel.

International Crime, Mel.

Invitation to Happiness, Com.-Mel., Para

Ireland’s Luck, The, Mel.

Island of Lost Men, Mel.

Isle of Hope, Mel.

Isle of Plenty, Mel.

It Could Happen to You, 895, Mel.-20th-Fox

It’s a Million, Mel.

I Stand on My Story, 3006, Mel.

Just Around the Corner, 915, Mus.-Com.

### K

Kentucky, 923, Mel., (Col.)

Kid From Kansas, The, 303, Mel.

Kid Nightingale, Mel.

Kid from Texas, Mel.

King of Chantilly, 2027, Mel.

King of the Turf, Mel.

King of the Underworld, 317, RKO

Kreutzer Sonata, Mel.

L

Lady and the Knight, The, Mel., (Col.)

Lady In Ermine, Th., Com.

Lady of the Tropics, MGM

Lady in Kentucky, Th., 934, Mel.

Lady Takes a Chance, The, Com.-Mel.

Lady Vanishes, 8011, Mel.

Laurel and Hardy, C

Last Express, 3208, Mel., Univ.

Last Warning, The, 3207, West.

Univ

Law Comes to Texas, Th., Mel.

Lawful Outlaws, West, Para

Lawn Party, The, Mel.

Law of the West, Mel.

Leather Face, The, Mel.

Lend Me Your Ear, Mel.

Let Us Live, Mel.

Liebe Liebt, 494, Mel.-Com.

Listen Darling, 901, Mel., MGM

(Continued on following page)
### THE RELEASE CHART—CONT'D

#### COLUMBIA

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td><em>Comings Attractions</em></td>
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<tr>
<td>Takes a Vassal</td>
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<tr>
<td>Bessie Takes a Vassal</td>
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<td>Crime at Large</td>
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<td>Criminal at Large</td>
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<td>Salon</td>
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<td>Goldeneye</td>
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<td>Dead Girls Go to Paris</td>
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<td>Love in the Cutting Room</td>
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<td><em>Families of the Pleasure</em></td>
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<td>Parents on Trial</td>
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<td>Shanghai Express</td>
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<td>Smoking Murder</td>
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<td><em>Metro-Goldwyn-Mayer</em></td>
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#### GB PICTURES

[Distributed in part by 20th Century-Fox](#)

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<thead>
<tr>
<th>Title</th>
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<tr>
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<tr>
<td>Looking for a Husband</td>
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<td>Lady Vanishes</td>
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#### GRAND NATIONAL

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#### METRO-GOLDWYN-MAYER

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<tr>
<td><em>Comings Attractions</em></td>
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**NOTE:** The totals for running time are the official figures announced by the home offices of the distributing companies. When a production is released in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the release, 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.

The chart is published by Motion Picture Herald. It contains production credits, release dates, and running times for various films distributed by different studios. The chart also notes changes in running times due to local censorship and repairs to the films. The chart is useful for keeping track of the official release figures for each film.
**THE RELEASE CHART CON'T'D**

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<th>Rel. Date</th>
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<tr>
<td>Lute Rae-Matson (G)</td>
<td>9:30</td>
<td>9:00</td>
<td>10,20</td>
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<tr>
<td>Adair McDuffie (G)</td>
<td>9:45</td>
<td>9:15</td>
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<tr>
<td>Bagwell Seckol (G)</td>
<td>10:00</td>
<td>9:30</td>
<td>10,30</td>
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<td>Mary Ann-Basford (G)</td>
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<td>They Asked for It</td>
<td>5040</td>
<td>Michael Whalen - Jay Hodges</td>
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<td>These Smart Girls Grow Up</td>
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</tbody>
</table>
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**SELL—EXCLUSIVE, TOWN 1,500, MICHIGAN fruit belt. Reason: returning West, $5,000 cash, balance easy. BOX 1167, MOTION PICTURE HERALD.**

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Jack Benny • Dorothy Lamour • Edward Arnold
in "MAN ABOUT TOWN" with
Binnie Barnes • Phil Harris • Betty Grable • "Rochester"
Matty Malneck and His Orchestra
Directed by Mark Sandrich • Original Screen Play by Morrie Ryskind • A Paramount Picture
INTERIOR TREATMENT NUMBER

Carpeting
Glass
Lighting
Seating
Painting
Furniture

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JUNE 24, 1939
A Timely Question

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**AMERICAN**

**Bodiform**

**RESTFUL CHAIRS**

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<tr>
<td>BROADWAY</td>
<td>Cape Girardeau, Mo.</td>
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<tr>
<td>ILLINOIS</td>
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*Many schools and civic auditoriums, as well as exhibits at both World's Fairs, have also installed American Bodiform Chairs

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**BETTER THEATRES: June 24, 1939**
SALVAGING an OLD BRITISH THEATRE

A suggestive example of effective remodeling from England. Above is pictured the modern auditorium of the new Rex in Bethnal Green Road, London, fashioned ingeniously from an antiquated theatre, called Smart's, which long had been in the service of the motion picture. The ceiling beams of the old construction, reinforced by order of the municipal authorities, suggested a full arch treatment, with the walls drawn by the design into the ceiling, first by form, as in the stepped cornices, and also by ornamentation. Incidentally, the full arch form, by reducing the total cubage and by eliminating high areas at the sides, substantially simplifies ventilation. Through the effect of angular recesses, the ceiling attains continuity with cornices, and the arch form is given full decorative value. Walls and ceiling are entirely of plaster, with a background of dove grey spattered with peach and gold. The wall panels are stencilled in an abstract pattern in venetian red, emerald green and brown. Fluted plaster features are gold and peach. Grilles are decorated in blue, green, gold and russet. The dado is speckled brown, made of linoleum for durability. Illumination is provided by downlighting concealed within the ceiling grille and by a large, centrally located ceiling fixture, as well as by footlights reflected from the proscenium curtain. The 814 new chairs, arranged in a one-floor, two-aisle plan, are upholstered in wine-colored material. Aisle carpet is of a matching red background with emerald green pattern. The proscenium curtains are champagne-color. The Rex theatre is located in an eastern suburban area of London and is owned by H. B. N. Picture Houses, Ltd., of which Ken Nyman is manager. George Coles was the architect.
Fluorescent Carpentry
Warner House Feature

Carpeting that glows in the dark has been added to the theater’s bag of decorative tricks. It received its official introduction with the opening June 15, of Warner Brothers’ newest theater in Washington, D. C., the Kennedy. The theater, which was designed by John Eberstein, who has 900, and is treated in a modern, colorful style.

The fluorescent carpeting, a development of Alexander Smith & Sons, is used only in the auditorium, and the “black,” or ultraviolet, light sources necessary to make the carpet pattern visible in the dark, are confined to the aisles.

The end standards of the seating, which is by the Ideal Seating Company, have been designed with special light boxes, each standard having two 2½-watt General Electric argon glow lamps. These lamps have the advantage of being relatively inexpensive in both initial cost and operation, and of requiring no special transformer installation. In the Kennedy installation, however, the activating energy that is produced is regarded by some observers as being insufficient to give the carpeting its fully effective fluorescence. Inasmuch as the next size of available sources of “black light” is 100 watts, requiring transformer equipment, further development of the innovation, it is believed, will be concerned with the design of the light box.

The carpeting, which is predominantly red and green, is a Velvet weave to the pigments of which fluorescent materials have been added. The fluorescent materials are permanently impregnated in the yarn and are not affected, it is said, by dust and dirt to an extent greater than that characteristic of regular carpeting.

[The Kennedy theatre will be described and pictured in the July 22nd issue.]

Auditorium Lighting
Needs Being Studied

Study of auditorium lighting, including image intensity and light levels in the area surrounding the screen, has been begun by the Projection Practice Committee of the Society of Motion Picture Engineers, of which Harry Rubin, supervisor of projection for Paramount, is chairman. A special subcommittee has been appointed to carry on the work.

Also a part of the aggregate problem, but more directly concerned with the effectiveness of the projected image, is the treatment of the area immediately around the screen. There have been many objections to the masking of the screen and complete darkening of the surrounding area, and it is expected that the new Projection Practice Committee studies will develop data on this issue, which has bearing also upon the broader problem of general auditorium lighting.

The special subcommittee, which is continuing its sessions through the summer for the purpose of preparing a report to the fall convention of the SMPLE, is composed of Charles Horstman, Earl Morin, Ben Schlanger, James Frank, Jr., Robert French and Donald Hyndman, president of the Society.

From the Greek Stadium
To the Film’s Esquire

The structure developed for the exhibition of motion pictures is given prominent recognition in the new edition of the Encyclopedia Britannica. As a part of the treatment of the history of the theatre and its arts, beginning with the Greeks; the Esquire theatre in Chicago, which was opened in 1938, is dealt with in a full page of pictures, with descriptive captions. The Esquire, which was designed by W. L. Pereira, Chicago architect, in association with Pereira & Pereira, theatre consultants, was selected as an example of modern functional planning of theatres. It is owned by a corporation of which Harry, Elmer and A. J. Balaban are the sole stockholders. It is not affiliated with Balaban & Katz, however, or any other circuit.

Seating 1,400, the Esquire is of lofty, sleek-lined modern design with a facade of brick, granite and aluminum, and an interior of modern patterns executed in mahogany veneer and plaster accentuated by light from both coves and fixtures. The Britannica pictures consist in views of the front, the main foyer (called a “music foyer”), the staircase leading to the balcony, and the auditorium.
Simple Rules of Good Carpeting

Citing some do's and don'ts, also a trick or two, in carpeting the theatre

By NORMAN PATTERSON

The amount of money you wish to spend determines the quality of the flooring fabrics you put into your theatre. The pattern and color selection are entirely in your hands and it is up to you, no matter how much you invest in carpeting, to get the maximum in showmanship out of your purchase. A good showman knows his community and books his films accordingly. How about trying to book the proper carpeting effect for your theatre?

Although most people do not walk around the theatre with the eyes and nose of an interior decorator, you can be sure that they are more discriminating than ever, and remember it is the attention you pay to the details that finally determines the sum total of decorative atmosphere in the theatre. In other words you are either well dressed or sloppily dressed, regardless of the money spent. The most expensive carpeting can be sloppily-looking if it is not in scale or of a "becoming" style.

Striking patterns are not enough—the point is, do they strike the right balance? Patterns can be large or small, but it is their proper application that makes for striking effect, and that's why people prefer to see the same picture in a theatre that is attractive, but not in any way garish.

Here is an example or two:

The theatre represented in Figure 1 is an excellent illustration of the necessity to select the carpet design with proper consideration for the area occupied. In Figure 1, which shows foyer area decorated in an abstract leaf design, the plaster wall above the wood paneling finds a harmonious counterpart in the modernized floral pattern in the carpeting. The large, uninterrupted lobby floor is effectively broken up by the large leaves in the carpet and the repetition in the design, from wall to wall, is in practically the same proportion as the arrangement of the leaves in the wall space from the wood paneling to the ceiling. Through this careful co-ordination of floor to wall, and wall to floor, a balanced continuity throughout the treated room is achieved.

On the other hand in the mezzanine lounge of the same theatre (Figure 1A), identical design and pattern size carpeting is used. Here the overall effect is not nearly as interesting as in the foyer downstairs. The ceiling and walls, decorated sparingly so as to give the illusion of greater height and width, are adversely affected by the size of the carpet design. Harmoniously in balance in the lobby, but now confined to the narrow width of the mezzanine floor, the large carpet pattern makes the ceiling appear still lower. Even the large furniture placed directly on the flooring fabric is insufficient to overcome the visual intrusion of the large pattern. The design in itself is well chosen and correct, but it is simply too big for the area involved, and its value is accordingly minimized.

It so happens that the mill that looms this particular fabric has a large investment in the design shown. Its use in a carpet for theatres is not the result of mere accident or convenience. Designers, interior decorators, architects and other competent specialists were consulted during its development. The problems arising from the use of identical size of pattern in the theatre were thoroughly studied. Situat-

(Continued on page 23)

Figure 2. A combination of broadloom and patterned carpeting.
Modern in its very newness as an industrial development, architectural glass is widely used for theatre fronts. But newer forms, as well as the familiar types, make glass just as adaptable to the theatre interior.

The use of glass architecturally is one of the most striking developments of the industrial research of our day. It is a development which theatre design already has taken advantage of, as witness the widespread and effective application of architectural glass tiles for the facing of fronts, and of glass blocks for facade trim, box office bases, and so on.

But glass is as well adapted to the interior of the theatre. New types have been produced which provide decorative qualities in themselves while serving functional purposes growing out of various possible illumination and space problems. Such use of glass inside the theatre is illustrated in the accompanying group of original designs by Charles C. Burton, architect and engineer for the Paramount Theatres Service Corporation. Following are the essential characteristics of the decorative forms of glass which have been the inspiration of these treatments.

**Decorative Types**

Vitrolux is a heat-strengthened, polished plate glass with the added feature of vitreous color, fused into one surface, and can be either translucent or opaque. It is ap-
proximately five times as strong as ordinary plate glass and will withstand about 40 times as much sudden blunt impact. Vitrolux is highly resistant to sudden changes in temperature (molten lead can be poured upon its surface without damage while it rests on a cake of ice). It can be bent through an angle of 20° to form curved surfaces. These properties make Vitrolux applicable to uses in which durability, strength, color and diffusion of light are desirable.

Vitrolux is available in eighteen translucent, and nine opaque (no light transmission) colors, and other colors may be obtained on special order. The coloring is produced by fusing ground glass into one surface during the tempering process, so that the color becomes an integral part of the glass and will show no change with age. Letters or designs in a different color (for example, a woman’s head in an illuminated door to a woman’s lounge) can be fused into one surface so they will be silhouetted when light passes through the glass. Such designs can be translucent or opaque—translucent Vitrolux appears as colored opaque glass by daylight.

Fluted Pattern

Fultex is a new type of flat glass designed to produce light and line. One surface is flat, the other consists of a series of adjoining convex flutes 1 inch wide, each being in effect an elongated magnifying glass. It is highly suitable for “privacy partitions” in the interiors of fine buildings, transmitting a high percentage of diffused light, hence
is adapted to walling off lounge areas, for example, from foyers. It can be installed in large panes, single or double glazed. It weighs approximately 3½ pounds per square foot polished.

**Line and Square Effects**

Louvrex glass, designed with a directional pattern, resembles a series of louver strips, as in Venetian blinds. The ribs forming the pattern are one inch wide. It is made in three finishes—polished, plain and “satinol.”

Single-glazed Louvrex allows sweeping expanses of horizontal or vertical lines. Double glazed Louvrex produces a checkerboard effect (or parallelograms) if one sheet is imposed at an angle. “Satinol” finish increases diffusion and affords soft, restful illumination.

Louvrex may be used to screen off a portion of a room while at the same time maintaining the effect of size for the room. It is adapted to decorative partitions, to the trimming of columns and pilasters and to windows of lounges. It weighs approximately 3½ pounds per square foot polished, and 2½ pounds in “satinol” finish. Maximum size of panes is 54 by 136 inches.

**Reed Pattern**

Reedex glass has a pattern made up of a series of half-inch corrugations, with a herringbone design on the ridges. Viewed as a whole, the pattern produces a reed-like effect. Reedex diffuses slightly more than Flutex or Louvrex and it is rated high in light transmission.

It is produced in three types—fire polished, mechanically ground and polished, and “satinol”-processed on the flat side.

**Opaque Flat Glass**

Also adapted to Mr. Burton’s interior designs (see captions) is the structural glass used for the facing of theatre fronts (and familiar by now to many theatre operators under such trade names as Vitrolite and Carrara). This type of architectural glass, which is opaque, is available in a great variety of colors.
Modern Lighting with Fixtures

Suggestions for the effective use of luminaires in today's theatre schemes

By FRANCIS M. FALGE

LUMINAIRES, or lighting fixtures, have often been overlooked due to the emphasis which has been placed on modern architectural lighting of the built-in type. That many theatre owners have been interested in lighting of a more standardized type is evidenced by the substantial sale of luminous element fixtures using staves of flashed-opal glass, or similar types with multiple color circuits. Many of the more pretentious theatres, too, have made excellent use of custom-made luminaires which harmonize well with the architecture of the theatre.

Custom-made luminaires are often found to be too expensive by many theatre owners. On the other hand, the familiar standardized luminous-element type luminaires have often failed to provide the quantity and quality of light for the various theatre locations. Other standard luminaires of various types should meet the needs of that large group of theatres lying in the range between the larger, more pretentious houses and the small ones.

With the wealth of new materials now available, wide possibilities lie open to us for new technique in luminaire design. In an accompanying tabulation are indicated some of the materials obtainable, with their responses to light.

The fluorescent lamps, now available in seven colors—white, daylight, green, gold, red, pink, and blue—offer excellent possibilities in combination with filament lamps for application with these materials. The sizes—15-watt, 18-inch T-8 and T-12; 20-watt, 24-inch T-12; 30-watt, 36-inch T-8; and 40-watt, 48-inch T-12—provide line sources of low brightness, especially the 1½-inch T-12, suited to modern design. Abundant color is available for the first time at low cost and in wide variety. And with the light being considerably less radiant, heat problems of air conditioning are reduced.

Adherence to the principles of good lighting for theatres, so often discussed, are just as essential with fluorescent lamps as with filament lamps. The modern designer, therefore, finds a challenge to use the many materials and methods available to him—indirect lighting, edgelighting, luminous panels, coffers, etc. At the same time, filament lamps, reflector and projector lamps, etc., may often be combined with fluorescent lamps to produce the desired aesthetic or utilitarian effect.

Ideas from Other Fields

The theatre has had its share of ingenuity in the application of unusual lighting effects, but it can also profit by the experiences of other fields which have attracted the interest of the best modern designers. As an example, an interesting treatment by Henry Dreyfus for the New York Central's Mercury, shown in an accompanying photograph, consists in an ingenious application of simple diffusing bowls to create a modern decorative pattern. In the field of transportation much pioneering has been done in the development of standard luminaires which combine good design with ef-
iciency. Many such examples are to be noted on our modern streamlined trains.

The use of standard luminaires, or glass-ware, with an architectural treatment that ties the units together into an interesting design, should solve many problems.

Illustrated in an accompanying photograph, is a technique, used here in a lounge, of placing indirect luminaries in coves or coffers designed to produce interesting highlights. Such a method provides a modern and unusual effect, and in addition has practical advantages over the use of an inexpensive standard luminaire. The single, higher-wattage lamp used in each fixture is more efficient than are many smaller lamps. Since only one lamp and one socket are used per unit, initial wiring and maintenance costs are reduced.

Many similar applications are possible with various shapes of coffers and the use, for example, of several luminaires per coffee. There are many kinds of luminaires applicable for this purpose—completely indirect ones, those with light reflected to the outside of the luminaire, with light reflected to color the luminaire, and glass and plastic decorative types which become completely luminous.

A somewhat similar but less expensive system utilizes the same luminaires, but with a flush ceiling on which are applied chrome mouldings of various types arranged in circles, lines or other forms. Such patterns can produce a more interesting result than a flat ceiling will provide.

**Auditorium Side Walls**

The side walls of the auditorium offer the practical advantage that the lighting equipments located there are readily serviced. From the lighting standpoint, however, it is not so favorable because the luminaires are close to the line of vision. Thus they are likely to be glaring and distracting unless provision is made for directing the illumination in such a manner as to reduce the brightness to a value below that of the screen itself (values of around 5 foot-lamberts are satisfactory—a foot-lambert is, in simple terms, a foot-candle multiplied by the reflection or transmission factor of the material involved). Well-spread indirect units or large diffusing-glass areas provide low brightnesses, but in this case the wattage must be so low that the luminaire becomes primarily a decorative element and contributes little to the useful “seeing” illumination in an auditorium. Similarly, indirect wall urns, for example, produce bright spots on the wall near the units. The wall surfaces are often darkened to light, but here again wattages must be kept low.

A method which permits the use of considerably more light without objectionable glare is to install a mirror immediately above the indirect cavity (see photographs on this page, of the Uptown theatre, and of the wall fixture, on page 30). All light is then directed upward, and due to reflection it is impossible for people to see the reflected light sources unless they look from above the unit—an impractical condition, of course.

Such luminaires may be simple units, as shown, or they may be combined with

(Continued on page 30)
Purveying Luxury to Theatregoers In a Small Rural Town

- Although Wisconsin Rapids has a population of only 9,000, Frank and Henrietta Eckhardt have opened their third theatre there, and one notable for an interior fashioned with a generous hand and good taste.

When Frank and Henrietta Eckhardt planned their third theatre for Wisconsin Rapids, a small town in central Wisconsin, they were able to draw on personal experience with show business dating back to 1913. In 1923 Mr. and Mrs. Eckhardt bought their first theatre in Wisconsin Rapids, the Palace, which they have since remodeled from time to time so that today it is up to date in every respect. In 1927 they bought the Rapids in the same city. That theatre likewise has been progressively remodeled. It was with this background that Mr. and Mrs. Eckhardt projected plans for their new house, named the Wisconsin, and located in the business section of the city, which has a population of approximately 9,000 and is a rural trading center and shipping point.

The theatre, designed by Donn Hougen, local architect who redesigned the remodeled theatres of Mr. and Mrs. Eckhardt, is built on an L-shaped plan which includes a three-story former bank building, now housing a large lobby with lounges above; and a new structure for the auditorium.

The front, formerly the facade of a bank building, now is faced with glass and porcelain enamel, with neon also contributing to the design. The lobby (below) occupies the ground area of the existing building. A built-in seat arrangement, with a mural, is the dominant decorative feature.
foyer area, equipment rooms and office. With the theatre area having a total cubage of 285,000, and with prevailing wages 50c for common labor, $1.25 for masons, and $1 for carpenters, the aggregate construction cost was $60,000. New construction is of cinder-cement block with brick facing, steel roof trusses and 20-year bonded asbestos roof. The owners report the equipment cost at $20,000, including air-conditioning.

The Front

The new front has a base course, three feet high, of rainbow granite, topped by structural glass in dubonnet color and sun tan as high as the marquee. Chromium trim is used on doors, display frames, ticket booth and store show window. The ticket booth is faced with a granite base course and structural glass, including a black glass deal plate. Its less conspicuous portions are pine, painted oyster white. The ticket booth extends into the lobby, where an inner window allows patrons to buy their tickets inside during severe winter weather.

Above the marquee, across the second story, the building has been faced with tan porcelain enamel trimmed in horizontal porcelain enamel stripes of dubonnet, red and green; and similar striping, with three lines of neon between, forms a cornice effect across the front of the building parallel with cornices in the design of the original building. Illumination has been further used to meet existing architectural conditions in the placement of recessed reflector lamps in the lintels of each of the second-story windows, which thus do not appear at night as dark openings unpleasantly intruding into the front architectural treatment.

The marquee, centered on the building rather than the entrance (see plan) is surmounted by a vertical sign cylindrical in shape. Rising the height of the building, the sign is capped by a ball studed with incandescent lamps flashed to give a revolving effect. The sign carries green channel letters, outlined in red neon, on a yellow field, while down its front a line of lamps extends from the ball to the rounded and lamped edge of the marquee.

The marquee soffit is lighted by widely spaced rows of yellow incandescent lamps. The splayed sides of the marquee consist wholly in silhouette letter attraction boards with recessed neon trim at each end. Display frames are chromium, and the cases are lighted by concealed lumiline lamps.

The Lobby

The lobby, occupying almost all of the ground floor of the original structure (see plan) is a spacious room decoratively created in the manner of a foyer, except that the floor is entirely in asphalt tile laid on concrete. Modern in style, it has plastered walls painted salmon color with bands of oyster white and green. From the ceiling, which is also painted salmon color, are suspended five metal lighting troughs, 4 feet wide and extending transversely from wall to wall. Each contains two parallel rows of white incandescent lamps and red neon tubes.

The lobby floor is left free for traffic, but built-in walnut seats with leather
cushions are provided along one wall as part of a decorative feature dominated by a mural painting between two half-round walnut columns. This entire feature (see accompanying photograph) is surmounted by a continuous series of light boxes with louvred openings in the soffits. There are display cases adjoining the columns and along the opposite wall.

The Foyer

The foyer, finished in plaster and with a color scheme of white, rust and green.

The several pieces of furniture in the foyer, including the settee noted, are upholstered in soft fabrics and leatherette in terra cotta, eggshell and green, while drapes are pale green plush.

The Auditorium

Seating 800 on one floor, the auditorium has a four-bank seating plan with a maximum of only ten chairs to the row in the middle banks. The "cry-room" accommodates 22 patrons.

With walls finished in Celotex boards, the ceiling in plaster, the auditorium combines moderate ornamentation in paint with incandescent-figure and neon lighting in a modern scheme in which the principal colors are yellow, green, rust and oyster white. Above a rust dado, the walls are painted in narrow bands, alternately yellow and green, on either side of a broader middle band of rust ornamented with a modernistically stylized leaf design in yellow and green. Painted plaster-effects interrupt the bands, and on each of these (making a total of three to the side) is an ornamental lamination of aluminum-finish metal and glass.

The ceiling begins at each side at plaster built-out coves, each containing two lines of neon, green and red. The prosenium arch is similarly bordered. Painted oyster white overall, the ceiling is unornamented except for green bands above and to the sides of a middle drop-panel extending from arch to rear, which acts as a light trough and also carries along its rust-painted soffit the air outlets. Alternating with these are recessed reflector light sources which are provided with diffusing glass covers.

The chairs, almost all of which are 20 inches wide, have end standards of modern pattern in jade green with ivory and silver trim; mohair backs, which are rust across and green at sides; and leatherette seats, which reverse the color-scheme of the backs, being green across and rust at the sides.

Stage curtains and drapes carry out the color scheme in jade green plush, copper-colored velvet, and eggshell damask. The curtain is a traveller controlled from the projection room.

The Lounges

The general lounge has plaster walls painted a shaded rose, and an off-white flat ceiling. Carpeted, as observed elsewhere, it has chairs and settees of walnut wood upholstered in mohair, Anvers, and leatherette, alone and in combination, in dubonnet, tan, green and eggshell. Lighting is by metal and glass fixtures.

Both the men's and women's lounges adjoining are finished in plaster. The women's lounge, or cosmetic room, is noted elsewhere [page 23]. Walls of the men's lounge are painted green with a wide gold band; the ceiling is white. The floor is covered in asphalt tile in dark brown marble effect. Lighting is by a ceiling fixture. Furniture is of metal construction with cushions covered in brown and tan leatherette.

Projection

The projection room is 19 feet wide, 12 feet deep, and 8 feet high. Walls are hard plaster painted white throughout; the ceiling Celotex acoustic tile; the floor tan linoleum. Lighting is by ceiling bowls. Motor-generators are installed in a room in the basement. The screen image is 18 feet wide, projected at an angle of 10°. (See Equipment and Furnishings below for projection equipment.)

The Wisconsin theatre is completely air-conditioned, with all parts of the theatre interior served by the general ventilating system.

The Wisconsin theatre was built under a general contract by the M. E. Greenberg Company of Minneapolis.

Equipment and Furnishings


A Section of Motion Picture Herald
To the left, a swanky new design in Heywood Streamline Theatre Seating. It's one of our famous, low-priced, 600 series of chairs.

Below: one of three backs available on the new Heywood low-priced chairs. This style has a turned-over, protective back panel.

Smartly STYLED . . . Soundly BUILT

Heywood Streamline Chairs

look smart and wear long. They give luxurious comfort to your patrons . . . give you the economy of troubleproof maintenance, year after year. The real value of Heywood chairs is in their solid, practical, sturdy construction. In their all-steel hinges; all steel back panels and bottom boards; cold rolled Streamline edges; protective extra-wear backs; in these and scores of other construction features, Heywood chairs represent more value per dollar of investment than any other chair yet offered. May we tell you about them in detail?

Heywood-Wakefield

Established 1826

Gardner
Massachusetts

Better Theatres: June 24, 1939
Joe C. Hewitt of Robinson, Ill., has leased his Lincoln theatre, in Robinson, Ill., to the Frisina Amusement Company of Springfield.

The Griffith Amusement Company is remodeling a building in Sepulpa, Okla., into a theatre. Jimmy Zartaludes will be manager of the house.

The Lexington theatre, formerly operated by Warner Brothers in Chicago, has been taken over by the Indiana-Illinois circuit, according to Alex Manta, president. It will be thoroughly remodeled at a cost of about $50,000.

T. A. Little and A. B. Craver, both of Charlotte, N. C., have become sole owners of the Visulite theatre, suburban house. They bought the stock belonging to the Hofheimer interests of Norfolk, Va., operators of theatres in North Carolina and Virginia.

John Wolfberg, A. N. Abrams and High B. Downey have formed the Bell Theatre Corporation, with $5,000 authorized capital, to operate theatres in Kansas City.

John L. Guidry is president of a newly organized company called Black-Gold Theatres, Inc., in New Orleans. J. H. Summersgill is secretary and treasurer.

Billy Rose, Sid Conn and Julian B. Tuthill, of Hartford, Conn., have leased the 250-seat theatre in Hartford and have renamed it Conrose's Cinema City.

Earl Hewitt, who operates a theatre at Bethel, Ohio, has taken a ten-year lease on the Arcade theatre, at Georgetown, Ohio, from Mrs. Ida Purdum. They will remodel the interior.

Wallace Martin, assistant manager of the Palmetto theatre in Columbia, S. C., has been appointed manager of the new Five Points theatre now being constructed at Five Points. Warren Irvin, district manager of the Palmetto Theatre Company, who announced Mr. Martin's appointment, said that the new house would open soon. It is modern in style, has a seating capacity of approximately 700, and will have a complete air-conditioning system by Carrier.

Matt Saunders, manager of the Loew-Poli theatre in Bridgeport, Conn., has converted his outer and inner lobbies into a summer "garden," with white lattice-work made by the house carpenter covering the lower portions of the wall, and arching display frames and entrances. Growing vines and flowers are placed at frequent intervals along the wall space, and concealed green lights give a naturalistic effect. A central rock garden with blooming plants and lighting effects is also lattice-enclosed, and summer garden furniture and umbrellas are placed in the inner lobby.

The South Side theatre, a 350-seat house and the oldest theatre in Ironton, Ohio, which has been operated but a few times since the 1937 flood, in which it was considerably damaged, has been taken over by the Hunter Theatre Company of Huntington, W. Va. They will remodel the house and reopen it under the name of the Roxy.

The Midwest Theatre Supply Company, Chicago, has been purchased by the Stanley Theatre Equipment Company, also of Chicago. Stanley Levine will manage both companies.

The Auditorium theatre in Pocatello, Idaho, owned by N. B. Grossman, was recently damaged by fire to the extent of $50,000.

A new drive-in theatre has been opened in Fort Wayne, Ind., by Roy Gordon, managing director of Allen Theatres, Inc. Mr. Gordon plans to open a similar house for colored patronage.

William Leggerio, former manager of the Keeney and Regent theatres in Rochester, N. Y., will become city manager for Warner Brothers in Hornell, N. Y.

Frank Boost, formerly assistant manager of the State theatre, in Denver, Colo., is now with the Warner Brothers exchange there.

Elizabeth Theatre Corporation, with principal offices in Charlotte, N. C., has been incorporated to operate theatres, with authorized capital of $100,000, subscribed by T. A. Little, A. B. Craver and T. B. Autry, all of Charlotte.

Major L. C. Holloway, well-known theatre manager of Lexington, N. C., has been elected president of the local Chamber of Commerce.

Buzz Briggs, manager of the State theatre in Denver, is remodeling and redecorating the house at a cost of $10,000.

Harry A. Beynon has taken over the Ritz theatre in Kansas City, from H. H. Barrett, who has operated the house since 1925. Mr. Barrett is retiring because of ill health.

The Ramova theatre building, in Chicago, Ill., has been purchased by Harry A. Reckas for a reported $130,000, from A. E. Stammayer, G. J. Kaspari and F. E. Drejer, as trustees of the West Central Building Liquidation trust.

Jimmie Howell has resigned as manager of the Roxy theatre, in Denver.

C. J. Lee has purchased the interests of his former partner, L. A. Schelling, in
the firm of Schelling and Lee, operating
the Town Hall theatre at Quincy, Cal.

Fred Fritz has repurchased the Oxford
theatre, at Oxford Junction, Iowa, and
will redecorate it.

Joseph Reed has opened the new Bant-
tam theatre at Washington Depot, Conn.
It is one of the four single feature houses
in the state.

E. A. Page has opened a new theatre at
Calistoga, Cal., located in an existing build-
ing remodeled for the purpose.

George A. Delis, district manager for
Interstate Theatres, Inc., has appointed
R. C. McWilliams assistant manager of
the Palace theatre in Canton, Ohio.

Ruby Teller of Imperial, Neb., has
sold the Star theatre there to R. M.
Hough.

J Street Theatre, Inc., has been incor-
porated at San Francisco, Cal., with 1,000
shares, by B. E. Krages and F. E. Can-
om.

Griffith-Dickinson Theatres, Inc., has
taken over the 500-seat Mainstreet theatre
in Independence, Kan., from R. H. Mont-
gomery.

Paul Hoppen has repurchased the Pal-
ace theatre in Denver from Rupton &
Wagner.

The Princess theatre in Vancouver,
B.C., will undergo complete modernization
at the cost of $40,000 to $50,000. Thomas
L. Kerr, architect, is preparing the plans.

John Bourgeois has converted the
Town Hall in Stafford Conn., into a 250-
seat theatre. The house will operate five
nights a week.

Jack Blair has been named new man-
ger of the Pine theatre in Dierks, Ark.

Leonard Grossman has succeeded A. J.
Cooper as manager of the Alhambra the-
atre in Milwaukee.

John O. Denman, operator of the
Broadway theatre in Denver, has closed
the house for alterations. Plans call for
new seats and new carpeting.

Enea Brothers have purchased the
Concord theatre, at Concord, Calif., for-
merly operated by Lawrence De Rosa.

The Home theatre, in Oblong, Ill., a
278-seat house, has been leased by the Home
Theatre Circuit Corporation, to S. Bow-
man of Albion, Ill.

Vogel Gettier, who has been associ-
ated with circuit and independent theatre
New "Shore" Theatre Scores with Fluorescent and Incandescent Lighting!

The Associated Theatre Circuit's new 1600-seat Shore Theatre at 225th Street and Lake Shore Drive, Euclid, Ohio, offers a good example of the effective combination of both G-E Fluorescent Mazda lamps and regular G-E Mazda lamps to provide greater attraction value.

Lighted from behind with 28 daylight Fluorescent Mazda lamps, the attraction letter sign stands out by contrast with the usual surroundings. The "Shore" sign is lighted with green fluorescent tubing. In addition, Fluorescent Mazda lamps are used to advantage in the lobby and other parts of the theatre. These new lamps offer theatres a wide variety of colors never before practicable. At the same time color changes are easily made.

The borders of the attraction letter sign lighted with 600—10 watt yellow incandescent lamps provide an effective contrast. In addition, three 500 watt G-E Mazda lamps flood the theatre exterior above the marquee and 230—25 and 60 watt incandescent lamps are used under the marquee.

For new lighting ideas to give your theatre greater attraction value, write General Electric Company, Department 166-BT-F, Nela Park, Cleveland, Ohio. Ask for a copy of the useful booklet, "Transmitted Light Signs."

G-E Mazda Lamps
General Electric

H. A. Black has bought the Empress theatre in Spokane, Wash., from RONALD CAMP. The theatre will be modernized.

Fire, smoke and water damaged the State theatre in Washington, Pa., recently to the extent of about $4,000. The fire started in the storage room next to the booth. The building is owned by R. E. DOUGHERTY. It will be remodeled.

Title to the Cameo theatre in Atlanta, Ga., has been transferred from Mrs. JOHN S. COHN to SAMUEL C. DOBBS. The reported price was $119,250. The property is under lease to the Cameo Theatre Company.

HERBERT GRIFFIN, executive vice-president of the International Projector Corporation, attended the Allied Convention in Minneapolis, Minn., and has been visiting western branches of the Nation Theatre Supply Company.

M. F. NICCUUM is opening a theatre in Ekalaka, Mont. The seating, by the General Seating Company, Chicago, has been purchased from the Western Theatre Equipment Company of Butte, Mont.

LEE SPROULE has taken over the Star theatre in Clay Center, Ks., from MAX DAVISSON.

WILLIAM A. GEDRIS, president of the Ideal Seating Company, attended the opening of the Kennedy theatre, new Warner theatre in Washington, D. C., which was seated by Ideal.

ARTHUR ARCE, head of the S. O. S. Cinema Supply Corporation export department, has gone to the Caribbean area regarding installations in a number of new motion picture theatres.

The Princess theatre in Prosser, Wash., recently suffered a projection room fire with a reported loss of $6,000. RICHARD LAWs and his assistant projectionist, ACL MARLEY, escaped with minor burns.

HARRY TANNER of Pana, Ill., has let a contract to GLENN STIMSON of St. Louis, Mo., to build a 1,000-seat house at Pana.

ALBERT L. SMITH has reopened his Tower theatre at Walnut Beach, Conn.

The St. Louis Amusement Company has awarded a contract for the remodeling of the Pageant theatre in St. Louis, to Sal Abrahams & Son Construction Co. Plans were prepared by Leo ABRAMS, architect. The proposed work, including new equipment and furnishings, will cost $50,000, it is reported.
Paint and Painting

AN OUTLINE OF FACTS TO MEET THEATRE NEEDS

THE very painting is glossy, more applied oil penetrates and allows several or two "sus-pend" in the paint by grinding very much as mud may be suspended by stirring it in water. The mud will eventually settle to the bottom; gravel would settle quicker; the finer the particles the better they will remain in suspension. Pigment particles are ground to less than 1/300th inch in diameter. All paints are diluted with turpentine or other thinner because in pure form they would be too stiff to work with. The thinner evaporates when the paint is applied. The proportion of oil to pigment is varied according to whether a glossy finish or a "flat" finish is desired. Paints contain "driers"—compounds of cobalt, lead, manganese or other metals, as a rule—which speed up the oxidation of the oil.

VARNISH

Varnish may consist of paint to which resin has been added. Natural resin is the fossilized gum of certain types of trees; it is now being largely replaced by synthetic resins which are more constant in quality. Varnish may also be the resin alone, in a suitable solvent, with or without addition of transparent coloring matter, but without pigment particles that would make it opaque. The use of the term varies somewhat, in the trade. So does the use of the term enamel, which may mean a varnish to which pigment has been added, or a paint to which resin gum has been added in quantities sufficient to produce a high gloss. Shellac is a special form of natural resin (an insect product) dissolved in alcohol.

LACQUERS

The term lacquer is also used in more than one way, but now generally means cellulose nitrate dissolved in acetone or other volatile solvent—essentially dissolved motion picture film which, when the solvent evaporates, forms a tough, durable coating.

Other materials that have come into use recently include bakelite-type varnishes, and the casin paints that have water as the essential portion of their vehicle.

SIMPLE PAINT TESTS

The primary factors in a paint are covering or hiding power, working quality, "running," drying quality, gloss and durability.

Covering power is tested in ordinary practice with the help of black-and-white checker boards, obtainable on request from some paint makers, to which a thin layer of paint is applied. For highly accurate comparisons small, measured quantities of two paints are applied with a very small brush to two such boards. The hiding power depends on the quantity and nature of the pigment.

Working quality is tested by painting a few square feet of obscure wall. The paint should be thin enough to allow the brush to work easily, avoiding waste of labor time.

Running is the condition of forming streaks or tear-drops, caused by improper boiling or incorrect ratios of pigment to oil. It is not related to the thickness or thinness of the paint, except in a very general way. A thick paint may run, and a thin one may not. This condition is also tested by a sample painting on a few feet of obscure surface.

Drying quality can be checked only over a period of time. Some cheap paints are diluted with non-drying oils in such quantity that they never oxidize completely, but

(Continued on page 24)
by BEN SCHLANGER
Theatre Architect and Consultant

Theatre PLAN & FORM

THERE IS NOW A MATERIAL available for use in connection with lighting which will allow a greater flexibility in the design and the interior of the motion picture theatre auditorium, and at the same time make possible economical design. This material is made of cellulose acetate and it comes in thicknesses of 1/16-inch and also somewhat thicker. Within the thickness of the material there appears a continuous arrangement of slanting black louvers, or "blinds," of minute thickness (This material is further described on page 31). These louvers can control the direction in which the light placed behind the material will travel.

Lighting fixtures can be made, the face of which could be flush with the ceiling or wall surfaces, to blend with the surface so that no special attention is drawn thereto. The light does not show from the fixture to those persons seated and viewing the performance but does show to persons leaving the auditorium. Thus the lighting fixtures can be placed in almost any position or area without interfering with the desired scheme of decoration.

At the present time, the placing of lighting fixtures of available types raises two definite problems. Firstly, they force a scheme of surface decoration which must be subordinated to them because of their prominence; and secondly, they may prove annoying to the seated patron while viewing the screen. Due to these objections, some theatre designers have resorted to the use of elaborate indirect lighting schemes to obtain an even bath of light over all the surfaces and avoid the annoyance of contrast bright spots. This latter scheme is expensive to install and makes for very large electric current bills.

Actually, if the interior surfaces are not too dark in color there is no need for any lighting during the lighter film scenes, but during the dark sequences of the picture, and in the event of a picture break, lighting fixtures or other means of secondary lighting becomes important. This secondary lighting could be termed traffic picture light and should not be confused with surface lighting needed during the picture performance. Wall and ceiling surfaces should be tinted with a small but even amount of light during projection periods to avoid the hard contrast feeling of a bright picture in dark surroundings.

With respect to the forward part of the auditorium, and to some extent the standee area, the synthetic material cited above may be an answer to the problem of introducing light without having the source obtrusive.

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. Schlang and Mr. Potwin are consultants on inquiries from readers seeking counsel on the planning of theatres.

A Section of Motion Picture Herald

ACOUSTICS
in Form & Decoration

by C. C. POTWIN
Consultant in Acoustics

Changing Floor Slope To Improve Vision

MANY inquiries from owners of small theatres indicate the existence of flat auditorium floors upon which they desire to superimpose a new raised, sloped floor to improve vision. In many instances this would cause a hardship, since the lobby floor and entrance level is affected by such a change. In one example in particular, the floor was sloped three feet to a high point at the standee rail in a depth of 30 rows of seats, yet the desired improvement was not achieved. A total slope of at least five feet would have been necessary in this case, and any compromise on this amount would not have proved sufficiently helpful.

Where flat floors exist, it is far more effective and economical to use a combination of the stagger seating arrangement and a compound upward and downward floor slope of nominal pitch. With this method, about a third of the length of the floor can be left absolutely flat at the center of the length of the floor. The amount of pitch upward toward the screen, and upward toward the standee rail, will vary with the depth of seating, but it can be controlled to stay within a maximum of a little over a foot in thirty rows of seating depth.

It is very important to use a minimum size of screen, its width being determined by dividing the distance from the screen to the last row of seats by 5.3, which will make it possible to place the screen at the highest possible level. Sometimes delay is caused, and really helpful advice prevented, by the absence of necessary information from inquiries received by Better Theatres on theatre planning problems. Such problems are so variable that the required data cannot be prescribed. In general, however, all relevant dimensions should be given, and existing conditions with respect to site or building should be described in at least their essentials. Additionally, the problem should be stated in a group of questions that are as specific as possible.

Decoration, as it relates to the use of acoustical materials, often presents a major problem in theatre planning and modernization. Either the material itself or surface of a type which has, inherently, the decorative qualities desired, or it must be of such a character and composition that it can be painted or otherwise decorated successfully.

 Needless to say, the sound absorbing properties of acoustical materials installed in many theatres have been markedly impaired by careless or improper decoration. Oil base paints, for example, are harmful to many materials which depend principally upon their porosity for the absorption of sound. Laboratory tests indicate that there are a number of acoustical units which are not affected by oil base paints. Nevertheless, care should be exercised in application, because in some cases the oil paint has been applied to these materials in such heavy coats that their absorbing efficiency has been greatly reduced.

Perforated materials, or those having an outside surface drilled with symmetrically spaced holes, can usually be painted as desired. Here again, precautions must be taken to avoid heavy or thick applications which might fill or clog the holes, particularly if these holes are very small.

Water color paints and non-bridging lacquers are preferred for most materials, and are actually among the very few types of decoration that can be used successfully on acoustical plasters and pre-colored acoustical blocks. The spray method is the best solution to the problem of applying water color paints to such materials, and the application should be as uniformly light as possible over the entire surface.

A relatively large number of pre-colored acoustical materials are available today. In many cases the use of these materials obviates the necessity for painting at the time the original installation is made.

Since the sound absorbing properties of many acoustical materials outlive their decorative appearance, consideration must be given initially to maintenance, or possible future restoration of the decorative properties of a material. The vacuum process of cleaning a number of the pre-colored materials is generally well known and is effective when the time intervals between cleaning periods are not too great. The most desirable method of redecorating materials which initially required painting for the desired decorative effect, often presents a more complex problem, particularly if the surface has been neglected and the pores of the material are filled with dust.
Luxury Lounges—Inexpensively

TIME WAS, and not so long ago, when the lounge was the boast principally of the “picture palace.” Today at least the women’s lounge is an essential part of the theatre plan. One may often dispense with the general lounge (using foyer area), and even restrict the men to a small entry with a couple of chairs and an ash urn; but the women expect a quiet, private, well-appointed room where they can leisurely and comfortably chat while they revive fading lips, get the hat on straight.

This room must have a feeling of luxury. Not luxury, however, in the sense of spectacular splendor and over-abundance. But luxury interpreted as comfort, convenience, refinement, good taste. Space for lounges in the average theatre is usually very limited, the budget similarly restrictive. The lounges illustrated here meet both of these conditions, yet provide authentic luxury. Both of recent design, one has been selected to demonstrate a traditional, homey treatment, the other a definitely modern style.

The furniture in the women’s lounge of the Illinois theatre is the type being executed today in maple and birch for use in homes; with characteristics reminiscent of Rural Colonial, it nevertheless is the product of modern designers. Here we have it in pieces by Heywood-Wakefield, arranged in quantity and kinds to fit the scene of the small room, against a plain background of textured plaster walls.

Blue and tan is the color scheme. Walls are tinted baby-blue, the ceiling cream. Of maple-finish birch (tan), the pieces have spring cushions upholstered in light and dark blue patterned tapestry. Carpeting is tan—an Alexander Smith caracul broadloom. A simple opal glass drum fixture and a modern but home-like floor lamp, provide illumination.

Modern in its very pattern, with rounded ends (avoiding “cold” corners), plaster walls painted in horizontal bands alternately white and yellow, which are interrupted by vertical strips of dubonnet (a color akin to purple), the women’s lounge in the Wisconsin theatre has Royalchrome metallic pieces combined with chairs of wood construction. They are covered in leatherette of bold yellow with binding in dubonnet, both colors that appear also in the Crestwood Velvet black - gold - dubonnet leaf pattern.

Illumination is provided by lumiline brackets above chromium makeup “shelves” having brown marble-like Royaloid tops, and by a louvered metal ceiling drum.

Women’s lounge of the Illinois theatre, Jacksonville, Ill.

Women’s lounge of the Wisconsin theatre, Wisconsin Rapids.

GLEAMING CLEAN LOUNGE

Royalchrome
DISTINCTIVE FURNITURE

SMART ATTRACTION LOBBY

It’s difficult to describe what a big difference Royalchrome will make in your lounge, lobby or foyer. The sparkle of the chrome and the richness of guaranteed Tuf-Tex leatherette is a “double-feature” that patrons love. They’ll find it mighty comfortable too ... and even if they submit Royalchrome to severe use and abuse, you’ll find it makes little difference in the finish. For Royalchrome looks new much longer. And once you install Royalchrome, you’ll discover it costs practically nothing to maintain it — for this furniture is superbly durable. We’ll be glad to help you plan your installation — without cost or obligation.

Write for Catalog
Find out for yourself how economical it is to install this fine furniture.

ROYAL METAL MFG. CO.
1149 S. Michigan Ave., CHICAGO
NEW YORK
LOS ANGELES
TORONTO

BETTER THEATRES: June 24, 1939
Selecting and Laying Carpet Lining

- All padding saves carpeting—but how much real economy is effected depends upon both the kind of padding and how installed.

**All-Jute Lining**

The first all-jute, is made solely of plant fibers and can be easily identified by its lack of resiliency. Placing a match to sample of all-jute causes it to burn freely, as shown in Figure 1. Even under favorable conditions, vegetable fiber padding under carpeting in the theatre is economically unsound, as it soon packs down, with resulting lumps and wrinkles in the carpet. Moisture causes it to mat, and dryness brings about a disintegration to the point of powdering. As soon as it loses its springiness, its function as a cushion is valueless and for that reason alone all-jute, or vegetable fiber, padding has no place under carpeting subject to the abuse and heavy traffic of the average motion picture theatre.

**Hair-Jute Combination**

The second type, hair and jute in combination, consists, as a rule, of a top layer of all-hair, a layer of jute, the reinforcing burlap which all carpet cushions should have, and a layer of jute to complete the back. The hair and jute padding cost 25% to 35% less than animal hair cushioning of the same weight, but the difference in quality and performance ranges from 10% to 50% of the service that can be expected from all-hair construction. The hair content in hair and jute padding runs from 20% to 50% of the total amount of fiber used in construction, and this is very important to the theatre operator.

In the past there has been a tendency to represent hair and jute as all-hair cushioning, and even the term hair and jute is meaningless unless you know how much hair and how much jute you are getting in your lining. Even though the jute materials are generally dyed the same color as the hair, it is easy to tell the hair from the jute. The hair is laid in a layer on top of the vegetable fiber and can be readily separated at the meeting point by feeling the difference in texture. Flame applied to these two different fibers produces a charring only of the hair, while the jute burns immediately (see Figure 2).

Hair and jute padding stands up much better than plain all-jute. Even then the jute layer underneath soon mats and breaks down with resulting damage to the hair. For this reason it cannot be reused. Al-
construction. Properly made and moth-proofed, they outlast the carpeting over them and can, in most cases, be reused as the padding for new carpet installations. They are of the same texture all the way through, resilient to the touch, and have a burlap webbing through the center as a binder and reinforcement. A lighted match applied to either the top or bottom of the material (see Figure 3) results in singeing only, since animal hair cannot burn.

Varying weather conditions and moisture from spillage do not affect this padding. The highest priced (in dollars and cents) of the three linings mentioned, it is the most likely to prove economical in the long run, for it retains its softness and resiliency indefinitely and extends the life of the covering carpet from two to three times.

**Weights and Installation**

Taking for granted that the heavier the weight of the lining, the more luxurious the underfoot feeling and the wear, for theatre purposes the weight of the cushioning in from small to medium houses should be not less than 45 ounces to the square yard—for all straightaway surfaces. All others, for best results, should use not less than 64 ounces per square yard. Steps, in most cases, require 86-ounce padding, but for light traffic 65-ounce will do in a pinch.

On level surfaces it is not necessary to cement the lining to the floor, but where there is a light slope, cementing the lining lightly with linoleum paste for a distance of from 3 to 4 inches in back of each seam will prove helpful, especially when the carpet has to be restretched at some later date after installation.

On ramps and the steeper slopes cementing all over is an advisable practice. On the steps, not only should the padding be firmly cemented all over, but careful attention should be paid to the shape of the nosing on the step proper. If it is not rounded and is sharp, the best cushion in the world will cut away on the knife-like edge, leaving the carpet unprotected. The nosing should be rounded down, or if this is not practicable, either an extra layer of lining or some other material should be firmly pasted over the step edge in order to achieve some protecting roundness.

**Simple Rules of Good Carpeting**

(Continued from page 6)

Conditions arising, as shown on the mezzanine floor, are covered by producing the same design in a pattern size approximately one-half of that shown in the photographs. It is available at little extra cost, and if the yardage is sufficient, it can be had at no additional charge whatsoever. This is just another instance where maximum decorative effect was available within the same price framework.

Through a judicious use of plain broadloom, in conjunction with figured all over
CARPET

Pattern carpeting, large or irregularly shaped areas in the theatre can be effectively treated with results as shown in Figure 2. With remodeling expenditures confined to repainting and similar refurbishing, modern furniture and carpeting were incorporated into the decoration of this theatre foyer with a restraint that is admirable, considering the fact that the repainted original interior is in a traditional style. Alcoves, bays and other areas out of the way of the general theatre traffic can be given individual treatment, as shown here, by judicious inclusion of sections of carpeting in small allover patterns using the general purpose broadlooms for the main walk areas. The plain broadloom fabrics furnish direction and serve to tie in that portion of the house traversed from the entrance lobby to the auditorium proper.

By proper placement of lounge furniture around the patterned portion of carpeting, a rug effect is subtly suggested with the attendant implication that this is specifically a lounge area. The problem of achieving an intimate atmosphere in a lounge created from surplus public space is considerably lightened by this method.

An opportunity to purchase carpeting on the basis of a "good buy" may mean "goodbye" as far as decorative effect is concerned. It may seem smart at the immediate moment to save actual cash and take somebody's surplus yardage off their hands, but if the design is not in keeping with your theatre, it will be four or five years before your bargain stops staring you and the patrons in the face, with the net result that a dollar a yard saving in initial carpet investment will cost you $10 a yard in the theatre atmosphere and charm that is really the good showman's stock in trade.

Paint and Painting

(Continued from page 19)

will continue to present a tacky surface months after they are applied. Some paints carry an insufficient quantity of drier, and though they will dry eventually, take a long time to do it, and are inconvenient accordingly.

Gloss or flatness are matters of direct observation after a paint has dried.

Durability is very hard to test, and varies with the nature of the surface and the location. Some white lead paints will darken in industrial communities where the air contains sulphur fumes. Titanium white is a very permanent pigment. Ultramarine blue is generally permanent, but somewhat subject to fading in the presence of acid conditions. The nature of the surface to be protected is also important. Red lead mixed with linseed oil provides an excellent undercoat protection for iron work, under all circumstances, but the need for painting a darker color over it makes its use more expensive. In the matter of durability it is necessary to rely somewhat on the supplier, and he should be acquainted with all the relevant conditions, including nature of surface and comparative purity of air.

APPLICATION OF PAINTS

Since the permanence of a paint job depends on the firmness of the bond between the paint layer and the underlying surface, it is obvious that no paint can hold if the surface to which it bonds itself is in turn not firmly locked down. Any paint whatever may peel if it is applied over dirt, rust or moisture (in the case of oil paints). Minor amounts of dust or rust may be locked in place by a layer of new paint penetrating through them and bonding itself to the firm surface beneath. When they are present in large amounts, the paint contacts them only, and will chip, scale or peel at points where they are thickest. Surfaces often need washing (with mild soap and water) before painting. They must be thoroughly dry when the paint is applied, however, or the paint will not adhere to them.

Where an oil-base paint is used on a damp wall—on new plaster, for example, or on any surface during extremely humid weather—there may be no bond at all. The pores of the surface contain moisture; oil and water will not mix; the liquid paint never enters the pores and when it dries there is nothing to hold it in place.

In short, the most important part of a paint job, from the point of view of permanence, is proper preparation of the surface. This sometimes requires preliminary sealing of the surfaces with a "priming coat" of shellac, aluminum paint or specially-made primer. Priming is essential with fresh plaster, or raw wood.

Lacquers and some varnishes also may require special conditions, according to their nature and composition. When they are bought, the supplier should always be advised of the circumstances under which they are to be used, and the nature and condition of the surface.

Modern lacquers are exceptionally well suited to theatre work because they are quick-drying. They harden as quickly as the solvent can evaporate (oxidation is not involved) and the solvents used are highly volatile. They are also inflammable, making smoking or any open flame dangerous while such paints are applied or drying out. Boomers have a high gloss finish, and while more expensive should always be preferred to shellac, which is far less durable and turns white when exposed to moisture in the course of cleaning, or even on exposure to very moist air. The new lacquers to the contrary are highly durable.

A Section of Motion Picture Herald
Equipment and Operation

OBSERVATIONS
of the editor

THE TROUBLES OF OUR TIMES—ALSO A NOTE ON COOLING AND SEAT WIDTHS

E don't read editorials as a rule, and don't intend the outgivings in this place to be classified as such. Still, they represent editorializing, and when an editor puts paper in typewriter he ought, at least once in awhile, to view with alarm and offer remedies with vigor. Half an hour ago that was our plan. We were in the mood for it. We also thought we had some good subjects (with terrific names for certain kinds of people we don't like). But here we are, alarmed at nothing, and the only remedy we can think of is Peruna.

It appears that everything is all right. The processes of thought, as the expression goes, by which we have come to this conclusion, are pretty obscure, but we do recall having reflected upon many of the troubles of our times and our business.

The impending war in Europe came to mind (which is about as far as any war ought to get). We heard of an exhibitor the other day who wanted to remodel his theatre, had the cash to do it, but was afraid to begin because Europe was going to have a war. Well, we couldn't make any sense out of that, and finally wound up by deciding, out of sheer necessity, that there wasn't going to be any war in Europe anyway. You can't wait forever for a war! In the meantime, what?

So we tried television. What was it going to do to the motion picture? Would it sound the death knell of the cinema? (Too bad we Americans don't go for that word; we have to use two or three words to say the same thing.) If so, when? Why would it? It was in trying to answer the last question that we decided that so far as the motion picture was concerned, television was still in the chimera stage of development. Up to now, everything in status quo, with no real signs of change, and you can't make an editorial out of that.

Then came to mind the recent remarks of a manufacturer, who is developing a nice mess of gastric ulcers over the confusion that might result from the use of 16-millimeter in the theatre.

But Hollywood is announcing plans for a new season without any indication of using 16-millimeter, while adaptation of it to any substantial extent would require many adjustments, both technical and financial. So we couldn't squeeze any alarm out of 16-millimeter.

Ah, but how about business! Well, for a minute we thought we had something there. Then we discerned that our ideas were the same notions we'd had in 1932. And six years later, in 1938—relatively bad year generally—the motion picture theatres of this nation grossed well over three-quarters of a billion.

We decided that what we thought was a mood to view with alarm was simply a case of good old-fashioned jitters. Probably something we ate.

In an institution so much an organism as the motion picture theatre, most elements are tied together in one way or another: therefore it was not surprising to note, in going over material on air-motion recently, the possible relationship between air-conditioning processes and auditorium chair widths.

The body cools itself by radiation and evaporation. When bodies with more heat than they want are too close together, their cooling "systems" can't work well. Air, and it should have some motion, is necessary to take up the heat being given off, and to provide a medium for the absorption of perspiration. Just a thin layer of air is better than none—if it has sufficient motion, a little is enough. Wouldn't it aid air-conditioning, and in general contribute to "breathing comfort," if auditorium chair widths were great enough to make touching the person next to you unnecessary?

We asked Mr. John R. Parson, New York physicist who has made a special study of air-conditioning from the medical point of view, and Mr. J. T. Knight, Jr., well known throughout our business as a theatre engineer. They said, emphatically, yes. And there you are, gratis.

—George Schutz
SEATING

"... no theatre can be better than its seating."

Fitting the Seating to the Auditorium Decorative Scheme

Since the auditoriums of motion picture theatres are illuminated only at relatively low levels most of the time, it is natural to ask: What has the seating got to do with auditorium decoration? If the answer were "Nothing," then there would be no point in decorating the auditorium at all—the bricks or tile walls of the structure itself, adequately sealed, would be at least admirable. Not only are the house lights up at intervals, but the running illumination, plus the light from the screen, provide enough visibility to make every sizeable element of the auditorium an important environmental factor. And the auditorium is mostly seating.

Since the seating is in reality a functional grouping of furniture in a specified physical formation, the chairs probably should be regarded, so far as appearance is concerned, first of all in their aggregate effect, as a unified composition, with proper allowance for the patterning inherent in the repetition of identical forms in rows and in banks. A natural rhythmic pattern is produced by alternation of the end standards and chair backs with the dark spaces between, and with the aisles.

The end standards (in some instances, also the chrome or enameled chair back by leading manufacturers today are available with end standards that are structurally "clean" in form and that have patterns which are essentially simple in themselves. Disregarding colors, the simple flutings, stripes, curves, etc., being used today, immediately become a part of the larger auditorium pattern, and if the auditorium of an outmoded style, a modernizing effect is immediately created.

Pattern Relationships

Although end standards are available with elaborate ornamentation reflecting many different period treatments in theatre interior decoration, a more effective relationship with the interior design is accomplished by the use of the newer modern

Illustrating the idea of "seating black rhythm" as a decorative, or environmental, factor in the auditorium. Above it is strikingly indicated in a view of the 4-Star theatre, Grand Rapids, which has the American Seating Company's latest model. It is also notably demonstrated in the Penn Theatre in Washington (shown at the right) which was designed by John Eberson and seated by the Ideal Seating Company.
She's gloriously relaxed—and will be even after a double feature! Because she's "floating" on cushions that shape themselves to every curve of her body. She may not know this restful luxury is due to U. S. Royal Foam Sponge. But she does realize this theater knows a thing or two about comfort.

WHAT IS U. S. ROYAL FOAM SPONGE?
Pure milk of rubber trees, whipped into a foam, then baked in special molds to give it permanent shape. Odorless, it is ventilated by millions of connecting pores which produce buoyant support. Get all the facts about U. S. Royal Foam Sponge. Write to United States Rubber Company, Mishawaka, Indiana.

He's chuckling over his operating cost. It's gone down, as far as seating maintenance is concerned. U. S. Royal Foam Sponge cushions are molded in one piece—nothing to sag or pack down. They hold their shape and save all rebuilding expense year after year.

WHAT IS U. S. ROYAL FOAM SPONGE?

Pure milk of rubber trees, whipped into a foam, then baked in special molds to give it permanent shape. Odorless, it is ventilated by millions of connecting pores which produce buoyant support. Get all the facts about U. S. Royal Foam Sponge. Write to United States Rubber Company, Mishawaka, Indiana.

RUBBER WILL SERVE YOU BETTER
chairs, since their simple decorative devices—vertical flutes or reeds, fret banding, and so on—more or less readily adapt themselves to any auditorium style. The newer designs, "streamlined" though they may be, are more akin to basic classical decorative forms than they are to the highly stylized modernistic ornamentation conspicuous a few years ago.

On those standards that have raised ornamental surfaces, it is good practice to have no greater number of colors than there are design formations in the standard. The background of the standard usually should be treated in the lightest color within the range of the decorative scheme, to provide for general visibility of the rows and to allow accentuation of the design.

Some designers and theatre operators think the ground color of the end standard should be harmonized with the colors of prominent decorative features on the walls, others prefer to have the ground color blend with the fabric of the chair back, leaving the ornamentation of the standard to tie in, from a color viewpoint, with the walls. Both methods represent good practice; the specific character of the auditorium scheme will determine which is better in any one instance, and often either will prove as effective as the other.

**Fabric Coloration**

The chair fabrics serve as a means of connecting the color scheme of the interior with the seating. Since fabric textures definitely contribute to the pleasurable effects of seating materials by sight and touch, their proper selection is important, considering the large area they occupy. Before selecting the fabric, be it a soft fabric or artificial leather, it is well, when convenient, to provide the chair manufacturer with samples of the colors that appear on the walls, with some indication of the lighting. His knowledge, based on experience, of the varied light absorbing and reflecting qualities of covering materials, will increase the possibilities of achieving maximum decorating effect.

The approximate effect of colored lights on the colors of soft fabrics are as follows:

- **Under amber light:**
  - Red becomes orange of low value.
  - Yellow becomes amber of high value.
  - Light Blue becomes grey of low value.
  - Dark Green becomes grey-green of low value.
  - Light Green becomes grey-green of high value.
  - Purple becomes red-violet of low value.
  - Orange becomes yellow-orange.

- **Under a red light:**
  - Red becomes a more intense red.
  - Yellow becomes orange.
  - Light Green becomes warm grey.
  - Dark Green becomes dark red approaching black.
  - Purple becomes red-violet.
  - Orange becomes reddish-orange.
  - Light Blue becomes light purple.

- **Under a blue light:**
  - Red becomes purple.
  - Yellow becomes green.
  - Light Green becomes blue-green.
  - Dark Green becomes dark blue-green.
  - Purple becomes deep blue-violet.
  - Orange becomes grey-black.
  - Blue becomes more intense blue.

- **Under a green light:**
  - Red becomes brownish grey.
  - Yellow becomes green.
  - Dark Green becomes more intense green.
  - Purple becomes greyish blue-green.
  - Orange becomes grey-yellow.
  - Blue becomes blue-green.

Mohairs and velours tend to absorb light, artificial leathers to reflect light. For that reason, in pile fabrics, advancing colors such as the many reds, oranges, yellows and greens are most vividly effective within the darkened auditorium. Receding colors, such as blue, brown and violet, should be used in the lighter tones in the rows to avoid the grey, or greyish-black appearance they present at low illumination levels. The artificial leathers offer greater light reflection due to the lacquer used in manufacturing them; for this reason darker shades can be used.
Distributing Metal Reflector

ARRANGEMENTS have been made by the National Theatre Supply Company with Heyer-Shultz, Inc., of Montclair, N. J., for the exclusive distribution of the latter's metal projection lamp reflectors. The Heyer-Shultz reflector, a 14-inch mirror made entirely of metal for low-voltage high-intensity projection lamps, has been installed in many theatres both in the United States and abroad since its introduction five years ago. A catalog on this product is now available from all National branches.

Open New York Office

OFFICES in New York have been opened by Vallen, Inc., of Akron, Ohio, manufacturers of curtain tracks and control equipment, at 229 West 42nd Street. Lee B. Spivack is in charge.

Named Los Angeles Dealer

THE GAY ENGINEERING Corporation of Los Angeles, has been appointed exclusive Carrier representative in Los Angeles County, and in addition will make large-size Carrier installations, of the type previously handled from the Carrier home office at Syracuse, in ten Western states. Herbert Peacock and C. M. Wert, Carrier engineers, will work with Gay engineers. Carrier will maintain its own office in Los Angeles for supervision and assistance of dealers.

Operations Expanded

THE TERRITORY served by the Oklahoma Theatre Supply Company of Oklahoma City, has been extended to Kansas and Western Missouri for the distribution of Heywood-Wakefield auditorium seating and U. S. Air-Conditioning Corporation equipment.

Named Distributor

BLAGDEN BROTHERS, INC., of New York, has been appointed distributors of General Electric heating and air-conditioning apparatus in New York, Bronx and Westchester counties. The New York district office of G-E's air conditioning department has been moved, without change of personnel, into the home office at Bloomfield, N. J.

Acquires Paint Line

ACQUISITION of the Rainbow Color Company of Chicago, manufacturers of show card colors, paints, varnishes, paint brushes and sundry items, has been announced by Edward H. Wolk of Chicago, distributor of projection parts.

If you do not see what you want advertised
WRITE TO BETTER THEATRES CATALOG BUREAU

MORE for your money

IN COMFORT COOLING

Write for NEW LOW PRICES
and details on us AIRco
BLOWERS, WASHERS, CONTROLS, SYSTEMS
15 YEARS IN THEATRE
AIR CONDITIONING
UNITED STATES AIR CONDITIONING CORPORATION
Minneapolis, Minnesota

BETTER THEATREs: June 24, 1939
Modern Lighting With Fixtures

(Continued from page 11)

standard multi-color, luminous-element type units to aid the “seeing” illumination so vitally needed.

A lobby device is shown in the accompanying picture of a decorative luminaire which is applied against a full-length mirror. The fluted glass half-cylinder, with edge-lighted wings, provides a decorative effect. If desired, colored effects can be obtained with fluorescent lamps. The half-bowl at the top conceals lamps, which may be quite high in wattage and provide considerable lobby illumination.

Luminaires for trains show a number of planned-lighting applications of the type which might well be used in theatres. Combination glassware, which provides a low brightness on the wall, but with some directive characteristics, can be an important tool for theatre lighting.

Today there are many directional types of glassware which can be used to considerable advantage. Among these are circular Fresnel types, roundels, and squares. Standard boxes permit easy installation of these directional glasswares for lighting posters, murals or other wall surfaces. At the New York World’s Fair, an interesting innovation is being extensively used—that of coloring the vertical edges of these lensed units, thus providing a touch of color and at the same time reducing the side brightness.

Another interesting example of the use of standard glassware is shown in the accompanying photograph of a type of luminaire used by Hoyt’s Theatres in Australia.

Table of Transmitting and Reflecting Materials for Luminaires

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[The author, a frequent contributor to Better Theatres for many years, is an illuminating engineer who has specialized in theatre lighting for which he has originated widely used methods.]
Plastic Material
With Louver Effect

One of the new synthetic materials regarded as applicable to theatre lighting, especially in the auditorium, is a colorless plastic manufactured by Doane Products Corporation of Meriden, Conn., and distributed by the Ivan T. Johnson Company of New York, under the name of Louverglas.

The material consists of thin sheets of transparent cellulose acetate "ribbed" with opaque lines of pigment (colored or white) in predetermined patterns. Used as the covering panel of a recessed light box, it will transmit clear light at an efficiency rated close to 80%, but viewed from an angle it shows no glare, the "ribs" acting somewhat after the fashion of louvers. Dust-tight construction of light troughs is also readily obtained by covering them with the new material, which presents only a flat surface easy to clean.

Louverglas is available in sheets from which panels may be cut with shears, or special fixture forms pressed by application of heat. It is cleaned with water, or with kerosene or naphtha. Holes can be drilled in it with an ordinary brace and bit if care is taken to avoid excessive pressure on the drill. Two or more pieces of Louverglas can be cemented together.

Scratched surfaces can be repolished by hand, using a soft cloth and turpentine-chalk mixture. It is mounted to metal with the aid of rubber, felt or other flexible material, or by means of oversize bolt holes.

Louverglas is well suited to the use of fluorescent lamps in view of the shape and temperature of such light sources, but can also be used effectively with the regular incandescent lamps. It must not be placed very close to the larger lamp bulbs, however. Direct flame will ignite it, but it burns slowly. It deteriorates on exposure to strong ultra-violet light.

[Use of Louverglas is discussed by Ben Schlanger in his column on page 20.]
Providing Healthful Comfort In Summer Air-Conditioning

by JOHN R. PARSONS

In the first article of this series, to which I have been asked to contribute the present discussion, was given, under the title of "Just What Are We After in Theatre Air-Conditioning?", what was in my opinion a very simple and direct explanation of those things which must be understood as the first step in a practical appreciation of proper comfort conditions. The point properly stressed was that the ordinary, or dry-bulb temperature was not a proper guide, and that the factors relative humidity and air-motion had to be considered also. The sum total effect of all three of these factors, mixed together as you would a cocktail, is called Effective Temperature. As in a good cocktail, no one thing should be too prominent.

Now here, right at the start, let me emphasize one important point: There is no standard for what is the proper temperature, relative humidity or air motion, taken separately.

You can’t say that the people of England,
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Assure Maximum Cooling Results!

- Follow the example of many of America’s finest theatres—increase summer business and profits by installing Frigidaire Air Conditioning for dependable and economical cooling. Built and backed by General Motors, world’s leading manufacturer of mechanical cooling equipment, Frigidaire Air Conditioning will give you years of efficient service.

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WARNER BROS.
SAVOIA THEATRE,
GOES FRIGIDAIRE, TOO

One of several Frigidaire-equipped Warner Bros. Philadelphia theatres is the attractive Savoia. Here patrons are kept comfortably cool in summer and warm in winter with a 60-ton, year ‘round central duct air conditioning system, serving the main auditorium.

BETTER THEATRES: June 24, 1939
living in moderate summer temperature and high average humidities, are any better or worse off than the people living in Arizona and New Mexico with high summer temperature and low relative humidity; or that the inhabitants of Chicago, known as the "Windy City," can't thrive under their particular climatic conditions. It all goes to show that these factors are more or less interdependent—that it is the sum total effect that counts. It is this which explains what has been termed "Effective Temperature.”

Then one other point: Let us remember that it is a fixed body temperature that we are shooting at.

**Comfort Range**

The whole range for a seasonally dressed person is between 70° and 90° Effective Temperature, still air, for ideal comfort. This doesn't mean that people can’t be comfortable in higher or lower Effective Temperatures; they can be, by adopting a corresponding change in (a) dress, (b) diet, and (c) activities.

This is well illustrated in controlled tests carried on the past year with male subjects from different parts of the country. Subjects born and raised in Mississippi felt cold at the same Effective Temperature level at which those born and raised in Massachusetts were perfectly comfortable. And the reverse is true in that, generally, those from the northern parts of the country suffer more than the natives do in the humid heat of some parts of the South, until they become acclimated. And yet this whole range of temperatures, taken as the average maximum high for July, is between 100° or over, or dry-bulb, temperature at the extreme southern Gulf, to 70° on the Canadian border.

Let us refer now to the United States Continental map showing the average extremes we have to knock down to the proper level at which we can sell comfort. The intensity of shading shows the average maximum dry-bulb temperature zones for a period of twenty years. The continuous lines show the channels of Relative Humidity, (in percentage, as indicated by the numbers on the lines) for July noon, over a period of eighteen years. Half the distance between any two borders, north and south, would be the intermediate temperatures in any zone.

For example: In the zone bordered on the south by 90°, and on the north by 80°, midway would be 85. Spot your locality by State lines (which is near enough provided there is not some local condition which you know to have a special and distinct bearing) then find the nearest relative Humidity line and you have a fair idea of local climatic conditions.

If the humidity in your locality averages above 50%, you must add so many degrees to the air temperature. The reverse is true if the humidity averages lower than 50%.

The key to indoor Effective Temperature is based on three levels of outside Effective Temperature, ranging from the extreme high outdoor Effective Temperature of 100° to 90° in the South, with an 80° Effective Temperature indoors; through the zone from 90° to 80° outdoors, with 78° indoors; to the zone 80°-70° outdoor, with 76° indoor Effective Temperature.

Here it would seem proper to use a few words of caution. When outdoor air conditions attain warmth values above the point of producing comfort when that air is introduced indoors, you are forced to resort to refrigeration of some sort—in other words you are creating artificial climate. It is necessary, however, only to drop the Effective Temperature enough to bring it to the proper comfort level. Do not try to knock 'em cold!

The principal points in your favor are these:

1. When outdoor conditions are extreme, any drop in temperature is immediately acceptable no matter if it is a drop of only a few degrees in Effective Temperature.

2. No one is a good judge of what the proper condition should be until he has had from 15 to 30 minutes to readjust his physical condition to his surroundings.

3. The true reputation you build up for running a well-conditioned theatre is based on your patrons' second reaction to comfort, and how he feels coming out again into the higher temperature outdoors.

Below 85° outdoor Effective Temperature, the problem is simple and any good manager should be able to meet it with very little trouble. It is above 85° Effective Temperature outdoors and especially from 90° to 100°, that we face the real problem.

Some engineers have set a variable indoor Effective Temperature in relation to the outside; the women, retaining the inside temperatures, as changes occur. This, I feel, is neither practicable nor desirable. My judgment is based on the experiences of one of the largest and best run circuits of theatres, which has been supervised by one who is, in my opinion, the keenest theatre engineer in the business. A fixed monthly level, according to the season, is far more practicable and, in the long run, more satisfactory.

**Dress-Diet Factors**

For the purposes of practical operation of theatre air-conditioning equipment, we must take into consideration the change that has quite generally taken place in dress during the summer months, and also, though perhaps to a smaller degree, in diet. Many years ago men wore essentially the same type of clothes in summer as in winter and the women, retaining in summer at least a petticoat or two. That has been gradually changing, until today men's suits of white linen, Palm Beach cloth, tropical worsted, and so on, are common even in small towns, and the women—well, they dress very lightly indeed. In other words, people themselves are making some substantial adjustments to air conditions.

With respect to changes in diet one may
point to the rapid growth in the last few years of sandwich counters and soda fountains as places to get one's noon-day lunch, and to the fashion which dictates that women keep their weight down (and men, too, are "watching their calories" these days).

In July and August they start out in the morning prepared for the worst. Now let us suppose that by 3 o'clock, the outdoor heat and humidity causes a 95° Effective Temperature and you are told not to maintain over a 10° differential. You will have an 85° temperature in the theatre which may not afford much relief from the outside air, especially if there is a breeze outside. An 85° Effective Temperature not give comfort even with the lightest clothing permissible in public, and heat radiation between closely packed people in a crowded auditorium will only make matters worse.

It has been definitely established that no real comfort can be felt under these conditions above an 82° Effective Temperature. That is your limit no matter what outside conditions may be. Now suppose that at 5 o'clock a thunderstorm changes the whole outside condition and the outdoor temperature changes 15° or 20°. Are you going to drop your indoor temperature to 75° Effective Temperature? That would be a good way to empty the house. The better way would be to maintain a straight 78° or 80° Effective Temperature. People will come from the colder air outside and find things just right for the way they are dressed.

Try these suggestions—they are made in the interest of everybody concerned. We cannot expect perfection right away, but we can eliminate as soon as possible certain justified complaints against air-conditioning.

Calibrating the Theatre

To calibrate the theatre for its different Effective Temperature levels simply means determining the differences between the principal locations in the theatre at half capacity and when it is full. For our purpose here we ignore air motion and consider only two factors, ordinary or dry-bulb temperature, and Relative Humidity. At the present stage of development in equipment and control, it is felt unnecessary to take humidity readings at more than one or two locations in the theatre. With fair circulation and constant change, a Relative Humidity reading taken at a proper representative location will come fairly close to the average all over the house.

The main point is that at some such location there should be a permanent instrument that correctly indicates relative humidity. This could be any one of the better wet and dry bulb instruments, the readings of which can be interpreted by reference to a chart (none of the cheaper direct reading devices are any good.) If you are going to accomplish anything, start with the proper tools. After making a few tests for humidity under varying conditions to find the proper permanent location for the instrument, place four or five good standard thermometers (dry-bulb) at different locations in the theatre where they can be easily read at all times. By combining the humidity as indicated on the main instrument, with the air temperature as indicated by the different thermometers, the Effective Temperature level at the different stations can be readily determined.

There should not be a greater differential than 2° Effective Temperature between any of these stations. If there is, an adjustment should be made to bring the differential within 2° or less.

[Managers and engineers who adopt or experiment with Mr. Parsons' suggestions and recommended Effective Temperature levels, are invited to report on their experiences and to submit any questions. When replies are indicated, they will be made by mail.—The Editor.]

---

**Anemostat High Velocity Air Diffuser Gives Draftless Air Distribution**

Cooling systems in theatres are now in full operation.

Theatre owners are not always aware of criticism leveled by their patrons. Patronage may be affected by cold drafts which are harmful and unpleasant and are due to faulty methods of air distribution.

We respectfully suggest that you investigate the condition in your theatre with reference to drafts. If you have a draft problem the "Anemostat" can solve it for you as it has solved the same problem in a hundred other theatres.

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Modern projection

Theatre Television—and the Projectionist

A non-technical examination of practical, if obscurely distant, possibilities both in the art of radioed motion pictures, and in its effect on the projection craft

By DR. ALFRED N. GOLDSMITH

This discussion of television may well begin with a question raised by our mutual friend, F. H. Richardson, whom many of us call "Pop." Observing that exploitation of this new art was assuming some immediacy, and with the motion picture and the welfare of the projectionist as ever on his mind, "Pop" came to me for a chat about it. And this, in effect, was his view:

"I do not believe television will ever be able adequately to illuminate a screen of theatre dimensions, basing that belief on the known fact that, in effect, television screens are illuminated by only one spot of light equal in diameter to 1/441st of the height of the screen image. In other words, only that small area of the screen image is illuminated at one time. This spot moves at high speed from one point of the screen image to the next until each point thereof has been illuminated. The observer's eye actually sees the illuminating spot at each instant, the rest of the screen image being visible because the human eye retains visibility of anything it views for a small fraction of a second (between 1/15th and 1/30th of a second, depending on the brightness of the spot); but the portion retained by this eye action or "persistence of vision" fades rapidly.

"Now, it would seem reasonable that if all the available light were concentrated in a spot of the diameter 1/441st the height of a screen image 1 foot high, that spot of light must automatically occupy a proportionately greater area, and hence be proportionately less brilliant when the image is, say, 16 feet high. And since the present acceptable screen illumination at its center is approximately 15 foot-candles, it would seem to be impossible to approach even closely that brightness by the method just described."

Forming the Image

That view, in its consideration of the formation of television pictures, is correct. A spot or dot of light of controlled brightness starts at the upper left-hand corner of the picture and moves in a horizontal line across the picture to the right-hand edge. It is then turned off briefly and starts again at the left-hand edge of the picture slightly below the first horizontal line, and is then turned on and moves again to the right, producing a second horizontal line of light. On reaching the right-hand edge it is again brought back invisibly to the left-hand edge to begin the visible tracing of the third horizontal line from left to right. This process is carried on and on in the same way until the bottom of the picture is reached at the lower right-hand corner. Thus, by turning the spot of light off on its return paths, and by controlling it in accordance with the lights and shades of the picture at each point of the picture in its active left-to-right linear paths (that is, corresponding to the brightness of the corresponding point of the picture), one single picture has been produced. Actually this whole process required to cover the entire picture area and to produce one complete frame in television takes 1/30th of a second (neglecting what is called "line interlacing").

After this one frame has been completed, the spot of light is brought invisibly (that is, extinguished) from the lower right-hand corner of the screen to the upper left-hand corner of the screen, and then is caused to go through the whole process over again to produce the second frame in the next 1/30th of a second, and so on. In this way a rapid succession of 30 frames of pictures per second is produced, and the persistence of vision does the rest by giving the impression of a motion picture produced on the screen. Actually, there is only a single dot present.

However, there are a lot of additional points that must be considered before we can decide whether theatre pictures can ever be made adequately bright, particularly by the present and known television methods. There is not much use at this time in speculating on what might occur by entirely new methods at some time in the possible future; it is better to fix our attention on methods which are well known.

The first factor which must be considered is this: The spot of light is extraordinarily bright. Actually, in the projection tubes which are used in the electronic method of producing television pictures, the spot is so bright that it dazzles the eye and cannot be viewed comfortably directly. Let us then keep in mind the fact that the tiny spot in the small projection tube is intensely bright.

It may be added that the original picture to be projected is not the size of 35-mm. film, but is considerably larger. On 35-mm. film, the picture is about 4/5ths of an inch wide; in projection tubes for television purposes the picture is between 2 and 6 inches in width.

Difference in Magnification

Supposing that we wish to produce a picture 16 feet wide on a theatre screen by television; this then is 192 inches wide. Suppose that our original bright television
The picture on the projection tube is 6 inches wide (the projection tube to which I refer is a vacuum tube in the television receiving set on which the signals produce this extremely bright picture which is later to be "blown up" on to the theatre screen by means of a projection lens); this original bright picture on the projection tube is in fact projected on to the theatre screen by means of an objective lens quite similar, in general, to that used for projecting film. In this typical case, you will note that the image has been enlarged or magnified 32 times (192 divided by 6), thus giving us the 16-foot screen image.

Now let us compare this with film projection. If the film is taken as being 0.8-inch wide, which is close enough for our purpose, the magnification, or enlargement, ratio is 240 times (192 divided by 0.8).

Accordingly, the magnification for the television picture was only 32 times, while the magnification for the film picture was 240 times. This is nearly 8 to 1, and accordingly a more accurate calculation shows that the drop in light caused by enlargement of the screen image is only about 1/56th as much in the television case as in the film case.

Otherwise stated, the picture on the television projection tube in this assumed case would need to be only 1/56th as bright as the film at the gate of the projector to produce the same screen brightness, assuming that equally fast objective lenses were used in each case. This point of advantage—namely, the larger size of the original picture in television—must be kept in mind in any comparison.

"Persistence of Image"

There is yet another factor which must be kept in mind. Television pictures are produced on the projection tubes by a stream of electrons (which is practically an electric current traveling through a vacuum tube), this stream being a very thin, fine beam of electrons moving very rapidly and striking the screen in the tube on which the picture is first produced.

This tube screen is made up of a substance which goes by the scientific name of "fluorescent" material. This means merely that when the electrons in the beam violently strike the tube screen, the screen glows very brightly at the point of collision. The more powerful the electron stream, the brighter the glow at that particular moment. This glow forms what we call the scanning spot in the above description. If the electron stream is reduced, we get the shadows of the picture; and if the electron stream is increased we get the highlights of the picture. This is the way the moving spot of light, properly controlled, produces the pictures as mentioned above.

The incoming signal from the television transmitting station is always made to control this electron stream that creates the scanning spot. The incoming signal, as you might guess, really contains the lights and shadows of the picture in the form of a varying electrical voltage, or current, which is applied to the television receiver tube, or projection tube, in such a way as to control...
the strength at each instant of the electron stream which causes the scanning spot.

And now we come to the “meat of the coconut” in this second factor. fluorescent materials when they start glowing do not stop glowing immediately but have the fortunate habit of continuing to glow at least for a brief time. Thus the picture produced on the fluorescent screen of the projection tube is not present only for the briefest possible instant, but actually lasts with fairly high brightness for most of the time between successive frames. This helps a lot in reducing flicker and increasing the brightness of the projected picture.

Electronic Results to Date

Let us leave the theoretical for a moment and talk results which have been obtained up to date.

In one of the latest British demonstrations of the theatre television, a projection tube was used which operated at the rather astonishingly high voltage of 50,000 or more to produce the electron stream within the tube. The picture produced was 12 x 15 feet (the 4:3 proportion holding in England), and the screen illumination on the opaque theatre screen was estimated at slightly over 1 foot candle. This is admittedly a low value and was satisfactory probably mainly because of its novelty.

Mechanical-Optical Method

It should be mentioned that there is another method in present commercial use for producing theatre television pictures. It is not an electronic method, but is mechanical and optical. Equipment has been installed in a 2,000-seat house in London very recently to produce a 12 x 15 foot picture by this second process. It is claimed that in this case the screen illumination is actually around 6 footcandles, but a translucent screen is used with the projector located backstage. Accordingly, this would give a screen brightness of about 3 foot lamberts (that is, assuming 50% transmission through the screen). Even this value of screen brightness is definitely below theatre standards, which are supposed to lie between 7 and 14 foot lamberts according to the recommendations of the Society of Motion Picture Engineers.

Definition and Color

The definition, or detail, of 441-line pictures is something like 1/10th that of the 35-mm. picture and compares more nearly with 16-mm. projected pictures. We can draw the conclusion, nevertheless, that even the 441-line picture will have entertainment value, particularly for close-ups and medium shots—for example, prize fights, vaudeville acts and the like.

Another element missing from television today, so far as the theatre is concerned, is color. While television pictures have been produced in color, either their size, their brightness, or definition, or their equipment fell below acceptable values.

The Projectionist’s Position

So far as the projectionist is concerned, I am of the opinion that his position will
FALSE ECONOMY THAT HURTS THE THEATRE AND THE INDUSTRY

FROM TIME to time I receive complaints from projectionists that they are unable to get their managers to supply repair or replacement parts for their equipment until the worn parts are in such shape that it becomes a case of supplying-in-or-close-the-show. Here is a typical complaint, name and location not supplied for obvious reasons:

"Dear Dad: I ask your help. If you print what I shall say and it costs me my job, all right! For I am tired of projecting pictures that can't be put on the screen properly. If I can't do my job right I don't want to do it at all. I can do carpenter work and do a good job. Here are the facts:

"On both projectors the intermittent sprocket teeth are worn completely flat on the working side, but new ones are refused on the grounds that they 'still pull the film through.' The gear train is badly worn all the way through, so that to keep travel ghost out I have had to make the shutter blades so wide that flicker appears. My manager says, 'Aw, it's not bad, and gears cost money.'

"I never am able to get exciter lamps replaced until the filament is so badly sagged that proper volume just cannot be maintained and other things are on the same level."

There is more, but that's quite enough. Given the very finest production, perfect in photography and all as it should be, but projected by imperfect equipment (imperfect basically or because of badly worn parts or parts out of proper adjustment) and you have waste, not economy—waste in the theatre guilty of it, as the box office and ultimate repair and replacement bills will prove; and waste for an industry which has spent tens of millions of dollars to get rid of the nickelodeon and make the motion picture a full-fledged theatre art.

Competition for the motion picture is not growing any less. If we could skip over some of the faults in our theatres in the past, we cannot do so today. One would expect every manager to be more concerned about this than a projectionist—after all, "it's no skin off his teeth." Of course, in the long-run, it is everybody's concern, but most immediately it is the concern of the management.

I realize full well that there are conditions under which a manager may feel that he is making more of a hit with the boss when he keeps expenses down than when he orders repairs and replacements. But if he is really a manager he will know that he is doing the boss no good by refusing to provide repairs and replacements that are necessary to an effective performance—and I might add, an honest performance. There's no law compelling people to go to the theatre!

REELS FOR CHECKING THEATRE SOUND SYSTEM

FIFTEEN TEST films of different types to facilitate adjustment of sound reproducing equipment to the highest degree of accuracy, are described in the report of its activities presented by the Committee on Standardization of Theatre Equipment of the Research Council of the Academy of Motion Picture Arts & Sciences, before the Spring Convention of the Society of Motion Picture Engineers. The report has just been made available by publication in the SMPE Journal.

These films, which are sold at the cost of production, provide an extensive series of tests, through the medium of which performance of theatre apparatus and the effects produced by apparatus adjustments, can be checked far more closely than is possible by ear. In consequence, minor improvements, each too slight in itself to be detected without such means, can accurately be added to produce an overall improvement that is distinctly audible. Similarly small faults, which in their cumulative effect produce bad sound, are traced down by means of which reels. "Warble frequency reels included in the series permit measurement and adjustment of auditorium acoustics.

Other reels in the series afford a general indication of sound quality as determined by listening, standard frequency reproduction for gain runs, buzz track check of lateral alignment, scanning measurement for checking the lateral uniformity of the exciting light, high-frequency reproduction for optical focusing and a 1,000-cycle constant frequency output for matching projector volume.

The complete set of films will cost the user slightly in excess of $200, but they can be bought individually as required, and no theatre will ever need them all. Replacements to be patched in from time to time will be made available as recording technique changes, and they will keep the reels purchased up to date at comparatively small cost.

Films used for ordinary projection room routine, such as the lateral alignment track, and the loops that facilitate focusing and matching of projector volumes, are inexpensive, costing roughly from 50c to $2 apiece. The more elaborate multi-frequency and warble-frequency reels for exacting tests are the most expensive, at $25 each.

Other film is sold on a footage basis to be made up into loops locally, in view of the fact that different types of equipment are best served by loops of different lengths. The cost ranges from 3½c to 5c a foot. They include 7,000-cycle and 9,000-cycle tracks for focusing. Use of the former is recommended as satisfactory for routine work; the latter has been made available for more exact adjustments than are ordinarily required.

The list of films includes a special scanning-adjustment track for rear-scanning heads, such as the Mirrophonic TA-7400, and a 1,000-cycle recording, selling at 50c, which is used in connection with the output meter for matching soundhead volume output.

NEW SOUNDHEAD USES MAGNETIC STABILIZER

A MAGNETIC device for stabilizing film motion and eliminating flutter is a very interesting feature of the new soundhead of the Weber Machine Corporation of Rochester, N. Y. The new film filter can be most simply described as a form of rotary stabilizer that uses a magnetic clutch rather than a friction clutch.

As in most of the newer soundheads, the film moves over a rotating drum driven by the film and having no other connection with driving motor. The shaft on which this drum is mounted, and which revolves with it, is extended to the drive side of the head, where two flywheels are mounted on it, one wheel inside the other. The inner flywheel turns with the shaft. The outer flywheel is also set into rotation when the film moves, but only on a clutch principle. The independent motion of the outer flywheel, acting through the clutch, stabilizes the rotation of the inner wheel, and therefore of the drum.

In the most familiar soundheads built along these lines, the clutch action is pro-
Provided by friction coupling through a very thin film of oil which separates the two flywheels. In the Weber device, fourteen aluminum-alloy bar magnets, set around the rim of the inner wheel, provide the coupling. When the inner flywheel, carrying the magnets, begins to revolve, the magnetic drag sets the heavy outer flywheel into motion. The outer wheel is slower in coming up to speed, but once revolving at normal rate, its motion, acting through the magnetic drag, tends to stabilize any irregularities that may appear in the motion of the surrounding wheel.

The application of magnetic principles to the stabilization of film motion was made possible, I am told, only by the development, in the past few years, of new magnetic alloys of great efficiency, such as have already been used in permanent magnet theatre speakers, and in the newer microphones.

The soundhead, of which the new stabilizer is a part, is driven by two tubular belts connecting to a motor located just below the stabilizer mechanism. A silent gear tooth chain, equipped with an idler for tension adjustment, drives the projector mechanism from the soundhead. Ball bearings are wholly enclosed and permanently lubricated, requiring no oil.

Exciter lamps are turret-mounted for replacement in case of burnout. Focus is sharpened by means of a knurled knob, which is part of the optical assembly and can be locked in adjustment by a set-screw. A second knurled knob and knurled setscrew afford lateral adjustment of the sound track. The photo-electric cell is of standard caesium type, with plug-in base.

A secondary optical unit has been developed which can be used in the head, in association with a double-electrode cell, for push-pull recordings. The film path has been designed for sweeping bends to avoid damage to pathets or possible flutter resulting from more abrupt changes in the direction of film motion. A pilot light has been provided for convenience in threading.
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