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SELF-REGULATION HIGHLIGHTS MPTOA'S 18TH CONVENTION

WPA PLAY TO "GLORIFY" FILMS AS "HORSE OPERA"

THEATRES EXEMPT UNDER U.S. WAGE AND HOUR LAW

INDUSTRY STUDIES "QUIZ" REPLIES FOR PRODUCT CLUES
"YOUNG DR. KILDARE", the first Metro-Goldwyn-Mayer production to bow into New York via Radio City Music Hall screen, is a product worthy of both its studio and the theatre. - Kate Cameron — N.Y. DAILY NEWS

"The Radio City Music Hall, ordinarily dedicated to the presentation of the most stupendously elaborate, this week presents a refreshingly modest and winning story. In its simple humanity the film packs its strongest appeal. 'YOUNG DR. KILDARE' captures your interest and holds it." - Bland Johansen — N.Y. DAILY MIRROR

"So admirably turned out, so expertly are the story, direction and acting woven together, that 'YOUNG DR. KILDARE' rises far and becomes the first M-G-M picture ever to have been booked into the Radio City Music Hall." - Leo Mishkin — N.Y. MORNING TELEGRAPH

"Credit it, too, with cementing the comeback of Lew Ayres. 'YOUNG DR. KILDARE' has refreshing simplicity of story, honesty of characterization and naturalness of presentation." - Frank S. Nugent — N.Y. TIMES

"Encouraged by the success of its 'Judge Hardy' pictures, M-G-M is launching another film series. The first opened yesterday at the Radio City Music Hall and, judging by the initial entry, the series should become a popular one. Like the films in the Hardy list, 'YOUNG DR. KILDARE' is warmly, like-ably human. - Rose Pelswick — N.Y. JOURNAL AND AMERICAN

"The Music Hall film, first M-G-M production to run at the great theatre, tells of people whom you would like to know and whom maybe you do know, of the real life of America. There is word from Hollywood that this may be the first of a series like the Hardy family. That is good word. The movies could stand a good many more people like Dr. Kildare and his friends." - Eileen Creelman — N.Y. SUN

"'YOUNG DR. KILDARE' at the Music Hall is as entertaining and pleasant a film as you will see in a month of looking. In fact, if the same people make the next one, this department will positively look forward to it." — Archer Winsten — N.Y. EVE. POST

"Leo, the Metro-Goldwyn-Mayer lion, growled for the first time from the screen of the Radio City Music Hall yesterday and a healthy growl it was. Leo may well count his debut a success." — Herbert Cohn — BROOKLYN EAGLE

"Metro-Goldwyn-Mayer Pictures are your grade-A entertainments!"
Brother, It’s In!

In front by a mile in every spot it’s opened! Look at Los Angeles! Marvel at Memphis! Baltimore! Dayton! Washington—ton! Kansas City!... This week’s giant love-ginning of the industry’s next big love—the ‘Brother Rats’ in the blue of V.M.I.!

with

PRISCILLA LANE
WAYNE MORRIS

JOHNNIE DAVIS • JANE BRYAN • EDDIE ALBERT
RONALD REAGAN • JANE WYMAN • HENRY O’NEILL

Directed by WILLIAM KEIGHLEY

Screen Play by Richard Macaulay and Jerry Wald • From the Play by JOHN MONKS, Jr. and FRED F. FINKLEHOFFE • A First National Picture

WARNER BROS., Producers
A REVIEW
by
Film Daily

Angels with Dirty Faces

Warners 97 mins.

One of the cleverest concoctions of pulse-pounding excitement, heart-stopping thrills and throat-catching emotional human touches ever to hit the screen. It sets a new milestone in gangster dramas with a powerful human story. Large praise, but this Warner whirlwind of power-drama is something to let your hair down about and give it the ole showman gun on all counts. Any exhibitor who can’t knock off recent box-office records with this b. o. baby is simply asleep at the turnstile switch. Look what you’ve got to play with: Names—Jimmy Cagney, Pat O’Brien, ‘Dead End’ Kids, Humphrey Bogart, George Bancroft. And what a line-up of tough-egg talent that is! (Story—this story has never been topped
in its theme-field for downright excitement, close-knit driving punch, glamour of gangsterism contrasted with the finer things in life building to a great emotional climax with the humanities triumphing. It extracts every last ounce of entertainment value out of the thrills, menace, danger and suspense. Warners have done a great service to the industry in pointing the way to the proper handling of the gangster theme so that not even the narrowest-minded reactionary can find material to quibble with. Director Curtiz has done one of the finest heart-stopping dramas of the day. So, exhibitors, give it all you can on a doubled ballyhoo budget, and you won’t regret it! CAST: James Cagney, Pat O’Brien, Humphrey Bogart, Ann Sheridan, George Bancroft, Billy Halop, Bobby Jordan, Leo Gorcey, Gabriel Dell, Huntz Hall, Bernard Punsley, Joe Downing, Edward Pawley, Frankie Burke, William Tracy. CREDITS: In Charge, Hal Wallis; Producer, Sam Bischoff; Director, Michael Curtiz; Author, Rowland Brown; Screenplay, John Wexley, Warren Duff; Music, Max Steiner. DIRECTION: Excellent. PHOTOGRAPHY: Grade A.
Reports from all engagements show "SUEZ" topping the records of such sensational 20th hits as "In Old Chicago"—just as it did in its smash three-week session at the Roxy, N. Y.
BASIC PROBLEM

What is to be the world market of the screen? The most poignant problem of the American motion picture industry, producer and exhibitor alike, was forcefully brought to the attention of the Oklahoma City convention of the Motion Picture Theatre Owners of America by Mr. Nate D. Golden, chief of the motion picture division of the Department of Commerce in Washington.

Mr. Golden’s remarks stated clearly the line of possible evolutions:

1—The maintenance of the foreign market.
2—Reduced costs of production for an industry supported mainly by the domestic market.
3—Increased film rentals to support the contemporary standards of production.

With all of Mr. Golden’s friendly assurances of the cooperative attitude of Mr. Daniel C. Roper and the Department of Commerce, he did not, and presumably could not, offer much of assurance that foreign trade arrangements could prevail against the walls of nationalism ever rising in Europe.

Meanwhile, by no apparent design, Hollywood production costs in relation to entertainment values came in, more inferentially than directly, for a going-over. Mr. Harry Sherman in an exceedingly frank discussion of his Hopalong Cassidy productions explained why, what with labor scales and such, his cost per picture had risen from $65,000 a negative to $80,000. And that in turn caused Mr. M. A. Lightman of Memphis to suggest that such figures might well be an indication to Hollywood that competent entertainment might be had for rather less than a million dollars a shot. The degree of approbation from the exhibitor audience was impressive.

SAVING THE CLASSICS

The International Federation of Film Archives announced by Mr. John Hay Whitney pertains to a movement and service which is to grow more important with the years.

The work and products of the Museum of Modern Art Film Library, and its now allied and kindred institutions in London, Berlin and Paris, constitute all that can be done for the preservation of the story of the motion picture as an art.

The nature of the motion picture is such that it can not be put on paper in words. Words are ever a poor substitute for seeing and never are they more inadequate than in trying to represent a picture.

On the occasion of Mr. Whitney’s announcement there was a presentation of a program of some of the oldest efforts of the motion picture camera. The films, new prints, variously produced by duping and re-photographing, done with extraordinary patience and skill, presented the old pictures vastly more competently than they were put on the screen when they were made.

Incidental to the main purpose of retracing some early steps of the art was the demonstration of the large progress and substantial perfection of modern motion picture projection and film. A few years ago before the evolution of the special fine grained emulsions this restoration and preservation of the historic old pictures would not have been possible.

WANTS LAW ON “SWING”

Here seems to be some special quality pertaining to the more earnest followers of music which tends to make them as bitterly belligerent as a prohibitionist. Mr. Alfred L. Dennis, president of the Bach Society of New Jersey, with a vigorous protest to the Federal Communications Commission, has started a one man war against “swinging” of the classic masterpieces. Mr. Dennis’ letter remarks of "the slurring saxophone" and "the jungled discords of the clarinet." He’d have stations which broadcast such renditions suspended for the first offense, their licenses permanently cancelled for the second. Until such time as that is done, Mr. Dennis can find useful an ingenious device provided on his radio set, actuated by a little knob. If he will take that between thumb and forefinger and turn it as far as it will go counter-clockwise he will get relief. Meanwhile the principal reason we have too much government is that so many people ask for it.

TRAVEL NOTES in the streamlined of consciousness manner aboard the Southwestern Limited in Middle America—The paunchy person with the big fraternal emblem on his midriff watch chain with the manicure kit on the other end of it seems inwardly compelled to fish for both football games and anti-New Deal speeches on the radio in the Observation, while his almost identical equivalent pursues the same policy in the Club car. The net result indicates that the static of Ohio, Indiana and Missouri are of about equal quality. It would seem a waste of time and electrons to purvey anti-New Deal to the plump customers of a limited train. * * * Refuge is to be had in this peculiar Pullman cubicle, done in alarming harmony of pale blue, French grey and brushed chromium, with all appurtenances folding, including devices sanitary, cosmetic and soporific vanishing into walls, the whole air-conditioned, indirect-lighted and supplied with a duo-toned chime to summon a tea-faunted servant whose soft "yessir" would be a gift to Hollywood. In your editor’s opinion the Pullman tradition has gone to hell entirely. All that remains is to give these wagons a new line of names, like "Clarice," "Yoebel" and "Eurydice." They could never have done anything like this while Robert Lincoln lived. * * * There is relief in the landscape of honest soil, long eared mules and fence signs for Mail Pouch chewing tobacco. And that reminds one of the vociferous days of the late Ben Hampton, who before he got motion picture notions was advertising manager for the American tobacco company and decorated the magazines with pictures of smart young men in evening clothes rolling Bull Durham cigarettes in the lobby of the Metropolitan, while he made the bucolic landscape loud with virile billboard proclamations that "the men who chew are the men who do." Ben was probably right. Certain it was that the state of the nation was happier when the affairs of the land and the ballot were in the hands of the keen spitters who sat around the cannonball stove at the General Store, the Postoffice and Jake’s Place.

TERRY RAMSAYE
This Week

MPTOA Convention

A workable system of self-regulation of the motion picture industry is near at hand, William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, told the Motion Picture Theatre Owners of America this week at their eighteenth convention, in Oklahoma City. Mr. Rodgers, in his address, which the convention had awaited as official expression of the results to date of the con-
ferences of distributors with representatives of the MPTOA, Allied States Association and other exhibitor groups not affiliated with either of the national organizations, said that "had this convention been held one week later there is little doubt that we could have here announced a program of trade practices which would have set a new milestone in our business."

A full account of the MPTOA convention, at which Ed Krykendall was reelected president and Terry Ramsaye, editor of Motion Picture Herald, was a speaker, starts on page 12. There is also a full page of pictures from the convention (page 14).

FCC Probe

The investigation into alleged monopoly in radio broadcasting to be conducted by the Federal Communications Commission in Washington will get under way November 14th when representatives of the national networks, in the order of the date of their establishment, will be called as the first witnesses. The FCC is also undertaking a study of the Communications Act of 1934 to determine the commission's authority in dealing with undesirable programs. A ban on the broadcasting of "war scare" programs is expected to be imposed by the government in the near future as a result of the radio presentation Sunday of "War of the Worlds," which panicked a large section of the country.

For complete details of the FCC investigations and the "war scare" program repercussions see page 26.

Educational

Arthur A. Lee, vice-president and general manager of Gammon British in New York said this week that the British-made G-B school films to be distributed here by the company will be sold through the company's regular channels. The company has a library of 250 educational films, of which Victor Cockle, GB export manager, judged 200 to be suitable for American distribution. The films, which cover such topics as biology, history and physical education, will be sold to schools, colleges, clubs and the like.

Distribution is expected to get under way shortly, with GB now in the field which Eastman and others have been trying to develop.

Theatres Exempted

Exhibition is exempt from the new federal "wages and hours" law, but the industry must work out with unions the application of the law to various studio positions. Details of the federal rulings applying to this industry are reported on page 34.

Sound and the SMPE

Sound in motion pictures still is the chief subject of interest and action before the technicians of the industry. This topic drew most attention this week at the Fall meeting of the Society of Motion Picture Engineers, in Detroit. E. Allan Williford, elected by mail ballot, is the new president. The report of the convention's activities, starting on page 21, is by George Schne, editor of Better Theatres.

Television Invasion

Television stations here under English ownership, as well as the sale here of English-made receiving sets, were indicated as possibilities with the arrival, Thursday, on the Queen Mary, of Sol Sagall, managing director of Scophony, an English television organization.

Mr. Sagall said he would "investigate proposals" to establish a branch of Scophony in the United States, not only to retail television reception apparatus, but also to build transmission stations, under patents obtained by his organization.

Olympic Film Envoy

Leni Riefenstahl, described by Associated Press as "a plump daughter who became Germany's film queen and who has been considered one of Adolph Hitler's few women friends," was reported en route to New York to launch her films of the 1936 Olympics, according to an AP dispatch from Berlin Wednesday.

When Hitler placed Miss Riefenstahl in charge of the 1936 Olympics in Germany she forbade American newsreel men to make any pictures of the athletes unless they would do so under her close supervision and submit their footage to her.

Associate Press in its dispatch said Miss Riefenstahl's friends "tried to dissuade her" from making the trip to the United States "on the grounds of unfavorable feeling there."

New York Leads

New York State is leading in "Quiz" replies sent in on the $250,000 industry campaign, with California running second. Replies are now coming in at the rate of 1,000 daily.

In the progress of the motion Pictures' Greatest Year drive this week, campaign headquarters reported plans to conserve for future use an analysis of the replies in the "quiz" contest.

Also noteworthy were a letter of endorsement by National Theatres executive Spyros Skouras; investigation by postal authorities of "tipster" services for the quiz; "Movie Music Week," a concerted plugging of music from noted pictures, by famous band leaders; interest in the drive from all over the world, with English film men reported anxious to try the idea; smash campaign ideas reported from the field.

The all-industry short, made for the drive, is being released this week; and its reception was so favorable that instantaneous bookings in the New York territory were immediately arranged.

See page 17.

Hollywood's Radio City

Hollywood Radio City, new headquarters for the National Broadcasting Company, will be opened to the public on December 1st, according to an announcement by Don Gillette, the company's vice-president in charge of the Western division. Although the public already is being admitted to broadcasts and the office building is open for business, finishing touches are still being put on the structure.

In the basement, the Radio Corporation of America is making a special installation of equipment which will give the public a scientific explanation of how radio functions.
**“Graceful” Salute**

The Federal Theatre project in Chicago, as announced plans for an elaborate stage review dedicated to the glorification of films. For their project, temporarily titled “The Horse Opera,” they needed sequences from old films. Submitting their plans and script to the WPA office they asked permission to use certain scenes and were refused on the ground that the plan the WPA theatre authorities considered a graceful salute to the industry was in reality exceedingly harmful in many of its phases. Disappointed but not discouraged the impresarios announced they would proceed with their plan for a review based on the film industry but the end this time will be to rattle as many skeletons as possible, cast as much ridicule as they are capable of, and paint the industry as black as their stage machinery will allow.

William F. Crouch tells the story on page 16.

**Constitutional Changes**

Three proposed changes in the present New York State Constitution, incorporated within the nine amendments to be offered state voters next Tuesday are of interest to the motion picture industry, including circuit operators, small exhibitors and producers alike.

Subjects of discussion within the industry are three separate proposals, one section is known as the “equal rights” subdivision; another deals with review of decisions made by state departments, agencies and officials, while the third relates to collective bargaining and is commonly called “labor’s bill of rights.”

The “equal rights” section is designed to prevent discrimination in places of public amusement by employers against persons of race, color, creed or religion.

**Monogram Product**

Monogram will complete production on this season’s 42 pictures one month ahead of schedule; the company has sold 500 more accounts to date than last year; the sales force soon will return its quota, which has been increased to $6,750,000 ($2,500,000 ahead of last year), and the company raised its production budget this year by $1,000,000, and is “definitely in the black”—all these optimistic statements emanated on Monday at a press conference, from W. Ray Johnston, following his return from the coast. (Picture in Pictorial Section.)

The company, he said, will have 22 pictures done by December 30, “so that we can catch the spring business.” Mr. Johnston added that 4,800 contracts have been signed to date.

**Australian Plan**

Producers and exhibitors of Australia have presented a memorandum to Premier Stevich, proposing a film commission and new legislation to govern the film industry of the state. Beside the demand for a commission, the memorandum asks for the registration of foreign films, with a tax on their import, designed to subsidize domestic production; reciprocity on quota within the Empire; control of theatrical licensing; fixing of film rentals, and a standard exhibition contract. The large majority of films shown in Australia annually contains scenes of the Dominion which are copyrighted. At present it is illegal for Australian exhibitors to show such scenes, which it is illegal for Australian exhibitors to show such pictures. The large majority of films shown in Australia annually contains scenes of the Dominion which are copyrighted. At present it is illegal for Australian exhibitors to show such scenes, which is illegal for Australian exhibitors to show such pictures.

The story of the Federation’s origin and purposes, and a picture of the ceremony, will be found on page 31.

**Motion Picture Herald**

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**Applications**

*New British Worries*

Internal problems of British exhibitors have taken a back seat while the threat of increased regulation by municipal authorities has taken a chair right at the ringside. There’s the question of so-called “non-flam” shows outside of theatres, censorship of newsreels, higher taxes on Sunday openings, and city control of management, and this month the Home Office Advisory Committee goes into action to advise on administration of the Films Act.

Anthony Flanagan writes of these matters in his article on page 30.

**South African Deal**

United Artists will join with Twentieth-Fox in the distribution of product in South Africa. Twentieth-Fox at present operates an exchange in Johannesburg. Some of the United Artists product which already may be sold away will not be included under the new arrangement but the deal will take in all other United Artists films.

It is understood that this UA-20th Century-Fox deal would become effective around the first of the year. Arthur W. Kelly, in charge of foreign sales for United Artists, sailed Saturday for South Africa to complete the deal.

**Strike Probe**

Intelligence officers of the Internal Revenue Bureau, reputedly moving secretly, have launched an intensive investigation of the circumstances which ended last year’s ill fated Federated Motion Picture Crafts strike in Hollywood studios.

Leaders of various labor locals, some of whom participated actively in the walkout, have been summoned to testify on the moves which ended the strike after eight weeks’ duration. The testimony is reportedly in connection with the intelligence agents’ desire to trace the circumstances surrounding the reported passing of $10,000 to a labor leader.

Counsel for Studio Utility Employees, Local 724, this week charged that International Alliance of Theatrical and Stage Employee coerced and intimidated several hundred members of the utility local into joining the alliance “by reason of corrupt control” of IATSE officers.

Skirmishing between the Screen Actors Guild and agents over the guild proposal to regulate agents has reached a point where the Artists Managers Guild, headed by M. C. Levee, has agreed to franchising by the guild of agents in Hollywood. The concession was granted only on the condition that all agents now in business in Hollywood be given the first franchise and that both groups draft a code of ethics.
This Week in Pictures

At the RKO Radio sales convention in England Oscar Deutsch, head of the Odeon circuit and one of the leading figures in present negotiations for an extensive theatre circuit merger, confers with Phil Reisman, RKO general foreign sales manager, and Ralph Hanbury, the distributing company's managing director in the United Kingdom.

William K. Howard, left, goes unconventional with Aline Mc Mahon, star of "Home Town," which he is producing and directing at the Eastern Service Studios in Long Island City, New York.

Samuel A. Coolick, left below, of Loew's Triboro, Long Island City, one of the winners in the Paramount on Parade contest, receives his subsequent-run division award from Henry Randel, Paramount New York branch manager. Watching is A-Mike Vogel, Managers' Round Table chairman, one of the judges.

The 1938 SMPE award winners. Kasson S. Gibson, left above, of the Bureau of Standards, who received the Journal Award, and Dr. Herbert T. Kalmus, president of Technicolor, who was given the Progress Medal of the Society. Story on page 21.

Hal Horne, center below, of Walt Disney Enterprises, sails on the Ile de France to confer with RKO European managers, with the bon voyages of Rutgers Neilson of the publicity department and Kay Kamen, head of the company which handles the Walt Disney concessions.

The press goes to Annapolis by invitation of 20th Century-Fox to see "Submarine Patrol." Seated: W. A. Chambliss, A. R. Muto; standing: J. P. Cunningham, Motion Picture Herald; Marc Lachmann; Roy Chatter; Robert Weill; Hank Linet; A-Mike Vogel, Managers' Round Table; Earl Wingart, publicity manager; J. M. Jerand; David Golden; Lew Mentlik; Al Finestone.
Charles K. Stern, left below, assistant treasurer of Loew's Inc., with J. Robert Rubin, Loew general counsel, at the dinner in the Astor Hotel, New York, at which he was honored by members of Prudence Lodge 1066, Free and Accepted Masons. The "Invitation to the Dance" at right is by Silas F. Scadler, director of advertising.

All pictures on this page by Floyd Elbert Stone, staff photographer.

W. Ray Johnston, below, president of Monogram, returns to New York from the coast full of optimistic facts and predictions concerning the present and future of the company including such data as an increase of 500 in the number of accounts signed now over the corresponding period last year and the forecast that the sales department will reach its $6,750,000 quota, $2,500,000 greater than last year.

Murray Silverstone, center above, United Artists executive head and guest of honor at the season's first luncheon of the Associated Motion Picture Advertisers, listens to the cross talk between Paul Lazarus, Jr., AMPA vice-president and toastmaster, and Hugh Herbert, guest of honor in the comedy department. At the right are Monroe Greenthal and Lynn Farnol, United Artists director of advertising and publicity.

Right. James McCloskey, captain of the Consolidated Film Industries baseball team, champions of the Motion Picture League, receives the Quigley Publications trophy from Walter Selden of Motion Picture Herald at a luncheon arranged by Harry Marcus, left, of Consolidated.
MPTOA CONVENTION TOLD
SELF-REGULATION PLAN
IS EMERGING IN WEEK

by TERRY RAMSAYE
in Oklahoma City

Surrounded by oil wells, decorated with Indians and cowboys, swept by a wild prairie wind, Oklahoma City, sophisticated young metropolis of the great plains country, heard about movies this week with the 18th annual convention of the Motion Picture Theatre Owners of America, devoted mostly to listening to the problems of the screen in this troubled era.

Hollywood paraded stars with Metro's effulgent Mickey Rooney and ever so many from Warners and an assortment of somewhat indigenious western players, all doing a terrific traffic in autographs, and local press attentions.

The convention heard much, discussed much, ran without rumpuses and took no new action. It recognized that the problems of the industry are on round tables of conference in New York.

From "the majors" the showmen got, in a speech by William F. Rodgers of MGM, the only answer yet available on the paramount issue of trade practises, the answer being in substance promise of conciliation, without specification, in any detail whatever.

Program Near Completion

Mr. Rodgers indicated that about a week hence the plan and program would be complete. It was to be inferred that there were yet to be negotiations and conference with the sector of exhibitions represented by the Allied States Association, although that organization was not mentioned by name.

Incidentally the Allied organization did not respond to invitation for official representation at the MPTOA convention.

By resolution the convention declared against score charges, radio competition and governmental interferences with and dictation to industry.

From A. Julian Bilylawski, of Washington, the convention at its final session got uncomfortable assurance that the battle of the Need-Pettingill bill was to go on and on with reintroduction in January.

Schaefer on Larger Problems

From George Schaefer, talking from his chairmanship of the "greatest year's campaign," the exhibitors heard a somewhat defensive analysis of the "Quiz" contest, declaring it was "not intended to be a continuous bank night, anyway," but intended rather to contribute to a process of drawing the public's attention to the more important institutional messages of the industry.

Mr. Schaefer indicated that there would in all probability be some kindred sort of contest next year.

It was as president of RKO, and the broad position of a major executive of major interests, that Mr. Schaefer surveyed the larger problems of the screen, with emphasis on the influence of rising production costs and the shrinkage of the world market because of political conditions from Berlin to Tokyo and way stations.

"It would not be a good idea, I think," observed Mr. Schaefer, "to talk at an exhibitor's convention about higher film rentals, so I am not going to go into that subject."

Mr. Schaefer made emphatic argument for the competency of Hollywood production and pleas for recognition of its large responsibilities and problems in the delivery of 350 pictures a year. The inevitably speculative nature of creative endeavour got attention and Mr. Schaefer remarked: "one picture in three pays off."

The international situation, with detailed presentation of the inhibiting situations in foreign lands, was presented by N. D. Golden of the Motion Picture Division of the Department of Commerce.

Imperturbable and facile in his slightly southern accent, Ed. L. Kuykendall, president, drove through the schedule of programs and events with a suave persistence that prevailed over a considerably gala and disconcerting atmosphere of high pressure hoopla in the western tradition. The president was flanked at the dais by the MPTOA's concise general counsel, Edward G. Levy, of New Haven, and the emphatic chairman of the board, Fred Wehrenberg, of St. Louis. Mr. Wehrenberg incidentally gave sage advice on exhibitor labour relations and the diplomacy and efficiencies of cooperations with Better Films Councils. He credited "Family Night" with a 50 per cent increase at the box office in his experience.

Indians and Cowboys

The convention-dominated Hotel Biltmore at first flush looked like a possible set for a cowboy opera, with an Indian tepee—Indians imported from Old Town, Maine, and in costume, while slightly critical, oil-rich Oklahoma Indians in smart tweeds strode the lobby—while there were sound effects with a six-gun supplied, seemingly at all hours, by the indefatigable T. B. Noble, State Theatre, Oklahoma City, and whitehatted scenic effects by C. B. Brownie, Tad Advertising Company, and extraordinary plumagey treatments displayed by the otherwise most dignified L. C. Griffith, of the extensive and celebrated Griffith Circuit.

The convention hall enjoyed the patriotic and spectacular attentions of National Security Service, which in fact did an impressive job of both exterior and interior decoration in all departments, including a first aid station adjacent to press headquarters on the second floor.

Under the title of "Utilizing the Show Window of the Theatre," Charles L. Casanave, vice-president of the division known as National Screen Accessories, addressed the Monday session.

The convention enjoyed the standard and proper succession of social events, including considerable entertaining by M. A. Lighthman of Memphis at a pent house apartment at the Hotel Black, and culminating Wednesday night in a luncheon at the Oklahoma City Golf and Country Club.

Owing to the summptuary legislation affecting the region, many tea parties were announced. The report, however, that Oklahoma City is in a dustbowl was not supported.

A slight touch of the lighter vein was conveyed to the convention by Terry Ramsaye, editor of Motion Picture Herald, who in the course of a talk of reminiscences remarked that "In 1889 Thomas Edison refused to spend $150 to patent the motion picture in Europe on the ground that 'it isn't worth it.'" Mr. Ramsaye, referring to the prior discussions of the foreign market, suggested that now, 50 years later, it appeared possible that Mr. Edison would be vindicated.

Rodgers and Schaefer

On Trade Practises

The convention, anxiously awaiting official word on the subject, heard from the majors on Tuesday on conciliation, but not in specific terms. The spokesmen of the industry were George Schaefer and William F. Rodgers, from RKO and Metro-Goldwyn-Mayer, respectively.

The unrecorded background, untouched in the gentle words of the spokesmen, lay in the fact that great discretion was to be exercised in official expressions from official persons, in communication with defined exhibitor groups. It
NEELY BILL TO BE REINTRODUCED

Allied Gains in Pennsylvania; West Virginia and Indiana Meet

Allied last Friday added a Pennsylvania affiliate, 80 Philadelphia owners, led by Morris Wax, chairman, establishing a state unit at a meeting in the Broadwood Hotel, born as a result of dissatisfaction in Lenwitz Pirz's United MPTO. The sponsors are David Milgrim, of Affiliated Theatres; Luke Gring, Dave Barrist, Harry Fried and Columbus Stamper. Sidney Sassenoff, New Jersey, and Colonel H. A. Cole, Texas, national Allied officers guided the initial meeting. Mr. Sassenoff described Philadelphia as "luscious picking for distributors."

Abram F. Myers, national Allied counsel, led the Associated Theatre Owners of Indiana in an analysis of legislation, taxation and trade practices, at their convention at the Hotel Antlers, Indianapolis, Tuesday and Wednesday. Following introduction of State Senator Jacob Weiss as new counsel, members elected 20 directors and five alternates. Officers reelected were: Maurice Rubin, president; I. R. Holycross, vice-president; Frank Sanders, treasurer; Don Rosset, executive secretary, and Mrs. Norma Campbell Todd, recording secretary.


5—Final approval of the amended MPTOA 10-point plan. Also included was a special resolution regarding exchange charges.

6—Condemnation of the Neely-Pettingill Bill, not as to purposes, but as to modus operandi. There were also set down declarations against the principle of government regulation in the industry, this coming in sequel to Edward Golden's speech of the day before.

The resolutions committee is headed by Arthur Lockwood of Middletown, Connecticut.

Regardless of the current trade practice conferences and the government suit against the industry, Senator James Neely has disclosed that he will reintroduce his anti-block booking bill at the next session of Congress in January, A. Julian Blyawkski, exhibitor leader of Washington, warned the convention Wednesday morning.

"We will have this fight to make all over again when Congress convenes," the MPTOA vice-president declared.

"In spite of the best efforts of the MPTOA in the last session of Congress the Neely bill was defeated only in a last minute rush and left in committee," he added.

In explaining how Senator Neely nearly obtained passage of the bill at the last session of Congress Mr. Blyawkski said the Senator frankly announced that he would refuse to support the bills of any of his colleagues unless they voted for his anti-block booking bill.

Officers Reelected

All officers of the MPTOA were re-elected in a special board meeting at the Biltmore Hotel Sunday, the official opening day of the convention, with Edward L. Kunkendall again heading the association and Morris Loewenstein continuing as secretary. Because of the importance attached by MPTOA to the completion of the present trade practice program, the incumbent officers were endorsed for another year. The
MPTOA, Cowboys And Indians

Members of the Motion Picture Theatre Owners of America met in Oklahoma City for their annual national convention this week with a goal toward which they have worked for years declared to be finally in sight. Self-regulation, the subject of round table talks last week between distributor and exhibitor representatives in New York, was the prime item on the convention agenda, and developments in that field brought cause for rejoicing. Delegates are pictured on this page in extra-curricular moments.

Dick Biechele of Kansas City, Mo., and M. A. Lightman of the Malco Theatres, Memphis, Tenn., in a fraternal moment.

Left, Allan Bachrach and A. Julian Brylawski of Washington, D. C.; Terry Ramsaye, editor of Motion Picture Herald; Edward Kuykendall, MPTOA president, and Nathan Golden, head of the Department of Commerce motion picture division.

Right, L. C. Griffith of Oklahoma City and atmosphere.

Left, Judge Roy L. Walker of Lampasas, Texas, president of the MPTOA of Texas, and Mrs. Walker.

Right, R. X. Williams, Jr., Oxford, Miss., president of Tri-States MPTO, and Mrs. Williams.

Buddy Harris, Dallas, and Morris Loewenstein, Oklahoma City, center below, completely surrounded by Cherokee and Otoe Indians.
LIGHTMAN URGES INDUSTRY LOYALTY

U. S. SUIT HEARINGS OFF TO NOVEMBER 10

On motion of Assistant U. S. District Attorney John Lane, Federal Judge William Bondy, in New York, on Tuesday adjourned to November 10th hearings on petitions of major company defendants for bills of particular in the Department of Justice's anti-trust suit. Judge Bondy also postponed to the same date hearings on the majors' petition to stricken from the suit those parts which charge a producers' monoplyy, a talent and filming pool, and unfair trade practices in distribution.

With November 10th set as the date for hearings, after which the government will require some time to write bills of particular, it is not likely that answers of the majors to the original complaint will be made for another 60 days.

Moses H. Lewis, special attorney, will hereafter handle procedure for the Department, receiving and filing papers and arranging court dates.

Broadway board warned that government attorneys may oppose parts of the distributors' demands for bills of particulars on the ground that some disclosures may reveal the names of witnesses before trial.

New York Independent theatre owners this week pledged "wholesalehearted support and cooperation to the Department of Justice in the prosecution of its suit including the providing of witnesses and furnishing evidences at the trial."

Urges Aggressive "Selling"

Motion pictures exhibitors should "sell" the industry in a more aggressive manner, especially the product, Mr. Lightman emphasized in his address. The vast fortune invested in the industry's product should be realized by the public, and it is the job of the exhibitor to tell them, he declared, that this is to impress upon their patrons the "miracle" of the motion picture; how it brings the world to their side for a very small admission price.

Mr. Lightman turned some of his fire on the critics of the industry, who tacitly agreed with the critics of the industry, instead of springing to its defense.

Theatre owners themselves, especially small house operators, must organize themselves, if they do not want the unions, so dominant in large cities, to do what they do in Chicago.

Brian Donlevy and Marjorie Weaver arrived Monday from Hollywood, courtesy of Twentieth-Century-Fox. Cicero and Athens, the Weav-ers' brotherhood, hosted them. They pointed out, were not to be regarded as nuisances, but as allies in selling pictures; for the pictures that they approve, they claimed, "boost" to their friends, and through the many propaganda media they control.

Stars and players arriving from Hollywood Monday were headed by Mickey Rooney, of MGM, with E. B. Coleman, M-G-M publicity director, visiting with Arthur Eddy, of Warner Brothers studio, for "plugs" in local newspapers and on the air for their pictures.

Nan Grey, Universal's Hollywood representative at the convention, was presented to the exhibitors by Mr. Kuykendall at the luncheon Wednesday. Miss Grey was accompanied by her father, E. J. Miller, of Universal, and Jane Bryan. Wayne functioned as master of ceremonies at the movie ball Tuesday evening, when about 20 film players made appearances.

Other stars and players to attend include Gene Autry, Republic Pictures; Gene Austin, Road-Show; and Zasu Pitts, studios.

Committees Named

At Monday morning's session of the convention, E. G. Levy, general counsel, announced appointments to special convention committees. Mr. Levy is chairman of the credentials and rules committee. Members to serve with him are Joseph R. Demnstein, Detroit, and Morris

(Continued on following page)
CATHOLIC WOMEN PROTEST BLOCK SALES

Protests against block-booking and blind-selling were voiced and the closing of theatres on Good Friday was urged in resolutions adopted by the National Council of Catholic Women at its annual convention, held in Biloxi, Miss., last week.

The council voted to use its influence toward having theatres closed throughout the country on Good Friday in recognition of it as a holy day. The block-booking practice was declared to be unfair to motion picture patrons as well as theatremen.

Hone, secretary of the Motion Picture Theatre Owners of the Northwest, 2323 Second Avenue, Seattle.

Warner Address Applauded

Harry M. Warner's patriotic message on film, "Are You an American?" a recording of his address to the members of the American Legion convention in Los Angeles a month ago, got the maximum attention and approval when it was screened before the Wednesday session. An especially installed projector also presented the Warner short, "The Declaration of Independence," a romantic story of the birth of the nation, produced in color. The much quoted declaration of Mr. Warner against 'isms' and in behalf of Americanism won applause that was much more than the perfunctory "hand of acknowledgement." The convention by vote asked Mr. Kuykendall to wire Mr. Warner its appreciation. Mr. Warner was head of the motion picture division of the Department of Commerce to whom the showmen from the floor of the enthusiastic interest of Secretary Roper in Mr. Warner's patriotic expression on the screen.

Introduced at the Wednesday session, by Mr. Kuykendall were Jay Means and Dick Bichette, Kansas City; Ed Fay, Providence; Frank Cassill, St. Joseph, Mo.; Fred Wehrenberg, St. Louis; Joseph Brennan, Boston; Charles Williams, Omaha, and Ted Jacobs, president of the Theatre Owners of Connecticut.

H. V. Harvey, president of the Independent Theatre Owners of Northern California, discussed "The Problem of Delayed Allocation of Film Prices." He told delegates that film exchanges could help exhibitors considerably by making allocations of film prices promptly, within seven days after first runs in each territory, "National allocation is unfair to the exhibitor and should be made only by exchange territories," he added.

Harry Goldberg, of Warner Theatres, spoke about "On the Fence Pictures," making a plea for special promotions for pictures of an appeal that is not obvious.


Kuykendall Cites Industry Problems

Following are excerpts from President Edward Kuykendall's annual report to the MPTOA convention:

"For the first time since I have been in office, I am imbued with optimism as to the future conduct of this business.

"Law suits from within the industry are more prevalent than ever before. We are suing each other from all sides. In some instances this seems to be the only answer to the problem, but in most instances it could have been settled without the courts, if the parties concerned had been inclined to do a little giving and taking, both ways.

"The MPTOA committee, who have been in conference with the distributors' committee, are convinced of the sincerity of Mr. Sidney Kent of Fox, and Mr. Ned Depinet of RKO, who are representing the distributors' committee. Every major company, for the first time, is committed to the program.

"Mr. Kent and Mr. Depinet are in accord that we give thought to the matter of non-exclusive runs.

"Much has been said of the Government suit. I regret it can be productive of no good for any of us. It seeks to regulate.

"I am sure that when we are finished with these discussions, particularly as to cancellations, there will be sentiment on the part of distributors to make fewer pictures, and that the cancellation privilege will be productive of encouragement to the independent and smaller producers, because it will give him more playing dates.

"Everyone, even the sponsors, realizes that the motion picture legislation that has been introduced will damage the producers and distributors.

"Radio competition is still a problem. There are many who think it a major problem. There is no doubt that the broadcasting by stars during the peak hour of theatre attendance has seriously affected the box office.

"As for the ASCAP (American Society of Composers, Authors and Publishers) I continue to advise the payment of this levy by exhibitors, though they have been legislated out of some states. Exhibitors should protect themselves by paying the music tax, or offering to pay it, until it is worked out by the court or legislation.

"Double features are still a menace to the industry.

"The Motion Pictures Are Your Best Entertainment Program has undoubtedly been productive of good.

"We look with apprehension upon the newly effective wage-hour law. I am hopeful that it will work out for the good of all."
INDUSTRY ANALYZING "QUIZ" REPLIES TO CONSERVE THEIR FUTURE VALUE

Finest Institutional Copy Conceivable, Says Schaefer of Booklet of Editorial Comment on Greatest Year Drive

Discovery that the 50-word statements required of contestants in the "Movie Quiz" contest, when developed into a widespread expression of public taste, has determined campaign officials to make an analysis of those replies so as to conserve their value to the industry.

Thus far, Jack Todd, in charge of mechanical details of the contest, finds that the taste is for action pictures, and for homey American themes.

In order to give the exhibitors first hand information on the attitude of the country's newspapers toward the drive, campaign headquarters are sending to showmen, through the drive's exchanges, a 14-page booklet, prepared by Howard Dietz, giving a complete index of editorial comment. George J. Schaefer, executive chairman of the drive, said: "These editorials are the finest institutional copy conceivable for any industry.

That the campaign has brought "lasting good will" and criticism "within and without," and was mainly responsible for improved business, was the conviction expressed by Spyros Skouras, of National Theatres, in a letter to an associate.

"A general note of true optimism in all branches of the industry has replaced the dire outlook that existed previous to the campaign," Mr. Skouras wrote.

"The campaign has revived in the majority of exhibitors the spark of ingenuity and showmanship so long dormant."

Protest "Contest Service"

Complaints by residents of Richmond, Va., against circulars from a "Contest Service," operating from a postoffice box in Brooklyn, causing charges by the authorities to send notices to postal inspectors in New York, who are investigating possible action for fraud, the circulars purport to give correct answers to the Quiz.

Tipster sheets also have appeared in Canada.

The leading feature of the drive during November will be the all-industry short, "The World Is Ours." One thousand prints are being issued. The subject was reviewed last week in Motion Picture Herald. A four-page presale for it is being issued. Practically every first-run house in the New York metropolitan area booked the short for exhibition this week.

Number Eight in the Movie Quiz trailer series is being shipped to exchanges by National Screen Service. Lew Lehr, comedian, does the narration. The script was prepared by Aldo F. Franklin and Mr. Lehr. It runs two minutes.

It's "Movie Music Week"

This week is "Movie Music Week" of the drive, with noted band leaders featuring selections from pictures of two decades. In many instances, the programs are made a "guessing game."

The programs are based on the "Cavalcade of Motion Picture Music" series, prepared by the music committee of the drive. The committee sponsoring these programs has the endorsement of the American Society of Composers, Authors and Publishers.

Inquiries regarding the campaign are being received from all parts of the world. In England, the industry may launch a similar campaign. Film centers in Australia and New Zealand also have shown interest. Hawaii asked for representation early in the drive.

Individual city campaigns are assuming importance as representative of showmanship that the campaign is encouraging.

In Cincinnati, recent weeks have seen rousing exploitation with the opening of the race tracks and the city's sesquicentennial celebration. At the opening of River Downs, the third and fourth race day, Cinترا, Inc.,

"Cavalcade of Motion Picture Music" and "The Motion Picture's Greatest Year," and "The $250,000 Movie Quiz Contest.", Publicity is carried on street cars. A huge illuminated sign over the RKO Albee in Fountain Square is part of the campaign message. Ike Libson heads the local committee.

In Salt Lake City, local newspapers estimate more than $47,000 of the residents are participating in the Movie Quiz. They estimate an eight per cent increase in boxoffice receipts.

In Detroit, H. W. Richey estimated that 72 per cent of the 100 houses were participating.

The Omaha, the headquarters reported 151 independent exhibitors in the campaign with $4,007 pledged in addition to the 45 circuit houses. Charles E. Williams, president of the MPTO of Nebraska and Western Iowa, and D. V. Lucas, campaign supervisor for the Omaha district, publicly thanked the theatre men for their cooperation.

In Los Angeles, the Paramount theatre is running a Movie Quiz contest of its own, with similar questions. The master of ceremonies announces, "This quiz demonstrates how easily you can participate in the National $250,000 Movie Quiz Contest . . . ."

Down in Texas, the Interstate and Texas Consolidated Theatres circuits are using sound truck and trailer in a project devised by Ray-nord Willey, Interstate District manager.

Over 50,000 booklets on the quiz have been requested by theatre patrons of Lowell, Mass., said the Courier-Citizen.

Ad Budgets Are Increased

Paramount, Warner Brothers, United Artists and other majors are increasing budgets in national and local campaigns. Paramount has appropriated $20,000 additional for cooperative newspaper campaigns on three pictures, "If I Were King," "The Arkansas Traveler" and "Men with Wings," while "Thanks for the Memory" and "Say It in French" may also share.

United Artists has tied in on a $500 essay contest on "The Young in Heart" with the New York Journal-American.

Charles Einfeld, of Warners left Hollywood Tuesday for conferences in the East with Major Warner, Grad Sears and Mort Blumenstock for increased appropriations on "Angels with Dirty Faces," "Dawn Patrol," "Wings of the Navy," "Dodge City," "Heart of the North.


Twentieth Century-Fox reported that in the 1937-38 season its advertising department turned out 2,000 different ads and the ad sales art division produced 284 posters.

Chicago Depositions Delayed to Wednesday

Judge Wilkerson in federal court in Chicago this week postponed to next Wednesday the taking of depositions in the action of Chicago independent theatre owners against Balaban and Katz and major distributors, charging clearance and zoning privileges favoritism to B & K.

A motion by defendants for a further extension was refused.
THEATRES EXEMPT FROM WAGE ACT; STUDIOS TOLD TO TALK TO UNIONS

Non-Professional Jobs in Hollywood Should Be Agreed Up: Between Producers and Organized Labor, Says Andrews

The federal Fair Labor Standards Act—
the new "wages and hours" law—does not apply to motion picture theatres, the United State Government ruled this week, thus definitely determining the position of at least one branch under the law, which became effective at 12:01 a.m. October 21st.

Still to be determined, however, is the extent the law will apply, if at all, to distributors and production. In this connection, Washington, last weekend told the industry that the status of studio jobs which are not recognized as professional—professional jobs are exempt from the law—but which call for high ability and involve administrative functions, should be agreed upon between the producers and the unions. However, Pat Casey, labor representative for the producers, said Tuesday there would be no attempt by the producers at this time to meet with the unions pending further clarification of the law.

Distributor home offices reported Wednesday that few changes were necessary to conform to the Wages and Hours law, explaining that exchange employees generally receive more than the law's 25 cents per hour minimum and work less than the 44 per week maximum. "The law does not apply to salesmen.

Motion picture exhibition will be considered by the wage-hour administration as exempt from the provisions of the act unless and until a different view is taken by the courts.

Pointing out that the administrator is without authority to make final decisions on such questions, Calvin Magruder, general counsel for the administrator, last week advised A. J. Brylawski, vice president of the MPTOA, that no effort would be made to bring exhibition employees under the act, but warned that, should the matter ever be carried to the courts, the administration's interpretation would have no legal standing.

Quotes Andrews

Responding to an official MPTOA inquiry by Mr. Brylawski as to the status of exhibition, Mr. Magruder quoted from a statement issued by the administrator, Elmer F. Andrews, in which he said:

"The statute does not confer upon the administrator any general power to issue rulings including industries within the coverage of the act, or excluding them.

"Under the act, employment is included or excluded by the terms of the statute itself as interpreted in court decisions, and not by the force of any administrative action. Interpretations announced by the administrator, except in certain specific instances where the statute directs the administrator to make various regulations, definitions and classifications, serve to indicate merely the construction of the law."

However, the administrator, continued, these reservations, "in our opinion it is very doubtful whether on the basis of the facts submitted orally by you to Mr. Foole, employees of motion picture theatres (not connected with the interstate distribution of films) can be regarded as engaged in commerce or in the production of goods for commerce.

"Even though we were to assume the commerce fact, it is our opinion that such employees are exempt by the provisions of Sec. 13 (a) (2) as employees engaged in a retail or service establishment of the greater part of their time in selling or servicing in the industry commerce."

"The administrator has concluded that the status of studio jobs which are not recognized as professional jobs, which call for high ability and involve administrative functions, should be agreed upon between the producers and the unions, was announced to representatives of the Motion Picture Producers and Distributors of America by Administrator Elmer F. Andrews after a special meeting at Washington.

"Refusing to make any attempt to rule on more than 500 types of studio jobs, such as gaffer, mixer, etc., submitted to him by a MPPDA-Hays group, the administrator pointed out that the simplest solution of the problem lay in an agreement with the unions."

Meeting with Victor H. Clarke, Maurice B. Benjamin, Ross R. Hastings, William S. Holman, T. Keith Gleason, Austin Keough and Pat Casey, Mr. Andrews explained that he would not in any event make a ruling merely on the testimony of one group, and expressed doubt whether he could make a binding decision in any event, in view of the provisions of the Act calling for settlement of such controversies by the courts.

"The administrator suggested that the producers take up the question of classification with the unions in an effort to reach an agreement which would preclude later controversies, and informed the group that the best he could do would be to assist in negotiating a settle-

ment on jobs on which the studios and unions could not agree by conferring with representatives of both sides.

The studio representatives brought with them to Washington a list of nearly 650 jobs which they sought to have classified as administrative.

Industry representatives who have so far confurred with wage-hour officials find the latter restricted to the expression of the most general views in advance of definite rulings by the courts. Because the law is so written as to apply to workers in establishments engaged in interstate commerce or in the production of goods which will move in interstate trade, the actual scope of the act can be defined only by the Supreme Court through a decision as to what constitutes interstate commerce.

While there is no question that distributors are engaged in interstate trade, producers are seen as brought under the law because they produce a commodity which is to move in interstate commerce.

Wage-hour officials took cognizance that the film group asked for rulings to apply until a nationwide committee is appointed by Administrator Andrews to make specific decisions on undecided points, explaining that the industry committee's authority will be confined to the single point of recommending the minimum wages which shall apply until the 60-cent-an-hour minimum becomes effective seven years hence. The committee will have no authority to deal with the question of hours or to determine the classes of labor or industry to be exempted from the law, it was declared.

Questions

Coordination of questions on interpretation of the law was accomplished at a meeting at MPPDA headquarters of home office attorneys and a studio delegation. The problems submitted included all major phases of the application of the law to this industry and the types of employees who are exempt and those who come under the law, the branches of the industry which are exempt and branches included and, in addition, specific questions on overtime pay and extended work shifts in production.

On the eve of the industry meeting, Administrator Andrews issued a statement that employers, distributors and producers had agreed to abide by preliminary rulings, are "leaving themselves open" to suits for double indemnity and to possible fines.

Copyright Meeting Called At Bar Association

The Committee for the Study of Copyright, a branch of the Committee for International Intelligence Cooperation, was to meet Friday at headquarters of the Bar Association in New York, to further discuss the copyright situation as it applies to films, radio and publications. The meeting will be a continuation of those started last July in an effort to bring together conflicting interests within the various industries to provide a basis for suggesting clarifying legislation.

Among those expected to attend were Edwin P. Kllro, Twentieth Century-Fox counsel and chairman of the copyright committee of the Motion Picture Producers and Distributors of America; Gabriel Hess, MPPDA counsel, and Robert Perkins, Warner Brothers general counsel.
THAT TIMELY

SHIRLEY TEMPLE HIT IS JUST AROUND THE CORNER!
SOUND STILL THE BIG SUBJECT FOR INDUSTRY'S ENGINEERS, SMPE HEARS

Two Papers on Television Are Read to 250 at Detroit Meeting; Williford of National Carbon Is New President

by GEORGE SCHUTZ in Detroit

Sound reasserted itself, ten years after its advent, as a predominant technical interest of the film industry, with well over a third of the 32 papers devoted to recording, related sound processing problems, and theatre acoustics, as the Society of Motion Picture Engineers met this week in Detroit for its 43rd semi-annual convention.

However, notable recognizance of a more recent development in the entertainment arts was shown by the reading of two papers on television.

The 1938 Fall convention, held from Monday through Wednesday at the Hotel Statler, was one of the best attended in the SMPE's history, with some 250 members, and others, present during the three days.

Biennial election of officers by mail in recent weeks, resulted in the election of E. Allan Williford, of National Carbon Company, as new president of the Society. Other officials elected were:

Major Nathan Levinson, Warners, executive vice-president; Arthur S. Dickinson, MPPDA, financial vice-president; John I. Crabbtree, Eastman Kodak, editorial vice-president; William (Bill) Kunzman, National Carbon, convention vice-president; and J. Frank, Jr., National Theatre Supply, re-elected secretary, and L. W. Davee, ERPI, re-elected treasurer. Lloyd Jones continues as engineering vice-president.

New board members are Max C. Battel, RCA (reelected); Homer G. Tasker, Paramount; R. E. Farnham, General Electric; A. C. Hardy, Massachusetts Institute of Technology; Herbert Griffin, International Projector—the last three also re-elected.

TO INVESTIGATE FILM PROGRAMS

The Utilities and Health Committee of the Common Council of Milwaukee has adopted a resolution for the appointment of a committee of five citizens to investigate local film programs. The resolution was presented by Alderman Samuel Soref.

The committee would check on the effect long programs have on the health of adults and children and the probable effect crime and sex pictures have on children.

The 1938 annual "Progress Award" of the society was presented to Dr. Herbert T. Kalms, head of Technicolor. K. S. Gibson of the United States Bureau of Standards, received the SMPE Journal Award for his paper on "Color Blindness and Anomalies of Vision."

In its citation of Dr. Kalms, the society said:

"The confidence reposed in Technicolor by the important producers of the motion picture industry is perhaps best exemplified by Technicolor's stewardship of the negative of major productions, in which reside large investments whose return is dependent upon the rapid and reliable production of high quality prints."

Predicting that within five years all features would be in color, Dr. Kalms read a paper, "Technicolor Adventures in Cinemaland," in which he traced the development of color in motion pictures, at a technical session, prior to the banquet at which he received the progress award.

In a paper discussing sound's relation to theatre methods, C. C. Potvin, Electrical Research Products acoustics engineer, and Ben Schlanger, New York theatre architect, asserted the feasibility of dealing with acoustics entirely through architectural design. Declaring the adaptation of auditoriums to sound reception has been by methods of correction rather than construction, they proposed planning theatres from the beginning for suitable acoustics, with required correction to be introduced at a necessary form. The architectural methods, they pointed out, would naturally be confined to new houses, and to those of moderate capacity; in others corrective materials would be required.

Other papers on sound, highly technical, reported developments in studio and laboratory research.

Television images now produced are acceptable to the public, but the problem now is to find some agency to pay for television broadcasting, according to I. J. Kaar, of General Electric.

"The public has been educated to a high degree of excellence in radio programs, and it is doubtful if they will accept mediocre program material in television," he told the convention. "When television is born, it must be born full-fledged, as far as program material is concerned."

He added that "this will mean great expense, which will have to be borne by the pioneers."

Mr. Kaar also stated that a 12-inch receiving tube, giving a picture seven-and-a-half by ten inches, is about the largest size practicable for a home radiotelevision set.

Television has been made a subject for study by a new committee of the society.

Outstanding in the projection practice committee report was outright recommendation of first row vision in the theatre—a condition approaching the ideal, contrary to accepted practice, which in the past generally has tolerated so-called, "second-row vision"; that is, seeing the screen between heads immediately in front of him, instead of viewing it normally overhead.

The committee also recommended complete revision of projection room plans.

In a fairly comprehensive discussion of auditorium lighting, Francis M. Fale, theatre illumination specialist of General Electric, described tests which resulted in following conclusions:

1. Motion pictures viewed without any auditorium illumination, are definitely uncomfortable. A certain amount of general illumination is necessary to prevent screen glare.
2. Some illumination is necessary for the screen area. However, it is desirable to con-

NEW OFFICERS ELECTED FOR TWO YEARS BY ENGINEERS' SOCIETY

E. ALLAN WILLIFORD
President

JOHN I. CRABBTree
Editorial Vice-President

ARTHUR S. DICKINSON
Financial Vice-President

MAJ. NATHAN LEVINSON
Executive Vice-President

(Continued on following page)
Goodwill Toward Film Industry
Shown in New York Sun Page Ad

$135,000,000 WORTH OF SHADOWS

The motion picture industry has earned $135,000,000 this year to produce nothing but shadows — miraculous shadows that will
10,000 silver screens in every corner of our land. A "non-essential" product that 90,000,000 people will demand it every week. To see the shadow of the wiliest villain in foreign lands.

Picturesque! No scene of these shadows will ever appear in millions of minds and hearts.

And it is worth noting that these moving shadows will provide a livelihood for 150,000 people. And why city alone will pay $27,000,000 payroll... and not upon 272 different art, science and industry to supply needed goods and services.

Moby shadowed They send cancer news to people, they enrich Shakespeare. They express execu-
tions; they raise the curtain of Time and still back; they make man desire dreams.

Unpredictable shadows One moment they melt you with the beauty, the next they start you with fear.

And almost magically the American motion picture has become a world uniting force — hearing borders, breaking
prejudices, showing nations and races together in a common view — a plane beyond the horizon of struggle
and strife.

These are the intangible things that the American motion picture means to the movie industry in the world — counting by far the values returned in dollars invested or the thousands of people employed.

This advertisement is one of a series prepared by The New York Sun but it is made a broader understandings and appreciation of the American motion picture industry and its contribu-
tion to the advancement of our civilization and our social and economic well-being.

Here is concrete evidence of some of the good will accruing to the motion picture industry by its Greatest Year Campaign. Taking as its keynote the industry's national institutional campaign, the New York Sun is paying for a series of full page advertisements in other newspapers and in newspaper trade journals in encouragement of various businesses. The motion picture industry benefited from this full-page ad Tuesday. The Sun, with circulation in the upper and middle-class brackets, announces its campaign as intended to "create a broader understanding and appreciation of industrial America's contribution to the advancement of our civilization and our social and economic well-being."

The Sun
New production took a big upward swing the last week in October. Eighteen pictures were launched. Although work started on location, Cecil B. DeMille finally got "Union Pacific" underway. Featured players were Barbara Stanwyck, Joel McCrea, Robert Preston, Akim Tamiroff, Lynne Overman, J. Carroll Naish and Sheila Bromley. Many more assignments will be made as production progresses. Martha Raye, Bob Hope, Ernest Cossart, Paul Harvey, Alan Mowbray and Sig Ruman will be seen in "Never Say Die." Charlie Ruggles and Mary Boland will be reunited in "Parents on Probation," which also will present Joyce Matthews, Donald O'Connor, Billie Lee and Harold Tufts. Harry Sherman started "Arizona Bracelets," a Hopalong Cassidy picture which will feature William Boyd, George Hayes and Russell Harty. This picture also is on location. For Paramount, Dario Productions started "Radio Troubador," a Spanish production in which will be seen Tito Guizar, Robin Duarte, Tana Paul Ellis, Carlos Villarias, Murline Garralaga and the Mexican Trio.

 Warners Launch Four


Two productions were given the starting signal at RKO-Radio. More important is "The Castles," biographical screen story of the famous dancing team of Vernon and Irene Castle. It will star Ginger Rogers and Fred Astaire, with Walter Brennan and Lew Fields heading the support. For RKO-Radio release Sol Lesser started "Fisherman's Wharf." The cast includes Bobby Breen, George Armao, Leo Carrillo and Rosina Galli.

Two pictures were started at Universal. Kent Taylor, Rochelle Hudson, Lucien Littlefield, Marion Martin, Ray Walker, Stanley Andrews, Wade Boteler and Frank Puglia are in the cast of "Plane 66." Bob Baker, Marjorie Bell and Carleton Young are the principals in "The Singing Sheriff." "The Long Shot" was started by Fine Arts. Marsha Hunt, Gordon Jones, C. Henry Gordon, George E. Stone, Tom Kenney, George Meeker, Frank Darien and Dorothy Fay are cast members. MGM's contribution to the new work is "Honolulu," in which Eleanore Powell, Robert Young, Burns and Allen and Judith Allen will be featured.

The Three Mesquites

A Three Mesquites feature, "Red River Range," will present Lorna Grey with John Wayne, Max Terhune and Ray Corrigan in the lead roles.

With Anna Sten returning to the screen, Grand National started "Exiled." Alan Marshall, Paul Lukas, Walter Catlett, Jed Prouty, Eileen Girardot, Ruth Donnelly and Eduardio Gianelli also will be seen. With E. B. Derr producing, Monogram started "I Am a Criminal." It will feature Craig Reynolds, John Carroll and Mary Kornhuber, feminine lead of the original "Our Gang.

20th-Fox Completes Five


Two at Columbia

Two pictures were completed at Columbia. "Wreckage," a Larry Darnour production, will star Jack Holt with Dolores Costello, Addison Richards, Joseph Crehan, Donald Briggs, Pert Kelton, Holmes Herbert, Carol Wayne and Dorothy Granger. Fay Wray, Ralph Bellamy, Warren Hull, Regis Toomey, Walter Kingsford, Lorna Grey, Anne Doran, Paul Whitney, May Wallace, John Tyrrell and Dick Curtis will be seen in "International Spy.

A completed feature on the United Artist release program is David O. Selznick's "Made for Each Other." It will present Carole Lombard and James Stewart in the starring roles supported by Charles Coburn, Lucile Watson, Mickey Rentschler, Donald Briggs, Ruth Weston, Harlan Briggs, Arthur Hoyt, Esther Dale and Nella Walker.

One at Republic

Republic finished "Texas Ranger," with Mary Hart, Raymond Hatton, J. Farrell McDonald, Purnell Pratt, Lane Chandler, Lee Bowell, Harry Woods and Bruce McFarlane will be seen.


Naval Academy midshipmen cheer "Submarine Patrol" as only middies can! From Washington, Commander James Compton is quoted: "A wow of a picture. True in depicting experiences of splinter boats." While Commander G. B. Kelly says: "A thrilling romantic story."

From Coast to Coast They Call

Mr. and Mrs. Don Ameche in famed Chinese Theatre forecourt. In far-off Washington Paul McGahan, Phila. Inquirer, says: "One of the most important pictures of the year." And Robert Henderson, Central Press Association, says: "Hits the mark! Worthwhile in every respect."

Richard Greene is happy. No wonder—for Hollywood Reporter says: "What good news this one is for exhibitors! A honey!"—and Film Daily cheers: "One of the best of new pix crop!"

Attorney-General and Mrs. Homer S. Cumming arrive for screening in nation's capital. Enthuses Mrs. Cummings: "The picture is first rate entertainment. Nancy Kelly is fine." Mr. Cumming adds: "A swell picture—very stirring."

IT "THE BIG PARADE OF THE NAVY"!

The risk involved in showing a Navy picture to Navy men was bravely taken by 20th Century-Fox when previews were held for audiences including high-ranking Navy officers at Washington's Press Club, the Chinese Theatre in Hollywood and right in the beating heart of the Navy itself, the U. S. Naval Academy's Mahan Hall, Annapolis.

And 20th's faith was justified, when the Navy out-cheered stars, important Government officials, press representatives of national standing and others who called SUBMARINE PATROL "The Big Parade of the Navy."

Rear Admiral Wilson Brown, superintendent of U. S. Naval Academy, and staff discuss the picture. At the same time in Washington Commander Leland P. Lovette remarks: "A first rate picture. The service is proud to have been of help!"

Constance Bennett in time-honored Hollywood premiere custom of talking through mike. While 3,000 miles away Earl Godwin, President, White House Correspondents Assoc. says: "A smack- ing good picture!" and Constantine Brown, Wash. Star Syndicate cheers: "Kept me thoroughly engrossed!"

Jack Benny, one of hundreds of screen favorites at Hollywood premiere. Their reaction is reflected by Daily Variety: "A smash entry in the new b.o. upswing"—and by Boxoffice. "As loaded with boxoffice TNT as a depth bomb!"

Midshipmen and their dates hurry to Mahan Hall. While at Washington, Mrs. John J. Hughes, wife of commander of U. S. Panay, says: "Such a thrilling picture. The romantic interest was beautifully sustained."

Randolph Flinn, Director, National Press Club, Arthur Hachten, Vice-Pres., Mrs. Hachten, Frederick Simpich, feature writer enjoy Washington showing. Says Mr. Hachten: "Thrilling! Richard Greene, Nancy Kelly real discoveries!"

Midshipmen serve as ushers at Annapolis. Their enthusiasm is equalled in Washington, where Earl Berkley, A. P., says: "Stands at the top of the list." Seconds George Durno, I.N.S.: "More than swell—it is great!"

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FCC IS ABOUT READY TO START RADIO HEARINGS

Networks Up First in Monopoly Study; Expect Ban on 'War Scare' Programs

The Federal Communications Commission is about ready for its hearings into charges of monopoly in radio broadcasting. Network representatives will be the first witnesses when the hearings get underway in Washington November 14th, Frank R. McNinch, chairman, said this week.

The national networks will be called first, in the order of the date of their establishment, to be followed by regional networks in similar order. The next group to be heard will be the networks and organizations who have asked for the opportunity to testify, and the committee then will go into the question of management, contracts, leases, etc., and then call broadcasters to testify to various phases of the situation.

The public will be "reeducated" by exploration of common ownership of stations, and the hearings will wind up with a study of transmission services.

"Indecent Show" Jurisdiction

A comprehensive study of the Communications Act of 1934, to determine the extent of the authority and jurisdiction of the commission to deal with lottery, obscene, profane and other undesirable programs, has been undertaken by the FCC, which weeks ago cited a number of stations.

Directing the law department to make the study, the commission also instructed the acting general counsel to confer with Department of Justice officials with a view to determining the question of jurisdiction and the possible establishment of a legal procedure in the case of violations of the law.

Involving the question of censorship, the problem of dealing with undesirable programs has been one of the most difficult the commission has had to face. In such few cases as the commission has formally taken cognizance of complaints, it has been "reeducated" the stations but avoided any overt action, as in the case of the Mae West broadcast some months ago.

In ordering a study of the question by its law department, the commission is seen as seeking a basis in the law for the establishment of definite principles of conduct for broadcasters without going to the length of "censoring" programs.

"War Scare" Programs

A definite ban on the broadcasting of "war scare" programs is expected to be imposed soon by the Government as a result of the presentation last week of H. G. Wells' story "War of the Worlds," which, revamped to provide a local setting, panicked a large section of the country with its realistic announcements of an invasion from Mars.

A thorough study of the incident will be made by the FCC, which called for submission of a copy of the script and an electrical transcription of the feature within 13 hours of its presentation on the air.

Immediate action was taken by the commission when officials reaching their desks on Monday morning found that a large volume of protests had already arrived and that newspapers from one side of the country to the other had treated the program and its effects as major news.

Orson Welles, director of the Mercury theatre of the air which presented the program over the network of the Columbia Broadcasting System, changed the locale from England to New Jersey, and the program was billed with such thrilling verisimilitude as actually to create a panic in the area in which the invasion was supposed to center.

Another broadcast that creates such general panic and fear as this one is reported to have done is, say the least, regrettable," it was declared by Mr. McNinch, in announcing that an investigation will be held.

"The widespread public reaction to this broadcast, as indicated by the press," he continued, is another demonstration of the power and force of radio and points out again the serious public responsibility of those who are licensed to operate stations.

Other members of the commission agreed that the program was ill-advised, but there were indications that no penalties would be meted out, the general belief being that Mr. Welles and Columbia Broadcasting had made the greatest effort to provide only a thrilling entertainment which, unfortunately, had "backfired."

It is generally expected, however, that an agreement will be reached or orders issued prohibiting any programs which might have the same effect upon listeners, as was the case in England a few years ago, when a somewhat similar "invasion" was played back.

From the standpoint of the government, as a whole, the incident was both pleasing and disturbing, Mr. McNinch stated clearly that a flood of such programs, if permitted, would quickly dull the nerves of the people and might leave them unresponsive to a dramatic appeal in the event of a real emergency.

U.A. Revives Wells Film; Universal Releases "Mars"

Ben Washer, publicist agent at United Artists home office, late Tuesday sent telegrams to the press reading:

"Widespread listener panic last Sunday night, caused by H. G. Wells' radio broadcast of an H. G. Wells story, has resulted in renewed interest in and newspaper references to the recent H. G. Wells (United Artists) film "Things to Come," which picture will be reprogrammed at Sam H. Harris theatre, West 42d street, New York, on Friday, November 4th."

"Things to Come," an Alexander Korda production, pictures the destruction of the world by war and pestilence and its rebirth in the year 2036. Starred in it are: Raymond Massey, now on Broadway in 'Abe Lincoln in Illinois'; Sir Cedric Hardwicke, lately starred in the play, 'Shadow and Substance'; Ralph Richardson, who reached screen prominence in 'Divorce of Lady X,' and currently in the film 'Gandalf.'

"Things to Come" will play the Harris Theatre for an indefinite time. Other bookings are being arranged for New York and New Jersey and a nationwide revival is prospect.

Universal also came out with announcements, touting its product with the Martian "region of the sky" as its "adventure in space." The movie is a feature length film, "Mars Attacks the World," with Buster Crabbe and Jean Rogers. It depicts an attempt by Martians to destroy the earth.

Bill Chambliss, in charge of trade, radio and syndicated publicity at Twentieth Century-Fox, has been appointed assistant to Marc Lachmann, national director of exploitation for the company.

Several hundred industry notables crowded the ballroom of the William Penn Hotel, Pittsburgh, last Sunday night, for the tenth annual Variety Club banquet, honoring the outgoing chief bachelor, John J. McGreevey, who is succeeded by Ira Cohn.

A feature of the event was the adoption by the club of a 17-month-old orphan, the fourth it has adopted in its twelve year existence. The lad was named George Variety Barker, the Scranton Times said.

Toastmaster Norman Frescott introduced speakers J. B. Sutherland, Pitt football coach; Jim Crowley, Fordham coach; Marshall Gold- berg, radio producer and sister editors James Davis and Joseph Guffey; Mayor Scully of Pittsburgh; Judge Arthur James, Republican gubernatorial candidate; Babe Ruth; A. K. Bowsell; former governor Harold Hoffman of New Jersey.

Jay C. Flippen managed the show.

John H. Harris was general chairman.

Philadelphia Club Dinner

Led by former Mayor James ("Jimmy") Walker, 250 New Yorkers will journey to Delaware December 2nd to attend the Rayburn Ball sponsored by the Rayburn Ball Club, with showmen in the fourth annual Philadelphia Variety Club dinner at the Bellevue Stratford. Mr. Walker will be toastmaster.

The other Rayburn Ball Club members, William J. Clark, president of the State Motor Truck Association, and treasurer of the Hurlacher Delivery Service, will preside. Banquet vice-chairmen will be Dr. Leon Levy and Milton Rogers. Heading committees are Ben Amsterdam, Ted Schlaenger, Lou Krause, Dave Weshner, Earl Sweigert, H. M. Corthwitz, Ben Fertel, William Clark, Al Blofson, Paul Greenhalgh, Dr. J. Alex Ritter.

At a recent meeting of the new board, which unanimously chose William Clark for chief banker, other officers elected were: Ted Schlaenger, first assistant chief banker; William H. Lee, second assistant chief banker; Al Davis, secretary.

Earl Sweigert was reappointed chairman of membership; and Ben Fertel house chairman.

Detroit Event

Paying tribute to Governor Frank Murphy, the Detroit Variety Club sat down to a dinner honoring the Michigan chief and other top ranking state officials present. Toastmaster was Edmund Shields, Butlerfield circuit vice-president and Democratic National Committeeman.

Sam Cohn, president of UA, and with UA district manager Jack Goldin, and branch manager Moe Dudelson as honored guests.

On November 7, the Detroit showmen honored various guests again at Cohn’s on his fifth anniversary in the show business.

Hutchinson Completes South American Tour

by L. S. MARINHO in Rio de Janeiro

Completing a tour of Twentieth Century-Fox offices in South America, Walter J. Hutchinson, director of foreign distribution, arrived in Brazil and after two weeks of the 20th Century-Fox convention sailed on inspection of the company's new offices in South Africa.

While in Brazil, Mr. Hutchinson conferred with Managing Director J. C. Winsten and presented the convention by which all the managers and representatives of seven branches were invited. Mr. Hutchinson made a thorough study of South American conditions.
The Great Man Votes
(RKO-Radio)
Comedy

For name value “The Great Man Votes” will offer John Barrymore, now appearing in “Hold That Coat”; young Miss Virginia Weidler, featured in “Men with Wings” and important in a dozen or more pictures, Peter Holden, a promising boy from the New York stage where his work in “On Borrowed Time” caused critics to acclaim him as one of the most talented discoveries of recent years, and Donald MacBride, who made his screen debut in “Room Service” and later was seen in “Annabel Takes a Tour.” Supplementing this group will be Claude Kobs, Katherine Alexander, Louis Alberni, J. M. Kerrigan, Brandon Tynan, Elizabeth Risdon, Benny Bartlett and Granville Bates.

Although it entails moments of pathos, the story is comedy in premise. It details how the two youngsters, Miss Weidler and Holden, are instrumental in making their shiftless, drink-loving father, played by Barrymore, a great man.

The story satirizes modern political wire pulling in America’s capital. Set for release at a time when elections are being held all over the country, it should be wide open for topical exploitation.

Based on a novel by Gordon Hillman, the screen play is by John Twist, who has done many recent stories for RKO-Radio. It is being directed by Garson Kanin, whose first picture was “A Man to Remember.”

Release date: December 17, 1938.

Love Affair
(RKO-Radio)
Romance

“Love Affair” will tell a love story, the appeal directly to women. A man and woman meet aboard an ocean liner. The man, a fortunate hunter, is on route America to marry a society girl. The woman, sketched as a lady of leisure, is practically engaged to a wealthy business man.

The picture will be Leo McCarey’s first for RKO-Radio under his new producing-directing contract. Director of “The Awful Truth” and “Make Way for Tomorrow,” he also made “The Milky Way” and “Ruggles of Red Gap.” McCarey collaborated with Dore Schary on the original story and with Delmer Daves on the screenplay.

“Love Affair” will feature Irene Dunne, recently in “Joy of Living” and directed by McCarey in “The Awful Truth,” also Charles Boyer, now in “Agliers” and before that in “Conquest!” and “Garden of Allah” as well as “Tovarich.” The supporting cast will include Lee Bowman, seen in many RKO-Radio productions, notably “Having Wonderful Time,” Martin Shaw, who was in “Dudsworth” and “Conn, inspect in “Gateway,” and Maurice Moscovitch, seen in “Make Way for Tomorrow.”

Release date: To be determined.

Little Tough Guys in Society
(Universal)
Comedy

While producer Max Golden is anticipating much adult interest in “Little Tough Guys in Society,” he is guaranteeing that the picture will be of more than ordinary attractiveness to juveniles. Though grownup players are important in the general scheme of things, they will be of secondary importance to the several adolescent youths. In the plot, a gang of East Side alley kids, on the advice of a crazy psychiatrist, are brought into an aristocratic Long Island home to cure a rich boy of laziness.

The picture is based on an original screen-play by Edward Eliscu and Mortimer Offner, and is being directed by Erle Kenton.

On the juvenile side, the picture will feature Jackie Searl, Halley Chester and David Gorcey, who were in “Little Tough Guy,” and Helen Parrish, who was in that picture as well as “Mad about Music.” New recruits to the “Little Tough Guys” mob are Frankie Thomas, lately in “Boys Town” and “Nancy Drew, Detective,” Harris Berk, Charles Duncan and William Benedict.

The adult roles will feature a trio of comedians. The psychiatrist will be Mischa Auer, recently in “You Can’t Take It with You,” “Service De Luxe” and “The Rage of Paris.” The Mother of the spoiled boy (Jackie Searl), also seen in “Little Tough Guy,” will be played by Mary Boland, now in “Artists and Models Abroad,” while Edward Everett Horton will appear as the murchase butler who nearly suffer nervous prostration when exposed to the antics of the alley boys.

Release date: November 18, 1938.

Ambush
(Paramount)
Melodrama

Despite the fact that Gladys Swarthout was lured to pictures from the operatic stage, and in her previous appearance for Paramount she has sung several classical and topical numbers, this time she will be cast in a straight melodramatic role. She is a secretary who holds the only clue to the whereabouts of a gang which has robbed a bank. Her ne’er-do-well brother has been involved and when she endeavors to cause him to surrender, she is made a hostage by the gang. Compelled to assist them in their getaway, she gets help from an aviator.

Lloyd Nolan, as the aviator, will be featured with Miss Swarthout, whose latest pictures were “Rose of the Rancho” and “Give Us This Night.” The role of the brother will be played by William Henry, one of Paramount’s most promising younger players. Ernest Truex, Broderick Crawford and Hartley Tufts will be seen as the bank bandits. Supporting players include William Frawley, Raymond Hatton, Polly Moran, John Hart, Rufe Davis, Robert Greigh, Richard Denning and George Melford.

A number of such players as Polly Moran and Davis indicates that there will be bits of comedy to contrast the melodramatic suspense.

“Ambush” is being directed by Kurt Neumann, whose latest pictures were “Touchdown Army” and “Wide Open Faces.” He has had experience in handling melodramatic material, however, with “Alias Mary Down,” “Big Cage,” “Secret of the Blue Room” and “Information Kid,” all of which were made by Universal.

Release date: January 20, 1939.

Out West with the Hardys
(MGM)
Domestic Comedy

Four previous productions: “A Family Affair,” “You’re Only Young Once,” “Judge Hardy’s Children” and “Love Finds Andy Hardy,” have established a ready market for the “Judge Hardy” series. The familiar players, Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden and Ann Rutherford, again will be seen. Further name value is represented by Virginia Weidler, Ralph Morgan, Sara Haden, Don Castle, Gordon Jones and Nana Bryant.

George B. Seitz continues as director, from a screen play by Kay. Van Riper, Agnes Christine Johnson and William Ludwig.

Comedy that precipitates many diverse involvements will be the essence of the show. The family moves out to the wide open spaces, but finds itself in the dazzling luxury of a dude-type layout. While the Judge tries to save the property for, secretly, an old school day flame, the daughter falls in love with a dogy cow-puncher, while son “Andy” runs into all sorts of trouble trying to demonstrate that he is a real he-man of the West. Miss Weidler will be seen as a petticoat kid sister.

Story as well as production quality has improved successively.

Release date: December 30, 1938.
Backed by the most extensive campaign any short feature of Walt Disney's

Production of

Ferdinand

in Technicolor

Distributed by RKO Radio Pictures

Thanksgiving Week Attraction
Never in all motion picture history have any but the most important feature attractions been given such nation-wide plugging!.. Stories, articles, art and pictorial layouts, editorials and fashion announcements in magazines whose NET PAID CIRCULATIONS TOTAL 15,542,945! Look at the list already committed: LIFE, PHOTOPLAY, CUE, SCREEN GUIDE, VOGUE, MICKEY MOUSE MAGAZINE, LOOK, McCALLS, HARPER'S BAZAAR, STAGE, YOUNG AMERICA, MOVIE LIFE, LIBERTY, WOMAN'S DAY, MOVIE STORY, THEATRE ARTS, SCHOLASTIC, ROCKEFELLER CENTER WEEKLY.

Add to this a total of sixty-four licensees signed up for one hundred and two separate articles of merchandise. Big window displays everywhere. Big fashion parades in department stores. A PROMOTIONAL CAMPAIGN THAT CAN BE COMPARED ONLY WITH "SNOW WHITE."
BRITISH EXHIBITORS FACE THREAT OF INCREASING MUNICIPAL CONTROL

There's Issue of Film Shows Outside Theatres, Increasing Tax on Sunday Openings and Newsreel Censorship

by AUBREY FLANAGAN

in London

With the pushing into the background of internal trade problems, British exhibitors are facing the prospect, during the next few months of a threatening municipal onslaught on their operations and trading, as foreshadowed in Motion Picture Herald, with the return to active work of Britain's legislators and municipal administrators.

This month the Home Office Advisory Committee, known as the Stonehaven Committee and designed to examine and advise on administration of the crucial Films Act, goes into action. In many ways the Committee will be the midwife of the future, for upon its decisions any amendment of the Act, or local interpretation, inevitably will hinge.

Scheduled for early judgment are the questions of the interpretation and regulation of "non-flam," a term used in the definition of "non-flam" is almost certain; these will possibly resolve around the inclusion of a standard definition. An ominous indication of the strength and flavor of the forthcoming municipal onslaught is seen in the decision of the London County Council to call a nine county conference with the ultimate objective of coordinating and unifying administration of the Films Act in the London and Home Counties area. The nine counties are London, Middlesex, Surrey, Kent, Essex, Hertfordshire, Berkshire, Oxfordshire and Buckinghamshire. It is the declared objective of the London County Council, not so much to get exclusive unanimity on all points as to provide an exchange of views whereby a certain uniformity of working and policy would be achieved. Periodical conferences would be held.

Fears Limitation Moves

Nevertheless, London and Home Counties exhibitors are on the qui vive against any move which may further limit their trading rights and powers. Early indication in the action of the London County Council in circulating its neighboring municipal bodies with memoranda on its actions and policies in regard, not only to the imposition of the seat price rule, already discussed at length in these columns, but to the tax increased some time back to 12½ per cent on the Sunday opening of pictures houses. The move has been accepted, if not definitely welcomed, by the counties appealed to, but it is significant that two bodies, Kent and Surrey, have decided not to take the London County Council lead, the one on the Sunday opening percentage and the other on the management rule.

Elsewhere, however, the London County Council virus has taken root. At Wrexham in Northumberland the matter of seat price regulation, particularly applicable to Saturday and Sunday prices, has been raised by the local Watch Committee. Although it is the judge downwards, the so-called "non-flam," the municipality has not the power to control such management details, the subject is being pursued by the magistrates and exhibitors jointly. Public subscription has also been considered at Croydon. At Sheffield the municipality has imposed a ban on standing in all cinemas which may be opened from 1940 onwards, with the position which is to be fought by local exhibitors.

Councils' Association Active

Another coordinating body, the County Councils Association, representative of all the County Councils, major licensing groups, is functioning actively these days, and recently, on the request of the Warwickshire Council, decided to explore censorship of newsreels.

On the "non-flam" field some impetus is likely to be given by a forthcoming conference of licensing magistrates in the London area. The conference has been impelled by concern at the recent increase of "non-flam" shows on unlicensed premises, and is likely to be swayed by concern, if not legislation, in the minds, too, will be the recent decision of the Birmingham Justices to institute immediate control of "non-flam" shows on premises licensed for music, dancing and other entertainment.

One of the most vexed matters is that of Sunday openings. A marked tendency is evident on the part of certain licensing authorities further to harass the exhibitor by increasing the tax to a degree which will make it uneconomic for cinemas to open on a Sunday. London some time back increased its tax demand to 12½ per cent of gross. In Birkenhead the authorities decided to raise the percentage to 20 per cent. During the past few months, a greater field, exhibitors are agreeing among themselves not to open at all unless the figure is left at 10 per cent. Out of the remaining 80 per cent the exhibitor would have to pay 3 1/3 per cent for rentals, and from the rest, wages, electricity charges and other overheads.

The Hampshire County Council would impose a 7½ per cent tax for opening on Good Fridays. The Liverpool Justices, while not permitting Sunday opening tolerates film shows by churches and charitable institutions.

The season may see crucial increase of control over theatre operations.

Praise for American Films

Speculative reconstruction of historic events in American films was praised extensively in the annual reports of the British Film Institute, published last week. Exemplified by the types of films selected as excellent included "The Texans," "Wells Fargo," and "Buccanneer." The institute also noted the manner in which important sociological problems were treated in "The Life of Emile Zola," "Dead End" and "Penitentiary." The Institute reported that 690 films were preserved in the National Film Library and that 1,490 British schools were equipped with projectors.

Visit to U.S. Proposed

Two film trade parties may visit the New York World's Fair in 1939. Arthur Taylor who twice before has headed parties of British exhibitors to the United States, has been invited by various groups to organize a visit for next year. He is understood to be favorably disposed if support is promised.

Republic Sets Nov. 7-Dec. 17

For Grainger Sales Drive

At a meeting of district sales managers of the New York Athletic Club Monday, the period November 7th-December 17th was set for a Republic sales drive for James R. Grainger, president of the company.

Among those present at Monday's meeting were James A. Love, vice president of Consolidated Film Industries; Morris Goodman, vice-president in charge of Republic foreign sales; Grover Schaefler, vice-president and treasurer of Republic, and the following Republic district sales managers: Jack Bellman, eastern district; Harry LaVine, central; Heck Everett, southern; Max Roth, midwest, and Grover Parsons, western. Also present was Claire Hilgers, recently appointed special representative in the sales department.

National Decency Legion Classifies Six Pictures

Of six pictures reviewed and classified by the Legion of Decency Wednesday in its listing for the current week four were approved for general patronage and two were listed as objectionable for adults. The pictures and their classification follow.

Six films reviewed by the Legion of Decency are: "Anabel Takes a Tour," "Flight to Fame," "Men with Wings," "Where the Buffalo Roam," Class A-2, Unobjectionable for Adults; "Flight into Darkness" (French), "Illegal Traffic."
WHITNEY STARTS WORLD FEDERATION TO COOPERATE ON FILMS' ARCHIVES

John Hay (Jock) Whitney, president of the Museum of Modern Art Film Library, and himself a motion picture producer, through his participation in Selznick International Pictures, launched a new international organization this week to effect cooperation among the countries of the world in preserving historical and educational motion pictures, for the use of all in exchange, and to preserve the story of the motion picture as an art.

Mr. Whitney, who with the Rockefellers is financially interested in support of the Museum Library, and its motion picture historical researches, also is important in Technicolor.

Mr. Whitney signed the charter of the International Federation of Film Archives at a meeting held last Thursday at the Museum Library's own screening room in New York. At the meeting, a program of old films was shown, including an example of the work of Max Skladanowsky, an early Lumiere film, and newsreel shots of the funeral of Queen Victoria's favorite son at the Easter parade on Fifth Avenue. Among those present, in addition to Mr. Whitney, were John E. Abbott, director of the Film Library; Terry Ramsaye, editor of Motion Picture Herald; Iris Barry, curator of the Library; Paul Gulick, founder of Motion Picture's Greatest Year; Nelson Rockefeller, and A. Conger Goodyear. The old films are in new prints, variously produced by duping and re-photographing.

For International Cooperation

The basic purpose of the International Federation was explained as effecting closer cooperation between the film archives of the member countries in order to use each member's archive of the historical, educational and artistic films of all countries for non-commercial purposes. The charter members of the organization are the Cinematheque Francaise, Paris; the Reichsfilmarchiv, Berlin; the National Film Library, London, and the Museum of Modern Art Film Library, New York.

For such an organization to lessen duplication of effort and increase the results obtained individually had been recognized for some time by the directors of the four signatory institutions, it was said. The directors, Henri Langlois of the Cinematheque Francaise; Frank Hess of the Reichsfilmarchiv; Miss Olwen Vaughan of the National Film Library, and John Abbott of the Museum had met repeatedly during the summer for the purpose of organizing. The first meeting took place in May at the opening of the Exhibition of Three Centuries of American Art given by the Museum of Modern Art at the invitation of the French Government at the Musee du Jeu de Paume, one section of which was devoted to the motion picture.

Common interests expressed at this first meeting led to a second, upon the occasion of the Gala Screening of American Films selected by the Cinematheque Francaise from its own archives and given to a distinguished audience in honor of the Museum of Modern Art Film Library.

A practical basis for mutual cooperation was reached, despite the difficulties arising through differences of national outlook and of varying legal and other circumstances obtaining in the four countries.

"This International Federation of Film Archives marks a great step forward in the task of preserving the important films of the world," said Mr. Abbott, first president of the Federation. "It is a significant recognition of the international importance of the film as a record of contemporary times. As a result of this cooperation made possible between the member organizations, the work of preserving for posterity this valuable new type of social and historical document will be assured. It will make possible the easier exchange of books, printed matter, still photographs, scenarios and other material pertinent to the world film, as well as insuring the preservation of the films themselves.

Others Seek to Join

"Film" archives of other than the four signatory countries have already indicated their desire to join us as members of the International Federation. In times like these it is most encouraging to realize that nations, through the medium of the film, can get together in a strong cooperative movement that is practical and entirely non-commercial, that has no political motivation, but has for its object the better understanding, in a most enjoyable fashion, of the lives, customs, art and achievements of the citizens of every country.

Central Offices in Paris

The central office of the Federation will be in the Palais Royal in Paris, in quarters made available by the French Government. It will act as a clearing house for the members and also serve as a source of information for any similar organizations not yet members of the Federation. Georges Franju has been elected executive secretary in charge of the work of the central office, the cost of maintenance of which is divided evenly among the member organizations. Quarterly reports recording the non-commercial developments in the films will be sent in to the central office by each member organization, these reports to be translated and sent out in mimeographed form to each member. These reports also will include news and accounts of the new books on films which otherwise might never be seen outside of their own countries. The members of the Federation will meet annually in an international congress, the first to be in New York City in August, 1939.

Membership in the Federation will be open to national, semi-official and recognized private film archives, provided these organizations have for their prime object the conservation of films, the compilation of national and private film records, and, if desired, the projection of films for a non-commercial purpose, either historic, pedagogic, or artistic. Film archive organizations will be admitted only when their own rules are similar to the strict regulations already in force among the four present member-organizations. Italy has made application for membership, which Mr. Abbott sees as a step towards fulfillment of the Federation's goal of eventually having qualified representation from every country.

Hilda Kortheuer Wins Award

Hilda Kortheuer of New York has been adjudged winner of Columbia University's "Gone With the Wind" script writing contest. The contest was entered by all students in the motion picture composition course conducted at Columbia by Frances Taylor Patterson.
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Original story and screen play by Ray Trampe,
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A NEW UNIVERSAL PICTURE

TODAY!

SEE

The flight of the rocket ship through the Universe!

Mars and its weird citizens!

War in space with deadly beam-ray guns!

The spectacle of the Earth from a Solar plane!

The clash of rival planet people!
NEW YORK SEeks TAX PenALTIES

Hearings are now under way on penalties assessed against United Artists for failure to pay New York City's two per cent sales tax from March 31, 1935, to June 15, 1937. Penalties aggregating more than $100,000 are being sought of major distributors by the city comptroller's office. Preliminary hearings involving penalties against Columbia, RKO, Paramount and Warner Brothers have already been held. The film companies, acting on the assumption that a municipal emergency tax was not applicable to a business in interstate commerce, did not pay the tax from the time of its enactment until June 15, 1937. In the meantime, the state court of appeals held that the tax was collectible on films exhibited in theatres within the city limits. The distributors then paid the tax arrears but the city now is pressing for interest and penalties on those amounts.

Sought Industry's Aid

It was the desire of the Government's WPA officials in charge of the production to get assistance from the film companies in obtaining the necessary films.

A script, in rough form, very rough in fact, according to Chicago film theatre officials, was submitted to the New York offices of the Motion Picture Producers and Distributors of America, for comment. The WPA authors, having created several less than successful plays which bunched their reputation, felt that naturally some criticism would be voiced regarding these portions but they did not feel they were sufficiently inspired to result in redemption of the entire idea. In fact, they felt it was a production that would avoid the intense expose type of dramatization which has characterized many of the Federal Theatres "living newspaper" shows. Behind it all the WPA authors felt that produced according to their plans the play would be, in reality, a means of showing that "Motion Pictures Are Your Best Entertainment."

Instead of getting praise for what they felt, so they said, was an attempt to glorify the history of motion pictures, the federal theatre officials received what they considered a "slap in the face." Unnamed major company officials, they said wanted no part of the idea and it is learned that some who read the script in the MPPDA office pointed out various phases they considered extremely harmful to the industry. With this information before the Federal Theatre is going ahead with the idea any way, but from a different viewpoint.

Turns to Hunt for "Skeletons"

Now, instead of a glorification of the industry, members of the theatre project's research staff are digging into the closets of the film business for skeletons which they plan to rattle on the stage next spring when the production is presented. The corporate structure, and monopolistic tendencies, if any are apparent as a result of the research, will be dramatized. The "insides" of the industry, censorship and preview colors and arc lights. Hollywood has been thinking about that Fiftieth Anniversary as a Hollywood job, a Production demonstration done in the immortal super-de-luxe archite and ermine manner of the Dream City.

"Next year has been so tentatively chosen as the Fiftieth Anniversary principally because Hollywood would like a Golden opportunity."
ASIDES and INTERLUDES

Traveling to Annapolis last weekend as the guest of Twenty-first Century-Fox Film and the United States Naval Academy, for the exhibition of "Submarine Patrol," for the Midshipmen, we were issued "officer's passes" to the water's edge of Chesapeake Bay to see the last four boats of the scaled "Splinter Fleet," tied up for the trip that the Navy, prob-
ably never again to put out to sea. The little wooden sub-chasers came into being in 1917 when the United States Navy found it couldn't turn out enough multi-million-dollar destroyers to chase enemy U-Boats from the sea. Fox in "Submarine Patrol," treats of their exploits during the World War.

Franklin D. Roosevelt, then Assistant Secretary of the U. S. Navy, was said to have acted with- out authority when he ordered construction of the "splinter boats," sailed because of their wooden construction, running only 110 feet and weighing but 50 tons, but capable of traveling, as they did, 15,000 to 50,000 miles. Under the urgency of the U-Boat menace, Roosevelt built the sub-
chasers first and got the appropriations afterwards. In the early days of our participation in the war, some of them even rushed off shore without any armaments aboard, to chase invading U-Boats sighted along the Atlantic. Eventually they carried barrels of TNT on deck stern, a veritable powder keg, to toss into the ocean in which they traveled.

The men who sailed them often couldn't cook or eat because on stormy seas the boats rolled like 10-cent store toys. They would pitch 140 degrees in seven seconds—and that's like trying to stand up while doing the loop-the-loop at Coney Island. And now Fox brings to the last four boats of the fleet, the rest of them having long since been auctioned off to private citizens, many of them having eventually found their way into the rubbish heaps of prohibition.

Some months ago these columns reported on Paramount's signing "Sam" and "Sadie," two fleas, who interrupted films on "Zaza," which they had parts, while a young girl was born on the set. The fleas, trained ones from Hubert's Museum in New York both died later from the heat generated by the studio lights. Paramount now has en-
gaged two others, both Alaska fleas—they say—who have been snowblind and are therefore able to withstand the studio klieg lights without being affected. The cast adorns the main title of "Zaza," therefore, will, when released, carry the names of "War" and "Wood," succeeding "Sam" and "Sadie," who gave their all to Hollywood for their art.

Headline in Motion Picture Daily, October 18th:
GROSSES SOAR IN BROADWAY'S HEAT
Headline in Motion Picture Daily one week later, on October 27th:
WARM WEATHER HITS BROADWAY'S GROSSES

A small neighborhood theatre in Boston has a sub-plot, the manager's office to the projection booth. If the bell rings once, it means that the film on the screen needs to be better framed. If it rings twice, it means either the projectionist is busy or wanted on the telephone or that the house is on fire.

Hudson Strode, in "South by Thunderbird" (Random House), tells how nowhere do the-
atre managers cater so to the taste of an audience as in Bogota, Colombia, in South America, where the patrons don't leave if they are displeased—they stay and demand something better, and the management always has to have everything on stock. If a picture is slow, the patrons begin to stamp their feet; unless the story picks up quickly the stamp-

No lesser of good electioneering opportunities is Judge Arthur H. James, now campaigning in Pennsylvania's Gubernatorial battle.

While he was speaking in the Sayre theatre, at Sayre, Pa., the other evening, one of the members of the audience fell asleep. The sleeper was a big, important looking ward worker and he was sitting within a few feet of Judge James. To make matters worse, the sleeper started to snore and the louder he slept the louder he snored. Someone then shouted "Don't pay any attention to him, Mr. James. He's just asleep. He's another Democrat." Quick as a flash Judge James replied, "No, he's no Democrat. He's a very good Republican. Why he's so satis-
fied and confident that I'm going to be the next Governor, that he doesn't think it necessary to do anything but sleep until election day."

Paging Harold Franklin:
Harold Friary, manager of the Field's Corner theatre in Dorchester, Mass., became a father the other day, and on his card announcing the arrival, stated: "Raising Children Is Your Best Entertainment."

Theatrical ad reported by the London Era:
ILLUSSIONIST WANTS ASSISTANT. Must be young, alert and intelligent, or else Completely Useless.

Hugh Herbert, called Hollywood "Screwball" No. 1, has been around Broadway, on a vaca-
tion, regaling the lads and lassies with stories that are heaps of fun. On one occasion, so he told Frederick James Smith, he was appearing in a scene in a comedy in which he appeared to be walking up to a newsstand in Times Square to buy a paper. The New York scenes were authentic, having been filmed in Manhattan without Herbert. Later, by trick process shots, they were projected on a screen in Hollywood and Herbert walked beside the gauze with its scenes of Manhattan and was made to appear in the finished picture as if he had actually been on the spot.

When Herbert's folks, living in New York, saw the film they were annoyed. So! Hugh had been in town and hadn't even phoned! Her-
bert never has been able to explain the thing. The Brooklyn folks merely hiss, "Process shots, they did!"

Bob Burns thinks the most kindhearted and tactful bunch he ever saw in Hollywood are the motion picture directors. "They've got a way of turning you down for a part and making you feel good about it," says Burns. "They'll tell a man he's too handsome for a part and they'll tell a woman she's too young."

Like the director who was out hunting and mistook a friend for a rabbit and shot him. The director rushed over and took his friend in his arms and said, "I'm terribly sorry—I mistook you for a noble stag and a bull moose."

Leo-the-Lion-minded Metro is searching for a trained fox "which can stay far enough ahead of the hounds so as to be available for retakes, for use in "Stand Up and Fight." They're also looking for a five-year-old "Baby Tarzan" with bulging biceps, for a new Johnny Weissmuller Tarzan picture.

The "Baby Tarzan," of course, must have super-strength, be able to perform acrobatic swimming feats and give the famed Tarzan yell."

Vi, Ho, Seadler!"

Maybe the big fuss over the industry's big million-dollar "Movie Greatest Year" cam-
paign has nothing to do with it, but the pee industry has appropriated $55,000 to make America pee-conscious, Wilson and Com-
p any are out to make American housewives "Certified Tender Made Devil-Ham" con-
sious, the utilities are spending $400,000 to promote gas ranges, dairy products and lumb-
er are in similar promotional schemes, a "National Dog Week" and "National Noodle Week" are two others, and even the playing card manufacturers have adopted the pro-
motional idea for and in behalf of the feeling one gets with a full house, aces up.

Even the bed makers are going in for a big drive, to push the sales of bedding. Start-
ing January 1st, they're setting out to tell the country that its beds are outworn.

On the morning after the country found that Columbia Broadcasting System's all-
too-realistic Sunday evening broadcast was not an actual attack by enemy airplanes from "Mars" or some place, but rather rep-
resented Orson Welles' interpretative re-
enactment of an H. G. Wells story, Metro-
Goldwyn-Mayer came forth with the an-
nouncement of a new motion picture, to be entitled: "Hooray, I'm Alive."
JOHANN STRAUSS'S REVIEW

The Great Waltz

(Metro-Goldwyn-Mayer)

Musical Romance

Johann Strauss music, masterpiece waltzes and marches are the feature entertainment and showmanship qualities in "The Great Waltz." Projects a new significance to old music upon the minds of moderns.

Demanding application of the best exploitation ability of any showman, "The Great Waltz" presents a score commensurate with the selling effort.


The picture features the popular operetta star, Minna Gombell, as Constanze, Lloyd Nolan, as Wilhelm, Tilly Losch as Princess von Goltz, and Edith Fellows as Ziska. It is a trifle of a film, to say the least, but it is well done and has the expected appeal of the operetta genre.

The action begins in Vienna in 1780 and proceeds to the Allied Congress at Vienna later in the same year. The story concerns the romantic adventures of Wilhelm, Prince of Saxony, who meets with a beautiful German girl, Constanze, and falls in love with her. She is a singer and he is a composer, and the result is a love story that is as colorful as the music is beautiful.

The film is a complete triumph in every department, from the acting to the music to the direction. The photography is splendid, and the operetta is well adapted for the screen. The acting is excellent, and the music is a joy to hear. The story is a classic, and the film is a brilliant interpretation of it. "The Great Waltz" is a perfect example of how opera can be made into a film without losing any of its charm or its effectiveness.

The Young in Heart

(United Artists-Selznick)

Sentimental Comedy

"Young in Heart" comes as a gentle breeze in the hurricane of lurid burlesque comedies that have roared across the screens of late. So different, so novel, so potent is the freshness of its human, humorous amusement that it is likely to go unappreciated unless shown resort to aggressive business building.

There is plenty of material and tools with which to work. David O. Selznick's reputation for turning out worthy entertainment has long been established. Janet Gaynor, Douglas Fairbanks, Jr., Roland Young, Billy Burke and Henry Stephenson are outstanding screen names, able to carry the weight of this film's content. Miss Gaynor is Minnie Dupree, the girl, and Roland Young, Richard Carlson, are the other principals.

As the Selznick production reputation is sound, so is the literary fame of I. A. R. Wylie. The story, "The Gay Bandit," on which the production is based, is one of the writer's best known bits of comedy fiction. In translating the piece to the screen, the script, the direction and the acting by Paul Osborn and the adaptation by Charles Bennett carefully preserves the Continental spirit which is the essence of the original. Richard Wallace directed the picture, has the feel and appearance of an intelligently constructed stage play.


Depicted in the Village Theatre, Wichita, the audience who didn't get the swing of the story at first, The change from what they have been getting seemed to take them for granted. However, the picture is beautiful at all. But enough of them did indicate that if regular audiences were properly prepared for what is to be served, the novelty of "Young in Heart" seems really is a return to earlier entertainment principles, will be understood.

CAST

Poldi Vogelhuber ......................................................... Ludwig Rainer
Johann Strauss ............................................................. Fernand Gravet
Julian Duvivier ............................................................. Max Malyon
Hoffauer ................................................................. Minna Gombell
Hofhauer ................................................................. Hugh Herbert
Kienzl ................................................................. Leonid Kinskey
Dobelman ............................................................. Leonid Kinskey
Hofhauer ................................................................. Minna Gombell
Schiller ................................................................. George Houson
Vogelhuber ............................................................. Bert Roach
Domaymer ............................................................ Herman Bing
Friedrich ............................................................ Artie Arent
Franz Joseph ............................................................. Greta Meyer
Wolrtherme ............................................................. Christian Rub
Goebel ............................................................. Sig Ruman

Just Around the Corner

(20th Century-Fox)

Shirley Temple Picture

This Shirley Temple matter is getting out of hand. All the rules say she's overdue for a fall. Here in the calendar, and in the hour glass that she can't keep up forever the process of piling one phenomenal performance upon another. There have been signs, in one or two of her last half dozen films, that old age was getting in her deadly work, freezing her talent. This film proves the signs mean nothing. Here is the original Shirley Temple, in the original style, and in a way that is even better than any of its kind than any of her earlier works save possibly "Little Miss Marker," which was a near as approach to perfect box office as it is reasonable.
IN A VERY ROMANTIC STORY
at the
RADIO CITY MUSIC HALL
ON NOVEMBER 3rd

SELZNICK INTERNATIONAL Presents

JANET GAYNOR
DOUGLAS FAIRBANKS Jr.
PAULETTE GODDARD

in
THE YOUNG IN HEART

with
ROLAND YOUNG
BILLIE BURKE
HENRY STEPHENSON and introducing RICHARD CARLSON directed by RICHARD WALLACE
Based on the SAT. EVENING POST Serial "THE GAY BANDITI", by I. A. R. WYLDIE
Produced by DAVID O. SELZNICK Release thru UNITED ARTISTS
Blondie (Columbia)

Comedy

The entertainment provided by "Blondie" is all-family comedy that kept a prevalent audience in spasms of laughter.

"Blondie" is Columbia's initial effort in the field of juvenile hard-boiled action, with rock-bottom appeal. There is no doubt that the "Jones" and "Judge Hardy" series have created a wide market for similar subjects. In amusement quality, "Blondie" compares favorably with other similar series, and adds up to equal artistry of a caliber not previously charged up to even this gentle genius.

Miss Tempa has an acting daughter of a young man who used to build buildings but doesn't now, and lives in the basement of the New York skyscraper he used to live atop. She tells his father in a manner to suggest he's been too long overlooked by producers in need of good leading men, and he's tall enough (remember) to make Shirley seem shorter than a tape measure would indicate. Bill Robinson is back again as the doorman, her friend and dancing partner, Bert Lahr is present as a millionaire's chauffeur in gauzy samples of 1939, and Shirley Temple is still the heroine. As to Gillingwater, the millimatic who took over the penthouse when Shirley and her father moved into the cellar, Amanda Dcode. Offers indications that still has been said in the public prints but more will be, is a young woman Shirley's father is to marry after the fadeout.

Whatever goes on between these folk in this setting under these circumstances is about, but not quite, what anyone familiar with the Temple library of pictures would expect to go on. She isn't old enough to have a daughter, and Miss Tempa and Miss Davis joining them in one of them, and the matchless Mr. Robinson. He is a dance sequence of his own. The second of the Temple-Robinson numbers, placed near the close, is an imaginative affair staged with trick scenery, moving sidewalk, prop rain, lighting, and so on, somewhat less lavish than the "Alice in Wonderland." We saw some other picture but as effective or more so because not forced to carry the whole weight of the production.

For sticking to first principles and thus preserving intact the Temple tradition, director Irving Cummings and associate producer David Hempstead deserve the thanks of several million fans and a round of applause from the thousands of exhibitors. The screen play is the work of expert J. P. McEvoy in collaboration with Bert Lahr and others. A story comes from a story credited to Paul Gerard Smith.

The Storm (Universal)

Sea Melodrama

Action, excitement and spectacle are the principal ingredients of this stormy deep-sea melodrama. Some rough and rugged comedy is included, as is a love story. These facts, plus the name of the picture, make it one of the most intriguing of the year. As done by Robert V. Shuler, who has directed this film, and BobSymons, it promises to be a screen lightweight, possibly even achieving the status of a "Blondie" or "Peggy." Whether it is successful with the public will be seen in the test of time. The scenario is the work of Joseph Yelle, who secured the story from "The old-time navigator," and the production is by Frank R. Strayer, who has directed other fine pictures under the Columbia banner. The photography is by Joseph Dornsiffe.

The picture features Arthur Lake, who, although not very prominent of late years, was quite an important actor several seasons ago; Peggy Moran, Larry Sims, a cute and accomplished com, Gene Lockhart and Jonathan Hale.

The story, cleverly devised by Richard Flournoy and faithfully directed by Frank R. Strayer, concerns itself with the embarrassing troubles that befell "Dagwood" at home and in his office. He's in wrong with boss "Dillers" because he has neglected to show up for work. Joan Davis, a pretty girl, has failed to pay him. He's in wrong with "Blondie" because she thinks he's playing around with a mystery woman. The story follows an appealing formula. Generally it is hilariously comic, but it has other moments as black clouds of despair threaten to somberize the little family. And there is excitement too. It reaches back into the bag of tricks for many elements of the old Christie family comedies as well as those in which Sidney Drew was starred.

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Grand Theatre, Albany—"MEN WITH WINGS" hanging up record as a top Paramount grosser.

Fox Theatre, Atlanta—"MEN WITH WINGS" smashes to 60% above average business.

Proctor's Theatre, Schenectady—"MEN WITH WINGS" smashes "Wells Fargo" and "Buccaneer" records to register new highs.

Majestic Theatre, San Antonio—"MEN WITH WINGS" clicks to 35% above normal business.

Paramount Theatre, New York—"MEN WITH WINGS" on opening day stands 'em in line for a block... grosses build to tremendous week-end business.

Metropolitan Theatre, Boston—"MEN WITH WINGS" turns in record of 49% above average business.

State Theatre, Minneapolis—"MEN WITH WINGS" tops normal business by 30%.

Michigan Theatre, Detroit—"MEN WITH WINGS" tops average business by 45%.

State Theatre, Cleveland—"MEN WITH WINGS" running well ahead of such Paramount grossers as "Wells Fargo" and "The Buccaneer."

about Paramount's "MEN WITH WINGS" in Technicolor
Flight into Darkness

(Paramount)

War versus Eternity Triangle

English-speaking audiences already have seen the American version of this Gallic rendition of the triangle theme in "The Woman I Love," produced by RKO Radio back in 1937. In point of time and mode, the French edition preceded its Anglicized counterpart. Roles which were played by Paul Muni, Miriam Hopkins and Louis Hayward in the Hollywood edition are essayed by Jean Giraudet, Jeanne Moreau and Jean-Pierre Aumont. Anatole Litvak, director of the memorable "Mayerling" and, on the West Coast, "Trovatore," "The Blue Angel" and "The Sisters," did the earlier treatment and its successor.

The story is taken from the novel, "L'Equipage," by G. Grenier and developed as a marital triangle concerning a lovely woman, her elderly and not so picturesque spouse and the very young and appealing lover. Set against war back of the Great Depression, the numerical complication is mathematically solved by the death of the lover in an air encounter.

Despite the polished team playing the three principals and the pictorial beauty of Europe on location work, the story is hampered by the thinness of the theme. The unhappy wife and her ardent lover are shown, in the foreign version, to be entirely blameless and sympathetic characters.

"Preceded at an afternoon showing at the Bel-

e

morton Theatre in New York City where a negative audience gave an equally negative reaction.

—JOSEPH F. COUGHLIN

The March of Time, No. 3, Vol. 5

(RKO Radio)

Democracy on the Defensive

So important and timely is the material documented in its latest edition that the makers of the March of Time have allotted the entire two reel running time to a single subject, the two billion dollar Magnitoff line of French border defense, which was treated in a five page picture layout by "Life," issue of October 3. Through the cooperation of the French War Ministry, the March of Time's European camera crew have photographed in the most densely populated areas of France and in the 125-mile frontier fortress, 200 feet underground, which is a marvel of modern military preparedness. Interesting are the behind-the-scenes shots of the troops. Correlated are scenes of the nationalization of munition manufacture and the universal compulsory military training. At an evening performance at the Music Hall in New York, the gathering emphatically applauded—Running time, two reels.

Raising Canines

(Panoram)

Pedigree Puppy Doggedly

Just as important as the rearing of human, two-legged offspring is the proper educational program for the family four-footed pet. Dog owners and dog lovers should enjoy this instructional comedy with its parade of guinea pig pups and wise word beseeching the subjects of the film. The story runs from elementary points of canine conduct to the more advanced course of trick training.

—Running time, 10 minutes.

The Spider's Web

(Columbia)

Spin Off Serial

Another co-star character, in the descriptive sobriquet of the "Spider," is drawn in this fifteen episode chapter portrait, to be hung in the gallery of super human serial heroines along with their picture portraits of Dick Tracy, the Lone Ranger, Buck Rogers and Flash Gordon. The enterprising hero of the story from the magazine fables of the same name is combating again, and almost handily, the devilish machinations of a band of hooded hoodlums under "The Octopus." Warren Hull in the triple threat role to the underworld reveals himself as a talented tragedian and a coloratura soprano, the genuine article. Iris Meredith is a pretty romantic companion for Hull's escapades. Junior will be the assistant of the heroic feats of the "Spider," but adults may not unanimously accept the devices by which the hero is rescued from the several death traps. Running time, first chapter, 28 minutes, following episodes 19 minutes each.

Midsummer in Sweden

(Sands Films)

Travelogue

This travelogue is concerned chiefly with the beautifully countryside of Sweden, the quaint homes of the peasants and their daily activities. In midsummer they leave the villages and gather into populous little cities to revel in the custom of raising the May-pole, which is covered with their blue and yellow national colors and decked with garlands.—Running time, 10 minutes.
DYNAMIC Western Personalities MOVING SWIFTLY TO THE TOP!

BILL "WILD BILL HICKOK" ELLIOTT
the sensational action “find” of the year wins his spurs as the newest idol of Western fans . . . in a hoof-thundering romance of the lawless frontier . . . "IN EARLY ARIZONA"

CHARLES STARRETT
whose rapidly mounting popularity has definitely established him in the front rank of tried and true Western favorites . . . in a bullet whistling, song roaring hurricane of hot lead and cold terror . . . "RIO GRANDE"

They’re both Columbia stars in the kind of Westerns Columbia is famous for!
Columbia


I AM THE LAW: Edward G. Robinson—Excitement and suspense, ably directed, and very well pleased melodrama.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

I AM THE LAW: Edward G. Robinson, Wendy Barrie, Bartha O'Neill, John Beal—Very clever and interesting. Worth while playing on a good date. We played it Bank Night but would easily have passed O. K. on Sunday. Play it. Running time, 85 minutes.—A. L. Eielson, Rio Theatre, Payneville, Minn. Rural and small town patronage.

LAW OF THE PLAINS: Charles Sturrott, Iris Meredith—Next to Hopalong, this boy is next. In my opinion, with their added music to this, they spoiled it. Running time, 60 minutes. Played September 28-29.—Ray S. Sweet, Majestic Theatre, Fertile, Minn. Rural and small town patronage.

LITTLE MISS QUICKSHOE: Edith Fellows, Leo Carillo—A few like this and Miss Fellows is done with our picture. Leo Carillo the performance but we feel that Miss Fellows's singing caused the picture to lose. Running time, 64 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THERE'S ALWAYS A WOMAN: Joan Bennett, Melvyn Douglas, Mary Austin, Frances Drake—This is one of the best comedy hits of the year. My patrons went out two and three times. Running time, 68 minutes. Played September 28-29.—Ray S. Sweet, Majestic Theatre, Fertile, Minn. Rural and small town patronage.

YOU CAN'T TAKE IT WITH YOU: Jean Arthur, James Stewart, Lionel Barrymore—We do not like to criticize Mr. Capra but there seems to be something lacking somewhere in this picture. It's too long, scenes seem to go on too long, dramatic scenes lose what they should be. We've seen Stewart and Miss Arthur do a much better job. Running time, 75 minutes. Played September 28-29.—Ray S. Sweet, Majestic Theatre, Fertile, Minn. Rural and small town patronage.

Grand National

BOOTS OF DESTINY: Ken Maynard, Claire Dodd—A grand picture of the old type.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SIX SHOOTING SHERIFF: Ken Maynard, Marjorie Reynolds—As good a western as anybody. You small town exhibitors gives the independents a little of your playing time. I'll guarantee that your Saturday night crowds will like them. They are still the bread and butter pictures.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.


Utah Trail, THE: Tex Ritter, Adele Pearce; This is the first Ritter picture I have played in a year due to being unable to get any of his pictures. Ritter is the best of the old type, a top drawer and good pictures has him on top in preference to any other western star. If you will properly give his pictures a trial he is sure to please. Running time, 58 minutes. Played October 8—Ceil Theatre, Stone Theatre, Bassett, Va. Factory and rural patronage.

Metro-Goldwyn-Mayer

BEG, BORROW OR STEAL: Frank Morgan, Frances Dee—Not a very good picture, fair comedy. The town south of me used this for a free show. Result no business. Running time, 73 minutes. Played October 4—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

BLOCKHEADS: Laurel and Hardy, Patricia Ellis, Billy Gilbert—It is remarkable the thin stories that Metro throws comedy on and the business that they do. This just one of those two-reel comedy material. This one dragged terribly and received one of the lowest rates. Played October 16.—E. M. Freiberg, Paramount Theatre, Dewey, Okla. Small town patronage.

BOYS TOWN: Spencer Tracy, Mickey Rooney, Henry Hull—A very good picture, the story of which sets an example to the others which it would be well for others to follow. Running time, 95 minutes. Played October 7-8.—Charles Rose, Royal Theatre, Schroon Lake, N. Y. Small town patronage.

CAPTAINS COURAGEOUS: Freddie Bartholomew, Spencer Tracy, Mickey Rooney, Lionel Barrymore, Melvyn Douglas—A grand show. The best from Spencer Tracy. Played repeat showing and flopped the second time. No business on Metro shows for us. Running time, 115 minutes. Played September 20.—Ralph Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.


LORD JEFF: Freddie Bartholomew, Mickey Rooney, Claude Rains, June Lockhart—A very good show that ought to appeal to the young folks but does not. They have to be more sophisticated to get them in. Made a mistake in playing this on Sunday. Running time, 85 minutes. Played October 15-16.—Gladys E. McAdoo, Owl Theatre, Lebanon, Kansas. Small town patronage.

LOVE FINDS ANDY HARDY: Mickey Rooney, Lewis Stone—Young people will like this.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power, Robert Morley, John Barrymore, Anita Louise—Excellent box office material. Miss Shearer tours all her pictures and the public demand for these pictures are very steady. However, Robert Morley walks away with the picture, but Tyrone Power won't give him a chance to do any scene stealing in this one. Running time, 68 minutes. Played October 17-19.—Bill Page, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

MARIE ANTOINETTE: Norma Shearer, Aniia, Tyrone Power—A picture like this brings people who seldom go to the movies. Wonderful acting.
INDISPENSABLE TO EVERY SHOWMAN!

The new 1939 BOOKING CALENDAR

Each year, thousands of managers find the Quigley Booking Calendar a prime necessity in the successful operation of their theatres.

Its record of national and state holidays is a guide to the timely booking of appropriate pictures, tying in with important historical events, permitting special exploitation campaigns of great benefit to your box office.

These Booking Calendars are supplied to managers at cost and for that reason do not allow the carrying of large stocks. Unless your order comes in early we may not be able to fill it. Be sure to get your 1939 Calendar by ordering it today!

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USE THIS COUPON

Managers' Round Table, ROCKEFELLER CENTER,
MOTION PICTURE HERALD
NEW YORK

Kindly send me one Booking Calendar for 1939, I enclose 25c to cover cost of calendar and postage.

NAME ___________________________________________ THEATRE
ADDRESS ___________________________________________ CITY __________________________ STATE
CROSS: Wallace Berry, Mickey Rooney. —I would rate this as a three handkerchief picture for the ladies. The action picture will have one horseback angle and the kids will fail for Mickey. What more could you ask for, this will stand all the extra work you can put into it and will pay big dividends in return and no squawks afterwards. We had big business there. —Charles Ed. Em press Theatre, Waurika, Okla. General patronage.

CROSS: Wallace Berry, Mickey Rooney. —Berry scores heavily in this one, which is reminiscent of the great work he did in "The Champ," and with Rooney in the cast you can rely on this picture being a box office hit. —Raye Howe. Not October 16, 17—Charles Rosal, Strand Theatre, Schron Lake, N. Y. Small town patronage.

MOTION PICTURE HERALD, November 5, 1938
it gets underway it keeps the audience in one round of laughter. However, Lloyd is not nearly as popular as a few years ago. Only small crowds seemed to be satisfied. Running time, 69 minutes. Played October 17-18.— Civic War Stone Theatre, Benton, Va. Factory and rural patronage.


LITTLE MISS BROADWAY: Shirley Temple, Jimmy Durante, George Murphy, Edna Mae Oliver—Shirley is sure on her way down. Business nothing like former pictures.—Harland Rankin, Plaza Theatre, Tibburt, Ontario, Canada. General patronage.

MEET THE GIRLS: June Lang.—Just a picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, John Davis Buddy Ebsen, Cesar Romero.—Fox didn't give Sonja much of a scenario. Rather sketchy, but they came to see this waitress little star do her stuff. The high spot was the ballet in color (Genial). I believe I can see the difficulty of fitting a story specialist like Sonja. But I don't think that even she can keep out in front if they don't use more care in the material of which their pictures are built.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ROYALTY OF LONDON: Sonja Henie, George Murphy, Joseph Schildkraut.—Not much of a picture. It is a poor substitute for the earlier films of Sonja Henie.—V. E. Estes, Estee Theatre, Conway, N. H. General patronage.


COUNT OF MONTE CRISTO, THE (Reissue): Robert Donat, Elsa Landi.—Done average business. (Continued on following page)

United Artists

BLOCKADE: Madeleine Carroll, Henry Fonda, Leo Carrillo, John Halliday.—A very fine picture that did not get great play. Maybe it was a victim of newspaper fault.—Harland Rankin, Plaza Theatre, Tibburt, Ontario, Canada. General patronage.

COUNT OF MONTE CRISTO, THE (Reissue): Robert Donat, Elsa Landi—Done average business. (Continued on following page)

THIRTY CENTURY-FOX

ALEXANDER'S RAGTIME BAND: Alice Faye, Tyrone Power, Don Ameche, William Tabbert, Marian Nixon.—It has what it takes to a certain extent. Certainly a conventional bet that business after it had been marked both first and second-run in a neighboring theatre, I'm anxious to criticise, but I do think that it went high bow the last half and so did the audiences. They bought it. Only small crowds seen.—A. E. Hancock, Columbia Theatre, Conway, N. H. General patronage.

LABYRINTH: Sonja Henie, George Murphy, Joseph Schildkraut.—Not much of a picture. It is a poor substitute for the earlier films of Sonja Henie.—V. E. Estes, Estee Theatre, Conway, N. H. General patronage.

LITTLE BOY BLUE: Shirley Temple—Good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LITTLE MISS BROADWAY: Shirley Temple, Jimmy Durante, George Murphy, Edna Mae Oliver—Shirley is sure on her way down. Business nothing like former pictures.—Harland Rankin, Plaza Theatre, Tibburt, Ontario, Canada. General patronage.

MEET THE GIRLS: June Lang.—Just a picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, John Davis Buddy Ebsen, Cesar Romero.—Fox didn't give Sonja much of a scenario. Rather sketchy, but they came to see this waitress little star do her stuff. The high spot was the ballet in color (Genial). I believe I can see the difficulty of fitting a story specialist like Sonja. But I don't think that even she can keep out in front if they don't use more care in the material of which their pictures are built.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Bros.—Very good comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THREE LITTLE MICE: Loretta Young, Joel McCrea, David Niven, Stuart Erwin, Marjorie Weaver.—A very entertaining picture that business after it had been marked both first and second-run in a neighboring theatre, I'm anxious to criticise, but I do think that it went high bow the last half and so did the audiences. They bought it. Only small crowds seen.—A. E. Hancock, Columbia Theatre, Conway, N. H. General patronage.

TYCOON: Berlin, John Howard, Bob Waterman.—A very fine picture that did not get great play. Maybe it was a victim of newspaper fault.—Harland Rankin, Plaza Theatre, Tibburt, Ontario, Canada. General patronage.

COUNT OF MONTE CRISTO, THE (Reissue): Robert Donat, Elsa Landi—Done average business. (Continued on following page)

Republic


COLD MINE IN THE SKY: Gene Autry, Smiley Burnett, Shirley Deane.—People say they do not like westerns. Well, let them bring a light in a dark place. The people certainly flocked in and left feeling like they had been served. If a film is just plain getting better all the time. Played October 14-15.—Franklin, Taylorsville, Aticica, Kansas. Rural and small town patronage.

BLIND ALIBI: Richard Dix, Whitneybourne.—The essential merit of this one is that it is quite different from most of the usual pictures. Only small crowds seemed to be satisfied. Running time, 69 minutes. Played October 17-18.— Civic War Stone Theatre, Benton, Va. Factory and rural patronage.

BLIND ALIBI: Richard Dix, Whitneybourne.—This picture was shown and played. Please our people. Outstanding was the work of the younger element, especially that of Tim Holt, Billy Cook and Billy Lee.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.


WHITE BANNERS: Claude Rains, Fay Bainter, Jackie Cooper, Benita Granville—Locally sponsored production.—Des Moines Register, Des Moines, N. I. General patronage.


WHAT DO YOU THINK, NO. 1: MGM Miniatures—"I think" this O. K.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PARAMOUNT

BIKE PARADE: Paragon—Not up to the usual standard of Houting's stuff, but got by because it was Houting.—Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Lapeer, Mich. General patronage.

HORSESHOES: Grandstand Ride—A good sport reel for small towns, as horseshoe pitching is considered as good as any other kind of amusement. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Lapeer, Mich. General patronage.

HUNKY AND SPUNKY: Color Classics—This is a crackjack and is really different from most cartoons.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.


PLUMBING IS A PIPE: Popeye Cartoon—A big hit and has been seen by all. The cartoon is hugging all through the picture. Running time, 18 minutes.—Charles Ross, Stratford Theatre, Schroon Lake, N. Y.

TEN THOUSAND: MGM—This is the best of all. Lew Lehr has plenty of laughs. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Lapeer, Mich. General patronage.

MOVIE NEWS: No. 6: Not mentioning Pat O'Brien.—Just clean and friendly. This is the kind of picture that might have been thrown overboard any other time.—A. J. Inks, Crystal Theatre, Lapeer, Mich. General patronage.

VITAPHONE

ATTIC OF TERROR: Floyd Gibbons' "Your True Adventures"-This is the first of this series we've had here. It is a good picture. One of those that have occasionally breaks the routine of musicals and comedies and is a little different.—The Daily Bultec, Majestic Theatre, Conway, W. Va. Running time, 10 minutes.—J. H. Young, Star Theatre, Mendon, Miss. Small town patronage.

CLYDE LUCAS AND HIS ORCHESTRA: Melody Makers.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FEUD THERE WAS: Marion Davies—"Gettin' bad and better each time."—Charles Ross, Stratford Theatre, Schroon Lake, N. Y.

VITAPHONE GAMBLERS: Vitaphone Varieties—Here's a dandy vaudeville show. Play it on your best Thursday—Ray S. Hanton, Fox Theatre, Ferrite, Minn. Rural and small town patronage.

SPECIALS

Mystery Pilot, The: Captain Frank Hawks—Not doing the extra business anticipated. Think we should play it Friday-Saturday instead of Wednesday-Thursday.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SECRET OF TREASURE ISLAND, The: Don Terry and Ray Zane—Just finished this serial and made me a lot of money. They sure went for this one. I hope it continues.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

REPUBLIC

SOS COASTGUARD: Ralph Byrd, Maxine Doyle—This is very poor. I am on my eighth chapter now and many have dropped out. Not the caliber that " Lone Ranger" was. Business poor due to this serial. Running time, 18 to 20 minutes each episode.—Ray S. Hanton, Fox Theatre, Ferrite, Minn. Rural and small town patronage.
Fred Kohler Dies; Character Actor

Fred Kohler, screen character actor, died in Hollywood October 28th from heart disease. His son, Fred, Jr., also an actor, said that his father apparently had died in his sleep. He was 59.

Born in Kansas City, the son of an inventor, Mr. Kohler began his theatrical career as a spear carrier in the Willis Wood theatre in his home city. From then on he had a varied career, playing in stock, vaudeville, tent shows and one-night stands.

Twenty-seven years ago he was playing in stock in Los Angeles when he heard that Robert Bosworth was making a picture, "Code of Honor," a Selig production, and that the people who worked in films could stay in one place and have a home. Mr. Kohler applied for and received a job, and remained in Hollywood after that with the exception of several personal appearance tours.

Mr. Kohler was six feet two inches tall and almost always played "bad man" roles. Two of his more recent pictures were "The Buccaneer" and "Blockade."

Robert Woolsey Dies; Teamed with Wheeler

Robert Woolsey, motion picture comedian, died October 31 at his home in Malibu Beach, Cal., after a long illness. He was 49. Mr. Woolsey had been suffering from a kidney ailment for the last 18 months. The Masons will conduct funeral services Friday at Hollywood's Little Church of the Flowers.

Mr. Woolsey, who was born in Oakland, Cal., had appeared in stock in San Francisco and other cities. He gained national recognition when he teamed with Bert Wheeler in the production "Rio Rita." Their work in the show led to their engagement for the screen presentation of "Rio Rita" by KKO.


Frank Hatch

Frank Hatch, 74, an actor and stage director who had been associated in both capacities with William A. Brady productions, died October 25th of pneumonia in the Queens General Hospital, Jamaica, L. I.

Mrs. E. L. Robinson

Mrs. Esther Lyons Robinson, former actress and explorer, who was known in the late 1890's as "The Klondyke Girl," died October 26th of a heart ailment in Elizabeth, N. J. She was 74 years old.

Sanford Remington

Sanford S. Remington, 49, operator of Remington Quality Pictures, Inc., an independent exchange in Cincinnati, died there October 29th from a heart attack.

MOTION PICTURE HERALD

November 5, 1938

OBITUARIES

Fred Kohler Dies; Character Actor

Robert Woolsey Dies; Teamed with Wheeler

Frank Hatch

Mrs. E. L. Robinson

Sanford Remington
"I consider my trailers the cheapest advertising that I buy—yet I put trailers at the top as being most important in actually selling tickets...."

No truer word was ever spoken than this remark by one of the 12,000 exhibitors who use National Screen Service.

Trailers ARE low in price . . . maybe too low . . . for the job they do. Measure them any way you like—they cost less per reader, per prospective customer, per circulation unit, per results! you KNOW how many ticket-buyers read your trailers—you can only guess when it comes to other advertising media.

Only bad trailers are expensive . . . because they do not sell tickets. Good trailers really cost nothing. They are an investment that return a grand, quick profit.

Ever figure what part of your gross you spend for trailers? Probably just a small fraction of one percent.

Don't waste your screen and money on inferior trailers. The best is always cheapest . . . NATIONAL SCREEN PRE-VUES . . . screen showmanship at its best!

NATIONAL SCREEN Service!
STILL "BOOM BOOM"

This is a business of bally. The louder the "boom boom", the faster moves the line at the boxoffice. Nothing has ever been found to replace crackling, colorful, punchy exploitation. Nothing ever will. Even Junior knows that.

Putting over the product in the most forceful terms is as important as the picture itself. That should be taken for granted. Unfortunately, it isn't, generally.

Universal puts out a Horror Show. It's a combination revial of "Dracula" and "Frankenstein". The show is sold behind the widest and loudest kind of a bally. The boys trot out the sure-fire gags. They shoot the works. Everything goes. And, more important, everything takes. Patrons batter down the doors to get in.

Then what happens? Dispatches come thundering in. "The Horror Show is reviving showmanship."

In Chicago, for instance, it's contagious. The opposition also breaks out with fancy fronts and other examples of what used to be done. The old-time religion becomes Number One Boy. The town goes dizzy with circus-type exploitation. The same is true in other spots. The industry buzzes excitedly. They talk about bally as if it were something just invented.

Now, there is no doubt that the Horror Show brought 'em in. But it took bally to sell the "horror". It takes bally to sell other pictures. It takes provocative advertising copy. It takes every kind of high-power "boom boom", as it has always. Universal's unique double picture presentation just happens to be an excellent example.


EXTRA AMMUNITION

There is an out for theatremen in towns where the newspaper situation does not allow for adequate theatre coverage. That out is illustrated currently by Cinemag, a four-page weekly tabloid published in the interests of the Capitol and Majestic Theatres, of Paragould, Ark., and described on a following page. "People clamor for it and advertisers are amazed by the response," writes W. B. Justice, Jr., editor.

The theatre publication is not meant to compete with the regular newspapers. As concerns adequate picture publicity, it aims to continue from where the papers leave off. Round Tablers engaging this medium invariably report a high measure of return at little or no cost to the theatre. That's something for other members to chew upon.


READING BETWEEN THE LINES

The job of work done by Joe Goetz in behalf of the seventh anniversary of the Cincinnati RKO Paramount is told on a following page. In detailing what Ed Mayer has to say about it, one easily reads between the lines to discover that the fine spirit of the occasion was of greater significance than the campaign itself. "It's just like having a Birthday in my own family," a guest confided.

Building theatre prestige is here manifested at its best. Having the Mayor on hand to applaud is one thing; but to surround the party with the warmth of a family gathering is showmanship of a species one meets up with rarely and for which Goetz may take a bow as he assumes his well-merited post of assistant to Division Manager Frudenfeld.


LITTLE BASIS FOR FEAR

The extent of a theatremen's participation in communal activities outside the theatre depends more on the man than the situation. We quote from a previous editorial on the subject and bring it up again because of an excellent example to illustrate.

Louie Charrinsky recently returned from attendance at the National Safety Congress, in Chicago, where he represented the Interstate Theatres, by invitation of Karl Hoblitza and R. J. O'Donnell. Charrinsky was selected for this unusual honor because he has been very active in Dallas safety movements. But not at the expense of his theatre duties.

There are many representative Round Tablers who create invaluable prestige for their operations by aiding worthy local projects. Others would have to be denied to by superiors who fear neglect of the job in favor of the outside work. There is little reason for this. Managers invited to take leading parts in civic activities are usually the best type of theatremen.
Clarence Golder, New Rena Theatre, Kellogg, Idaho, turned ventriloquist for his engagement of "Letter of Introduction." Local midget impersonating Charlie McCarthy was brought up on stage while "Bergen" Golder went into his act. Photo above shows the lad interviewing a patron in lobby. Chap also distributed cards with cut of Bergen with his dummy followed by cast, playdates, title and picture copy.

Round Table in Pictures

Tying up with the introduction of Char-bert's new "Drums" perfume in New York, United Artists obtained an outstanding window display in Bloomingdale's as part of the campaign for the opening of that picture at the Music Hall. Window was set off by life-size cutout of dancing girl in a scene from the picture, while lavish drapes were used to convey thought of the Far East. Dummy samples of the perfume were mounted on large drum and framed photos of Sabu with an announcement card completed the window.

Unique exploitation stunt that proved a crowd-stopper was street bally used by Manager Robert J. Haley, Orpheum, Kansas City, for "Room Service". Papier maché masks of the Marx Brothers were worn by three ushers who covered entire city, much to the amusement of passersby.

Created by Joseph Rubenfeld, Loew's Oriental, Brooklyn, is showcase reproduced at right which was built in five sections, shadow-box form, and measuring 20 feet in height and 40 feet in length. Each shadow-box works on a blinder system and one picture lights as the other goes out. Joe reports it as being a great eye-attractor.
For the recent showing of the RKO Pathé Sportlight "Underwater" at the New York Criterion, display board below was erected which shows an excellent example of the use of photo montage. Standing directly beside the frame may be seen Publicity Director Phil Laufer.

Advance buildup for Stanley Lambert's "horror" show put on at the Lexington Theatre, Chicago, consisted of "mechanical" man dressed in skeleton outfit who attracted plenty of attention by standing motionless and suddenly rocking back and forth with a rattling noise. Picture above shows him in stretcher with usher in interne costume and Lambert standing at right. Ambulance was stationed out front and, at intervals, the usher interne and "mechanical" man would go into their act.

Highly deserving of all the excitement and amusement it was reported to have created was the ingenious street stunt created by R. W. Russell, Palace, Canton, Ohio, for his date on "Five of a Kind", the newest Quints picture. Five local girls attired as nurses pushed five perambulators carrying dolls, each labeled appropriately, the entire convoy held together by title and theatre banner.

During the absence of manager Sam Gilman, his pinch-hitting assistant Carl Rogers, Loew's, Harrisburg, Pa., conceived this street bally for advance on "Crowd Roars." Gal with giant imprinted umbrella covered main thoroughfares. In addition, Rogers pasted 24 sheet carrying title, cast and playdates on sidewalk directly in front of boxoffice.
Election Gag Herald Used on "Co-Ed" Date

What he reports to be creating plenty of word-of-mouth comment is the election herald distributed by O. H. Robeson, exploitation and publicity director of the McCarrell Enterprises, in connection with the opening of "Hold That Co-Ed" at the Indiana Theatre, Bedford, Ind.

Cut of John Barrymore in his role of Governor "Gabby" Harrigan was used, together with gag copy on the star's platform. Dubbing Harrigan as the first party candidate for joy, banner across bottom of herald called attention to the big public meeting which would be held at the theatre opening day.

"LET'S HEAR FROM YOU"

"Boy Meets Girl" Through Lucky Numbered Buttons

Amusing gag which created much comment was arranged by Marcel Brazee, Avallon Theatre, Chicago, Ill., for "Boy Meets Girl." Numbered pin buttons attached to card on which were printed title, cast and playdates were distributed week ahead of opening. Copy on card read "Detach this button and wear in plain sight, then watch for boy or girl wearing same number." Boy or girl had to bring the two buttons of the same number to the theatre to receive tickets for opening of the picture.

Newspaper-Radio Contest Aids "Four Daughters"

As part of his campaign on "Four Daughters" at the Earle Theatre, Washington, Frank La Falce staged a contest in cooperation with the Washington Daily News and station WRC. Object of the contest was to find four Washington daughters with talents comparable to those of the four girls in the picture. The News ran stories and art on four days and details were broadcast.

Auditions were held at the radio station for talented entrants. Winners were presented in a special 15-minute broadcast by the station's "Man About Hollywood." News ran picture of the broadcast.

"LET'S HEAR FROM YOU"

Special Phone Call For "Banners"

Ted Crowther, Dixie Theatre, Staunton, Va., for his date on "White Banners" planted a girl at telephone who called each person on the lists of the local free and lending libraries. Conversation was to the effect that since listener was one who was interested in good books, and the pictures were made from these books, the theatre was calling to advise of the opening date, cast, etc. Theatremen also mailed special letters to all ministers, and attractive lobby display was constructed for the engagement.

Warnermen Attend "Brother Rat" Premiere

John J. Payette, General Zone Manager, Frank La Falce, Director of Advertising and Publicity, and Nat Glaser, District Manager for the Virginia Theatres, represented the Washington office at the world premiere of "Brother Rat" at the State, Lexington, Va. Guest of honor was Priscilla Lane.

Miss Lane took part in a coast-to-coast broadcast on the Kate Smith Hour, appearing with V. M. I. Orchestra and Gle Club. After the broadcast, she attended the premiere and later was guest at a reception given by General Kilbourne, Superintendent of the Institute. Miss Lane appeared at the theatre at another showing attended largely by students at the Washington and Lee University, also in Lexington.

20th Century-Fox Sets Advance for "Submarine Patrol"

Getting behind "Submarine Patrol" with a full advertising and exploitation campaign, 20th Century-Fox has arranged an array of events in advance of the opening.

On Navy Day, October 27, at the National Press Club in Washington there was held a preview of the picture for ranking Navy Department officers and members of the Congress. The following Saturday, at the U. S. Naval Academy, Annapolis, "Submarine Patrol" was screened at a special preview for the Superintendent of the Academy, Rear Admiral Wilson Brown, and his staff of officers. The next day, another screening was held at the Academy for the regiment of Midshipmen and for New York trade paper representatives, who went to Annapolis as guests of 20th Century-Fox.

On November 15th, about two weeks before the national release date, there opens at the Museum of Science and Industry in Radio City, New York, a "Submarine Patrol" exhibit. Occupying the main exhibition floor of the Museum, it will be a display of technical equipment used on submarines and submarines. Staff lecturers will give talks at intervals throughout the day, and Simon Lake, inventor of the modern submarine, has been signed to give a lecture on the submarine, its uses and its developments.

The exhibit will run a month.

On November 17th, at the home office of 20th Century-Fox, one hundred veterans who served overseas aboard the "Submarine Patrol" will witness a special preview in the screening room as guests of the company.

In addition to the events described, Marc Lachmann, exploitation representative on Charles E. McCarthy's staff, has made tie-ups with the publishers of "The Splinter Fleet," the book on which the picture is based, and with the publishers of "Submarine," written by Simon Lake. These tie-ups provide that the jackets of the books will bear a "Submarine Patrol" imprint, and will be accompanied by window displays in bookstores.

On the West Coast, a special preview was also being held Navy Day at the Chinese Theatre.

"LET'S HEAR FROM YOU"
Runners-Up in Third Period of Qualigy Awards Report Many Tieins and Contests; Display Consistency in All Entries

Free ads for Washingtonians is one of the newest gadgets arranged by Ray Bell, publicist, Loew's Capitol, Citation of Merit winner in Class "A." Through tieup effected with nearby stores, two dinners and ten guest tickets are offered weekly to persons writing the best ads for the cafe. Most meritorious ads are then published in the Washington Daily News together with the winners' names. Also planted in lobby is easel plugging the contest.

Tieup for "Crowd Roars" was also effected with leading department store which ran large ad carrying cut of Robert Taylor decked out in one of the advertised shirts, together with picture, playdates, etc. Sport editor of store also ran cut of the start together with plug on the fact that Patsy Perroni, heavyweight boxer who went the route with Joe Louis, battles Robert Taylor in the picture showing at the Capitol.

Hardy Clan Invited Guests

"Rooney Limericks" contest was promted in paper as advance for "Love Finds Andy Hardy." Cash prizes and guest tickets went to those submitting best last lines for jingles published weekly ahead of opening. Paper came through with series together with winners' names and addresses. Also promoted was a local Hardy club which netted Bell plenty of publicity. All persons belonging to the Hardy clan were invited to the theatre as guests of the management. Identification was required in the form of either driver's license, or social security card.

Promotes Trips to Paris

Candid-cameraman on streets snapped passersby, handing each a numbered card with instructions to watch paper following day. To those holding corresponding numbers list, guest tickets were awarded. In addition Washington Post ran three column ad with cut of Mickey Rooney in a car, copy over all read "you'll be as popular as Mickey Rooney in a used car.

The engagement of "Marie Antoinette" was ushered in with advance publicity on the nationwide contest sponsored by MGM and The News, for which four free trips were offered to Paris to those submitting best 300-word letters on why they would like to visit the country of Marie Antoinette. Stories and art work were run daily in advance and during engagement. All trucks of the cooperating newspaper were bannered with contest plugs. Bookmarks selling the contest were distributed at public and lending libraries and all newspapers used cards calling attention to the serialization in the News. Leading department store featured window display or original costumes worn by Miss Shearer in the picture with prominent credit card shown. And various other merchants came through with window displays in the mood of "Marie Antoinette."

SCHINE CIRCUIT CLICKS FOR HIGHER HONORS

Although various of the entrants from the Schine circuit have been represented among the Firsts and Honorable in the Qualigy Awards, Seymour Morris takes an extra bow for being the first to be represented in the bigger brackets with his Citation of Merit voted him in the Third Quarter. Campaign on "Boys Town," which won the Citation for Ted Emerson and Eddie Forester, was detailed in issue of October 1st.

Holland Promotes Trips For "Holiday" Vote Contest

With "Tropic Holiday" breaking when vacations were uppermost in the public mind, Sid Holland, Eloy Theatre, Elkhart, Ind., and Citation of Merit winner in the Class "C" division, promoted two trips with accommodations at a resort in the middle west. Boys distributed 5,000 broadsides in a house-to-house canvass, merchants' ads on reverse side defraying cost of heralds. Winners were decided on a voting basis.

Tying into local water sports carnival, Holland secured cooperation of the Y.M.C.A. and city fire guards for representative entries for all events in the program. Special two-sheets were posted all along the river front where the event took place and highlight of the tieup was the hammer of boats entered in the various races, with the names of the different stars in the picture. Guest tickets were awarded winners.

One of the main features of this theatreman's campaign was a bathing beauty contest on stage. At the conclusion of the contest and after the winners were selected from numbered cards in the hands of each girl, the master of ceremonies asked them as a body the title of the picture to be shown the following week. Instead of answering verbally, each girl reversed her numbered card which then automatically spelled out the title.

Links Date to Roxy Showing

It seems that Holland was in New York vacationing while "Alexander's Ragtime Band" was playing at the Roxy Theatre, so the showman conceived the idea of having his picture taken at that theatre with Irving Lesser, standing beside a set piece with copy to the effect that in 35 days 762,263 persons had seen the film. This picture, together with story, was immediately on his return to Elkhart and in advance of his own playdates planted in local papers together with story. For his lobby display Sid utilized the 24-sheet cutout star heads combined with matted pictures of Irving Berlin's song hits and canonical vances were planted around the entire lobby selling the show. Also planted was a contest in daily, readers invited to send letters in stating some incident long past, with which they associated Berlin songs. Guest tickets were awarded.

Morris Ties Drive to Local Campaign

In connection with the Cortland, N. Y., "Pageant of Prosperity," Seymour Morris, Schine's State and Citation of Merit winner in the "D" Class, cooperated with the local Chamber of Commerce by supplying trailers, window streamers, special window cards, three-sheets, stickers for packages and mats to be used as slugs in the merchants' ads. The Mayor issued a proclamation endorsing the event, special editors were run in papers and the theatre managed to get in on all the publicity. Imprinted balloons, some of which contained ducats, were turned loose over the city, in addition, others contained gift certificates good as cooperating merchants' stores. Letters were sent out by the Chamber of Commerce and the local paper ran some kind of reader daily which included theatre mention.

For his advance on "Alexander's Ragtime Band" Morris constructed a special float of a car which was mounted a miniature piano and eight-piece band and three girls. The latter dressed in tuxedos and high hats plugged the hit tunes. Truck properly bannered toured entire city. Telegrams received from the Coast from each of the stars congratulating the showman on selecting the picture to start his show season, were mounted on lobby easel and put on display with promoted flowers supposedly from the stars. Local bands supplied with orchestrations and every record-playing machine in town carried a card plugging the music and picture.

Caricature Cutout Sells New Star

When Morris played "Garden of the Moon" he devised an ingenious street bally in the form of a cutout three-sheet head of John Wayne on which mounted a cutout caricature of a baby. This was planted in a baby carriage and wheeled about town, copy on parambulator reading "A new star is born, see John Payne in," etc., etc. During the run the carriage was placed in front of theatre.

For his papers Morris sawed a two-column scene mat of Payne in half so that it just showed half his face and smile, he then mortised in the cast with caption "This picture is worth $500,000." He then went on to tell about his million dollar personality and asked readers to watch for the full picture appearing in the next issue. Space was promoted from paper.

Newsboys Aid "Boys Town"

Special screening for ministers, educators, etc., was held for "Boys Town" and one of the highlights of this campaign was an election held in the city schools with the Mayor and his body coming down to the theatre. Subscription contest was held between newspaper carrier boys, with each lad approaching his prospect with the statement "Will you help me get to Boys Town?"

(Continued on following page)
Cincinnati Celebrates RKO Paramount Birthday

Mayor Heads Guests at Seventh Anniversary of Theatre

by ED MAYER
in Cincinnati

The fact that the RKO Paramount, a close-in, deluxe, 2,100-seat suburban theatre in Cincinnati, is seven years old is not in itself significant. However, the birthday celebration, staged annually, is something else again. It is, in fact, a city-wide event which is one of the highlights of the local amusement season. The celebration, staged under the ever-resourceful supervision of Joe Goetz—who has been manager of the house since it originally opened in 1931 and recently was promoted to assistant to Arthur M. Frudenfeld, division manager—is getting bigger and better with the passing of the years. This year it eclipsed all previous efforts.

The theatre is located in a section of the city known as Walnut Hills, a good-sized and influential community, which, although an integral part of Cincinnati, is, in reality a community unto itself, and in a big way, that. And Goetz is an indispensable part of the scheme of things thereabouts, his constant constructive cooperation having made him most popular with the men who keep the wheels turning in the city government and other projects.

For a period of two or three weeks in advance of the birthday date, the event is advertised extensively through the display of flags and gay-colored streamers on the marquee sign, in the lobby and similar places, whereupon young and old alike keep a weather eye on the calendar in anticipation of the “big day.” The weekly newspaper issued in Walnut Hills ran columns of free publicity—emanating from the paper, and not from the theatre—with liberal art layouts. City officials, executives of various industries, pastors, school officials, and others voiced through the paper their expressions of goodwill and appreciation of the spirit displayed by Goetz and the good that he is doing for both the community and the city.

The daily downtown papers likewise voluntarily ran several editorials in connection with the occasion.

Contests Prove Popular

On the celebration date, the lobby was a veritable greenhouse of flowers sent by admiring and well-wishing friends from all sections of Greater Cincinnati. In the evening everyone entering the lobby was treated to liberal servings of ice cream and cake. People came from hither and yon, some in silk hats and tails, with milady in low-cut gowns, to rub elbows with the man in overalls accomplishments by the hot-made awards, the entire lot subsequently being sent to the children’s hospitals. There were other contests for public participation, such as, for instance, the award of a $50 wrist watch to the person guessing nearest the weight of pearls planted in oysters on the half-shell in a lobby display case. The watch was donated by a neighborhood jeweler. One of the highlights of the evening was the presentation of a bottle of champagne to Goetz by Mayor James G. Stewart, of Cincinnati.

The lobby also contained exhibits of neighborhood stores and industries, all properly placarded, and illuminated with spotlights. The lobby, in fact, resembled what might be termed an old-fashioned home-coming where everyone met everyone else and where all met Joe to give him a friendly slap on the back.

“Just Like Birthday”

Characteristic of the prevailing feeling is evidenced by the conversation which this and every other woman. “I look forward to this from year to year,” she said, “because I am sure to meet many of my old friends here, and everyone is so happy and congenial. Why, it’s just like having a birthday in our own family.”

Although birthday celebrations are not unusual in theatre routine, it is doubtful if any theatre anywhere goes in for this sort of thing in the same whole-hearted manner as does Joe Goetz, who, through his varied and skillful management of this theatre, mounted a definitely integral part of Walnut Hills, and not “just another theatre.” It was at the Paramount, incidentally, that Evelyn Venable, Tyrone Power and other localities where I subdued success on the screen got, at least, a portion of their start, for it was at this very theatre that they appeared in “home theatricals” during the years gone by. In fact, one of the honor guests at the celebration was the aunt of Tyrone Power, who is at the head of a local dramatic school which young Power attended.

“LET’S HEAR FROM YOU”

Erickson Arranges Day-Night Lobby

For “Dr. Clutterhouse” at the Ogden, Chicago, manager Everett Erickson created an unusual lobby display idea with a showcase divided into two parts. Copy above read “See How the Amazing Dr. Clutterhouse Operates—By Day—By Night.” In the “by day” section were instruments used by the medical profession for compounding prescriptions. In the “by night” sections there were guns, blackjacks, etc. Cashiers were nurses in uniform, hats, cuffs, etc. and passed out jugglers reading “You have an appointment to see,” etc. etc.

“LET’S HEAR FROM YOU”

Window Gag Aids “Blockheads”

Forwardly by Manager Edgar Lewis, Belkire Theatre, Belkire, L. I., is novel window display idea which he credits to his chief projectionist, Peter De Rosa. For the opening of “Blockheads,” four-inch square alphabet building blocks, similar to those available in any five and ten, were used in local merchant’s window. Built to stand about 15 inches high, the title and playwrights met “spelled out in schoolroom fashion.”

Various Devices Used by Johnson

(Continued from preceding page)

To build up interest in the opening of “Old Chicago” at the Vic Theatre, Indiana Harbor, Ind., Don Johnson, winner of the Citation of Merit in the “E” Classification, sent two boys out on streets, one leading a cow with copy to the effect that she was “lucky” that the lantern that started the fire. This was followed by lad with similarly hannered lantern.

Two blocks from the theatre Johnson planted a cake of ice on appropriately printed barrel, offering guest tickets to those correctly guessing the exact time required for the ice to melt. For his window display, the theatremen took press notices clipped from papers in key cities on boards and placed them in strategic spots about town week ahead of opening.

Merchants Aid Kid Matinees

Various are the activities engaged in for Don and his kid, patronage, among which is the leasing of a department store from which school clothing such as sweaters, caps, etc., were promoted for weekly giveaway to each kid attending Saturday matinees. Also through the courtesy of one of the area’s leading drug stores, Johnson promoted a bicycle for giveaway in connection with a lucky number contest. Both tie-ins in exchange for program and trailer credit.

Reported as proving highly successful at his house, is a gift and country store night which Johnson says he started on practically a shoestring, having as the nucleus for distribution things that were left over from giveaways in other theatres on his circuit. Now the theatremen promote a goodly share of his material and says he has built up a definite following for this special event from among the town’s merchants.

“LET’S HEAR FROM YOU”

Heavy Exploitation Given “Carefree”

With the highlight stunt to date a spectacular display for “Yam” on a flat car platform to the top of Pikes Peak, Colorado, “Carefree” garnered lots of exploitation attention. Both the Orpheum, Terre Haute, Ind., and the Grand, Evansville, made effective use of “Yam” routines. At Terre Haute, baking company printed thousands for distribution as did soft drink company at Evansville.

The Grand management hooked in with drug company for a “Yam” soda and the Orpheum tied in with another drug outfit for a Ginger Rogers soda and contest in which girls behind counters selling most of the “special” sodas were awarded guest tickets.

In Columbus

Opening was given a regular Hollywood premiere with Mayor Myron B. Gesaman, guest of honor. Mayor was escorted by a lovely red-coated fair, Ohio State University, who acted as hostesses for the theatre management. Preview was tied in with the Movie Quiz contest, J. Reel Neth, local theatre operator was introduced by the Mayor and explained the contest to the audience.
"Reception Phenomenal Advertisers Amazed"

So Report Malco-men of Reception Accorded New Weekly Theatre Publication

Added to the expanding list of publications sponsored by local theatres in situations where the newspapers do not give sufficient picture coverage, is Cinemag, published weekly in behalf of the Capitol and Majestic Theatres, Paragould, Ark., a Male circuit affiliation. Now in the sixth month of publication, edited by W. B. Justice, Jr., in conjunction with Manager John A. Collins, and Orris F. Collins, assistant manager, Cinemag's distribution, which is free, is within reaching distance of 5,000 copies, 2,500 house-to-house, and over 2,500 through the increasing mailing list. It is estimated that each issue now has 10,000 readers. The paper comes out on Friday mornings and readers who do not receive their copies promptly are requested to phone Western Union for immediate delivery, without charge.

Though the information is not given, it is assumed that printing is done locally, these charges coming to $28 per issue. Special cuts, pressbook scenes and ad mats are additional. Outside advertising takes covers these costs, a late September issue, for instance, carrying 15 display ads, mostly one column. Theatre ads for all following week's attractions are grouped on the back page.

Local Gossip Stressed

Cinemag is four pages, 11 by 14 in size. The masthead is standard and with a portion of front page of a recent issue, illustrated to right. Local gossip and names enliven the pages. Contest cover a variety of heads and subjects, among which featured in recent issues are columns such as "Incidentally," charting of some local people who have made good elsewhere. Occasionally, a news break drops down about deadline on Thursday night in time for a local "scoop."

Returns Satisfy Advertisers

"Opus Chat" is a personalized re-hash of press notices and reviews having to do with the coming week's pictures at both houses, combined with chatter and whatever Hollywood lowdown is available. Radio is covered, with a column headed "Microphobia," broadcasting news from nearby stations and the chains. Stressed also is human-interest stuff such as personal coverage at Pineville, Mo., location setting of Twentieth Century-Fox's "Jessie," hundreds of miles away, or writes Justice: "Anything we might find that might amuse or entertain. People, ideas, facts. It is surprising what a little effort will do here. There's lots of stuff in anybody's town that you never dream is there until you start looking for it. What's more, it's good copy.

Besides what the staff men themselves dig up, cooperation is obtained from the various home offices and the studio publicity departments. Material is also showing by NBIC headquarters and W.L.W., Cincinnati, branch managers and ad sales managers of the Memphis exchanges.

Results, according to the sponsors, are more than satisfying. Use of advertising, as well as the theatres are profiting, and popularity of the publication is increasing with every issue, they say, in advocating this form of publicity for extra revenues for all concerned.

"LET'S HEAR FROM YOU"

Aeronautical Lobby Display Helps Sell "Air Devils"

Through tieup with local businessman, Louie Charninsky, Capitol Theatre, Dallas, distributed model airplanes to all kids attending opening of "Air Devils." From department store, Louie promoted palm trees and grass mats for use in lobby to simulate a tropical setting. Lobby display also included a large Curtis whirlwind motor with a cross section showing the pistons moving and a red light showing when the piston fired.

Special kid matinee was held for opening day through the tieup with local dairy, ice cream was provided for each child attending. Cooperating dairy plugged the matinee in his store and ads, as did Charninsky with credit card in lobby. Herald plugs the picture and playdates were distributed in office buildings, parked autos and throughout suburbs, and Louie also planted window cards in business district of downtown area.

For "Gold Mine in the Sky," Charninsky received daily spot radio announcements in addition to local billibly string orchestra plugging hit tunes from the picture. Lobby display was constructed featuring a gigantic blowup of Gene Autry, beneath which were a number of scene stills from the picture together with tiein copy.

Scott Inaugurates "Big Apple Month"

Boyd Scott, Rialto and Rex theatres, New Braunfels, Texas, designated the month of July as the "Big Apple Month," using large cutouts of apples with titles of pictures lettered on them. These were strung in the lobby and foyer ahead and during month and also used as the theme in his newspaper ads, heralds, etc.

For "Gold Is Where You Find It," Scott obtained some new pennes from his bank and placed a vaeeful in cooperating jeweler's window. Ducats were given to those coming closest to guessing what the total would be if the pennes were five dollar gold pieces. For his street bally, a ban- nered covered wagon plied the streets ahead and during run and imprinted bags filled with gold painted rocks were planted on busy street corners. Newspaper story was run inviting all folks born in 1937 to be guests of management opening night. Paper carried reader on the stunt following day.

Artist made huge figure of Santa for lobby and had him holding card reading "I know I'm a little early this year, but I just couldn't wait to bring you these entertainment presents." Around cutout were stacked packages with title of picture on each. This was followed up with a real Santa parading streets with card reading the same.

"LET'S HEAR FROM YOU"

Stockholm Sells "Music"

Nervous window displays were promoted by Leo Gussen of Stockholm for the opening of "Mad About Music," which included displays of Durbin school clothes, blouses, coats, etc., etc. Music store featured record and sheet music window with giant cutouts of Deanna and Herbert Marshall. Through tieup effected with large bicycle establishment, Gussen also arranged displays in all their branches.
YOU ARE INVITED TO JOIN UP

WAYNE GOODWIN
owns and manages the Butler Theatre in Butler, Indiana, since 1936. He entered the movie business in 1931, purchasing and managing the Lyric in Waterloo, Ind., where he remained for four years. We look forward to frequent contributions from you, Wayne, so please keep us supplied.

HUBERT L. TRAHAN
was only 15 when he started in showbusiness, doing doorman duty at the Peoples Theatre, Port Arthur, Texas. Two years later he was transferred to the Texan, in the same city in a like capacity. He returned to the Peoples, this time as assistant manager of the house. The Majestic was his next spot, where he acted as relief manager for two months. He was recalled to the Peoples but shortly afterwards was promoted to a managerial post at the Majestic, serving there for eight months. Now we find him managing the Rio in Nederland, Texas, of the Jefferson Amusement Co. circuit.

GUS J. CATAMAS
is manager of the Venus Theatre, an independently owned house in Brooklyn, New York. Starting his career in 1936, he was an usher at the Apollo Theatre in the same sector and was duly made chief usher and then assistant manager. He was promoted to manage the Grandart house in 1937, where he stayed for a year and then came on to his present situation.

HARRY F. GRIGGS
owns and is general manager of the Griggs Road Shows, with headquarters at Perry, Georgia. His circuit covers 20 small Georgia cities with a population of about a thousand people. First-run pictures, procured from leading exchanges, are exhibited. He previously owned the Star Theatre, which he later sold to Martin Theatres. Please keep us informed of your activities, Harry, for they sound mighty interesting.

LES F. NEWKIRK
was an assistant manager at a house in La Junta, Colorado, in 1935, when he started in theatre business. A few months later he was transferred to Fort Collins in the same state where he again served as an assistant. His latest move was to Las Cruces, New Mexico, where he is now at work at the Rio Grande Theatre, a Fox Inter Mountain house, doing a good job at managing.

PIERCE E. McCOY
entered service as doorman at the Palace Theatre, Athens, Ga., in 1930 and after a year was promoted to manage the Strand house in Athens. He returned to the first spot as assistant and then transferred to the new Georgia Theatre, where he now acts as manager and also handles publicity for this house, as well as for the Palace and Strand.

MALCOLM DOUGLAS, born Saturday, October 15th, to Mr. and Mrs. Malcolm Gilbert; weight, eight pounds, nine ounces. Daddy manages the Fulton and Strand Theatres, Fulton, Ky.

JERRY DONALD, on October 1st, to Mr. and Mrs. C. J. Hubbley. Father is the manager of the Dixie Theatre, Ruston, La.

MARIANNE, born October 26 to Mr. and Mrs. Henry Schwartzberg; weight seven pounds, nine ounces. Dad is executive of the M & P Theatres, Boston.

Showmen's Calendar

DECEMBER
2nd
3rd
5th
6th
8th
9th
10th
11th
12th
14th
16th
17th
21st
24th
25th
27th
28th
29th
31st

Minico Doctrine Declared—1823
Illinois Became a State—1818
General McClellan Born—1826
Grace Moore's Birthday
Bliss Land's Birthday
Eli Whitney [Inventor of Cotton Gin] Born—1765
Douglas Fairbanks, Jr.'s Birthday
New Mexico's Birthday
Victor McLaglen's Birthday
Alfred B. Nobel (Founder of Nobel Prize) Born—1833
Sally Eilers' Birthday
Edward G. Robinson's Birthday
Alabama Admitted to Union—1819
Boson Tea Party—1773
John Bole's Birthday
John Greenleaf Whittier (Poet) Born—1807
Irene Dunne's Birthday
Shortest Day of Year
Pilgrims Landed at Plymouth Rock—1620
Ruth Chatterton's Birthday
Washington Crossed the Delaware—1776
Marlene Dietrich's Birthday
Woodrow Wilson (28th President) Born—1856
Law Ayres' Birthday
Iowa Became a State—1848
Texas Became a State—1845
West Virginia Admitted to Union—1862

GEORGE E. KEENAN
began working in showbusiness as an office boy for Warner Brothers publicity department back in 1930. He assisted in this department in the preparation of publicity stories and newspaper contacts. His next job was acting as assistant manager of the Circle Theatre in Philadelphia, Pa., after which he was transferred in turn to the Forum and Savoy Theatres in Philadelphia, coming on to the Ambassador, in the same vicinity.

SIDNEY W. PINK
started in showbusiness fourteen years ago as an usher at the Elite Theatre, Pittsburgh, Pa., and then was promoted to manage the house. His next spots were the Novelty and Aspin houses, after which he turned to projection. He left for California and was set in as treasurer of Grauman's Chinese for Fox West Coast. We now find him in a managerial post at the Fox Marquis in Los Angeles and he's doing a smart job of work there.

JOEL CEDRIC WEBB
manages the Circuit Theatre in Belle, Missouri, and reports much training and education in visual education and motion pictures at the University of Missouri from 1920-1924. During that time he handled motion picture work, also employing motion pictures in vocational agriculture. As a sideline he had his own shows. We anticipate frequent communication from you, Joel, so please be sure to keep us well informed of your activities.

ANDREW J. MCGOLDERICK
is the skipper of the Capitol Theatre, Hartford, New Brunswick and has been in this industry since 1924. He began as an operator in a neighborhood theatre. Three months ago his theatre was renovated and is now a modern house with up-to-date projectors. Andy enjoys the Herald, especially the Round Table and we invite him to contribute to its pages.

JAMES J. RABINOWITZ
started his theatre career in 1930 in Wilimantic, Connecticut, where he owned the Strand Theatre. The Grand, in Taunton, Massachusetts, was another of his houses. He absented himself from show business for a while, but it wasn't long before he returned and we now find him managing the Rialto in Woosocket, Rhode Island. We hope to hear from you frequently, Jim.

JAMES D. COURTNAY
is the manager of the Rosedale Theatre, Rosedale, Miss. Eight years ago he started as apprentice at the Eupora Theatre in Eupora, Miss., doing the advertising, general show work, acting as chief projectionist and assistant manager. With so fine a background we are sure you are doing a good job and anticipate reports from you, from time to time, for the benefit of our other members.
<table>
<thead>
<tr>
<th>Title</th>
<th>Star(s)</th>
<th>Running Time</th>
<th>Rel. Date</th>
<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Columbia</em></td>
<td></td>
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<td></td>
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<tr>
<td><em>First National</em></td>
<td>(See also Warner Brothers)</td>
<td></td>
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</tr>
<tr>
<td><em>Adventures of Robin Hood</em> (1938)</td>
<td>Errol Flynn, O. de Havilland, B. Rathbone, John Hunter</td>
<td>May 14, 38; 102 min.</td>
<td>April 30, 38</td>
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</tbody>
</table>

**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 determined 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(s)</th>
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<th>Rel. Date</th>
<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Call of the Rockies</em></td>
<td>Charles Starrett-Iris Meredith</td>
<td>Apr. 30, 38; 54 min.</td>
<td>April 30, 38</td>
<td></td>
</tr>
<tr>
<td><em>City Streets</em></td>
<td>Edith Fellows-Lee J. Carlin</td>
<td>July 1, 38; 30 min.</td>
<td>July 1, 38</td>
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</tr>
<tr>
<td><em>Colured Lady</em></td>
<td>Hattie McDaniel-Gertrude Warner</td>
<td>Sept. 17, 38; 50 min.</td>
<td>September 17, 38</td>
<td></td>
</tr>
<tr>
<td><em>Convicted</em></td>
<td>Charles Quigley-Rita Hayworth</td>
<td>Aug. 18, 38; 56 min.</td>
<td>Sept. 3, 38</td>
<td></td>
</tr>
<tr>
<td><em>Crime Takes a Holiday</em></td>
<td>Douglas Dumbrille</td>
<td>Oct. 5, 38; 59 min.</td>
<td>July 7, 38</td>
<td></td>
</tr>
<tr>
<td><em>Extron</em></td>
<td>Scott Calvin-May Russell</td>
<td>Apr. 26, 38; 58 min.</td>
<td>April 26, 38</td>
<td></td>
</tr>
<tr>
<td><em>Flight Into Space</em></td>
<td>T. G. Trainor, G. F. Elkins</td>
<td>July 6, 38; 35 min.</td>
<td>July 6, 38</td>
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</tr>
<tr>
<td><em>Flight to Freedom</em></td>
<td>Jacqueline Wells-Robert Paige</td>
<td>July 26, 38; 56 min.</td>
<td>July 11, 38</td>
<td></td>
</tr>
<tr>
<td><em>Girls’ School</em></td>
<td>Anne Shirley-Van Grey-Ralston</td>
<td>Sept. 30, 38; 29 min.</td>
<td>Sept. 24, 38</td>
<td></td>
</tr>
<tr>
<td><em>Gildswriter</em></td>
<td>Joe E. Brown-June Travis</td>
<td>Aug. 15, 38; 72 min.</td>
<td>Aug. 13, 38</td>
<td></td>
</tr>
<tr>
<td><em>Highway Patrol</em></td>
<td>Jacqueline Wells-Robert Paige</td>
<td>July 26, 38; 56 min.</td>
<td>July 11, 38</td>
<td></td>
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<tr>
<td><em>Holiday</em></td>
<td>Katherine Hepburn-Gary Grant</td>
<td>July 15, 38; 34 min.</td>
<td>Sept. 24, 38</td>
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*(Explanatory: July 16, 38, p. 64.)*

I am the Law (1938) | Edw. G. Robinson-Wendy Barrie | March 1, 38; 22 min. | June 1, 38 |

In Early Arizona | Gordon Elliott-Dorothy Guiler | Nov. 2, 38 | November 2, 38 |

Jovial Jury | P. Kelly-R. Howard-D. Barre, Sept. 15, 38; 58 min. | Sept. 24, 38 |

Lady Devotion | Charles Starrett-Patricia Mapes | Sept. 13, 38; 56 min. | Sept. 13, 38 |

Law of the Plains | Charles Starrett-Iris Meredith | May 12, 38; 56 min. | May 12, 38 |

Law of the Texans | Bruce Jenn-Dorothy Faye | Oct. 23, 38; 70 min. | Oct. 23, 38 |


Little Miss Roughneck | Edith Fellows-Lee Corrille | Feb. 23, 38; 64 min. | Apr. 23, 38 |

Lone Wolf in Paris | Frank Lauter-Edith Gwynn | June 24, 38; 57 min. | June 24, 38 |

Main Event, The | Robert Paige-Jacqueline Wells | July 5, 38; 55 min. | July 3, 38 |

Making the Headlines | Jack Holt-Beulah Roberts | Jan. 10, 38; 66 min. | Jan. 8, 38 |

Overland Express, The | Bruce Jones-Marjorie Reynolds | Apr. 11, 38; 55 min. | Apr. 9, 38 |

Phantom Gold | Jack Luden-Beth Martin | Aug. 31, 38; 35 min. | Aug. 31, 38 |

Planter Trail, The | Jack Holt-Charles Wynter | July 21, 38; 61 min. | June 18, 38 |

Refractory | Jack Holt-Charlotte Wynter | July 21, 38; 61 min. | June 18, 38 |

*(Explanatory: Aug. 27, 38, p. 77.)*

Rolling Caravans | Jack Luden-Eleanor Stewart | March 7, 38; 55 min. | March 7, 38 |

South of Arizona | Charles Starrett-Iris Meredith | June 29, 38; 56 min. | June 29, 38 |

Sound of Music, The | Don Terry-Mary Russell | Jan. 16, 38; 58 min. | Jan. 16, 38 |

*(See "The American Legion." In "The Cutting Room," Nov. 6, 37)*

Stagecoach Days | Jack Luden-Eleanor Stewart | June 20, 38; 38 min. | June 20, 38 |

Start Cheating (1938) | Bruce Jones-Elaine Hall | Mar. 5, 38; 79 min. | Feb. 5, 38 |

There’s Always a Woman (A) | Mary Astor-Edmund Breese | Apr. 20, 38; 58 min. | Mar. 19, 38 |

West of Cheyenne | Charles Starrett-Iris Meredith | June 30, 38; 33 min. | June 30, 38 |

West of the Santa Fe | Charles Starrett-Iris Meredith | Oct. 2, 38; 57 min. | Oct. 2, 38 |

When a Man Stays In (D) | Jack Luden-Jacqueline Wells | June 31, 38; 61 min. | Mar. 19, 38 |

Who Killed Gall Preston? (D) | Wynn Cohran-Robert Paige | Aug. 24, 38; 61 min. | May 14, 38 |

When Women Are Banned (D) | Hugh J. Woodman-Frances Wayne | July 15, 38; 57 min. | July 15, 38 |

You Can’t Take It With You | Jean Arthur-Louis St. lam | Nov. 1, 38; 59 min. | Dec. 9, 38 |

*(See "In the Cutting Room," Jan. 22, 38.)*

Woman Against the World | Ralph Forbes-Alice Moore | Mar. 17, 38; 59 min. | Feb. 28, 38 |

Woman in Prison (A) | Charles Starrett-Iris Meredith | Jan. 1, 38; 59 min. | Dec. 29, 38 |

*(Explanatory: Sept. 24, 38, p. 61; Oct. 15, 38; 51; Oct. 29, 38, p. 58.)*

**Coming**

Adventures in Sahara | Paul Kelly-Lola Grey | Nov. 18, 38; 57 min. | Nov. 18, 38 |

"Belle on" | Penny Singleton-Albert Lake | Larry Sisam-Don Mummert | Nov. 30, 38 |

*(See "In the Cutting Room," Oct. 18)*

**California Frontier** | B. Joan-Carleen Bailey | Homesteading Bureau | Bruce Cabot-Rita Hayworth |

International Ray | Fay Wray-Lefty Lane |


*(See "The Cutting Room," Oct.)*

Overland with Kit Carson | Bill Ellitz | Rio Grande-Stanley Long | Margaret Lindsay |

*(See "The Cutting Room," Nov. 22, 38.)*

Wreckage | Jack Holt-Delores Castello | Sept. 23, 38; 57 min. | Dec. 29, 38 |

*(See "In the Cutting Room," Nov. 23, 38.)*

**First National** (See also Warner Brothers)

<table>
<thead>
<tr>
<th>Title</th>
<th>Star(s)</th>
<th>Running Time</th>
<th>Rel. Date</th>
<th>Minutes Reviewed</th>
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</thead>
</table>

| *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 determined 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. |
### OTHER PRODUCT (DOMESTIC)

<table>
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<th>Title</th>
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</table>
| Adventures of Jane Addams | The Rosella Town-Wilheim Garner | Always Leaves Laughing | Dick Powell-Galo Pat-Ronaldo
| Stackwell's Island | Roscoe Arbor | Runnin' on Empty | D. Wayne \-L. \-P. Jones
| Curtain Call | Claude Rains | So's the Thing | J. Murray & B. Muswell-Held
| The Heart of the North | D. W. Seberg | The Sleepers | D. W. Seberg
| Jusreza | Paul Muni \-Elisha Davis | King of the Underworld | Frank Capra-Humphrey Bogart-Charles de la人死亡
| (See “Unafraid.”) | "In the Cutting Room," | July 2, 1938 |
| Love Bites Me | Pat O'Brien \-Jane Gail | A Runaway | John Ford
| Nancy Drew, Detective 319 | Benita Granville \-John Letel | The Next Avenue | Sam Wood
| Nancy Drew, Reporter | Benita Granville \-John Letel | The Crime Club | Samuel Goldwyn
| Oklahoma Kid | J. Cagney \-Humphrey Bogart \-L. \-Lane | They Made Me a Criminal | D. W. Seberg
| (See “In the Cutting Room.”) | Oct. 17, 1938 |
| Terebry in Chinatown, | Glenda Farrell \-Barbara Stanwyck | We Are Not Alone | Robert Z. Leonard
| (See "In the Cutting Room," | Oct. 22, 1938 |
| Woes of the Wind | K. Francis \-V. Garavan \-V. Jory | Yes, My Darling Daughter | Dean Martin
| (See "In the Cutting Room," | Aug. 20, 1938 |

### OTHER PRODUCT (FOREIGN)

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<tr>
<td>Adam's Tree (G)</td>
<td>Elsa Merlino</td>
<td>Cine Lux</td>
<td>Jan. 19, 1938, 78 Min.</td>
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<tr>
<td>Ahmed el Mezzanint, The</td>
<td>Lillie Drue</td>
<td>Galli</td>
<td>Feb. 11, 1938, 84 Min.</td>
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| Aile | L. \-R. Bor | Reina de la Renta | Feb. 12, 1938
| Al Chet | Jewish Film | Foreign Cinema Arts | Jan. 1, 1938 |
| Albatross (A) | Robert Flaherty \-Fanchon Rey | 9 ris \-Apr. 22, 1938 |
| Terror of Tiny Town, The | L. \-R. Bor | Protel | July 23, 1938 |
| Tapa Tapa (G) | Helen Hugos | Paessant | Apr. 16, 1938 |
| (See "In the Cutting Room." | Apr. 9, 1938 |

### COMING

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<tr>
<td>Grenze Burkarske, The</td>
<td>N. -T. Cast</td>
<td>Sack</td>
<td>Date to Be Announced</td>
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<tr>
<td>Cafe of the Fearless</td>
<td>Fredric March</td>
<td>Spectrum</td>
<td>July 23, 1938, 70 Min.</td>
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<tr>
<td>Harlem Rides the Range</td>
<td>Fredric March -John Hodi</td>
<td>Sack</td>
<td>Date to Be Announced</td>
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<tr>
<td>Last Barrier, The</td>
<td>L. -D. -E. Oliver</td>
<td>Sack</td>
<td>Date to Be Announced</td>
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### THE RELEASE CHART—Cont'd

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<td>Prison Train (A)</td>
<td>Fred Keating</td>
<td>Equity</td>
<td>July 20, 1938, 96 Min.</td>
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<td>(See &quot;In the Cutting Room.&quot;</td>
<td>Apr. 9, 1938</td>
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The Bluebook School

ANSWER TO QUESTION NO. 132

F. H. RICHARDSON

BLUEBOOK SCHOOL

QUESTION NO. 138

(A) Is screen illumination increased by forcing carbons above capacity?

(B) What candlepower are various diameters of SRA carbons capable of producing?

(C) What will be the result of poor contact between carbon and carbon jaws?

(D) What should be provided by theatre managements for cleaning large carbon contacts?

(Note: Remember, this is a Bluebook school and the answers to all save possibly some special questions can be found in that book.)

of loss through such procedure save through theft, and the stock may be locked up, either in the projection room or manager's office. carbons do not deteriorate in any degree during any lapse of time, at least up to a period of years.

"As to storage, it is essential that each carbon be kept in a warm, dry place for a considerable period of time before use. Its stock is very dense, but moisture nevertheless will penetrate, and such moisture is thrown off slowly by moderate temperature. In my opinion, a supply lasting one week should be kept constantly stored near the projection room ceiling, the same replenished each day. From this stock carbons for each day's run should be placed on top of the lamphouse, where they will be subject to moderately high temperature. A two-day supply would be better.

"Too much bother to do all that, I presume some will say, but that is the way to do it. I do not regard anything within reason as too much bother if it gives promise of improving the excellence of what I am able to supply the audiences I am employed to serve." Mr. Thompson, a Missouri man, is obviously a real projectionist. He does honor to the title!

(B) The reply of J. R. Prater would be hard to improve upon. He says, "It is essential to good results that carbon diameters match amperage as per recommendations of carbon manufacturers. These recommendations are based on scientific laboratory experiments which determine the point of maximum brilliance and steadiness of the arc much more accurately than it is possible for the projectionist to do."

An oversized positive will result in an unsteady arc, lowered brilliance and poor light quality. Too small a positive will result in spindling, wasted power consumed in overcoming the higher resistance of the spindled portion, an unstable arc, and consequently an unsteady light. An oversized negative burns to a large, blunt tip which obstructs too much of the light and allows the arc to wander or travel on the tip of the positive. Too small a negative will spindles and cause unnecessary waste of power, usually also causing an unsteady arc.

"Proper sizes of carbons are available for almost any desired amperage rating, and since both efficiency and light quality suffer when carbons are either too large or too small, there is no good reason for not burning the correct trim for the amperage employed."

R. K. Wells answers very briefly, but nevertheless correctly: "Because the carbon manufacturer knows more about carbons than any of us poor saps possibly can, and the trim the manufacturer recommends for any certain amperage is the trim that will, if properly handled, give best results."

R. Feasel says, "To secure best results it is advisable to use the carbon trim recommended by the manufacturer of the carbons being used, I say this because carbon diameters, like wire sizes, are designed to give maximum results at certain volume of current flow—certain amperage. They operate best and most efficiently within the recommended range of amperage. Any other amperage, over or under that recommended, will always result in loss of light or loss of wattage per candle power."

J. A. Zachritz says, "The smaller the negative carbon diameter the smaller the diameter of its tip. The smaller the negative carbon tip the less light it will obstruct. This holds good except that diameter must of course never be reduced to a point where the negative carbon will be overloaded, with resultant spindling."

A. Prince, remarks on the value of a certain type of carbon, the "blue" carbon, which is the most suitable type for use in high power light plants.

Murphy in New England

William Patrick (Bill) Murphy on Tuesday assumed charge of the Maine, Massachusetts and Rhode Island theatres of the Lockwood-Gordon New England circuit, making his headquarters in Boston. Mr. Murphy has been with Electrical Research at SRA from the outset, and while with Loew's and Casey and Wheeler.
**USED GENERAL EQUIPMENT**

JUST A FEW SAMPLE PEACHES FROM OUR bargain tree: gold bronze exit boxes, $1.19; G. E. motors, 1/2 h.p., 220V, 3ph, $1.95; chair ash dispensers, $1.95; thumb tacks, carton of 1000, 7c.; sound mats, $2.95; fire extinguishers, $2.95; seat patch kits, $1.98; photocells, 668 types, guaranteed, $1.49; "Type-it" slide mats, package of fifty, 90c. Thousands of others. S. O. S., 656 Eleventh Ave., New York.

SOME THEATRE CAN USE YOUR OLD EQUIPMENT. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

WRITE FOR BARGAIN LIST OF USED, RE- built theatre equipment; opera chairs, Simplex and Powers projectors, sound equipment, etc. SIMPLEX SUPPLY CO., LTD., Dept. H, 1218 So. Wabash, Chicago.

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COMPLETE SOUNDHEADS AND PARTS FOR RCA P.G. 10-12; Simplex rear shutters; 3 unit ticket machines; tickets, 15c; aluminum reels, $1. UNIVERSAL THEATRE SUPPLY, 427 W. 42nd St., New York City.

30 USED 16 MM. SOUND PROJECTORS, $35. ROSHON, State Theatre, Pittsburgh, Pa.

FOR SALE—TWO SIMPLEX SOUND PORTABLE machines complete amplifier, speaker, screen, reels, etc. Like new, bargain. P. O. BOX 662, Gainesville, Ga.

TRY YOUR SEATS AND THEN BUY OURS! List 150 offers thousands of fine American Seating, Ideal, Irwin, other famous makes—biggest variety veneer and upholstered used chairs at 50% up. Let us quote. S. O. S., 636 Eleventh Ave., New York.

**BOOKKEEPING SYSTEMS**

THEATRE ACCOUNTING by William F. 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 postaje prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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THEATRE WANTED, 500 to 1000 SEATS. GIVE ALL INFORMATION IN FIRST LETTER. MUST STAND INVESTIGATION. KENNETH WILLIAMSON, Box 125, Plainwell, Mich.

FOR SALE—300 SEAT THEATRE, NORTHERN Alberta. Population 2500, town and district. BOX 1056, MOTION PICTURE HERALD.

**POSITIONS WANTED**

PROJECTIONIST—5 YEARS' EXPERIENCE. Splendid references. Go anywhere. FRANK HULL, 56 Miller Ave., Providence, R. I.

PROJECTIONIST, MANAGER, ALSO SHOW- card and banner work. Five years' experience; Powers, Simplex. Age 27. The best of references. M. M. YOUNG, Blockton, Iowa.

EXPERIENCED PROJECTIONIST SEeks EMPLOYMENT in New York or surrounding towns. Full or part time. BOX 1053, MOTION PICTURE HERALD.

PROJECTIONIST AND SOUNDMAN. GO ANY- WHERE. BOX 1332, El Paso, Tex.

PROJECTIONIST, 15 YEARS' EXPERIENCE. Sound, projector maintenance. BOX 1077, MOTION PICTURE HERALD.

**HELP WANTED**


**TRAINING SCHOOL**

LEARN MODERN THEATRE MANAGEMENT, advertising. Train for better theatre positions. Free information. THEATRE INSTITUTE, 315 Washington, Elmira, N. Y.

**EXPLOITATION**

THEATRE MANAGERS: HERE'S A NEW advertising angle. Photo stamps—miniature stills of your current attraction. Send for samples. UNIVERSAL PHOTO STAMPS, 315 Washington, Elmira, N. Y.

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IT'S IN THE MAILS AND ON THE WAY! Brand new S. O. S. "Bookside Companion"—most complete theatre equipment catalog in industry. Shows everything for the modern theatre at prices that can't be beat. If you don't get yours, write S. O. S., 656 Eleventh Ave., New York.

WANTED TO BUY

WILL BUY FOR CASH ALL TYPES OF PRO- jector heads and sound heads if in good shape as well as allied sound parts. Prefer bankrupt sale of group of replacement equipment. BOX 968A, MOTION PICTURE HERALD.

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USED LENSES, SERIES I AND II. GIVE DESCRIPTION and price. BOX 1074, MOTION PICTURE HERALD.

**BOOKS**

THE 1938-39 EDITION OF THE INDUSTRY'S IN- TERNATIONAL reference book, "Motion Picture Almanac," edited by Terry Ramsaye, is now available. It has the most facts about the motion picture business ever published. It is indispensable to every executive in the industry. This issue contains more than 12,000 biographies of important film people. Send your order today with a check for $3.25 and your copy will be promptly mailed, postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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EASTMAN Super X won its top ranking on performance. The results obtained from its combination of speed, fine grain, and general photographic quality make it the world's first choice in negative materials.

Eastman Kodak Company, Rochester, N. Y.

(J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)
When it comes to comedy-romance Bob and Shirley take the cake!...

Boys, you'd better lap this one up! . . . . Take it from me, "Thanks for the Memory" is the cats!

"THANKS FOR THE MEMORY"
with Bob Hope • Shirley Ross
Chas. Butterworth • Otto Kruger

A Paramount Picture • Directed by George Archainbaud • Screen Play by
Irene Jewell & Edna Holland • Based on a Play by Albert Hackett and Frances Goodrich
Hollywood Buys 103 Stories In 2 Months for This Season

84 Different Chance Games Are Used in Film Theatres

Anti-Nazis Urge Rejection of Leni Riefenstahl’s Films

Score of Air Films Follow Hughes and Corrigan Flights

Final Self-Regulation Sessions Near; Allied Still Negotiating
M-G-M SWEEPING AMERICA!

"IT'S fun to be on a winner!"

THAT'S what thousands of M-G-M showmen are gleefully shouting!

A FEW late-comers are losing no more time. They're (continued above)
climbing on the band-wagon because this M-G-M Parade of Hits is something never before witnessed in film history!

M-G-M set its ambitious and expensive production plans months ago.

AND now, week after week, your play-date is an “A”-date.

WHEN you examine that piece from Hollywood Reporter, remember that all those BIG pictures are coming to you WHILE AMERICA IS EXPERIENCING GROWING BOOM TIMES WITH A MONEY-SPENDING PUBLIC HUNGRY FOR ENTERTAINMENT!

(As we leap to press: Just previewed another honey of a hit, “SPRING MADNESS”. It’s the “Flaming Youth” of 1938. Sure-fire box-office!)

KEEP stepping with Leo, gents!

HE has earned your enthusiastic co-operation in getting the maximum results with his great entertainments: proper booking, high-powered showmanship, extra playing time.

AND “The Friendly Company” thanks you for your co-operation!

M-G-M LANDSLIDE!
They’re calling it ‘Four Daughters’

BIG ‘BROT’

Dayton holds over! Memphis holds over! L. A. holds over! N. Y. holds over! Kansas City holds over! Baltimore holds over! So does everybody else and so will you. Count on it!

Such a Mop-U
with
PRISCILLA LANE
WAYNE MORRIS
and
JOHNNIE DAVIS • JANE BRYAN • EDDIE ALBERT
RONALD REAGAN • JANE WYMAN • HENRY O'NEILL
Directed by WILLIAM KEIGHLEY
Screen Play by Richard Macaulay and Jerry Wald • From the Play by JOHN MONKS, Jr.
and FRED F. FINKLEHOFFE • A First National Picture
WASHINGTON, D.C., Nov. 8 (TCF)—Shirley Temple’s picture, “Just Around the Corner,” playing the Capitol Theatre here, is showing surprising daily pick-up after smash opening and invigorating downtown trade generally. The unusually large number of enthusiastic adults in the audience is attributed to the timeliness of the story.

REVIEWS — from Washington

“Highest sum total of entertainment Shirley has rated in months!” — Wash. Times

“Shirley Temple takes over the Capitol! Full of charm and sparkle!” — Wash. Daily News

“Shirley’s best in many moons!” — Wash. Herald

“The most substantial entertainment Shirley has had to date!” — Wash. Post

—and Elsewhere

“Timely...Sure-fire entertainment!” — L. A. Examiner

“Shirley will inject another hypo into box offices with this!” — Boxoffice

“One of the best comedy vehicles yet handed Shirley Temple!” — Daily Variety

“As near to perfect boxoffice as any showman can expect to lay eyes upon!” — M. P. Herald
to fill the heart"

It is just possible that the motion picture tries too hard. Arising from a desk amid the striving dins of the distribution center in New York, and laden with the contents, concerns and projects of production in Hollywood, your editor went out to the mid-continent region a fortnight ago for an interlude of contact with America and its retail showmen.

Reflections on the experience tend to a conviction that it does not take so much to entertain the people.

If there is a formula, it is one of simplification rather than elaboration. Simplification is likely to take the greater daring and the greater skill.

About a quarter of the population of Oklahoma City and its environs out on the Great Plains went into a stampede over sight of a boy player of new fame and continued in a dither for about forty-eight hours with the arrival of a handful of other players. It is true that sector of the public had been given some vigorous preliminary treatments through the ministrations of Mr. E. B. Coleman, promoter of disturbances for M-G-M, and Mr. Arthur Eddy, inciter for Warner Brothers, but the susceptibility of the populace was high. To the Hollywood of ornate previews with bleacher seats and New York with its gilded first nights the manifestation is probably too familiar to be appreciated in its significances.

The public insists on being entertained, but it can be entertained only in terms of its understanding. There is obviously entertainment for the multitudes in so slight an experience as seeing a player, even one only lightly powdered with the glamorous dust of Hollywood, emerge from a motor car, walk across a hotel lobby. There is thrill in a smile, ecstasy in an autograph.

As long as that interest survives, this is an industry.

There is a probability that some of the more pretentious story-and-production embroidery of the studios confuses the audience.

The market, too obviously to be a subject of argument, is a ham-and-eggs market.

There is a decided limit to any process of seeking ever to deliver bigger and better hams or eggs.

It is difficult to resist the observation that with the swift rise of some of the juveniles and adolescents of starland the demand is more for the fresh than the bigger and better.

The process of the over-embellishment that fails was demonstrated early in modern screen development by Mr. D. W. Griffith. His "Birth of a Nation" at $100,000, a straight line story of simple action and basic emotion, drew the millions.

His "Intolerance", at $200,000, pursuing an abstract concept, titled with a word that is not in the speech of the commonalty, went intricately through four stories, magnificently told, and lost the audience between them.

The inevitability of a ceiling for production through which no production budget's millions can break was propounded the other night in Oklahoma City to Mr. George Scheafer, who has newly come to extended responsibilities for entertainment.

"It has been observed," remarked Mr. Scheafer, "that it is easier to fill the eye than the heart."

The cogency of that will be made emphatic by a moment's reflection on what production really buys when it makes a million-dollar picture. "Big" can be confused with "great."

MEETING COMPETITION

Speaking of the ingenuity and devices of showmen with Mr. David Palfreyman, the other day, sent him delving into the archives for the copy of a speech that Mr. Nat Williams of Thomasville down in Georgia made at the Lookout Mountain meeting last summer.

"Sometimes ago, a Gypsy Smith tent revival hit us, and when he moves in you are really hit. We inserted the following in a small box in the weekly program: The revival opens Sunday. Mr. Gypsy Smith has more to offer you than we have. This theatre remains open, but not in a spirit of competition. If you want to see a picture, there will be one here for you, but there will be more for you at the tent. If you can't come to both, go to the revival."

"I don't believe that this little spread got the revival a single person who would not have gone anyway, but it got us a column editorial in the local paper. Associated Press stories and, best of all, Gypsy Smith read it at a meeting attended by half the population, and spoke well of us from the pulpit. The audience applauded, and it undid the lifetime work of some fire-eating local preachers who had for years been advising their followers that the road to Hell was bordered by picture houses. It got us fifty new patrons, several of them zealots who had never seen a motion picture before."

SELLING MARS

The radio-inspired Martian war scare appears to have come about mainly because, in mid-program, many listeners, having heard Charlie McCarthy, tuned away and fished into the middle of the excitement, missing the explanatory introduction. And that may be considered a spectacular exemplification of the destructive effect of admitting patrons in mid-picture.

The revival of "Things to Come", the Alexander Korda production of the H. G. Wells story, on the assumption that the Wellsian scientific fantasy has now been rendered more interesting to a larger audience, may perhaps be an exploration of what the radio can do for a motion picture. It is not a box-office secret that the picture was no sensation on initial release. The picture, you will be remembering, contained a pictorialized preaching against war, and argument for the beneficence of science, with a deal of action, and a sprinkle of romance. Maybe it might be better to retitle it: "Boy Takes Girl on Space Ship."

—TERRY RAMSAYE
This Week

Further Progress

As the weekend approached it was indicated that the Motion Picture Theatre Owners of America, Allied States Association and Independent theatre owner groups had reached what might be a basis for agreement with the representatives of distributors on a program of trade practice revision and self-regulation. A statement from the national headquarters of Allied in Washington, however, said it would be incorrect to announce that an agreement in principle had been reached because Allied's two main planks, abolition of block booking and theatre divestiture, had not been considered in the negotiations.

The report of the week's developments is on page 12.

Cole Re-elected

Associate Theatre Owners of Texas re-elected Colonel H. A. Cole president for the 18th time Wednesday at its Dallas convention.

The Texas affiliate in a resolution said Allied was responsible for the federal anti-trust suit against the majors but approved the self-regulation negotiations which, it said, resulted. The convention urged the Government to press so that there may be restored independent production for distribution through independent channels, and that the suit be continued to force the majors from exhibition.

A resolution of thanks was voted Senator Neely and the United States Senate for passing the Neely anti-block booking bill.

Ed A. W. Lilly, Greenville, was elected secretary-treasurer, and Rueben Frels of Victoria, first vice-president.

UA Profit Sharing

Objections by Mary Pickford and Charles Chaplin to the United Artists "profit-sharing" plan have made necessary preparation of new plan, which will probably be completed in time for annual meeting of stockholders, postponed from this week to November 29.

Mr. Chaplin and Miss Pickford are understood to have objected to that part of the original plan limiting participation of non-producing owners to $50,000 per year. The new "formula," details of which are not public, is reported to have Miss Pickford's approval, and Mr. Chaplin's is expected shortly.

Regarding present operating arrangement satisfactory, the UA meeting will not elect officers, nor fill the posts of chairman of the board, and president. Maurice Silverstone is chief executive of the company, and no other officers are necessary, United Artists feels.

The board of directors will meet Monday.

Labor Coast Victory

California voters Tuesday defeated by a substantial majority proposition No. 1, initiative referendum, which would have limited powers of all California labor organizations, eliminated secondary boycotts and sympathetic strikes. The law, of course, would have also applied to California studios, distribution and exhibition. The measure was one of the most bitterly fought issues on the lengthy ballot, being supported by chambers of commerce, merchants' and manufacturers' associations, and "big" business. Thousands of dollars were spent in the campaign, with every means of propaganda being utilized. All film labor groups collaborated with other unions in the fight to defeat the measure.

Air Agreement

An agreement under which the use of the "flash bulletin" radio news announcement technique will be abandoned on all but news programs was worked out in Washington Monday. Confering with Chairman Frank R. McNinch of the Federal Communications Commission were William S. Paley, president Columbia Broadcasting System; Lenox R. Lohr, president National Broadcasting Company, and Alfred J. McCosker, chairman of the board of Mutual Broadcasting System. The conference was an outgrowth of the Columbia network's "War of the World's" broadcast of October 30th, in which the H. G. Wells novel was dramatized so realistically that panic resulted in several localities.

Junior Revolt

The Junior Actors Guild Wednesday filed a petition with the National Labor Relations Board asking revocation of the contract between the Screen Actors Guild and the Motion Picture Producers Association of America that the contract deprives Junior Guild members of a voice in the operation of the Guild, the right to fix dues or initiate movements, and gives the Senior Guild domination over them. An early hearing date was promised.

Super-programs

Double bills, styled super-programs in England, are the subject of a dispute between distributors and exhibitors in Great Britain which threatens to become a major point of issue. Difference of opinion on the policy to be followed extends to within the ranks of the Cinematograph Exhibitors Association, an exhibitor difference not without parallel on this side of the Atlantic. Contributing to the troubled atmosphere is a decline in the amount of product available, September having shown a sharp drop in releases.

Ambre Flanagan, writing from London, discusses the situation on page 48.

Pathe Liquidation

Liquidation of the company and distribution of its assets will be the subject of a special meeting of Pathe stockholders December 6. The board of directors Tuesday adopted a resolution asking the meeting to approve the plans.

While it has been reported that some of Pathe Film Corporation's principal assets— a 3,500 share block of Dupont stock, 35 per cent of the total Dupont stock outstanding— might be sold, spokesmen for Dupont denied this. Pathe also owns a laboratory for developing and printing at Bound Brook, N. J.

Pathe officials declared the purpose of the liquidation was to permit income from its investment in Dupont Film Manufacturing Corporation to pass directly to stockholders. Chairman Robert R. Young, of the Alleghany Corporation, is one of the largest common stockholders.

Le Baron In Charge

William Le Baron has been placed in charge of all Paramount production facilities. Adolph Zukor, until recently in this post, sails soon for London to assume control of theatre, production, and distribution activities there. Y. Frank Freeman, until recently vice-president in charge of theatre operation, is undertaking new duties as corporation representative on the coast.

Details are on page 26.
Geneva on the Screen

The League of Nations at Geneva, acting on the report of a special committee appointed to study the problem some time ago, will produce and distribute short films in the documentary class explaining its work and advancing its ideals. The films will be made in English and French with dubbed prints added in the languages of the League’s 58 members. Theatrical distribution in all countries is hoped for, example of the United States Government’s two recent documentals, “The Foxes on Social Security having been studied.

Details of the plan are explained on page 25.

Abiding by Wage Law

Motion picture employers covered by the federal wage and hour laws are abiding by its provisions where union labor is employed, and no complaints of any consequence have so far been received, according to International Alliance of Theatrical and Stage Employees. None of the employers has expressed full confidence with the Act.

New York following the ruling by the office of Elmer Andrews, administrator, in Washington, that they should reach an agreement with the unions on the status of studio workers. The union is standing on the informal ruling of the administrator’s counsel that theatres are not affected.

MOTION PICTURE HERALD

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Federal Control of Advertising Is Proposed by Thurman Arnold

The nature of the United States Government’s “business control” program was further unfolded this week in Washington by Thurman Arnold, assistant attorney general, who declared the anti-trust laws should be revised to provide for federal control of advertising. Mr. Arnold, incidentally, is the prosecutor of the Government’s trust suit against the motion picture business.

Monopoly is fostered when advertising is used to put competitors at a disadvantage for the sole reason that they do not have resources sufficient to expand equally large sums in advertising particular products or the services of particular companies, Mr. Arnold declared in agreeing to a consent decree in the Government’s suit against finance companies owned by the Ford and Chrysler automobile interests, which decree contains restrictions on the advertising of those finance companies.

The conditions which prevailed in the advertising of the Ford and Chrysler finance companies exist also in other fields, Mr. Arnold charged, without specifying the other fields.

"By a variety of modern refinements upon the method of the circus Barker, advertising is used to build up public preference for the products of one producer or manufacturer solely because he has the most advertising money and can make the most noise. To meet the monopoly which this advertising gives, the anti-trust laws by themselves are inadequate."" Such a method of advertising has never been held to be violative of the anti-trust laws, and the legality of its use, in the absence of positive fraud, has not been questioned. Nevertheless, the purpose of the anti-trust laws will be furthered if advertising is limited to its proper function of building up consumption, and if restrictions are placed against its use for giving a monopoly advantage to the competitor with the largest pocketbook. The result is either a wasteful system of distribution on the one hand, or monopoly on the other," he concluded.

Under the terms of the consent decree, Ford and Chrysler agree not to advertise their own finance companies by name unless they name all competing finance companies in the same field. No restrictions whatever, however, will be imposed upon the advertising of the latter.

Public Relations

Russell Birdwell, publicity agent for Selznick International, addressing the Advertising Club of San Diego Wednesday, suggested “a public relations counselor, to be appointed for life, to represent the film industry to the world” and urged a conference of film leaders with Government agencies for the defense of democracy “by telling the world through films that the American way of life is the best.""

Radio Renewal

"Good News of 1939," radio program co-sponsored by Metro-Goldwyn-Mayer and General Foods Corporation, has been renewed for another 13 weeks, effective at the close of the contract on December 29th.

"Mercury Theatre of the Air" will supplant “Hollywood Hotel," pioneer film program on the air, for Campbell Soup Company, effective December 9th.

No Backing Down

American distributors definitely and unequivocally have been told by the Italian Government of Benito Mussolini that there will be no backing down on the Italian law, becoming effective January 1st, establishing a virtual governmental film monopoly in Italy, placing distribution in the hands of a governmental agency. This became known Monday following “final” conversations in Rome between Fay Allport, of the Motion Picture Producers and Distributors of America, for the distributors, and officials of the Italian government.

Universal may continue in the Italian market because of a five year licensing contract for the sale of its product in Italy by a resident agent last summer, prior to the formation of E. N. I. C. The company is understood to have asked for a ruling on the subject from Marchese Paulucci di Calboldi, director of the Italian agency, in London this week.
Donna Durbin and the trophy she will present to the adolescent nearest her own age, 15, who wins any of the 5,404 Movie Quiz prizes. Coincidently, Miss Durbin's "That Certain Age," is just now showing first run.

H. M. Richey, below, new director of exhibitor relations for RKO, a post to which he came from the public relations office of Cooperative Theatres of Michigan.

The staff of RKO's Mexico City branch headquarters meets R. K. Hawkinson, center with coat, manager of the Latin-American division, on his arrival there on a tour of his territory. Left to right, Manuel Trillo, chief accountant; Alfonso Valadez, assistant manager; Mr. Hawkinson, Max Gomez, Mexican general manager; Carlos A. Martinez, manager of the Hotel Reforma, and Rodolfo Becerra Soto, Pan-American Airways division traffic manager.

Budd Rogers, left, head of a new unit of Columbia Pictures which will distribute selected foreign pictures through the company's exchanges in this country, a plan linked with Columbia's increased attention to the foreign situation generally.

Two premieres in London. Left, Phil Reisman, RKO foreign sales manager, meets the Queen Mother Mary at the opening of "Sixty Glorious Years" at the Odeon in Leicester Square. Right, the Plaza theatre on the opening night of Paramount's "If I Were King."
Jack Cohn, Columbia vice-president, gives last minute instructions to Harry Takiff, his assistant, before sailing with Joseph McConvile, foreign manager, in connection with plans for possible expansion of Columbia production in England.

The Corrigan holds converse with Leigh Jason, center, director, and Roy Hunt, right, cameraman, during a slack moment on the set of RKO's "The Flying Irishman" in which himself will play the lead role. The picture is rated the prime exploitation entry in Hollywood's present race to reach the screen aviation pictures, touched off by the flight to Dublin backwards and the Howard Hughes around-the-world saga. The race is reported on page 20.

Managers of Loew-Poli theatres in New England and the press, left, at a luncheon given by the circuit for Robert Donat's family, residents of Bethany, Conn., at the Hotel Taft, New Haven. The star's mother is seated in front of the poster for MGM's "The Citadel" with his brothers, John and William, on her right and left. Harry Shaw, circuit division manager, is standing in the center of the group at the left.

William LeBaron, above, now takes charge of Paramount production on the coast following the reshuffling of executives which began some weeks ago with resignation of John Cecil Graham in England and ended last week with Adolph Zukor transferred from Hollywood to London where he will work with David Rose on production. Story on page 26.

S. Charles Einfeld, center below, Warner Brothers' director of advertising and publicity, arrives in New York from the coast for the customary "conferences with home office executives." With him are his wife and father-in-law.

John Browne, president of Malcolm-Browne Pictures, whose first venture in the independent distribution field, "Prison Train," is ready for release. The company plans to distribute 20 pictures this season, all produced by Equity Pictures under the direction of B. F. Zeidman. "Masked Phantom," second in the series, is nearing completion.
SUBSTANTIAL AGREEMENT APPEARS REACHED ON SELF-REGULATION

But Myers Says Allied Cannot Enter Pact at Present with Block Sales Ban and Divorce Not Discussed

Exhibitors of the Motion Picture Theatre Owners of America, Allied States Association and the state organizations which are not affiliated, appear to have reached substantial agreement with distributors on a program of self-regulation, and, as the weekend approaches, pointing toward final conversations, objections came from apparently only one sector, the Washington headquarters of Allied.

Arriving in New York Tuesday morning from his organization’s annual convention at Oklahoma City, after a short stopover at his home in Mississippi, Edward Lee Kuykendall, MPTOA president, met Wednesday with Sidney R. Kent, president of Twentieth Century-Fox, acting for the distributors, to arrange for final conferences between the distributors’ and the MPTOA negotiating committees.

These will be held next week, when concluding discussions also will be held between the distributors and the lone remaining exhibitor group, representing 1,600 theaters affiliated with neither Allied nor MPTOA.

Allied Statements Vary

On the Allied side indications of an accord, at least in principle, came from an Allied directors’ meeting in Chicago last Thursday, while Allied headquarters in Washington, focal point of complaints against the industry resulting in the pending Government trust suit, flatly states: “No Agreement Reached.”

Following Allied’s Chicago meeting last week, Colonel H. A. Cole, Texas, head of the organization’s self-regulation negotiating committee, indicated that when the proposals of both sides were put down in writing, Allied and the distributors would reach an understanding, adding that the setting up of machinery for enforcement would be of extreme importance.

At his Texas organization’s convention Wednesday Colonel Cole approved the current trade practice negotiations. (See page 8.)

William F. Rodgers, leader of the distributors’ negotiating committee, who was on for the Allied Chicago meeting, gave similar indications of an agreement.

Await Final Action

Mr. Cole in Chicago explained the position of the Allied directors with this statement: “All subjects brought forward by both sides have been fully discussed. The Allied committee has received from the distributors’ committee the maximum concessions which the distributors feel that they can yield. Publication of the details must await final action by the several interested groups based on a written statement setting forth the details. There being no occasion for further oral discussion at this time, meetings were suspended to enable a draft of agreement to be written. All the matters discussed, including the details of the industry machinery which has been proposed for interpreting and applying the fair trade practices under consideration.” (The machinery presumably is a network of “conciliation” boards in film exchange centers.)

When and if a satisfactory document has been evolved, “it will, following a resolution of the Allied board of directors, be reported back to the board for final action.”

Myers Asks “Correction”

Then, following announcement in the trade press of Allied’s “agreement in principle,” the Washington Allied headquarters, presided over by Abram F. Myers, issued a statement, on Wednesday, asking the press to publish a denial of any agreement. The impressions gained by the Allied through Colonel Cole and from Mr. Rodgers were called “inaccurate” in the statement from the office of Mr. Myers, who asked that they be corrected.

Apparently such a “correction” might assure an Allied agreement for the statement from Mr. Myers’ office added: “Only by keeping the record straight can confidence in the situation be maintained and the proceedings carried to a full development and logical conclusion.”

Cites Board’s Resolution

After citing Allied board’s resolution investing itself with the right finally to approve and ratify any program evolved, the statement from Mr. Myers’ office said: “An additional and important reason why Allied’s (negotiating) committee could not enter into an agreement at this time is that the two main planks on Allied’s (general legislative) program—(a) Abolishment of compulsory block booking and blind selling, and (b) Separation of production and distributors’ exhibition (both of which are demanded in the Government’s anti-trust suit against majors)—have not been considered in the negotiations. The reason for this is that the distributors’ committee announced that it was not authorized to go any further on one (the first) than to offer a small cancellation privilege and was not authorized to deal with the other at all.

“It goes without saying that the Allied board will want to consider with the greatest care any proposed agreement which does not include the two points for which Allied has waged a campaign for many years.”

This much is known: A large number of Allied theatre-owning leaders are determined to proceed with negotiations to effect a program, evidently fully aware that distributors have no intention of effecting an industry program which would require them to abolish block booking or divorce their exhibition holdings.

Date and Personnel

Returning to the position of the MPTOA in their trade practice relations with distributors, it is learned that the only differences standing between the two are the date for enacting the program and the personnel of the local “conciliation” boards. MPTOA maintaining that the program should be placed in effect immediately on its formal adoption, while some distributors are inclined to favor a delay until the beginning of the 1939-40 buying season in the summer. The MPTOA also aims to have local exhibitor-exchange personnel on the boards, whereas some distributor sentiment leans toward personal selection by the combined negotiating committees of the distributors, Allied, MPTOA and unaffiliated exhibitor groups.

In any event, the best opinion on Broadway is that within a few days all hands will be participating in the drafting of a final form for self-regulation, with early completion, and the date of enactment from there depending on the success of bargaining between distributor and exhibitor.

U. S., in Criminal Action, Charges B & K Violated Consent Decree

The United States Government on Wednesday filed criminal contempt proceedings in Chicago against Balaban & Katz, Barney Balaban and all major distributors, except Columbia, charging violation of a consent decree handed down in federal court in Chicago in 1932. The action was filed before Federal Judge Woodward.

With particular reference to monopoly of Chicago first-runs, which, it is alleged, prevents the Oriental, McVicker’s, State-Lake, and Woods theatres from getting first-run pictures when subsequent-run B.K. theatres obtain films, the defendants were asked to show cause by November 28th. This charge is punishable by fine or imprisonment.

Depositions from theatre and exchange officials were taken Thursday in Chicago by Rosenberg & Stein, attorneys for the independent theatremen in their anti-trust suit against B.K. and the major companies in preparation for the next hearing, late this month.

First open court scrimmage between the Government, plaintiff, and the defendant major distributors, in the Department of Justice anti-trust suit against the eight large companies, was set for 10:30 Thursday morning in the federal court of Judge William A. Bondy, in New York, with all indications pointing to a vigorous stand by the Department against the majors’ petitions for bills of particulars, on the grounds that the particulars requested are too voluminous, and, furthermore, that to divulge them would be to disclose the identity of Government witnesses.

Another argument was to be the Government contention that information sought is within the defendants’ knowledge.
16 PRODUCERS BUY 103 STORIES AND PLAY IN 8 WEEKS FOR 38-39

Original Stories Again Supply Most Sources for Material to Round Out Product for the Current Season

Acquiring new properties in the marked competition within the Hollywood producers, including all the large companies, have obtained 103 stories with which further to round out the 1938-39 feature commitments. Some of the acquisitions have gained marked recognition in their original forms of novel, stage play and magazine story, giving good possibilities for some worthwhile screen entertainment in the remaining months of the season.

The deals were consummated in the past eight weeks, 51 having been closed in September and 52 in October, each month exceeding in total all but three previous months since September of 1937, the past August, with its 93 purchases, topping all.

Original stories, moulded frequently by up-to-the-minute world headlines, continue to supply the bulk of film stories, Hollywood’s producers buying 62 originals, 31 books, 6 magazine yarns and only three plays in the eight weeks surveyed.

Universal was the most active story-buyer, the comparatively new management in that company building up its story reserve with 21 acquisitions. Stage Screen Productions made the biggest purchase for an independent in years, getting 20 “Bomba” books, of the Roy Rockwood series, in one deal.

MGM Acquires 18 Stories

Metro-Goldwyn-Mayer, always active in story buying, acquired 18 properties in the eight weeks, followed by the 12 purchased by United Artists, nine by Twentieth-Century-Fox, six by Paramount, four by Warners, three each by Republic and P. A. Artists, and one each by B. K. Columbia, Monogram, Eddie Le Baron Productions, Roadshow Pictures, Bud Sarsky and Charles Rogers.

Some of the highbites purchases in the eight weeks included Sigmund Spaeth’s “Gentlemen, Be Seated,” by MGM; “I Married an Angel,” current Broadway play, also bought by MGM; Evelyn Wells’ “Kit Carson, Avenger,” by Edward Small; Sir Arthur Conan Doyle’s “Round of the Baskervilles,” acquired by Twentieth-Century-Fox; and Ed Sullivan’s “Gare of Broadway,” to Universal, to mention a few.

SEPTEMBER PURCHASES

All in a Lifetime, original by Edward Elison, purchased by Universal.
Almost an Angel, original by Ralph Block and Raphael Sbarros, purchased by Universal for Danielle Darrieux.
Burmesse Silver, original by Edward Thompson, purchased by Alexander Korda (United Artists) for Saba and Conrad Veidt. Screenplay by S. Robert Vansittart.
Burt Kelly, original by Mary Grossman and Thomas Ahearn, purchased by Universal.
Call Me a Liar, original by Jerry Sackheim and Jerry Horwin, purchased by Lawrence Fox and Irving Starr for productions to be released through Universal.
Captain Midnight, original by Jack Jevne and Charles Martin, purchased by Hal Roach (United Artists).
Caco of Innocence, book by Eric A. Simpson

STORY PURCHASES OF YEAR COMPARED

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TOTALS FOR 12 MONTHS 363 254(m) 38 655

(a) Including 29 published magazine stories.
(b) Including 6 published magazine stories.
(c) Including 8 published magazine stories.
(d) Including 4 published magazine stories.
(e) Including 1 published magazine story.
(f) Including 1 published magazine story.
(g) Including 3 published magazine stories.
(h) Including 6 published magazine stories and 1 comic strip.
(i) Including 3 published magazine stories.
(j) Including 5 published magazine stories and 1 newspaper serial.
(k) Including 12 published magazine stories and 1 comic strip.
(l) Including 4 published magazine stories.
(m) Including 62 published magazine stories.

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*Including the American rights to one German film.

(pen name Lawrence Kirk), purchased by MGM. Condensed version of the story “H. M. S. Tremendous” from a group of short stories entitled “Mushrooms on Toast.” Picture rights purchased from Selzner International.

Czar of Broadway, original by Ed Sullivan, purchased by Universal.

Dame, original by John Kohler, purchased by Universal.

Dead Don’t Care, the, original by Jonathan Latimer, purchased by Universal. Screenplay by Edmund L. Hartmann, featuring Fred MacMurray, Frank Jenks. Al Roelle will direct.

Dying Father, the, original by Felix Jackson, purchased by Universal.

Episode, book by Walter Reisch, purchased by Warner Brothers for Priscilla Lane and Jeffrey Lynn.

Flight South, original by Nathaniel West and Gordon Kahn, purchased by MGM.

Flight to Nowhere, original by Lester Cole, purchased by Universal.

Gentleman Be Skated, book by Dailey Paskam and Sigmund Spaeth, purchased by MGM.

Gun in His Hand, original by William A. Ullman, purchased by MGM.

For the Dead End Kids

Guttersnipes, original by Albert deMond and Phil Edwards, purchased by Warner Brothers for the “Dead End Kids” and Humphrey Bogart.

Heart Interest, unpublished story by George Bradshaw, purchased by Twentieth Century-Fox.

Hollywood Number Seven, magazine story by George Bradshaw, purchased by Twentieth Century-Fox.

Hollywood Number Seven, magazine story by Charles Martin, purchased by Universal.

I Love That Man, unpublished story by Jerry Horwin and John Larkin, purchased by Twentieth Century-Fox.

I Married an Angel, current Broadway musical, based on the Hungarian play by Vassary Janos, purchased by MGM.

Kit Carson, Avenger, newspaper story by Elyene Wells, purchased by Edward Small (United Artists). Screenplay will be written by Paul Henning and Roger Edens.

Lady Luck, original by G. Carleton Brown and Emanuel Manheim, purchased by Universal.

Leif, Simon Bolivar, biography by Jose Vasconcelos, purchased by Eddie Le Baron, for production in Spanish.

Original by Bellah

Love Interest, original by Jan Warner Bellah, purchased by Twentieth Century-Fox.

Magnificent Life, the, original by George Bruce purchased by Ed Sullivan (United Artists) to star Louis Hayward.

Miss Streamline, original by Clarence Marks and Robert Wyler, purchased by Republic.

Newsboy’s Home, original by Nat Perber, purchased by Universal.

New York Cinderella, original by Charles MacArthur, purchased by MGM, Lawrence Weingarten will produce with Joseph von Sternberg directing and Spencer Tracy and Hedy Lamarr in the leading roles.

Plane 60, original by Adrian Leyv, purchased by Universal.

Racket Busters, original by Charles Martin, purchased by Universal.

Romeo in Rhythm, original by Monroe Talbot, purchased by Roadshow Pictures.

Saints in Training, original by Goldie Weisberg, purchased by Universal.

Scaramouche,” To Be Remade

Scaramouche, novel and play by Rafael Sabatini, purchased by MGM.

Special Prosecutor, original by Lou Green, purchased by Bud Sarsky Productions.

Spring Dance, play by Philip Barry purchased by M-G-M. Edward Chodorov will produce with S. Sylvan Simon directing. Maureen O’Sullivan, Ann Morris and Truman Bradley will be in the cast.

Start Maker, original screenplay by Arthur Caesar, produced by Charles Rogers.

Such Mad Fun, magazine story by Jane Hall, purchased by MGM.

Supreme Marriage, novel by Dale Uson, purchased by Paramount. Harold Hurley will produce.

Swepstakes, original by Charles Martin, purchased by Universal.

Tailspin Tommy, cartoon strip by Hal Forrest, purchased by Monogram. Paul Malvern will produce.

Thunderbird, original by Harold Bokley, purchased by Universal.

Two Bad Hats, original by Monckton Hoff, purchased by Paramount to star Claudette Colbert. Preston Sturges will do the screenplay and Al Lewin will produce.

This Time It’s Love, original by H. C. Bruning (continued on following page).
STORIES PURCHASED IN TWO MONTHS

(Continued from preceding page)

Three Babies

In One Role

Bonnie Belle Baker, ten days old; Sylvia McClure, eight months, and Jackie Taylor, one year, all play the role of John Horace Mason, Jr., in the David O. Selznick picture, "Made for Each Other." In a single day Bonnie Belle became the newly born Junior, Sylvia portrayed the youngster at the age of four months, and Jackie showed how Junior managed his first steps.

Bonnie Belle's earnings for a single day's work brought her parents $75, less $1.50 for old age pension and unemployment insurance. She was permitted to work no more than 20 minutes total time before the cameras. Sylvia earned $15.50, and worked two hours, while Jackie, also working two hours, drew $11.50.

The publicity department of Selznick International Pictures had a few words for it, to wit: "The inexorable march of time had taken its toll."

Thousands Watch

Rogers Memorial Site Dedication

On what would have been his 59th birthday, thousands of his former neighbors—cattlemen, oil men, country folk, Indians—marched past the site of the new $200,000 Will Rogers Memorial Museum, on November 4, at Claremore, Oklahoma, the beloved actor's birthplace. Occasion was the dedication, and cornerstone laying, of the new edifice, on a 17-acre hilltop site given to the state by his widow.

Cornerstone laying was under the auspices of the Masonic Grand Lodge of Oklahoma. Jesse Jones, treasurer of the Rogers National Memorial Fund, and chairman of the Remounted buffer Corporation, was the chief speaker. The broadcast, carried by the National Broadcasting Company, included "cut-in" tributes from President Roosevelt, Eddie Cantor, Fred Stone, Irwin S. Cobb, George M. Cohan, Amon Carter.

After the ceremonies, a statue by sculptor Joe Davidson, of Will Rogers, was unveiled. Governor Marland, a host of notables, and an estimated 20,000 attended.

Among the film industry's representatives was Harry D. Graham, Universal district manager, who came at the invitation of the Governor.

Paramount is reported dickering with the Rogers family for permission to do a picture on Rogers with Bob Burns in title role.

GN May Produce Films in England

Besides having practically closed a deal for five-year English distribution with an English company, Grand National may even produce pictures there, according to Earl W. Hammons, Grand National Pictures president, who returned last week from London, on the Queen Mary.

If Grand National does produce in England, its domestic players, stories, and other facilities will be used in conjunction with those of the British affiliate, according to Mr. Hammons. The production will be jointly financed, and distributed here as well as in England.

Declaring that financing was completed for Grand National, Mr. Hammons further asserted no English money was involved, and that he had turned down a considerable offer from English National Pictures for interest in the company. He revealed, however, that Jackson will distribute 40 Educational shorts reissues.

World-wide distribution for the 44 pictures on its first year's program is assured to Grand National, according to foreign manager J. C. Barnstyn.

LONG SHOT, THE, original by Harry Beresford and George Callaghan, purchased by Fine Arts.

LOVE MACHINE, THE, magazine story by Nard Jones, purchased by MGM.

TEN TALL CANS'T HANG, THE, original by George Sayte, purchased by Columbia.

MR. MOTO IN PORTO RICO, screenplay by Peter Milne based on characters created by J. P. Marquand, purchased by Twentieth Century-Fox. Peter Lorre will be starred and John Stone will produce.

MY SON, MY SON, novel by Howard Spring, purchased by Edward Small (United Artists).

NEVER MIND THE GUARD, story by Vaughn Ester, purchased by Paramount.

THAT FATAL FASCINATION, original by Leon Ware and Harold Wilson, purchased by Paramount.

TO CHOOSE OR TO BE CHOOSED, story by S. Van Dine, purchased by Twentieth-Century-Fox. Marc Stone will produce.

WOMEN MAKE NEWS, original by Robert Andrews, purchased by Republic. Andrews will write the script and Sol C. Siegel will produce.

Maurice Kincel, from Warner Brothers foreign department, has joined the Warners Brothers sales staff in Pittsburgh and will handle the West Virginia territory.

Lett Freedom Ring, original by Ben Hecht, purchased by MGM. Nelson Eddy will head the cast, with Jack Conway directing and Harry Rap one producing.

LIVE BAIT, original story by Grant Leebins and Walter Herzhorn, purchased by MGM.
SAMUEL GOLDWYN’S FIRST IS ON THE WAY
SAMUEL GOLDWYN presents
GARY COOPER and MERLE OBERON in
THE COWBOY AND THE LADY

with PATSY KELLY • WALTER BRENNAN
FUZZY KNIGHT • MABEL TOOD • HENRY KOLKER
directed by H. C. POTTER • released thru UNITED ARTISTS
LENI RIEFENSTAHL

sign a contract of strong regulatory content governing their coverage of the Olympics. The Nazis even took from the International Olympic committees, representing the sports countries of the world, all authority on American and other foreign newsreel activities, and assigned to the Riefenstahl agency "all copyrights" on the film.

Motion Picture Herald said at the time that "one of the admitted reasons for Hitler's self-acquired control of the coverage of the Olympic Games by American and other foreign newsreels at Berlin is to use the film thus photographed not only in a huge propaganda motion picture, but subsequently in a series of short subjects." The Nazis got some 1,500,000 feet of exposed negative for the purpose.

Now, after apparent lack of success with the anticipated widespread circulation of the films in this country, Miss Riefenstahl, producer of Universal's "S.O.S. Iceberg" and "The Blue Light," is said to have come over personally to see what might be done about it.

Described on her arrival by Associated Press as "a plumber's daughter who became Germany's film queen and who has been considered one of Adolph Hitler's few women friends," Miss Riefenstahl was promised "strong opposition" in her mission to acquire American showings. Claiming the support to "boycott" the "Olympia" film from independent distributors, the Anti-Nazi League on Monday declared it was going after similar support from Hollywood and the New York companies.

Says Athletes Became Chaffers

The League reported that Jeremiah T. Mahoney, former Supreme Court justice and described as having been in "vigorous opposition" to participation of American teams in the 1936 German Olympics, has criticized the Hitler-Riefenstahl films on the grounds that the games themselves were merely Nazi propaganda. "The importance of the games from an athletic standpoint was forgotten," said Mr. Mahoney, speaking as former president of the U.S. Amateur Athletic Union, "The games were used for Nazi propaganda." The Olympics' ideal was forgotten, the athletes becoming mere chattels performing for the benefit of the Nazis.

League officials claim the immediate active support of several foreign film importers in New York in the fight against Miss Riefenstahl's efforts to circulate her pictures. World Pictures, Atlantic Pictures, Garison Films, Franco-American Pictures, Seiden Productions were among those listed. Director Smith, owner of World Pictures, on Monday, predicted that no distributor in America would handle the film, according to the League, which also announced that Thomas J. Brandon, treasurer and general manager of Garrison Films, believed that no newspaper, distributor or film company should cooperate with Miss Riefenstahl in any way. Joseph Seiden, president of Seiden Productions, saw any profits taken from the film in this country as being used "in the furtherance of Nazi propaganda both here and abroad.

League Formed in 1933

The Anti-Nazi League was started in New York in 1933 to establish boycotts of German goods. Since that year since German goods have dropped over 50 per cent, they declare.

Headquarters are at 20 West 47th Street, New York, but chapters are being organized all over the country in key cities.

Samuel Untermyer was president for years but passed in last May due to his age. No new president has been selected as yet. Vice-presidents are Mayor F. H. LaGuardia, New York; John Haynes Holmes, pastor of the Riverside Church, New York; Bishop Francis J. McConnell, presiding Bishop of North Atlantic states of Methodist Episcopal Church; Clarence H. Low, attorney and treasurer of the New York State Democratic Committee; Frank P. Walsh, and Rabbi Leon Fram, of Detroit.

The executive director is Julian Smerenko, author and lecturer.

Louis Meyers, one of the founders of the Non-Sectarian Anti-Nazi League and a prominent figure in New York theatre circles, died at his home in New York's Bronx, Tuesday morning.

He was a vice-president of the Order Sons of Zion, acting treasurer of the Non-Sectarian Anti-Nazi League, and a treasurer of the New York Independent Theatre Owners Association. Until recently, he had been the operator of the Five Boroughs Theatre Circuit.

National Decency Legion

Classifies Eleven Productions

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week four were approved for general patronage; six were listed as objectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

HEADLINE FLIGHTS AND WORLD'S AIR MINDEDNESS BRING SCORE OF FILMS

New Rush of Aviation Subjects Follows Hughes' Globe-Circling Tour and Corrigan's Drop-In Visit to Ireland

Two of the year's great headlines—the round the world flight of Howard Hughes and the "wrong way" flight of Douglas Corrigan—and the prevailing world air mindedness, militaristically, plus the box-office success of M-G-M's "Test Pilot," have combined to bring to exhibitors at least a score of pictures concerning some phase of airplane activity during the new season.

Leadoff in the surge of aviation pictures is Paramount's "Men with Wings," a picturization in color of the cavalcade of American airmen since the Wright Brothers epochal flight at Kitty Hawk. This is styled as a special release. It was shown in selectc spots last month and is now ready for general distribution.

The prize exploitation package of the lot, however, will be RKO's feature starring Corrigan, now tentatively titled "The Flying Irishman," which was originally announced as "Born to Fly." Shooting started this week, with Robert Armstrong and Paul Kelly signed to support the young Irishman who "started out for California" and landed in Ireland.

RKO is planning two other air stories, the greater of which will be "Men Against the Sky," a cavalcade of aviation. No definite plans have been announced for the picture beyond the fact that the story will be built against a background of aviation history. Robert Sisk will produce, as well as the studio's other air story, "Who Came Back," which deals with the plight of eight persons marooned in a jungle when their airplane crashes. The melodramatic turning point comes when the plane, repaired, is able to bring only five of them to civilization.

Warner's British Budget 3½ Million

Warner Brothers' 1939-40 production plans calls for the making of 16 pictures at Teddington, the company's British studio, with a budget of approximately $3,500,000, according to Sam Morris, foreign head of the company. Some of the films may be distributed in this country, with one of them a triple credit and several double credit pictures for the English quota.

Mr. Morris, who returned from Europe last Friday after attending the opening of the new Warner theatre in London, said that the company's foreign business for the fiscal year ending December 31st would be better than last year's, but denied that there would be any expansion of the company's theatre holdings abroad, as the new theatre in London and the Apollo in Paris serve as first run "show windows," and are considered sufficient for the purpose.

Speaking about the European film situation in general, Mr. Morris said: "Europeans want and need American product, but it must be apparent that merit as a fair trading basis is being stifled by certain countries and the only alternative is to cease operations." With regard to the Italian situation, Mr. Morris said he did not believe a settlement could be reached, and that Warners' was liquidating its bookings and looking at no future playdates in that country.

Jack Warner returns to New York on November 24th, on the Normandie. Joseph Hummel, assistant to Mr. Morris, may leave for Europe soon.

Discuss Monogram Foreign Pictures

Possibility that Monogram may produce four or more pictures a year in England, was seen as the result of this week of talks between William J. Gell, managing director of Pathe Pictures, Ltd., and Arthur Levey, Monogram English representative, on the one hand, and Monogram president W. Ray Johnston and production chief Scott Dunlap on the other.

Mr. Gell arrived last week on the Queen Mary, with Mr. Levey. The understood intention of the two was not only to persuade Monogram to enter British production, but to effect renewal of the present distribution deal on a longer term basis (the present deal has only two years to go); closer cooperation between the two companies; "swapping" of stories and talent.

Pathe is an Associated British Pictures subsidiary. It produces about 12 pictures a year, taking care of quota requirements for Monogram.

On his arrival here Mr. Gell told the press that England might join America in withdrawing from the Italian film field.
ALL YOU NEED TO KNOW...

"THIS IS DAVID O. SELZNICK'S FINEST PICTURE"... Daily Variety
NOW READ THE WHOLE REVIEW....

**Film Preview**

**The Young In Heart**

This is David O. Selznick's finest picture.

Commercially as promising as it is artistically eloquent, it has advantages of a capital cast, sound story, excellent direction, topnotch production, but above all a touching human quality which gives it true greatness in its spiritual theme. The fact that the screen play and the creative personnel seem to present this spiritual quality in rather a shameless manner until even the hardest-boiled customer will have been won over, gives it all the more strength and wallop as entertainment.

In the theme of The Young In Heart, translated from J. A. Wylie's story, The Gay Banditti, Selznick and his aides have shrewdly calculated the prevailing public mood. It will provoke discussion of the kind that registers at the box-office. Underneath its smart trappings, its flip and blase pretenses, the drama of an old woman's conquest of a family of streetwalkers, throbs with emotion that will touch and excite any audience.

In the banditti family whose love for a girl transforms him from a Goddard, transforms him from a polished drone to a man of toil, Billie Burke carries her interpretation of the functionary of the mob, who is the bright edge of comedy, with short of the character and the story's lawyer. Contributing to the old lady's part are Lawrence Grant, Walter Kingsford, Eily Malion, Tom Rickett, Margaret Early and Leslie Watson. Irving S. Cobb gets a brief flash of Paul Osborn's screen play has both excellent craftsmanship and rich emotional substance, builds consistently an interest and a sense of the crucial and avoids the perils of over sentimentality and in dealing with the relations between the old lady and her crook guests. The film is smart but also direct and human. Spiritual implications in story have been beautifully treated. Narrative, brief.

Two other screen first timers distinguish themselves in the principal role of the old lady, with heart-tugging sincerity and simplicity, and Richard Carlson, playing the Scot suit. Miss Gaynor with rugged individuality. Miss Dupree expands her character as a woman of mellow understanding and a faith in her polished later's who cover the character which works the miracle of her restoration. Character in less than expert hands might easily become a figure of madness caricature. Carlson shows a personality and talent which should carry him far.

Douglas Fairbanks, Jr. is the son of Douglas Fairbanks, Sr., and was born in Hollywood, California. He began his film career in 1914 at the age of 17. He is one of the most versatile actors in Hollywood, having played such roles as the}).

P.S. House packed, lobbies jammed lines waiting at Radio City Music Hall as... crowds confirm critics' predictions and picture holds over for second smash week!
Date Is Still To Be Set, Says Griffiths; Zenith President Calls Interference by Automobile Sparkplugs Serious Problem

Hollywood's first open bid for participation in television came Monday afternoon with the announcement from Stanton Griffiths, banker and chairman of Paramount Pictures' executive committee, that his company will be in on the new art, "as a leader," no matter what form the new medium assumes, or when and where.

Other than Radio-Keith-Orpheum and its National Broadcasting-RC A radio-television affiliation, Paramount is the only motion picture company to openly and tangibly align itself with telecasting, having now set plans to proceed through the Dumont Laboratories, headed by Allen B. Dumont.

Mr. Griffiths admitted that no time has been set for Paramount's active public starting with television, and, apparently anxious to allay any fears that might develop in the film business over television as a film box office competitor, he hastened to explain that telecasting will aid rather than hurt theatres. "We feel it will be an ally to motion pictures," he added.

The announcement that Hollywood is preparing to assume responsibility for participation in television is much closer to becoming an accomplished fact than the public imagines was indicated by Mr. Griffiths. Dumont Laboratories has been licensed by the Federal Communications Commission to conduct experimental broadcast television transmission, Mr. Griffiths disclosed, and a transmitter located at Montclair, N. J., is expected to be in operation by January.

Mr. Dumont was said by the Paramount announcement to occupy an important position in the company's future development. Mr. Griffiths has, in fact, "a favorable appreciation of the Cathode ray to television." He will supervise the production of television receiver sets that will bring in present broadcasts and be on the market in New York and elsewhere shortly. The sets will cost between $150 and $200 each.

"Favorable Position"

One thing that heretofore has limited commercialization of television is that it consumed such a width that wave bands set aside for it by the FCC afforded only six channels. The Dumont system, however, requires only three megacycles which is just half of the width of the 4,000-foot stage, enabling it to be expanded to 12, and as a result, Paramount is confident that its contact with Dumont will be a favorable position to develop in the television field, Mr. Griffiths said.

Television entertainment may be utilized, of course, not only through the present style of dramatic presentations and specialty programs, in fact almost any type of offering that is primarily narrative in its nature, but it will have a tremendous field in the reporting of important current events, supplementing and coordinating the activities of the present method of newsreel reporting. This is where the motion picture producer becomes involved.

"It is inevitable, however, that television entertainment will be edited so as to give the finest performances possible and this means that much, if not a great majori ty, of television presentations must be photographed entertainment. Television films must excel any performances acted directly for the television transmitter."

"Increase Theatre Attendance"

"Finally, experiments on the controlled transmission of television images by means of coaxial cable and radiating film have solved Mr. Griffiths' transmission cost rendering this method practically prohibitive in making television programs available to widely scattered local stations. The motion picture industry, it is believed, already has solved this problem of transmission. It simply records these images on film and sends them around in cans."

"Pleasing deep technological ignorance of the subject of television, Mr. Griffiths retained from the use of exact dates and cost figures."

The popularization of television as home entertainment as revoled in the home market has also increased theatre attendance, he said, because the time receivers are developed to afford a picture large enough for group observation, engineers will have perfected the means of bringing sports events and others of general interest direct to picture screens in the same form as present newsreels. Indicative of the trend in this direction, he said, is the offer already turned down by him in his capacity as board chairman of Madison Square Garden, New York, for television rights of all boxing matches to be held there for a long period.

"Yes," he replied in answer to an inquiry, "there is little if any doubt that television broadcasts will be sponsored by advertisers in much the same manner as radio broadcasts are now."

He declared that lighting and other television studio equipment will be of such a nature as to indicate that approximately 98 per cent of televised program material will be from film. There will be a basic difference between television filmed presentations and television transmission, due to the size of the image, at first, and in all events due to intimacy of contact with subject matter.

Far from affecting picture studios adversely, production costs will be brought down sharply as a result of the increased volume of film product which will have to be turned out to meet this demand. Mr. Griffiths said he feels it would not be found practical, even if it were desirable, to use standard theatrical films for television purposes.

Mr. Griffiths sees no likelihood of nationwide television broadcasting in the near future, although he admits his company is negotiating for "Booster" station sites throughout the country in anticipation of technological advances which may make the setting up of chain facilities commercially practicable. At this time, he said, the cost of broadcasting is prohibitive beyond reasonable contemplation. He also pointed out that to date no licenses have been issued for television stations in this country except those granted for experimental purposes.

He said west coast telecasting from Paramount's studio was among the matters thus far in the cooperative stage, but he declined to give particulars.

Asked whether his present trip to Hollywood pertained in any way to television plans of the company, he said: "In no way that I can tell you about at this time. Nothing is that far along. When queried as to whether any other film company was making similar preparations, he said: "None that I know of. They seem to feel that television is going to be in competition with motion pictures. We feel it will be an ally.""
PROBLEMS OF TELEVISION REVIEWED

(Continued from preceding page)

and engineers for experimental purposes," he added.

"General use of television in the homes is just around the corner for the stock salesmen only," he continued. "On the other hand, when we have overcome all of our difficulties, and I believe that the radio industry, television will no doubt become a new industry. But I cannot agree that television receivers are ready for mass production and countrywide distribution of the kind. The first radio broad-

cast sets that were distributed in the early twenties.

But the public should know about tele-

vision is that the receivers must be matched to,

synchronized with and built on the same stand-

ards as the transmitters. Any major change made in the television transmitter will neces-

sitate a change in the receiver.

"No organization is better informed on tele-

vision today than the Federal Communications Commission, and before the first few tele-

the Commission has asked this question: 'Whether or not we believe that the develop-

ment of television has reached the stage where the FCC should begin putting formal hearings with respect to the adoption of standards.

"Of the experimental transmitting stations that have operated under license, only a few are of the modern high-definition type. Not one permit or license has been issued by the Com-

mission for the construction and operation of a commercial television station.

Spark Plug Interference

"There are many technical problems in televi-

sion which are still unsolved. Among these is the inability at present to eliminate inter-

ference with television reception caused by the operation of automobiles. On the wave lengths now in use, one spark plug per 25 miles in the United States operates as a transmitter and creates interference in its immediate vicinity.

"The interference makes impossible a fa-

tory television reception below the fourth or fifth floor of most buildings facing a street upon which automobiles are operated.

"It is a factor which can be put in the picture on the receiver a series of spots having the appearance of a snow storm. This, of course, destroys the picture. The only cure for this condition, at least in chain transmitting stations, is to have all auto-

mobile manufacturers shield all new automobiles constructed, and also to have the owners of automobiles now in use do the same. This task, however, is too large for achievement. Some other means must be found of removing this difficulty.

"Another economic problem which must be set-

tled before the public should be asked to buy television receivers are no less serious than the technical difficulties. In the present state of the art, it is yet the problem of the FCC to decide how a television program beyond a radius of from 30 to 50 miles, depending upon the height of the transmitting station above the ground, and even in that area buildings and other structures situ-

ated between the transmitter and the receiver make good reception extremely difficult. In

other words, in order to furnish television pro-

gram to a purchaser, it is necessary to have television transmitters, no economical means has yet been discovered to connect these transmitting stations to make pos-

sible reception in the homes.

"Another of the economic problems presented is the matter of programs. The stupendous cost of transmitting television naturally sets all, and engineers and sponsors can possibly maintain advertising budgets suffi-

ently large to pay the cost of such programs. In England, the public has had television for nearly three years. Fortunately, only from 4,000 to 8,000 television receivers have been sold, and these at prices from $200 to $400 each. I say fortunately because only that many persons have been disappointed.

"In the opinion of conservative producers, the cost of a single program of the type now trans-

mitted in England, of one hour's duration for each day from one television transmitter, will be $1,000,000 a year. I feel that this estimated cost is not out of line.

"The motion picture industry expends over $300,000,000 per year to produce approximately three hundred feature pictures, each of which represents a little more than a four-hour's enter-

tainment. This economic load is paid for through the box offices of the moving picture house. No sound of revenue has yet been provided for the more costly television. Cer-

tainly, we cannot expect the advertisers of America to pay this bill.

"Any sales of television receiving sets today will unquestionably react unfavorably on the manufacturer who has put them on the market.

British Interests Here

Sparing the affiliation with any American television programs, there is a program where our system is different from any now in use, and we own world-wide patent rights. Our pur-

pose is to establish an entirely independent or-

ganization to equip all theatres in the United Kingdom with an American division of his organization, with the help of comedian Eddie Cantor.

Cantor became interested in the television idea when in Europe this summer. On his return, he publicized the idea of a nationwide television network, with $10,000,000 needed as backing.

Mr. Sagall and Mr. Cantor are conferring with American banking interests. Also reported stimulated by the idea are American film companies. English backers of Scoffonry are Lon-

don and Yorkshire Trust, and E.K.C.O. Radio, Ltd.

Demonstrations Planned

Besides the plans for a national network, Scoffonry intends to market its sets here, accord-

ing to Mr. Sagall.

The company is also dickering for television development of the United States Post Office Committee at the New York World's Fair, in 1939.

If they go through, licensing agreements with the British government will enable the com-

pany to equip all theatres in the Canadian circuit with receivers, according to Mr. Sagall.

Television applications have been received in

greater numbers in the past months, according to the Federal Communications Commission.

The Philco Radio and Television Corpora-

tions of Philadelphia recently asked the FCC for

collection for new television station. Farnsworth Television, Inc., of Springfield, Pa., has asked the Commission to allow a change of frequency band to 6,000-7,500 kilo-

cycles.

Columbia is installing a $50,000 transmitter atop the Chrysler Building. The installation will cost an additional $150,000. Studios in the Grand Central Palace will be linked with the transmitter by coaxial cable, so called "tele-

vision on wire." Scheduled to be completed in 1939, no date has been set for start of operations. The station will be known as W2XAX, and will cover a 40 mile area. Images will have 441 line definition. New type antenna will be used.

FCC Examiner R. H. Hyde recently recom-

mended granting of application by General Electric for television stations at Albany, Schen-

nectady, and Bridgeport. The company is al-

ready building an experimental station in the Helderberg Mountains, southwest of Albany.

A new unique type of television station has been granted permission by the Commission to erect a station.

The Dumont station will be matched with interest by film companies because of the an-

nounced intention to experiment with the trans-

mission of color images.

An additional permission by the FCC to erect a station, recently, was the National Broadc-

asting Company's station W2XBC, in Wash-

ington.

NBC Developments

Recent developments by National Broadcast-

ing Company include consideration of the use of an ultra-high frequency telecast, a telecast of "man on the street" program, and an attempt to attract advertisers.

If the employment of an ultra-high frequency wave band were carried through, the programs would probably originate with NBC's high fre-

quency station in W2XAZ. From there, programs might carry as far west as Chicago.

A new development in department store mer-

chandising is the development of television adver-

tisements, which has been announced by American Television Corporation, New York. A new device, utilizing "all-electronic television programs," has been developed under government guidance. The device, which is designed to appeal to the mass public, is expected to be introduced at many points in a store to view a parade of featured merchandise transmitted by television from a central studio in the store.

Samuel H. Saltzman, president of ATC, says he plans to equip store studios with electric cameras of the same type used in public tele-

casting.

William H. Priest, president of International Television Radio Corporation, has announced that the company has completed a deal with the investment house of Mayhew and Reilly of New York and Washington, for the dis-

tribution of 1,000,000 shares of the television company's one dollar par common capital stock. The distribution of television receivers is planned in courses in television and facsimile in its evening classes, with a large and increasing at-


tendance.

Successful television broadcasts by the Brit-

ish Broadcasting Company include a recent de-

scription, visually and with narrator Elsa Lanchester, of the opening ceremonies for the 1939 Ex-

position of Science and Art, at the Carlton, in Haymarket, London.

The broadcasting service recently "put on a show" for the Royal Photographic Society, at Doughty House. Programs were set up at a dinner table; featured were Gracie Fields, Beverley Nichols.

PETTITJOHN QUALIFIES AS FORECASTER

What a help Charles Clyde Pettijohn could have been to the Literary Digest a few years ago. The morning after election, this week, Mr. Pettijohn, in the presence of office witnesses, opened an envelope which had been deposited in a box within two days before as to the outcome of sixteen of the outstanding contests. He scored fifteen hits.
LEAGUE OF NATIONS TO USE SCREENS OF WORLD FOR ITS PROPAGANDA

Consultant Hopes to Get Theatre Outlet for Short Subjects on Wide Scope of Activities of Organization

The League of Nations, that "battle-scarred" association for international peace and international justice, is about to turn to the motion picture as the medium of a most ambitious effort to convey its teachings and explain its workings to the peoples of the world—after 18 years of an existence that has been repeatedly marked by utter disregard by some of the biggest League members, as the League has repeatedly condemned and warned against military attacks and invasions, unprompted and otherwise.

Decision to extensively use the film to further its work throughout the world, from Afghanistan to Yugo-Slavia, and on through its 56 other member countries, has been arrived at by a special League Assembly committee, working with secrecy in a little room just off the tan-and-blue golden-glass skylights main Assembly room in the League's new building overlooking the lake at Geneva in Switzerland.

What will happen if and when the League tries to circulate its films in Japan and Germany and Italy, and other anti-League belligerents, whose governments control virtually every flicker on their screens, is a matter that is not explained.

Out of the annual budget of approximately $40,000,000 Swiss francs (amounting to $8,000,000,000,000), which is expended in presidential services, and otherwise further the cause of the League, will come an undisclosed but reputedly large sum earmarked for the production, distribution and exhibition of short motion pictures, principally of the "documentary," "cultural" or "propaganda" type, for the dissemination of League news and developments.

Word of the plan has just been brought to New York from Geneva by Lewis Resnick, consultant to the League's International Labor Office, who discloses that some time ago a special committee was appointed to study the production and exhibition of films as a chief future means of spreading information about the League and its activities. Mr. Resnick, who is Labor information director of the U. S. Social Security Administration, is engaged in public relations work in New York.

Scope of Activities

League activities, it is explained, go a long way from arms and ammunition, military attacks and aggressions, with various League committees being concerned for years with international labor and health problems, world trade, tariffs and commerce, banking, economics, agriculture, social and juvenile welfare.

Mr. Resnick said that while the League prefers to obtain circulation of its films in regular theatres of the world, its committee realizes that this might be difficult, even in the most favorable conditions, particularly in the United States. Therefore, it is desiring to explore other channels of distribution. The United States, not a member of the League, is affiliated with the International Labor Office.

Also, the marked existence in the large countries of the world of chains of several hundred theatres controlled by producing-distributing companies and running programs composed basically of films put out by these producers, increases the difficulty of widespread theatrical distribution of an "outside" documentary film in the best places. The type of the committee's report to the League Assembly.

The League, therefore, is considering distribution in various countries by other channels, including distributing companies which will act as the League's agents, and through film libraries, "roadshow" units using portable equipment, and other means. The films will be made in English and then dubbed into the languages of the League's member countries.

Mr. Resnick, however, believes that some theatrical exhibition of the League's films can be accomplished. He bases his belief on the mobilization of the 13,000 theaters in the U. S. which showed the series of governmental "documentary" Social Security films to 50,000,000 persons during 1936. Details of that campaign were given to League leaders and delegates by Mr. Resnick at a meeting of the International Labor Office in Geneva. Mr. Resnick acting as consultant for the group on public relations, and as former director of public information for the Social Security Board, under the late Commissioner, Mr. W. David Gerow, of Connecticut, who now heads the League's International Labor Office.

The five Social Security short films, incidentally, were made by Pathé at a cost of $100,000.

Sees Government Films

Besides its analysis of the success of the United States Government's Social Security pictures, the League committee was interested in making its decision to use films, through its study of the circulation of the U. S. A.'s "The River" and "The Plough That Broke the Plains," prints of which had been sent to Geneva for screening. The committee voted that these two were the best of the "documentary" films of the international group shown.

The League committee also considered the widespread use of governmental "documentary" films in England by the General Post Office, which, constantly uses pictures to tell about its activities in telephone, radio and television services. The British Post Office also circulates films on England's old age, unemployment and other subjects, and now numbers among some 100 films in its catalogue. "Amazing," said Mr. Resnick, "is that English theatres actually pay rentals for these films, considering them as essential.

The League's committee, preferring films to other media for spreading League information, rejected a proposal to engage "expert publicists" for "outside" work, and decided not to act now in the matter of a more extensive use of radio and film.

In its report to the Assembly, the committee disclosed "the rapidly increasing interest now being taken in the possibilities of films for mass education and as a means of influencing public opinion.

"Government departments, large industrial and commercial enterprises, important voluntary organizations, schools and other educational bodies are developing considerable activity in this direction (no less than 600 films of a documentary or propaganda character were shown in 47 centers at the Paris Exhibition in 1937," the committee's report continued, adding: "There is a widespread and growing consensus of opinion that the film offers one of the largest immediate possibilities of popular education on international problems and of promoting international understanding.

"It is acknowledged that the film can be used to attract the interest of human nature; but it can be used with greater effect to strengthen the conserving and uniting forces in human nature; just as the printed page and the radio and television forces, to be sure, are visual or audible, but always socially—to an audience," the committee added. "And, in addition, if the film, through its many aspects at once, by its numerous uses of voice, image and music, is capable of conveying a greater sense of reality than is possible in the case of other media of mass education.

At Low Cost

"It is agreed that first-class documentary films can be produced on the League at a developing comparatively small cost; and that, if they are produced, it should not be difficult to secure for them a wide field of distribution.

"Whether a documentary film is capable of taking its place in the ordinary cinema program depends primarily on its quality and attractiveness, and the tendency of producers of documentary films. To be useful, the whole technique of the cinema is increasing the attractiveness of such films from the point of view of the commercial cinema," said the League committee, which finds that the growth of interest in some countries of new types of theatres, particularly the newsreel type, offers great possibilities for distribution of League films. Cinema clubs in some societies are other possibilities. It was said, both demanding documentary-type pictures.

Excluding Japan and Germany, of course, both of which withdrew from the League in 1935, the following countries are League members: Afghanistan, Albania, Argentina, Australia, Austria, Belgium, Bolivia, Bulgaria, Canada, Chile, Columbia, Cuba, Czechoslovakia, Denmark, Dominican Rep., Ecuador, Egypt, Estonia, Ethiopia, Finland, France, Great Britain, Greece, Guatemala, Haiti, Honduras, Hungary, Iceland, Ireland, Italy, Latvia, Liberia, Lithuania, Luxembourg, Mexico, Netherlands, New Zealand, Nicaragua, Norway, Peru, Poland, Portugal, Roumania, El Salvador, Spain, South Africa, Spain, Sweden, Switzerland, Turkey, USSR, Uruguay, Venezuela, Yugo-Slavia.

Plans to film a 30 minute picture on the Federal Government's projects in California have been announced by Robert G. K. Smith, head of the San Francisco office of the National Youth Administration.
LEBARON IS STUDIO HEAD, ZUKOR GOES TO BRITAIN

Freeborn Takes Over Business Management in Hollywood: Theatre Head To Be Named

Paramount Pictures this week elevated William LeBaron, production executive, to complete charge over all production in Hollywood, and Y. Frank Freeman, theatre executive, to charge of business management of the studio. Adolph Zukor, who has been production general, goes to London to have charge of the corporation's business in England and on the Continent. Reports on the company's financial statements for nine and three months appear on page 34. (Picture in pictorial section.)

The changes were announced from the coast studios by president Barney Balaban.

Mr. Zukor will sail soon to supervise production, theatre, and distribution activities in England. He originally organized the company's operations there. Mr. Zukor remains for the time being chairman of the Paramount board.

Succeeding the veteran executive, in full charge of all production activities, is William LeBaron, production chief. His contract, it now becomes known, was renewed for three years, some weeks ago.

Replacing the corporation at the studios will be vice-president Y. Frank Freeman. A successor to Mr. Freeman, in operation of theaters, will be named soon. For the present, it is expected Mr. Balaban personally will direct theatre operations, in association with Leon Netter.

F2llows Hollywood Visit

The changes came after a visit to the coast studios by Mr. Balaban, Stanton Griffiss, chairman of Paramount's executive committee, and Russell McCullough, production head in New York. The three executives, with Robert Gilliam, advertising manager, went to New York Tuesday.

Mr. Balaban emphasized the "good fortune" of the company in Mr. Zukor's "desire" to take over the important job of coordinating and developing Paramount European interests, in the "special interest of the Hollywood studio at a critical time in the company's history."

Mr. Balaban praised the pictures he had seen at the studios, perhaps it was further along in its program than in years. Of the 48 pictures to be made by the studio as its part of this year's 55 picture program, 27 are completed or shooting, and 11 more will start before the end of the year.

The situation in England, which Mr. Zukor will confront, appears somewhat as follows: Production is within quota requirements, with much expansion contemplated; theatres are valuable, but there has been talk of selling or offering interests in them; Artists' Representations of the Hollywood studio at a critical time in the company's history.

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Davie Ross, in charge of production there, took over the post recently. John Cecil Graham, who was in charge of all British affairs, resigned. His successor is Edgar Courage, appointed temporarily by John Hicks, vice-president in charge of foreign affairs. Montague Goldman, sales manager in England, and Charles Penley, general manager of Paramount in France, have resigned.

Widespread rumors of disaffection between Mr. LeBaron, in charge of production at the coast studios since 1936, and Mr. Zukor, with whom he worked, preceded the present changes. Mr. LeBaron is understood to have felt harsh the "limitations" imposed by Mr. Zukor's presence. Mr. LeBaron's recent productions include, "The General Died at Dawn," "Give Us This Night," "Roses of the Rancho," "Poppy," "Ridin' the Airwaves," prior to 1936, Mr. LeBaron had been a managing editor (of Collier's Weekly); a playwright ("Apple Blossom," "Her Regiment," "Moonlight"); director (Goldwyn Cosmopolitan Productions), associate producer (Famous Players-Lasky Corporation, Long Island studios, in 1924-27); vice-president in charge of RKO studios, in 1920-21.

In 1930, Mr. LeBaron wrote "Lovin' the Ladies" for RKO. He produced from 1930 to 1933, "Cimarron," "Rio Rita," "Street Girl," "Beau Brummel," "Humoresque," "When Kindness Was in Flower." Other highlights of Mr. LeBaron's producing career since then have been, "College Humor," "S. Dan. Oliver, My Son, No Angel," "It Ain't No Sin," "All the King's Horses," "The Man on the Flying Trapeze," "Here Comes Cookie." He collaborated on a stage play, "Something to Brag About," and was co-author of the MGM-screened "Baby Face Harrington."

Freeborn Started With Lynch

Mr. Freeman, who now represents the corporation on the coast, received his early training as an electrical engineer at the Georgia School of Technology, in Atlanta. He was with the S. A. Lynch Enterprises from 1916 to 1923, when the company sold out to Paramount, when Mr. Freeman remained till 1931, joining Paramount in New York offices. In 1935 he was elected vice-president of Paramount Pictures, Inc., in charge of theatre operations.

The company's earnings for the nine months recently ended are estimated at $1,876,495, including $1,053,000 of undistributed earnings of subsidiaries, and $345,000 profit on purchases of debentures.

Eugene Zukor a Producer

Eugene Zukor, son of Adolph Zukor, who was made a producer at Paramount, was Harold Hurley's unit at Paramount in Hollywood Tuesday. His first picture will be J. Edgar Hoover's "Federal Offense," with Lloyd Nolan and Robert Preston.

Cohan Deal

George M. Cohan told reporters in Pittsburg last week that, although his proposed picture deal with Metro-Goldwyn-Mayer hadn't been signed yet, the money already had been agreed upon but that he wanted to work out other production details in order to present a report of his coast experiences in 1932 when he made "The Phantom President" for Paramount. If the deal goes through, the story will be written and supervised by Mr. Cohan, and will follow the career of the Four Cohans.

Ross Federal Service has named four new branch managers: F. S. McKesson, Detroit; C. J. Storeim, Cleveland; F. A. Rosevelt, Charlotte; F. B. Gamble, Portland. R. W. Ouderalys, former branch manager of Detroit, has been assigned to the new Credit Promotion Division. Thomas B. Ellsworth has been named assistant in the advertising department of Ross Federal to edit the monthly house organ, Service.

Bernstein, Warner

Again Head Drive

For the fifth successive year, Loews' David Bernstein and Warner's Major Albert Warner will head the drive of the firm, theatrical and allied divisions, in the annual campaign for the Federation for Support of Jewish Philanthropic Societies in New York City. The entertainment industries raised $180,000 last year, they expect a higher tally this year.

Members in various sections and groups of the drive are:

Film Distributors — Columbia — Jack Cohn, Abe Schneider; Nate Spiegel, Max Seligman; RKO — George J. Schaefer, Jules Levy, Phil Reisman, Malcolm Kingsbridge; Leon Shaidman; Century Fox — Joseph Maskowitz; National Screen Service — Herman Robbins; Paramount — Joseph Cooper, Arthur Israel; Educational — Jack Skinball; Grand National — Edward L. Alperson; Warner Brothers — Sam Morris, Max Blumenfeld; Loew's — Leopold Friedman, Joseph Vogel, Eugene Picker, Charles C. Moskowitz, Oscar DeSanto, Universal — Nate J. Blumberg; M.P.P.D.A. — Roy Nerr.


Columbia May Increase Foreign Production

Joining ranks of American companies who view increased production in England as necessary to meet quota requirements and bolster revenue, Columbia may revise upwards its production plans in England, it was revealed by Columbia vice-president Jack J. Warner and his brother, R. J. Rose, when they visited McConnville before they sailed for Europe last week. (Picture in pictorial section.)

A new contract with Irving Asher, who has been producing quota pictures at Denham for Columbia, and survey of facilities for a Columbia production plan, were on the memorandum of the Columbia executives.

Mr. Asher has produced one film, "Q Planes," and is at work on a second, "Spy in Black." There will be a third. Their average cost is $300,000, Denham and Columbia sharing the financing.

Columbia also is considering French production, the financing of certain French producers, it was said.

Budd Rogers, in foreign film distribution for many years, heads a new Columbia re- leasing company, formed to distribute select foreign films, especially French productions.

The appointment, and the facts, were announced by Abe Montague, sales manager, to delegates at the first divisional meeting Sunday at the Blackstone hotel, Chicago.
Acclaimed by reviewers, preview and premiere audiences alike! The picture that climaxes John Ford's award-winning career! One of the most valuable entertainment properties 20th Century-Fox has produced.
The Big Parade of the Navy!
The strangest crew that ever sailed the Atlantic... a motley assortment of civilian odds and ends on the sorriest ship of the laughed-at "Splinter Fleet"... who learned in a raging hell of angry seas and bursting shells what it takes to stand and deliver. A drama powerful and unlimited in appeal.

Submarine Patrol

with

RICHARD GREENE • NANCY KELLY
PRESTON FOSTER • GEORGE BANCROFT
SLIM SUMMERVILLE • JOHN CARRADINE
JOAN VALERIE • J. FARRELL MACDONALD
WARREN HYMER • MAXIE ROSENBLOOM
HENRY ARMETTA • DOUGLAS FOWLEY

Directed by JOHN FORD

20th Century Fox

Associate Producer Gene Markey. Screen Play by Rian James, Darrell Ware and Jack Yellen. From a book by Ray Milholland

DARRYL F. ZANUCK, in Charge of Production
Names Run the Alphabet from Archery to Zippo; and Besides These There Is the Host of "Giveaways"

Chance-games and other forms of games at theatres have reached an all-time high, 85 or more different types now being used by exhibitors to entice patrons to theatres of this country. To the originators, promoters and operators a golden stream reputed to run in the millions annually, millions that otherwise would remain in the motion picture business. This money is made up of the royalty, rental and other forms of payments made by exhibitors for rights to the games.

From a mere handful of games that took hold when exhibitors were hard pressed during the leaner days of the depression, when they took on almost anything promised as box office "stimulant," the practice has grown to the point where today all of the original forms and most of their successors have a wide assortment of derivatives.

Not all the games have been ruled in violation of federal, state or local anti-lottery statutes, although a large number have been prohibited in one place or another. Some, as witness "Bank Night," have been declared by United States Postal or other federal agencies to be in violation of the national anti-lottery laws.

Practically no games are played in every section of the country, their spread depending upon the rigidity of laws in the various territories and on other factors.

Games and "Giveaways"

Nor are the "games" the only form of extra-curricular activity engaged in by exhibitors, for there are almost as many "giveaways," in the form of absolute "hand-outs," as against the lucky-number drawing or other chance factor governing most of the games. "Beautyware," candy, dinnerware, dishes, dessertware, glassware, ovenware, kitchenware, electric apparatus still are being given away besides the countless meat, grocery and other food giveaways.

In the line of so-called chance games, the new and unique forms they are taking range all the way from Bango, Banko, Beano and Bingo, to Dopey, Uproar, Wahoo and Zippo. The following are the names of the games now being played:

**85 DIFFERENT GAMES NOW IN USE IN THEATRES COST INDUSTRY MILLIONS**

U. S. RULES GIVEAWAYS ARE NOT ILLEGAL

Bona fide offers of gifts to buyers fall definitely within the sphere of fair competition, the Federal Trade Commission ruled this week in dismissing its own complaint against Samuel Stores, Inc., New York, operating a chain of retail stores in Eastern and Middle Western states and the District of Columbia.

Apparently involved in the motion picture business are china, dessertware and similar forms of "giveaways" presented by exhibitors to patrons. The ruling has no bearing on other games or other forms of drawings practiced in some theatres.

Because of the important principle involved, and because of recent decisions which appeared to some to proscribe such offers per se, the commission went into the reasons underlying its exoneration of the chain.

The lawfulness of an offer of "free goods" in connection with a merchandising plan depends on the terms of the offer and the surrounding facts, the commission explained. If the offer is sincere, representing an actual division of normal profits with the buyer, it was held beyond criticism.

Deception, the commission warned, may be present in advertisements which are technically truthful. Giving a "free" offer undue prominence, and burying important conditions or reserves are a corollary, may result in deception to the buyer, and hence outlaw the method.

**Most Drive Mail For Quiz Booklets**

Three-fourths of the mail received at Movie Quizzes headquarters in New York contains requests for Quiz Booklets, indicating many theatres cannot meet the continuing demand, and signifying a general depletion of stock on hand, Harold B. Franklin, campaign administrator, said this week. Mr. Franklin urged theatre operators whose supply of Quiz Booklets was exhausted to reorder immediately.

California is running a second New York in number of replies received. Pennsylvania, New Jersey, Massachusetts, Ohio, Texas, Connecticut and Missouri follow in close order. Canada is tenth. Replies have been received from Alaska, Hawaii and Mexico.

Jack Codd, of Radio and Publications Contest Company, which is handling the contest, plans to augment his staff soon.

"Trailer No. 10" is being prepared and will tie in with the holiday season and Santa Claus. It will emphasize that there is still time to enter the contest. National Screen Service is preparing two special and a Bill S industry short subject "The World Is Ours." One, an advance announcement trailer, is now in preparation. A tie-in trailer, with trailerettes series, will follow.

Deanna Durbin, Universal star, is offering a loving cup to the boy or girl nearest her age who wins any of the $5,404 cash prizes.

In the past few weeks more than 30 newspapers in this country and Canada have carried special inserts, complimentary full-page ads, double trucks of cooperative ads, columns of news and feature material.

S. Charles Einfield, Warner director of advertising and publicity, in New York this week, said the full benefit of the drive would not be felt for six months. He pointed out the value of the good will created by the newspaper advertising. "The World Is Ours" will be shown at Dartmouth College, Hanover, N. H., beginning November 22d, in connection with Professor Chauncey Newell Allen's course in the Psychology of Advertising.

A later exhibit illustrating the development of the film from peep show to modern features is being shown in schools and libraries throughout Massachusetts. Harry Storin, chairman at Springfield, reported.

**U. A. Picks Winners**

Winners in the exploitation contest conducted by United Artists for the best campaigns on Samuel Goldwyn's "Adventures of Marco Polo" were chosen Tuesday from 323 entries.

Ed Levin, of Balaban and Katz, Chicago, was awarded first prize; John Hesse, of the Roger Sherman, New Haven, was second; Russell Bovim, Loew's Columbus, third; Marseline K. Moore, Hollywood, Fort Worth, fourth, and Bill S, motion of the Century, Baltimore, was fifth.

Entries were judged by Samuel Goldwyn, James Mulvey, eastern representative for Mr. Goldwyn: Lynn Farrel, advertising and publicity director of United Artists, and Monroe W. Greenhal, exploitation manager for United Artists.
BRED TO RUN
WILD AT THE
"LITTLE"

NOW BOOKING!
RELEASED THANKSGIVING:
(NOVEMBER 24th)

MORE POWERFUL THAN
Box-Office!
Tough Guys in Society

Mischa Auer, Mary Boland, Edward Everett Horton
Little Tough Guys in Society

and these Little Tough Guys
Frankie Thomas, Harris Berger, Hally Chester
Charles Duncan, David Gorcey, William Benedict

with Helen Parrish

and Jackie Searl

Directed by Erle C. Kenton
Assoc. Prod. Max H. Golden

Universal's "Little Tough Guy"!
RCA Shows Nine Months Net of $4,141,205; CBS Declares a Special Dividend; Mutual Sets Month's Record

Twentieth Century-Fox, Paramount Pictures and Universal this week disclosed earnings of favorable nature.

Twentieth Century-Fox Film Corporation reports a consolidated net operating profit of $4,622,091 after all charges including federal income taxes for the 39 weeks ended September 24, 1938. This compares with a profit of $4,898,893 for the first 39 weeks of 1937.

For the third quarter ended September 24, 1938, the consolidated net operating profit, after all charges, was $1,202,433, compared with the second quarter profit of $1,778,121 and a profit of $1,143,410 for the third quarter of 1937.

No dividends were received from National Theatres Corporation during the first 39 weeks of either year.

After allowing for the preferred dividends for the 39 weeks, there remained a profit for the period equivalent to $2.24 per share on 1,741,982 shares of common stock outstanding at September 24, 1938. For the quarter ended September 24, 1938, after allowing for the preferred dividends, profit amounted to $0.48 per share on the 1,741,982 of common stock outstanding at September 24, 1938.

The board of directors declared a cash dividend of 20 cents per share for the fourth quarter of 1938 on the outstanding preferred stock of the corporation, payable December 15, 1938, to stockholders of record at the close of business December 1, 1938. The board also declared a cash dividend of 50 cents per share on the outstanding common stock of the corporation, payable December 15, 1938 to stockholders of record at the close of business December 1, 1938.

Consolidated income account for 39 weeks ended September 24, 1938, compares as follows:

<table>
<thead>
<tr>
<th>Description</th>
<th>39 Weeks Ended 39 Weeks Ended 1938</th>
<th>1937</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income from sales and rentals, etc.</td>
<td>$41,259,555</td>
<td>$39,749,038</td>
</tr>
<tr>
<td>Dividends</td>
<td>115,161</td>
<td>92,992</td>
</tr>
<tr>
<td>Other income</td>
<td>834,146</td>
<td>921,685</td>
</tr>
<tr>
<td><strong>Total income</strong></td>
<td><strong>$42,138,822</strong></td>
<td><strong>$40,761,757</strong></td>
</tr>
<tr>
<td>Operating expense</td>
<td>10,549,593</td>
<td>10,225,217</td>
</tr>
<tr>
<td>Amortization of production cost</td>
<td>21,570,063</td>
<td>10,311,172</td>
</tr>
<tr>
<td>Participation in film rents</td>
<td>4,825,993</td>
<td>4,815,763</td>
</tr>
<tr>
<td>Interest</td>
<td>45,100</td>
<td>96,318</td>
</tr>
<tr>
<td>Amortization of discount and expenses of funded dept.</td>
<td>72,572</td>
<td></td>
</tr>
<tr>
<td>Depreciation of fixed assets</td>
<td>224,669</td>
<td>218,906</td>
</tr>
<tr>
<td>Federal income tax</td>
<td>784,349</td>
<td>742,000</td>
</tr>
<tr>
<td><strong>Net profit</strong></td>
<td><strong>$4,622,091</strong></td>
<td><strong>$4,898,893</strong></td>
</tr>
</tbody>
</table>

SIX MILLION PATRONS WEEKLY IN LONDON

Six million persons every week dig into their pockets for the price of admission to London motion picture theatres, according to an estimate in the fifth annual report of the London Passenger Transport Board.

The estimation shows that during the past years the grosses of music halls and so-called legitimate theatres have declined, those of "kinemas" have increased steadily, the report says.

In the "West End" of London, there are 41 picture houses, with 44,000 seats; and outside this section, but still in London County, there are 291 picture houses, their numbers constantly increasing.

The report suggests low admission prices are responsible for the attendance figures.

Universal World Sales

Universal's world film sales passed the $20,000,000 mark during the fiscal year ended October 31st, establishing an eight-year record for the company. The figure represents an increase of approximately $3,000,000 in the company's income from film rentals during recent years.

Universal's operations showed a profit during October, the second consecutive month the company has been in the black. The October profit is estimated at more than double that for September and should put the company in the black for the final quarter of the fiscal year, ended October 31st.

R.C.A. Profit

Radio Corporation of America reports a net profit of $4,141,205.78 for the nine months ended September 30th. After federal dividends of $2,417,276.80 this leaves $1,723,928.98 or 12 4/10 cents per share on the common.

For the same period the preceding year the net was $6,590,111.84 with $2,417,276.80 for preferred dividends and $4,181,835.04 or 30 1/10 cents per share for the common.

Total gross income for the nine months of this year in all sources was $70,876,614.73.

Report for the quarter ended September 30, 1938, shows net profit of $1,616,449 after interest, federal dividends, federal income taxes, etc. equivalent after dividend requirements on $3.50 cumulative convertible first preferred stock, to six cents a share on 13,880,963 common shares.

The company's original registration statement became effective April 8th, the new registration being an amendment thereto.

New "Flutter Bridge" To Weigh Nine Pounds

Altec Service Corporation, theatre sound servicing organization made up of former ERPI executives, this week will announce the development of a new apparatus, called a "flutter bridge," which, it is claimed, will make possible the measurement and control of flutter in theatres as a part of regular servicing.

Previous flutter bridges, which Altec says have been restricted to laboratory testing because of their high cost, weighing 100 pounds, were used only by leading equipment manufacturers and a few of the major producing studios in Hollywood.

The new flutter bridges, scaled down to only nine pounds, will immediately be produced by Metro-Goldwyn-Mayer in Culver City, and Fox Movietone and Eastern Service Studios in New York.

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The Cowboy and the Lady
(United Artists-Goldwyn)

Comedy

Stanley Cooper's portrayal of the gentleman farmer of the first part of the title is easily the outstanding asset of this deliberate comedy. Merle Oberon plays the lady of the second part.

The second segment is a portrayal of Mr. Cooper furnishes an incalculable home on the range in his imagination, with gestures so convincing that half a dozen cowhands come in and sit down on imaginary chairs to drink imaginary drinks from imaginary glasses. His performance is among the best if not the best.

The screen play by S. N. Behrman and Sony Levien, from a story credited to Leo McCarey and Frank R. Adams, is about a daughter of wealthy parents. In her pursuit of a lady's maid, meets a simple cowboy, falls in love and marries him without telling him she is the daughter of a candidate for presidential nomination.

When she discovers the mistake, renounces her father and friends and returns to his ranch. Her father, contrite, relinquishes political ambition and flies to her to the cowboy's ranch in advance of the election. When he gets there everything is adjusted satisfactorily.

Second best of the humorous passages is one near the start of the film wherein Harry Davenport, as the girl's uncle, delineates the jitterbug phenomenon to "A Tisket, A Tasket," which is used thereafter, mildly sympathized, as basis of the music score.

Patsy Kelly, Walter Brennan, Fuzzy Knight, Mabel Todd and Emma Dunn are others active in the comedy department. Henry Kolker is the girl's father and Bert Holland is her political backer.

After a comedy introduction and before the comedy windup which is its strongest point, the story goes somewhat breathlessly romantic and continues in that vein, aboard a fog-riden gulf steamer, until the captain marries them. In this stanza the technique of emotional suspense is of a kind not commonly employed in recent years.

The pictures starts in New York and moves to Palm Beach, Galveston and to Montana. Cooper, Brennan and Knight are cast as members of a rodeo troupe. This permits inclusion of a measure of riding, bulldogging and so on. The production is predominantly, however, a vehicle for Cooper, who stands head and shoulders above anything and everything else in it.

Presented at the Warner Hollywood theatre to an audience restless during the early reels but manifestly pleased with the last half hour of the picture.—William R. Weaver.

Sugar

Burt

Fanny

Mr. Smith

Henry Kolker

Julia

Ma

Adams

Henderson

Dillon

Charles

Melville

Arthur

H. Hoyt

Old Woman

Mabel Gaylord

Walter Brennan

B. Smith

Dana Todd

Smith

Ma

Davenport

Ma

Hawkins

Walker

Richard

Brett

Cooper

Valet

Old Woman

Mabel Gaylord

Hard to Get
(Warner)

Comedy

Comedy of a light, frothy nature, most of it based on the formula-plot of mistaken identity, is the major offering of Warner's "Hard to Get." In it are Dick Powell, as the garlic line station attendant with big business ideas; Olivia de Havilland, as the wealthy girl; Charles Winninger, as her father who is a practical joker; Alan Jenkins, Bonita Granville, Melville Cooper, Isabel Jeans, Grady Sutton, Thurston Hall, John Ridgely, Penny Singleton, Granville Bates and Jack Mower.

The screenplay was written by Jerry Wald, Maurice Lea and Richard Macaulay, from an original story by Wally Klein and Joseph Schrank, which in turn was suggested by a story by Stephen Morehouse Avery. Ray Enright directed, with Sam Bischoff associate producer.

Powell sings two songs in the picture, "You Must Have Been a Beautiful Baby" and "There's a Sunny Side to Every Situation," written by Harry Warren and Johnny Mercer. Their placement in the picture is incidental to the plot.

Having been forced to clear out tourist cabin at the service station because she had no cash in her purse to pay for gas, "Margaret" determines to play a practical joke on "Bill." She sends him to her father with his idea of establishing a nationwide chain of tourist cabins. Here Margaret gives him the "run-around" but "Bill's" persistence wins. In the meantime, he wins the love of "Margaret.

Presents at the Warner Hollywood theatre to an audience restless during the early reels but manifestly pleased with the last half hour of the picture.—V. K.


CAST

Bill

Dick Powell

Margaret

Olivia de Havilland

Ben

Welden

Bea

Benaderet

Wesley

Lauro

Bruce

Cabot

Keech

George

Reeves

Rosemary

DeCamp

Allen

Jenkins

Bonita

Granville

Robert

Warwick

Lilyan

Tashman

John

Ridgely

Penny

Singleton

Judi

Farr

Granville

Bates

Jack

Mower

Up the River
(20th Century-Fox)

Penal Comedy

Don't let the title mislead you, or the customers. The film is as full of criminals as the prison in which most of the action takes place, but they are gay, amusing criminals engaged in all sorts of light-hearted enter- tainments from amus- ing theatricals to inter-penitentiary football. While proving, doubly and trebly, that crime does not pay, the players have a swell time and give one The film is in many respects the
"THE STORM"

with CHARLES BARTON PRESTON
BICKFORD · MACLANE · FOSTER
TOM BROWN · NAN GREY

Andy Devine · Frank Jenks · Samuel S. Hinds

Screenplay by Theodore Reeves, Daniel Moore and Hugh King
Directed by Harold Young
Original story by Daniel Moore and Hugh King

Produced by Ken Goldsmith

A NEW UNIVERSAL PICTURE
—IN A FURY OF PRIMITIVE DRAMA!

“...Raw meat... plenty of rough and tumble brawls...!”
—NEW YORK WORLD TELEGRAM

“Practically all action...!”
—NEW YORK SUN

“Vigorously handled!”
—NEW YORK JOURNAL & AMERICAN

“The devils that rage... in a monster storm... are now let loose!”
—NEW YORK POST
The Headleys at Home

(Standard Pictures)

Domestic Comedy

"The Headleys at Home" is the initial production effort of newly formed Standard Pictures to create comedies for all family audiences. Making pretenses at being unusually important although not an experimental feature, it does give evidence that the company is in search of a formula that will give the planned series a value comparable to others of the type now on the market.

Adapted from a stage play, there naturally is quite a bit of dialogue, but there also is a generous amount of action, both comic and melodramatic. The best known names offered are Evelyn Venable, Grant Mitchell, Vince Barnett, Benny Rubin, Louise Beavers, Kenneth Harlan and Edward Earle. However, the story features are all slight in supporting roles; Robert Whitney, who was in the first two "Judge Hardy" pictures; and introduces semi-professional Alice Adams.

"Louise Headley's" aspirations are the source of all the fun and excitement. Though her husband barely knew "Schuyler," famous financier, during their college days, "Mrs. Headley" over the years has built him up as a great friend of her small town banker mate. Thereby is set in motion a chain of amusing situations where the man of science is not the least bit discouraged by his wife's harbored scurums tactics, but his bank is robbed and the robber, "Adair," is introduced into his home as "Schuyler." While wandering in the woods, where his crook is captured, the real "Schuyler" appears to give her opportunity to be a social lioness, even though a repentant one.

The picture is scheduled for projection room in Hollywood to a press and professional audience. Naturally, some of the features that might prove of special interest to general audiences

CAST

Gene

Evelyn Venable

Eddie

Grant Mitchell

Louisa Headley

Betty Brandon

Sid Murray

Vince Barnett

Dick McLeary

Benny Rubin

Mike Adams

Hyacinth

Louise Beavers

It is true that this comedy is more or less a natural, deriving as it does from the song of the same name, and the top team, Bob Hope and Shirley Ross, is a definite addition to the ensemble, precisely the kind of humor the picture offers. It would be a natural next step for showmen to assert that Mr. Hope here establishes himself in the front rank of screen comedians and, if the preview audience reception is dependable evidence, this assertion can be underscored and written in flaming colors, for the picture is a complete success. With the song hit from "The Big Broadcast of 1938" that is "Up Pops the Devil," the old play by Albert Hackett and Frances Goodrich, which has been long known to success, is retold by Lynn Starling, who wrote the screen play. It may be recalled that the tale has to do with a struggling novelist whose wife works out as he stays at home to do the housework while completing his first novel. There are another man and another girl in the quadrangular plot, but the whole matter is handled solely for laughs. It is treated thus, precisely the kind of thing where Mr. Hope-Ross delivery of the song hit for which the picture is named are likely to expect to see there.

Glh Hope's performance is sparkling. Some of his solo sequences are comic classics. He is aided and abetted, in the comedy department which he handles expertly into the bargain. His dialogue, by such crafty laugh producers as Charles Butterworth, Roscoe Karns, Ed Gargan and Eddie Anderson, who is the spectacularly successful "Rochester" of Jack Benny and Willard Waterman, is in the nature of cinematic expectancy to hazard a guess that Mr. Hope's high achievement in this expert department will entitle him to the spot in top budget production about the next time around.

George Archainbaud directed the picture in his usual practical manner and Mel Shauer produced it adequately. Harry Carmichael and Frank Loesser wrote the popular song "Two Sleepy People," sung by Mr. Hope and Miss Ross in such the manner as they sang "Thanks for the Memories," which they use again, with new lines that are part of the narrative dialogue, in this appearance.

Directed for Paramount Pictures.Los Angeles, where it was received with audible relish.--W.R.W.

"Film which enjoys the combined services of Charlie Ruggles, Helen Broderick, Mischa Auer, and Joy Hodges is bound to be a lively affair."

—R. Y. TIMES

"Smartly handled...sets are handsome and the dialogue is bright."

—N.Y. JOURNAL AND AMERICAN

"A rollicking merry farce, brings a needless company of cut-ups to the Rivoli...gay fun...refreshing in its departure from the routine comedy."

—DAILY MIRROR

"... unusually bright..."

—TIME MAGAZINE

"Excellent comedy for sure entertainment."

—VARIETY

"Service De Luxe is a sure box-office hit."

—LOUELLA O. PARSONO
(Morning Examiner)

="De Luxe" is a Universal hit with class production that packs liberal entertainment!"

—PICTURE REPORTS

"De Luxe" a 3 star film."

—LIBERTY

"Picture is an excellent, merry, romantic farce."

—TOMMY STARR
(L. A. Evening Herald Express)

"De Luxe has an abundance of laughter for entertainment."

—NATIONAL BOX OFFICE DIGEST

"Service De Luxe is De Luxe in every department, including the box-office."

—MOTION PICTURE DAILY

"Merry, romantic comedy, Supplies plenty of entertainment and should click."

—FILM DAILY

Praise for

CONSTANCE BENNETT
"SERVICE DE LUXE"

WILL JACOBS BRODERICK, HEB
ROUGGLES, MISCHA,
JOY

SCREENPLAY BY
ERNEST PURCELL AND
LEONARD SPIEGELGASS

ORIGINAL STORY BY BRUCE MANNING AND VERA CASPARY

ASSOCIATE PRODUCER: EDMUND GROGAN

A ROWLAND V. LEE PRODUCTION

A NEW UNIVERSAL PICTURE
The Man with 100 Faces

(Gaumont-British)

Mystery Melodrama

While there is a certain amount of suspense, some excitement, and some comedy in the portrayal, by Tom Walls, of a debonair crook, there is also a lack of an air of reality, and production shortcomings.

M. Madison, as an American gangster, is in a role overdrawn, Wallis deliberate and with too much to say. Lili Palmer, heroine, is more strange than exotic.

The book has "Dacre," a clever and quixotic jewel thief, as well as the author of a book, by "Crackerjack," which is the talk of London. Sculpie's American gang only gets the past gentleman to an extent. When "Dacre" and the book, "Dacre's" proceeds invariably go to charity. At a masked ball, "Sculpie's" men hold up the women after "Dacre" has taken the real necklace, but he suspects one of the guests, "Dacre" in disguise, and links the guest with the "Crackerjack." "Sculpie" also tries to get him. "Dacre" turns the tables.

Previewed in an East Coast projection room.

—Floyd E. Stone.


CAST

Jack Dacre — Tom Walls
Baroness Von Hafter — Lili Palmer
Sculpie — Noel Madison
Lord Cranby — Charles Ruggles
Hamboe Goldberg — Leon Lyon
Binkie — Edith Griffies

Strange Faces

(United)

Comedy-Melodrama

There is plenty of entertainment in the cockney dialect with Mary Treen, Frank Jenks, and Doreatha Kent among the top names. It is a delight to see, in support in many Universal pictures, "Denby" and "Maggie" as they do their thing.

The bill of players is led by three old friends, Binnie Stuart, heralded as the Shirley Temple of the day, and the men and women are "en gagging" tot until she begins to peek into the lens or goes into a "banchee" treble of "Come Back, Edith," by Ethel Griffies. The rest of the cast includes such rich Celtic talent as Danny Malone, singing songs of the melodies in a pleasing Irish tenor; Kathleen O'Regan, who bears an amaz- ing resemblance to Patric M. Collebort, and Fred Conyngham. The title tune, often repeated, and the singing of "Mountains O'Muirne," Down on Finnegan's Farm, "Believe Me If All Those Endearing Chaps" and "Did Your Mother Come from Ireland merit commendation.

Derived from an original Irish story by Kathleen Tyrone, part of the plot is pedes- trian along the well trodden path for domestic melodrama, with the cliches of a separated married couple, possession of the wife, a night club, and the like, a Christmas celebration, an amatory comedy conducted by a "butterfly society daughter making her first debut, the sadistic and fratic tail of the father for his family, and the reunion to the tune of "Rose of Tralee."

The locale is London, and for all the Celtic atmosphere and elements, the story could have been set up in Oshikho, Wis., U. S. A. There are some colored postcard shots but the narra- tive proper is in black and white.

Seen at the Irish Theatre in New York at an afternoon performance at which a handful of hearty Hibernians, who had negotiated the excavations of the Sixth Avenue subway project, sat either exhausted or were wafed away in remembering silence to the land of their fathers or their forebears.

Spring Madness

(MGM)

College Comedy

This is a very different kind of college comedy, and a far livelier and funnier one than any that comes in from the camera in many scenes.

Every member of the cast turns in a sparkling performance, with Lew Ayres as the big star, giving all previous efforts as a college girl in love, Lew Ayres at his best as the unwill- ing but decided object of her affection, and Burgess Meredith winning him a permanent home in Hollywood as his adventurous and sophisti- cated ecclesiastic roommate. The film is a long step up from a gang school of campus comedy and a picture to make promises to the customers about.

Associate producer Edward Chodorov wrote the story developed from Philip Barry's play, "Spring in the Dormitory," which is based on a novel that more associate producers might do well to write their own scripts. S. Sylvan Simon's direction is a masterly lesson in the fine art of keeping a large number of evenly characterized characters moving steadily and swiftly from a running start to a photographic finish. His people are colorful satirists, but he never lets them become merely collegiates.

"Sam" and "Lippencott," Harvard men, quit school before graduation to take a long planned trip to Europe. Well dressed and in a "college girl's" school to tell "Alexandra" of his going and say goodbye. Her classmates manage to de- lay his departure until a cooperative instruc- tor, admirably played by Truman Bradley, in- ducts the degree of jealousy necessary to change "Sam's" plans.

Similar formulae have served for many of movies, but here the production crew here to reveal the junior generation illuminatingly and charmingly in its reactions, views, objectives, sentiments, ways and means.

Miss O'Sullivan's portrayal of the college senior is original and interesting, creating a deal of light emotional passages, a great deal more exciting than the more somber type of sobbing she has been in weightier films, suggests strongly that this is a vein which she has belonged from the first.

The film is fresh, clean, modern and essen- tially human, an all purpose picture for all types of audiences.

Previewed at the Alexander theatre in Glen- dale, Cal., where it suffered a typical midweek cross-section audience.

—R. W. R.


CAST

Alexandra Benson — Maureen O'Sullivan
Sahm Thachter — Lew Ayres
Kathy Ayres — Ruth Hussey
"The Lippencott" — Burgess Meredith
"Drake" — Franklin Pangborn
"Tim" — Dwight Deere
"Peggy" — Joy Compton
Mady Plasky — Mary Kroll
"Hat" — Frank Albertson
William Belcher — Walter Bacon
Miss Ritchie — Marjorie Gateson
Miss Smith — Frances Buck
Sterling Holloway — Dick Baldwin

Rose of Tralee

(Dublin Film Co.)

Dublin Drama via London

While the subject matter has its appeal to sons and daughters of St. Patrick, those who have become accustomed to Hollywood cinema craftsmanship may grow uneasy under theättecting the direction and the direc-
Passing Parade, No. 1 (MGM)

Interesting

John Nesbit, radio commentator, presents three yarns, all authentic, interesting and containing more than ordinary informative value. The first episode deals with unclaimed money in banks and as illustration is depicted the case of a soldier who, before embarking for the war in 1918, banked over $600. He was killed in action and his sister, not knowing of the account, is amazed years later when the bank locates her and turns the money over to her with interest. The second episode traces the life of an automobile from its shiny newness to the time when it becomes scrap iron and is melted for armaments. The third concerns matrimonial agencies, and to that end illustrates the case of two persons brought together.—Running time, 10 minutes.

Timber Toppers (20th Century-Fox)

Fine Sport Subject

One of the new series, Ed Thorgersen’s Sports Reviews, it is comprehensive, well photographed, and should hold interest of class and mass, especially favorable to all those who like horses. It depicts training of “show horses,” those who perform in horse shows and steeplechasing. They are shown learning to obey the controlled bit, to go forwards and backwards, to handle fences. Finally is shown the competition at a horse show.—Running time, ten minutes.

Patio Serenade (Universal)

Spanish Stuff

Hispanic in nature and talent, this Mentone Musical turn should entertain the audiences of the Latin and South American as well as those Northern American audiences who like a look at a certain type of foreign artists. The line of variety displayed in the show ranges from vocal numbers through a rhumba exhibition and a cancan dancer, to thesps Coral and Arminia, the most widely known of the entertainers.—Running time, 17 minutes.

Playful Polar Bears (Paramount)

Fair Color Cartoon

The polar bears cavort happily, especially one mother and three cubs. Suddenly come white hunters in their sailing ship; they shoot at the fleeing bears. Mother bear runs back, finding one cub apparently dead. When the hunters leave, the bears attend the “funeral.” But the little cub sits up—he’s only been knocked unconscious by falling ice. The story is told simply, with little emphasis on “gags,” indicating a distinctly juvenile audience for its appreciation.—Running time, eight minutes.

Society Dog Show (RKO-Disney)

Excellent Mickey Mouse

Of equal importance with Mickey here is Pluto, because it is his noble deed that saves the pair from imprisonment in the trash” the society show. The judges frown upon Pluto’s lack of breeding and Mickey’s brashness, and guard them out. However, fire starts, and Pluto, hewing to his shreds of his sweetheart, a Pekingese, dashes back to rescue her, in breath-grabbing fashion. It is all done with peerless Disney competence, is fast, comical.—Running time, eight minutes.

Champion Airhoppers (Paramount)

Granland Rice Spotlight

The newest Granland Rice Spotlight finds wings to soar and follow the topic of the motorless plane, the glider. Done with the rapid fire

MOTION PICTURE HERALD

November 12, 1938

Educator Hits Kuykendall Talk

Remarks by Ed Kuykendall, president, at last week’s Motion Picture Theatre Owners Convention, in Oklahoma, which, it is charged, belittled minority exhibitor interests, principally Allied States Association, were attacked this week by Mrs. Winifred Johnston Perry, of Okla., in an address before members of the English department of the Oklahoma Educational Association.

The Allied attacked by Mr. Kuykendall is an organization of independent theatre owners with no producing affiliations, Mrs. Perry said. “They are mainly neighborhood or community houses that you and your children would attend if the exhibitor could get the pictures you wanted him to show,” she contended.

Mrs. Perry urged her listeners to support the Need bill which she declared would make it possible for theatre owners to buy pictures they consider desirable without taking a number of unwanted productions.

“Block booking,” she said, “is a discriminatory and obstructive practice which cuts down on the profits of the independent exhibitor and puts money in the pockets of the big producers.”

Mrs. Perry, wife of Charles M. Perry, head of the philosophy department of the University of Oklahoma, is the author of two college text books and many articles on the history and literature of the theatre.

Ohio and Carolina Groups

To Hold Annual Meetings

The Independent Theatre Owners of Ohio will hold their sixth annual convention Monday, Tuesday and Wednesday at the Deauville Beach Hotel, Columbus, Ohio.

Theatre Owners of South Carolina will have their annual convention at the Hotel Charlotte, Charlotte, N. C., December 4th and 5th. The committee on arrangements includes Roy Smart, F. H. Bedford and C. B. Newsome.

U.A. Signs Loew’s

The largest product deal ever made by United Artists was concluded Monday between the distributor and Loew’s for the entire circuit, including the metropolitan chain, for two years and covering all of the two seasons’ productions from Edward Small, Alexander Korda, Hal Roach, Samuel Goldwyn, Walter Wanger and the yet unreleased U. A. pictures of David Selznick.

United Artists also sold the 1938-39 product to the 450 theatres which are in the five Fox West Coast groups.

Producing Credit to Blanke

Credit as associate producer of Warner Brothers “Four Daughters” which should have been given to Henry Blanke was incorrectly attributed to Benjamin Glazer in the listing of Box Office Champions for September in the October 22nd issue of Motion Picture Herald.
In a Quandary

As Hollywood went into November, it also went into a quandary. Here's the production situation at the moment of writing, 12:10 P.M., November 4th. There are 43 pictures shooting. Sixty-eight are in the various stages of editing. Some in the second classification have been given unannounced previews. MGM had three out last night for this purpose. Yet 11 productions were started in the week. Simultaneously eleven joined their mates in the cutting rooms. This manufacturing condition presages two results. First, it hints the possibility of a production shut down coincidental with and after the holiday season. Second, it constitutes a lot of straws in the wind for the theatre mania of previews. Depending upon an escheloning of release dates, it also clues a mid-winter glutted distribution market.

Columbia Starts Three


Universal launched two pictures, "Swing, Sister Swing" went into work. Eddie Quillan, Kathryn Kane, Ken Murray, Ernest Truex, Johnny Downs and Ted Weems and his orchestra will be in it, "Lady Luck," for which a new title already is being sought, will feature Robert Wilcox, Helen Mack, Dorothy Vaughan and Irving Pichel. A long time ago Paramount planned "Hotel Imperial" for Marlene Dietrich. The same title will be used, but a new story utilized for Ray Milland, Isa Miranda, Rudolph Foster, Curt Bois, Reginald Owen and Gene Lockhart. "Bulldog Drummond's Secret Police" will continue the series with John Howard, Heather Angel, H. B. Warner, Reginald Denny, Gladys Bearings, Patterson, E. E. Clive and Forrestar Harvey.

Resuming "Charlie Chan"

Warner Oland died and Key Luke departed elsewhere, but 20th Century-Fox is continuing the series; the pair made famous with "Charlie Chan in Honolulu." Sidney Tolot will go on with the "Chan" characterization. No son has yet been selected, but Phyllis Brooks and Eddy Collins will have parts in the show. Headliners in "Wife, Husband and Friend," will be Warner Baxter, Loretta Young, Ann Bly, George Raft and Helen Westley.

At Republic work began on "Federal Manhunt." It will present Robert Livingston, June Travis, Jerry Tucker, Ben Weeden, Sybil Harris and Horace MacMahon.

"Beauty for the Asking" was the subject of new interest at RKO Radio. Lucille Ball, Donald Woods, Frances Mercer, Inez Courtney and Whitney Bourne represent the immediate name values in the film.

From Universal came word that "Scouts to the Rescue," a serial, had been transported to the cutting rooms to join the two that had arrived at the same destination earlier in the week. Jackie Cooper stars, Mischa Auer, Mary Boland, E. E. Horton, Helen Parish, Jackie Searl, Frank Thomas, Harris Berger, Hally Chester, Charles Duncan, David Gorcey and William Benedict completed "Little Tough Guys in Society," "The Last Warning," which earlier was known as "The Dead Don't Care," will feature Preston Foster, Frank Jenks and Frances Robinson.

Republic eliminated two productions from its active list. Gene Autry and Jean ROuvaler are the stars of "Western Jamboree." Robert Livingston, Tommy Ryan, June Storey, Ralph Morgan, Harry Davenport and Sidney Blackmer will be seen in "Orphans of the Streets."

Monogram wound up "Little Tenderfoot." Tex Ritter is billed in capital letters over Jins Falkenberg, Tom London, Frank LaRue, Charles King, Bob Terry, Horace Murphy, Snub Pollard, Mary Ruth, Dave O'Brien and Dorothy Fay in this Edward Finney production. Changing the title from "Life is Cheap" to "North of Shanghai" was only one stage in the goings on that maneuvered this Columbia picture to the cutting room. In the cast are Betty Furness, James Craig, Keye Luke, Dick Car- tis, Joseph Downing, Honorable Wu, Cy Kendall, John Tyrrell, Dorothy Gulliver.


"The Long Shot." Fine Arts, hit the finishing wire at Grand National and Twentieth Century-Fox wrote fins to the week with "Thanks for Everything," with Adolph Menjou, Jackie Oakie, Jack Hakey, Arleen Whelan.

Optimism

Consideration of immediate future business conditions may create furrows in the foreheads of economists, governmental administrators and folk who either work for or worry about a living, but Russell Birdwell reports Henry Ginsberg, vice-president of Selznick International, as saying theatre operators should be blandly optimistic.

"My survey of general business conditions," Mr. Ginsberg quoted, "indicates an upturn in film box offices by 20 per cent during the next six months."

Mr. Ginsberg pointed to the truce between employers and employees in the railroad industry and the $1,500,000,000 national building program, adding: "I believe the film industry will find a relationship between standard business indices and box office results extremely close. The business curve points upward now. The box office curve will match it."

Oddly, no mention was made in the communication about "The Young in Heart."

Press Coverage

The number of reporters covering Hollywood news this month reached an all-time high of 120, according to the Motion Picture Producers and Distributors of America. The Association office issued 353 official studio correspondent identification cards. News and trade reporters lead with 150. Second place is held by fan magazine writers with 72. Of this number, 27 are permanently employed by magazine publishers and 45 are freelance writers with titles of film or motion picture writers. There are 63 foreign correspondents servicing practically every country. Radio commentators and their studio contact personnel received 38 cards, also a record.

Another record was established when 166 working editors of papers scattered all over the country visited Hollywood personally to gather news and feature story material. A survey of the large studios shows that the annual influx of editors has steadily increased since 1934. In that year only 30 out-of-town editors covered Hollywood. In 1935 the figure increased to 65, in 1936 to 112 and last year to 147.

Studio press departments have increased the amount of wordage forwarded directly to thousands of newspapers by approximately 8 per cent. The bulk of this service has been directed to small town papers, those not affiliated with chains, those who do not have correspondents or are not receiving any of the Hollywood wire services. Likewise the issuance of picture material either in still picture or motion form has been increased.

Itemized

New Universal schedule outlines two pictures for director-producer John Stahl. They will be "Ball By The Horns," and an unnamed Irene Dunne vehicle.

** * * *

MGM has signed producer Lucien Hubbard, who made "Speed," "Women Are Trouble," "Man of the People" and "A Family Affair," to a new contract.

* * * *

Metro-Goldwyn-Mayer has given a new contract to Gus Kahn, popular song writer, under which he starts his sixth year at the studio.
BEGINNING OF A GREAT SERIES

BLONDIE

THE FAVORITE HEROINE OF MILLIONS STEPS RIGHT OUT OF 230 NEWS-PAPERS INTO ONE OF THE YEAR’S BIG SCREEN HITS!

This advertisement is to inform exhibitors about a new kind of down-to-earth, honest picture that plain, every-day folks have been aching to see.

Even if “Blondie” did not have a pre-sold audience of millions, due to its wide popularity as a leading King Features Syndicate cartoon strip, its fine, inherent entertainment qualities would make it “Box-office”.

PRINTS IN EXCHANGES NOW!
JIMMY FIDLER — I'm just one of the millions of Blondie-Dagwood fans who will greet this delightful screen interpretation of my favorite comic strip with keen delight.

LOS ANGELES TIMES — Built strictly for comedy and succeeding well.

LOS ANGELES EXAMINER — Blondie stepped right out of the funny paper onto the screen in one of the most refreshing and entertaining comedies of the year.

PICTURE REPORTS — It is a triumph for Columbia and for all concerned in its making, and it will undoubtedly be enormously popular.

CLICK MAGAZINE — BLONDIE a solid click.

FAWCETT PUBLICATIONS — By far the biggest laugh getter of the year and will prove a bigger crowd getter than many million dollar epics. It's a knockout!

VARIETY — Studio has hit paydirt . . . should have long span of popularity. Through it all runs a prominent strain of good substantial comedy and down-to-earth humor. Columbia turns out a particularly fine effort . . . which gets the transplanted cartoon-to-film characters off to a good start.

LONDON NEWS CHRONICLE—This should really be a natural anywhere the cartoon is enjoyed. It was a natural before the first reel had passed. Lake and Singleton perfectly cast. Gene Lockhart great. Frank Strayer and Richard Flournoy have kept spirit of cartoon through sympathetic direction of a perfect script.

PICTURE PLAY — Every man, woman and child must see BLONDIE, the first of a series Columbia is making of this famous comic strip.

SCREENLAND & SILVER SCREEN—For sheer entertainment, see BLONDIE. It's one for the whole family.
RAVES ON
BLONDIE

INVALUABLE! HERE'S MILLIONS TO THEATRES!

NATIONAL BOX OFFICE DIGEST
— Sensational box office possibilities in this picture. Will please every "Blondie" fan, others, too. Columbia has the beginning of a highly profitable series.

BOX-OFFICE FLASHES — Novel and refreshing feature which will be welcome addition to any program, while it provides ready-made exploitation potentialities for box-office takes far above its budget class. Penny Singleton and Arthur Lake are naturals as Blondie and Dagwood.

HOLLYWOOD CITIZEN NEWS — Rings the bell for inspired comedy.

SCREEN GUIDE — BLONDIE is the greatest comedy series of the year.

INTERNATIONAL NEWS SERVICE — Very good picture. Should be a hit.

FILM DAILY — Comedy hit should please them from six to sixty.

HOLLYWOOD SPECTATOR — Family audiences will be delighted with it and all theatre-goers will find in "Blondie" a comedy of notable ebullience and freshness.

LOS ANGELES EVENING NEWS — As funny as the comic strip. All the characters, Blondie, Dagwood, Baby Dumpling and even the pooch, Daisy, are convincingly brought to life. Penny Singleton, in the title role, does a splendid bit of work, while Arthur Lake’s Dagwood and little Larry Simms’ Baby Dumpling are excellent.

SMART EXHIBITORS PREFER

"BLONDIE"
Based Upon the Comic Strip
Created by Chic Young
with
PENNY SINGLETON • ARTHUR LAKE
LARRY SIMMS • GENE LOCKHART
Screen Play by Richard Flournoy
Directed by FRANK R. STRAYER
A COLUMBIA PICTURE
MORE GOOD NEWS ON "GIRLS' SCHOOL"!

AFTER SWELL OPENING AT TIMES SQUARE'S CRITERION THEATRE, MANAGEMENT REPORTS GROSSES ZOOMING EACH DAY AS RESULT OF GRAND REVIEWS AND WORD-OF-MOUTH! PLUS FACT THAT PICTURE HAS GREAT FEMININE APPEAL!

N. Y. DAILY NEWS
Rare ... excellent construction ... exceptional and altogether enjoyable. Beautiful performances.

N. Y. TIMES
Written with tenderness, insight; performed with enchanting naturalness; directed with gracious balance of light comedy, poignant youthful tragedy.

N. Y. WORLD-TELEGRAM
Well-acted, full of charm and conviction. Cast is first rate, direction alert ... imaginative.

N. Y. MORNING TELEGRAPH
Most attractive, very interesting, neatly staged and brilliantly acted. Has warmth, intensity.

N. Y. POST
Good. A fine show of sweet young things.

N. Y. DAILY MIRROR
Sincere, interesting, realistic. Played supremely well. Healthy entertainment for the family.

N. Y. JOURNAL-AMERICAN

N. Y. HERALD TRIBUNE
Delicacy of treatment ... fast-moving ... engaging.

GIRLS' SCHOOL
Anne Shirley • Nan Grey
Ralph Bellamy

Story by Tess Slesinger • Screen play by Tess Slesinger and Richard Sherman • Directed by JOHN BRAHM
A COLUMBIA PICTURE
The Duke of West Point
(UA-Edward Small)

In previous association with United Artists, Edward Small produced such pictures as “I Cover the Water Front,” “Patricia,” and “The Count of Monte Cristo.” His first picture since rejoining the organization will be used as background the setting and caitl life of the U.S. Military Academy. The primary story is a career story and will make use of romantic and melodramatic elements common to earlier pictures which had a service locale.

For novelty, however, and looming important as an exploitation feature, the action highlighted in the production will be a sensational ice hockey game which capitalizes upon the rivalry between West Point and the Royal Military College of Canada.

Based on an original screen play by George Bruce, who provided the story basis of MGM’s “The Crowd Roars” and did the story and screen play for “Navy Blue and Gold,” “The Duke of West Point” is being directed by Alfred E. Green, who served under Warner Brothers. The picture is made “Thoroughbreds Don’t Cry” for MGM and several pictures recently for Columbia.

The featured players will be Louis Hayward, who has made several pictures for RKO-Radio and Universal; Joan Fontaine, also starred in many RKO-Radio shows; Tom Brown, Richard Carlson; and Charles Smolarek. Supplementary names are Donald Barry, Gaylord Pendleton, Charles D. Brown, Jed Prouty, Marjorie Gateon, Emmett Dunn, Nick Lukats, Kenneth Harlan, Jonathan Hale, William Bakewell and Mary MacLaren.

Release date: Approximately December 15, 1938.

I’m a Criminal
(Monogram-Crescent)

Action melodrama, growing out of a double-cross in romance, will be the essence of “I am a Criminal.” Seeking to win public favor, a big time racketeer about to be tried for murder hires a press agent to build him up as a humanitarian. The press agent gets him to adopt an orphaned girl. He also steals the girl away from him. Following adverse publicity resulting from his treatment of the double crossing pair, and thirsting for revenge, he jumps bail, but when the boy, to whom he has become attached, is in danger of drowning while warning him of the approach of police, he sacrifices his freedom to save the boy’s life.

The picture will feature John Carroll, singing hero of “Rose of the Rio Grande,” Mary Kornman, the original “Our Gang” lead, with whom the criminal finds real romance, and Martin Spellman, who had an important part in “Boys Town.” Craig Reynolds and Kay Linaker will be seen as the pair who add to Carroll’s many troubles. Supporting roles have been assigned to Lester Matthews, Mary Beatty and Robert Fiske.


Release date: December 7, 1938.

There’s That Woman Again
(Columbia)

Comedy Mystery

Last spring Columbia turned out “There’s Always a Woman,” and with its unusual comedy quality it attracted considerable attention. That picture, as will its follow-up, “There’s That Woman Again,” comically considered the adventures and experiences of “Bill Reidor,” being the same job again. In the time between the two pictures, he has made “I Am the Law,” Columbia, which starred Edward G. Robinson. This occasion the detective husband and wife became mixed up in a complicated jewel robbery and love tangle.

While there is considerable legitimate mystery in the theme, comedy is the quality stressed, so that sequences of suspense and danger give way to others in which comedy, including slapstick, will be given full swing.

Release date: November 22, 1938.

North of Shanghai
(Columbia)

Melodrama

The locale is North China. The melodramatic action background for the romantic theme will reflect the warfare, slaughter, treachery and treachery that for several years has been besetting China. Considerable top interest lies in the story of a stricken country where life actually is cheap.

The heroes are two Americans, a daredevil newsreel photographer, and a girl reporter. Whirled into romance, they also are flung into an endless round of intrigue and duplicity. Upon them rests the responsibility of ridding China of one band of plotters who are the cause of much of China’s tragedy.

As pictures with similar backgrounds are by no means rare, the natural question concerns the cast. “Life Is Cheap” will introduce James Craig, a young recruit from the New York stage. It will present Betty Furness as the heroine, and has an important role for Keys Luke, of the “Charlie Chan” series and seen in “The Good Earth” and “Oil for the Lamps of China.” Dick Curtis, Joseph Downing, Honorable Wally Kendall, John Tuyrd, Ed Laughton and Dorothy Gulliver.

The film is being directed by D. Ross Lederman, a specialist in the handling of melodramatic stories, with such productions as “Juvetile Court,” “A Dangerous Adventure,” “The Frame Up” and “I Promise To Pay,” all Columbia.

Release date: December 7, 1938 (tentative).

Dark Victory
(Warner)

Tragedy

In many pictures from “Seed” down through “Of Human Bondage” and “Dangerous,” for which she won an Academy Best Actress Award, to “Jezebel” and “The Sisters,” Bette Davis has demonstrated her abilities as an emotional actress. Now, in “Dark Victory,” her third picture for the company this year, she has been assigned a role that again should prove her one of the screen’s foremost actresses.

Although the story, adapted from a stage play, culminates tragically, and definite evidence of impending doom are frequently in evidence, the manner of treatment of the screen play is such that it gives one the feeling that the story could have had a happy ending. The heroine, loving life fully, lives it as she pleases, until, from friends, she accidentally discovers, she has only ten months to live. For a time she leads the wildest whirls of the swank Long Island cocktail set.

While Miss Davis will dominate the picture, the supporting cast lists many of Warner’s most able players. Included are George Brent as the doctor, Humphrey Bogart, Ronald Reagan, Henry Travers and Virginia Bruce. Geraldine Fitzgerald, a stage recruit, will make her screen debut. Among others of importance are Dorothy Peterson, Cora Witherspoon, Charles Richmond, Lottie Williams, Herbert Rawlinson, Leonard Mudie and Fay Helm.

Edmund Goulding, maker of “White Banter” and “That Certain Woman,” is directing the film.

Release date: To be determined.

Oklahoma Kid
(Warner)

Action Adventure

The story which “Oklahoma Kid” will picture and the backgrounds may best be described as typical wild west, thrill action. Its locale is the Indian lands of Oklahoma in 1893 when the Cherokee Strip was opened to the white man. The production won’t be a burlesque or a satire. It will be the genuine article.

To be a Sam Bischoff production, the “Oklahoma Kid” is based on an original story by Edward Paramount, whose screen writings include many pictures, from “Portia on Trial” to “The Bitter Tea of General Yen.” Preparation of the screen play was assigned to three adept writers: Robert Buckner, associated with “Jezebel” and “Gold Is Where You Find It;” Warren Duff, collaborator on “Angels with Dirty Faces” and “Racket Busters,” and Jerome Odlum. Direction is in the hands of Lloyd Bacon, who has been at the helm of many of Warner’s most exciting films.

James Cagney will be seen in the title role. Center of all the roarin’ melodramas he also will share the romantic content with Rosemary Lane. The more important supporting roles will be in the hands of Humphrey Bogart, who is to be as tough a Western bad man as he ever was a gangster, Donald Crisp, Hugh Sorrenti, Ward Bond, Lew Harvey, Harvey Stephens, Trevor Bardette, Robert Strange, Granville Bates and Charles Middleton.

Release date: To be determined.
Two Camps Are Also Sharply Divided on Grading as Availability of Sufficient Product Becomes Another Problem

by AUBREY FLANAGAN

in London

Efforts of British exhibitors to solve the riddle of the super-program (double features), direct offset of the intensifying conflict between independents and circuits, would seem likely to accentuate the differences of opinion which mark the exhibitor camp.

Following the General Council’s recent discussions with the negotiating committee’s leisurely and frigid flirtation with the idea of an agreement, the two branches of the Cinematograph Exhibitors Association have thrashed out the problem. Despite the committee’s warning, the idea has gained some backing in local branches. The backing, however, has been distinctive not alone for its support but for the vigorous opposition it has provoked.

A report to the General Council Wednesday day, adopted after long debate and severe criticism, the committee declared the problem unsolvable. Ken Nyman pointed out that opposition to grading and the substitution of the exhibitors’ own system of grading was a contradiction in terms. He added he had no faith in further conversations with renters on barring super-programs while ABPC and GB held the committee power.

Now, according to the territorial groups which have debated the matter is the London and Home Counties branch of the CEA, whose area, as recorded in Motion Picture Herald, is the most frequently and most bitterly found. They suggested that the appropriate committee contact the circuits in order to go into the possibilities of a registration scheme under which would be classified certain films or two of which should not be shown in one program.

Sharp Controversy Seen

There is no doubt that the suggestion will be vigorously opposed and that the fiercest brand of controversy will be precipitated.

Panton Street’s own disbelief in the virtues of a registration scheme already been recorded. Presenting their report on their examination of the problem, the negotiating committee declared that the proposal was prefatory and would not be worth examining the merits of such a scheme, and warned them that it would almost inevitably provoke the rationing of films by renters, the rearrangement of release dates so as to benefit the circuits and an immediate increase in film hire. This backhanded killing of a scheme before it was actually born had an obvious and widespread effect on exhibitor councils up and down the country.

Despite the apparent indifference of the circuits, an indifference excused by them on the ground of industry necessity, exhibitor groups like that of Manchester are still ready, as they have done, to call upon the circuit to implement the promises made at the time of the B. R. G. grading dispute.

Across the county borders, in Yorkshire, the fiercest fires of debate have blazed, and though the branch decided on support of a grading scheme, the decision was not arrived at without a particularly noxious and exhaustive discussion. The view was expressed, notably by Harry Hopkins, that the grading of films by the CEA, would be nothing if not retrograde. Hopkins, as do many exhibitors in the provinces, and for that matter in the metropolis, reflects the negotiating committee’s fears that any political interference would result in the super and non-super categories having the immediate effect of increasing the film hire for those super films. Up to the present, one of the most obvious and major difficulties has been that of arriving at a definition of what constitutes a super film. The London Branch’s attempt to secure an agreement with the circuits on a registration panel, is one compromise of all.

It is, however, objected by the opposing school of thought, for the most part the more pugnacious and independent group, that any such move would result in the super films being calculated more to increase film rentals than a renter’s grading scheme, it is a grading scheme arrived at by the council.

Another exhibitor group in Devonshire threshed the matter out and rejected entirely any idea of a grading scheme. Elsewhere in the West Country, there are so many coordinate conflicting points of view that they deterred taking any decision at all.

Two Camps on Grading

Creeping into recent discussions has come the suggestion, made by the more conservative exhibitors, that the CEA does not object to grading on principle and that the grading fight against the Cinematograph Exhibitors’ Society was based on an objection against films being booked exclusively on percentages. Whether the branches in majority will subscribe to this principle is a dubious point; certain it is that there is two sharply divided camps on the matter, and that forthcoming discussions are in danger of accentuating differences rather than providing the answer to the economic riddle.

The matter becomes increasingly urgent generally as a result of the shortage in product. In the three months ending September 30, only 23 British and 102 foreign features were registered, a definite drop from the previous year, a drop which already gives a view of the growing increase in theatre totals.

Blowing up in Wardour Street in its municipal and governmental channels is a pretty little storm over the censorship, actual or potential, of newsreels. Following the Paramount inci-
EASTMAN Super X won its top ranking on performance. The results obtained from its combination of speed, fine grain, and general photographic quality make it the world’s first choice in negative materials.

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IN THE BRITISH STUDIOS

by AUBREY FLANAGAN

Off to Khartoum

One hundred and forty packing cases accompanied Zoltan Korda’s “Four Feathers” unit when it left Denham for the Sudan last week.

London Films will make their headquarters in a mountain gorge forty miles from Khartoum, where the capture of Omdurman and other incidents from the Sudan Woke are to be filmed. Korda also plans to show on the screen the landing of the British Army in boats over the Nile cataracts, one of the outstanding feats in British military history.

A full Technicolor camera unit goes with Korda.

Six officers and 250 lower rank men of the East Surrey Regiment are to proceed to the Sahaloka Gorge to help in adding authenticity to the military scenes. They will be followed by a detachment of engineers with lorries from the Sudan Defence Force, who will provide a water supply and fixtures.

Among the other troops taking part in the film will be 500 members of the Camel Corps and 4,000 native soldiers.

Listed with the weapons used as props in the film—are some of them real, some of them imitation—are the Long Lee Metford rifles, captured from the Boers in the war which marked the confluence of the centuries. Among the other props carried are “smoke puffs” and “smoke pots,” visiting cards, ostrich feathers, a torn Union Jack and twelve pawn tickets.

From the Fire Lads

An ARP unit, complete with fire-engine, ambulance and decontamination equipment, was lent recently by the Walton and Weybridge Urban District Council to the Walton on Thames studios for the Buttercups—Rembrandt spy drama, “Anything to Declare.”

Scenes were shot showing an ARP outfit carrying on their work with gas-masks, decontamination costumes and chemical sprays, while airplanes collaborated in a vigorous bomb dropping exercise.

Bloire Film

Final sequences already gone into the box on the Warner-First National “A Gentleman’s Gentleman,” in which Eric Bloire, perfect dupe of the screen, plays his first English film lead. Bloire worked on the film almost every full shooting day, called something of a record.

Featured as one of the settings in “A Gentleman’s Gentleman” is “Enamor,” huge air liner, lent by Imperial Airways.

ABP Active

No cessation of activities can be noticed at the Elstree studios of Associated British under the production agias of Walter Mycroft; no less than three productions are on the floor. Despite the severe snub which is marking British production at present, Associated British Pictures plan its work with unabated vigor.

Top of the bill is Paul Stein’s “The Outsider,” in which George Sanders is appearing as Racatay, the charlatan surgeon who, in the face of medical opposition, cures the young cripple girl—Mary Maguire.

Elsewhere work has been going on around a night club set, designed for the Jack LaRue film “Murder in Soho,” in which LaRue has the role of a recketeering boss of a night spot.

In the seat of honor is Sandra Storme, the night club hostess, while Google Withers as a dumb blonde actress, Arthur O’Connell and Edmund Ryan are others featured in this sequence.

Norman Lee directs.

Work has started on a new Otto Kruger film, “Black Eyes,” the play for which Kruger, distinguished in British film circles for his superlative work in “Horrornaster,” has been brought back from the United States. He plays the part of a Russian waiter who masquerades as a wealthy business man. His daughter in the film will be played by Mary Maguire, fresh from her work in “The Outsider.” Herbert Brenon directs.

The Lorry Road

The Great North Road, England’s number one artery, and its night working lorry drivers, are the film background and inspiration for two British film productions, one of which has been started, the other due to commence immediately.

Already on the floor at Tiddington under the Warner-First National banner, is “They Drive by Night,” adapted by James Curtis, with Emlyn Williams, actor-playwright, in a leading role.

Also to the floor at Walton-on-Thames is British National’s “Night Journey,” to be co-directed by Oswald Mitchell and Bernard Willis. The story tells of two drivers who incidentally discover a car thieving racket.

Documentary

A drive to present to the British Empire, the United States and other nations, a complete feature picture of the social and industrial life of this country is to be launched by independent producer Paul Rotha, who has joined John Grierson at Film Centre, advisory to the documentary film movement. Rotha has set up a new section whose object is the making of a series of films to show at the New York World’s Fair.

It is Mr. Rotha’s belief that although England is well stocked with films dealing with re-housing, nutrition and social services, there is still a lack of films concerning shipping, marine engineering and the steel industries, etc., and so far there is no film dealing with medicine, scientific research and women’s activities.

Columbia Plans

Columbia’s next picture, following “Q Planes,” under producer Irving Asher at Denham, is “Spy in Black.” Conrad Veidt and Vivien Leigh—“Dark Journey” team—coming back jointly to the lot.

Directing “Spy in Black” is Michael Powell, responsible for “Edge of the World.” He already is at Scapa Flow to arrange locations.

Powell’s next film will also be made at Denham, but this time for London Films, and is entitled “Burmelne Silver.”

“Me and My Girl,” in work under the title “The Lambeth Walk,” for screen purposes, is a screen adaptation of the show in which the popular “Lambeth Walk” is featured, and Lupino Lane, star of the stage show, heads the cast in the film. Albert de Courville is directing at the Pinewood Studios, and release will be through General Film Distributors.

Plans have been matured by Alexander Korda for a new London Film production in color, “The Thief of Bagdad,” in which Vivien Leigh, Conrad Veidt, Sahn and Jon Hall will appear. Playwright James Bridie has prepared the script, based on a story from “The Arabian Nights,” Frenchman Marc Allegret will be responsible for direction.

Sets have been erected at the Denham studios, and large wooden huts with concrete foundations have been built to accommodate the hundreds of native extras.

Some of popular Britain’s broadcasters, bar one, Mr. C. H. Middleton, the B. B. C.’s gardening commentator to whom hundreds and thousands with no interest in gardening—listen every Sunday, is making a series of films entitled “Over the Garden Wall.”

Production Team

A new production team, sponsored by brothers Roy and John Bonnington, who aim to make cheap pictures at a minimum cost, has gone to work at the “pocket” Highbury Studios with a screen version of Laurence Houns- man’s “Consider Your Verdict.” The film is, as might be imagined, devised around court procedure.
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Hollywood’s Opportunity and
The South American Market

Demand for Increasing Domestic Output Called Factor to be Considered

by CHARLES LIGHT

The rapidly increasing demand in Latin America for Spanish-spoken films and the beginnings of local production showing greater box office returns than Hollywood’s standard product, are emphasizing developments in Hispano-America of which a reputed few have long been aware but which American companies only recently have acknowledged.

Hollywood has considered the Spanish market. As early as 1929, serious endeavors were made by Hollywood to supply Spanish-spoken films. However, lack of study of the market, besides a misunderstanding of the Hispano-American’s intelligence, brought quick failure and an erroneous conclusion that Spanish films could not be produced satisfactorily in California.

The first Latin America country to recognize native production possibilities was Mexico, followed by Argentina, and in both governmental sponsoring was responsible. Mexico became production-conscious in 1930. It since has maintained its lead. And other republics are joining the trend.

However, until recently, marketing of local production was confined to the country of origin. Now the number of pictures is growing and despite inferior quality, the low cost factors have, within their own borders, surpassed in returns some of the costliest Hollywood features.

Too, they have brought back to local theatres much of the exploitation to which Hollywood films, since introduction of sound, no longer meant entertainment.

At first, neither Mexican nor Argentinian pictures could obtain a foothold in Latin American countries. Chief reasons were the antagonisms between countries, and lack of distribution facilities and experience. Over-night, a change came when United Artists took on world distribution of “Alia en el Rancho Grande,” Mexican-produced by Bustamante y De Puebla, for $20,000. Up to June the picture reputedly had grossed $725,000 in first runs alone, excluding Mexico.

This definitely established the Mexican film throughout Hispano-America and the other markets opened wide to their pictures, which, though Hollywood’s view finds them poorly produced, are understandable to the masses. And a number of similar Mexican successes elsewhere in Latin America have followed.

Gradual Technical Improvement

The gradual technical improvements by Mexico and Argentina will further develop these markets for both.

Progress of South American product has been under government sponsorship, without restrictive laws on American product for the reason that there have been sufficient local productions. Argentina is the only place where an efficient official agency regulates local production and distribution.

For the best films, Argentina’s governmental film agency gives cash awards, from 37½ per cent of the cash that goes to the producer, down to a split for assistants and talent. The decree also provides for refunds to exhibitors on the telephone tax. A further plus comes in the form of a market analysis, the new Argentine production, and an agency for the distribution of the film.

Charles Light, author of the accompanying article, for years has been a student of exportation of American films, particularly to the republics south of the Rio Grande.

As general foreign sales manager of Alexander Film, Mr. Light has collected data on film production and distribution in the South American countries, spending considerable time in Central and South America and on the Spanish peninsula, speculating on the results contained in this article.

Before entering motion picture Mr. Light visited virtually all the South American countries for and in behalf of the organization of local offices for American manufacturers.

Teatro al Dia once said that the author, for an American, was generally recognized in the Latin nations as having a rare knowledge of Spanish life, its music, literature, and languages, speaking eight languages. For years he has been advising American producers on the Spanish market.

The argument has been advanced that in the final analysis it rests with the exhibitor to decide whether he wants to run a particular film or how he should operate his theatre. However, considerations of personal friendship and the exhibitor’s American audience for the first run of a Hollywood picture will, even in South America, soon give way to the so much more potent appeal of the box-office.

On the other hand, any attempt by an American distributor to hold Hispano-American exhibitors to existing Hollywood film contractual commitments by legal recourse, or otherwise, not only would be a useless effort, but would lead to public protest.

Instead of encouraging production in South American countries, the American companies should determine to supply Spanish films produced in the United States as part of a coordinated program.

Once the Latin American film industries reach a really important stage, their exhibitors no longer will tolerate distribution of a selected number of domestic films with the product of American companies upon the Americans’ block programs. They probably will even set up their own distributing companies, with governmental aid.

Therefore, to inaugurate a comprehensive program of Spanish film production that will take precedence over the films now being made available by Latin America studios.

Tentative Efforts Undertaken

In recent months some of the major American distributors have initiated moves to make Spanish films a part of their general distribution program for Latin America by acquiring two or more Spanish films or by sponsoring production by independent producers with a guarantee to release. These efforts, however, are admittedly only tentative and the procedure so far indicates that the American companies are approaching the problem without the necessary study which would provide a comprehensive picture of the situation in its broad aspects or the analysis which would provide details.

The solution is for the American companies to regard the development of Spanish spoken films as permanent, and to apply the same principles to them as do to their films in Hollywood.

It should be remembered that rhumbas, tangos, cabaret and bull fights do not make a Spanish film, just as a barn dance and corn husking would not make a Hollywood film.

Mexican films are to get a bigger exhibition break this fall in the Federal District, which includes Mexico City, as a result of the municipal government’s agreement to the suggestion of the producers and exhibitors that its custom of taking cinema receipts for October, November and December as a gauge for taxes during the coming year, be abolished. The civic fathers were told that exhibitors do not rush pictures in the fall, because of the figuring of box office, and the government then is performing. This holding back, it was said, blocked exhibition of Mexican pictures which now are bringing in the customers.

Absence of the fall tax tabulation assures wide showings for at least 20 domestic pictures.
Browne-Equity
Issuing First

With advance dates set in Washington, Philadelphia, Pittsburgh and elsewhere, in the East, "Prison Train," with Fred Keating and Linda Winters, the first production under the new Malcolm Browne-Equity Pictures setup, was scheduled to arrive in New York laboratories this week. (Picture in pictorial section.)

The company, of which John Browne is president, and which is composed of Malcolm Browne Pictures, distributors in New York, and Equity Pictures, producer, on the coast, was formed "to fill the gap in the independent picture market made by the collapse in recent years of many small coast producing units."

A majority of the independent exchanges in "15 focal points" are said to have signed agreements with Malcolm Browne for the new product. Recently signed up were Majestic Distributing Corporation, in Los Angeles, headed by Sam Decker, former president of the Monogram exchange in Detroit; and the All Star Pictures, Inc., exchange, in San Francisco, headed by Armand Cohen.

Also claimed to be novel procedure are terms under which coast studios deliver product to the distributing company. "One hundred per cent cash pickup," it is called, with Malcolm Browne paying entire costs of production, on delivery of the negative.

Under B. F. Zeidman, in charge of production, Equity Pictures has completed "The Masked Phantom," second in the series of 20 or more scheduled for this year.

Distribution by Malcolm Browne Pictures of a $200,000 commercial feature, sponsored by a cigarette company, was declared a possibility. The picture, with a minimum of advertising, which will appear only in credits, is still a matter of conversation. If made, it will be made by a large producing unit.

Chinese Film for Metropolitan

For the first time in its history, the Metropolitan Opera House, New York, will be wired for motion picture sound apparatus so that on November 18th the premiere of "Sable Cicada," a Chinese film, may be shown. The showing of the picture will launch a national campaign for funds to relieve distress in China. The booking was arranged by Modern Film Corporation, owners of the American rights to the film.

New Theatre for Broadway Area

A motion picture theatre is planned by Freya, Inc., at 43rd Street off Broadway. The house will seat 862. Alexander S. Andrews is president of Freya and C. Z. Christopher is secretary.

Pollack in Trinidad

David Pollack of Western Electric Company of Cuba, has succeeded R. R. Abarbanell as representative in Port-of-Spain, Trinidad. Pollack was formerly with the service division of Western Electric Company, Ltd., in England, and an ERP1 representative in South Africa, in 1932 and 1933.

E. W. (Ted) Butcher, production manager at Selznick International Pictures, resigned this week. He plans a vacation before announcing a new affiliation.

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## PRODUCTIONS IN WORK

### COLUMBIA
- **Title**: "There's That Woman Again"
- **Writer and Director**: Alexander Hall
- **CAST**: Mervyn Douglas, Virginia Bruce, Margaret Lindsay, Bill Elliott, Juanita de Alencar.
- **Stage of Production**: Editing

- **Title**: "California Cavalette"
- **Writer and Director**: Alexander Hall
- **CAST**: Dorothy Page, Dave O'Brien, Dorothy Short, Paul Barnett, Vince Barnett.
- **Stage of Production**: Shooting

### CORONADO
- **Title**: "Lady Buckaroo"
- **Writer and Director**: Arthur Hoerl
- **CAST**: From the original Follies cast, Joan Crawford, James Stewart, Lew Ayres.
- **Stage of Production**: Shooting

### METRO-GOLDWYN-MAYER
- **Title**: "Ice Follies"
- **Writer and Director**: From the story by Charles Dickens
- **Stage of Production**: Shooting

### PARAMOUNT
- **Title**: "Swing, E. Newton"
- **Writer and Director**: From the story by Charles Dickens
- **CAST**: Judy Garland, Frank Morgan, Ray Bolger, Buddy Eisen, Bert Lahr, Charley Grapewin, Billie Burke, Margaret Hamilton, Pat Walsh, Norma Shearer, Clark Gable, Laura Hope Crews, Charles Coburn, Hedy Lamarr, Spencer Tracy, Walter Pidgeon.
- **Stage of Production**: Shooting

### REPUBLIC
- **Title**: "Never Say Die"
- **Writer and Director**: From the story by Charles Dickens
- **CAST**: Bob Hope, Martha Raye, Ernest Cossart, Paul Harvey, Sigridied Rumann.
- **Stage of Production**: Shooting

### UNIVERSAL
- **Title**: "A Christmas Carol"
- **Writer and Director**: From the story by Charles Dickens
- **Stage of Production**: Shooting

### UNITED ARTISTS
- **Title**: "The Little Princess"
- **Writer and Director**: From the story by Frances Hodgson Burnett
- **Stage of Production**: Shooting

### WARNER BROTHERS-FIRST NATIONAL
- **Title**: "Yes, My Darling Daughter"
- **Writer and Director**: From the play by Marc Reed
- **Stage of Production**: In preparation
Chesterfield


Columbia

GLADIATOR, THE: Joe E. Brown, June Travis—This is Joe Brown's best picture in several years. Very satisfactory business. Running time, 72 minutes. Played October 26—J. Young, Star Theatre, Mendenhall, Miss. General and small town patronage.


ONE MAN JUSTICE: Charles Starrett, Barbara Weeks—Another good western from Columbia. This boy Starrett is getting sonnier with each feature. Played October 7-8.—George Khttar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

PENITENTIARY: Walter Connolly, John Howard, Jean Parker—A very good prison story. It has been too many of these lately; consequently, they are no draw any more. This was no exception in almost every sense of the word. Played October 7-8.—L. V. Bergfeld, Westby Theatre, Westby, Wis. General patronage.

REFORMATORY: Jack Holt, Bobby Jordan, Charlotte Wynters—Bobby Jordan as usual steals the show. Played up as one of the "Dead End Kids" and the results are good. Running time, 60 minutes. Played October 19-20.—Floyd Fashion, Long's Theatre, Angleton, Texas. General patronage.

START CHEERING: Jimmy Durante, Joan Perry, Three Stooges—Played on my weekly $2 bargain night show and drew a good crowd. It has been too many of these ordinary pictures would have. However, though the picture pleased all in all, it was the Stooges that drew several spots in it could have been eliminated and made for a better picture. Jimmy Durante has a spotlight here and the small parts given the Three Stooges are well taken care of. Good for a double bill or bargain night attraction. Running time, 79 minutes. Played October 19-20.—J. H. Young, Star Theatre, Mendenhall, Miss. General and small town patronage.

THERE'S ALWAYS A WOMAN: Joan Blondell, McVyn Douglas—A "Thin Man" type of picture that will do well but we didn't have much business and Columbia put it in a high allocation, so our run wasn't a success. The picture is worth a play date even at this late time, and our advice is that they'll let you have it at a reasonable rental.—Mayne P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WEST OF CHEYENNE: Charles Starrett, Iris Meredith—They team with the Sons of the Pioneers and are doing average or better business.—Mayne P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WEST OF SANTA FE: Charles Starrett, Iris Meredith—A very good western. You won't go wrong on this one. Running time, 60 minutes.—F. Elision, Rialto Theatre, Faysville, Minn. Rural and small town patronage.

First National


BROADWAY MUSKETEERS: Aud Sheridan, Margaret Lindsay, Marie Wilson, John Litel, Janet Chapman—A program that seemed to be the tops here.

Mach—Good picture. Just the type for family night. All of these pictures are good. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SH! THE OCTOPUS: Hugh Herbert, Allen Jenkins, Marcia Rolston—Run this on the weekend with the Sons of the Pioneers. You'll get a good laugh out of it. The Bergtold, Guthrie, and Heritage are laugh lines here and we can't get enough of them. It is of the type that will bring a knockout with double bills.—George Khttar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Gaumont British

SAILING ALONG: Jessie Matthews—A mighty good play to feature, but we need more comedies. Played October 17—Harry M. Palmer, Temple Court Theatre, Washington, D.C. General patronage.

SAILING ALONG: Jessie Matthews—About the best that GB has turned out to date. Any English pictures don't go over here, but this proved to be an exception.—E.M. Barbour, North-West Theatre, Westby, Wis. General patronage.

Grand National


RENFREW ON THE GREAT WHITE TRAIL: James Newell, Terry Walker—OK in every respect, and has a good double bill cast. Grand Theatre, Logan, Iowa. General patronage.

RENFREW ON THE GREAT WHITE TRAIL: James Newell, Caroline Hughes—A dandy single and was well received. Shown daily, in 12-minute half an hour slots and churches keep patronage. General patronage.

RENFREW ON THE GREAT WHITE TRAIL: James Newell, Caroline Hughes—A dandy single and was well received. Shown daily, in 12-minute half an hour slots and churches keep patronage. General patronage.

SPIRIT OF YOUTH: Joe Louis, Edna Mae Harris—Just don't play this.—Jim E. Ratchburn, Grand Theatre, Leominster, S. D. Small town patronage.

TEX RIDES WITH THE BOY SCOUTS: Tex Ritter, Boy Scouts—Although we did not do unusual business, I felt, on questioning our weekend customers that much satisfaction was derived from this picture.—Herbert Rankin, Pack Theatre, Tillbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

BLOCKHEADS: Laurel and Hardy, Patricia Ellis, Billy Gilbert—Dandy Laurel and Hardy. Will make a big live man laugh. The best I have seen them in in a long while. No matter what they say, here's a good one, and McBee knows. Running time, 39 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

BOYS TOWN: Mickey Rooney, Spencer Tracy, Henry Hull—Very well received and we will get good to yourself, your community and your box office. Ran double bill with "Pack."—T. J. O'Gurrie, Karoly Theatre, New London, Ohio. Small town patronage.

CHASER, THE: Dennis O'Keefe, Anne Morris, Lew Ayres—An excellent little drama with enough comedy in it to make it enjoyable to all audiences. Will stand alone on a short run. Miss Morris has (Continued on following page)
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**CLASSIFIED:**

(Continued from preceding page) possibilities. Running time, 71 minutes—A. J. Inks, O'Keefe, Plummer, & Grace.

**CHASER, THE:** Dennis O'Keefe, Ann Morriss, Lewis Stone—Pretty good little picture to better than average business, and while I think of it, why or why, do these women play 400 or 500 in a picture with a turtle with all the varied and various film credits? They're the same women every time. You can read them on the official dress sheet on the screen, and as far as I can see, Wattles are the same women as well, and for that, the ego of the Hollywood women who are in any way, somehow, connected with the shooting of a December picture. I know from many complaints I have heard that there is no way to get a no-war loan for a picture and who is connected with the production of the film. The cash customers pay their hard-earned nickels for enter- tainment, whether it be over four or ten or twenty picture titles, sub-titles, producers, assistant producers, yes men, and do something. There are assistants to the assistant writers, etc., etc., ad infinitum. The list of the players and director, all in small type, would be plenty.

**MAN-PROOF:** Myrna Loy, Franchot Tone, Rosemary Rice—A very fine production. The public is not surprised at the interest this picture created even though it was not a personal favorite, but Robert Morley's part that accompanied his picture. There were no walkouts and the audience thought it was pretty good. Lewis Stone, Grand Theatre, Lenox, S. D. Small town patronage.

**MARIE ANTOINETTE:** Norma Shearer, Tyrone Power—A fine production that didn't pay expenses. If Tyrone Power and Norma Shearer were to be married, but we just can't sell costume and if you have a small town in Montana, Foggia, Ind., this is the way to get rid of $2,000,000 on this type when it could have been spent for a better film. It might have been a better picture had one of you use my cancellation on this one if I had it to do over. Picture was a little too bad-mannered in its approach. Marcus, San Francisco, Grand Theatre, Lincoln, S. D. Small town patronage.

**MARIE ANTOINETTE:** Norma Shearer, Tyrone Power, John Barrymore, Robert Morley—What a picture! It is so well produced and beautifully acted by the stars that Miss Shearer and Robert Morley. So far as Tyrone Power is concerned, MGM has several men who could have taken the role and done as much with it. Power did a fine job of it. Tone would have done much better in the part. The picture is excellent. Miss Shearer and Mr. Morley the stars that they are, Miss Shearer is excellent in all roles. After all this is said, we are finished, as the picture is a ter-rific one. It is a bit late to react, and if we had seen the first draft we had this fall. In other words, our summation is this: A very, very fine picture. We wish we could use my cancellation on this one I if I had it to do over. Picture is excellent, Miss Shearer and Mr. Morley are making a tremendous hit. Boston, New Pax, Crystal Theatre, Ligonier, Ind. Small town patronage.

**PORT OF SEVEN SEAS:** Wallace Beery, Myrna, O'Sullivan, Frank Morgan—Excellent! Personally liked this one of all 1938 pictures I have seen. Morgan should be given the Academy Award for this performance. Beery also at his best. Draw of not so good, as it is not a good sea picture and don't care for that type.—L. V. Bergdolt, Westby Theatre, Westby, Wis. General patronage.

**RICH MAN, POOR GIRL:** Robert Young, Lew Ayres, Ruth Hussey—This is a good program picture that you can't afford to miss. The picture has a lot of your best nights. Priced right and worth a play date.—Mayne P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**RICH MAN, POOR GIRL:** Robert Young, Lew Ayres, Guy Kibbee—Now here's one from MGM that will be a big hit and a favorite. It has the possibilities of a new and better type of star in Ruth Hussey. It also dips into a really talented young movie actor in Lew Ayers who seems to have been a semi-star in "A Star is Born." Lots of very favorable comments. Played October 10—J. O. Guthrie, Kirtley Theatre, New London, Iowa.

**SHOPWORN ANGEL:** James Stewart, Margaret Sullivan, Walter Pidgeon, Alan Curtis—Hollywood has done an excellent job in this picture. It has a real leather character, and has a definite feel for the type of the picture. Walter Pidgeon, no one could ever fill his shoes. He has a way all his own that can't ever be duplicated. Margaret Sullivan is in fine form. Lewis Stone, Grand Theatre, Hay Springs, Neb. Small town patronage.

**SHOPWORN ANGEL:** Margaret Sullivan, James Stewart, Walter Pidgeon, Alan Curtis—This picture is the kind of picture that will play for a long time and do well. It is a well made picture and drew many fine comments.—L. V. Bergdolt, Westby Theatre, Westby, Wis. General patronage.

**STABLEMATES:** Wallace Beery, Tyrone Power—A very fine little picture that was an asset to the finished product. Because, they couldn't have gotten away with it. Mickey Rooney didn't lose any of his prestige. A lot of it, but it is a very fine picture. The photograph is the printed on tinted film. Very good and play it as soon as you can.—Mayne P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**SWISS MISS:** Laurel and Hardy, Della Lind—Went over big on a midnight showing. Best midnight busi- ness I have seen for days. The picture is a winner. The boys just make it a great box office combination. Read a few rather unfavorable comments on this in these columns, but we have been impressed with the results.—V. I. L. Kegel, Westby Theatre, Westby, Wis. General patronage.

**THREE LOVES HAS NANCY:** Janet Gaynor, Robert Montgomery, Franchot Tone—This is a little picture that did a very nice performance on our business. We had a hard date on it and that helps more than you think. The reviews were good. It is a very easy film for you. The boys can handle it.—Mayne P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**THREE LOVES HAS NANCY:** Janet Gaynor, Robert Montgomery, Franchot Tone—With a good story and an excellent cast, this proves to be one of the best pictures of the year. Crawford redeems herself many times over in my mind. And the direction is masterful. This is so (Continued on page three)

TROPIC HOLIDAY: Bob Burns, Martha Raye, Dorothy Lamour, Ray Milland—Really expected quite a bit out of this. It was a lot of fun. We always know when the audience is "led up" because of their shouts and applause. Our general exodus starts, and half of our patrons were out of their seats long before the show was over. Nothing to it but the usual old routine. Played Thursday, 19-20,—Hor and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

YOU AND ME: Sylvia Sidney, George Raft, Harry Carey, Barton MacLane.—Was agreeably surprised with this. An excellent picture, and I expected to see many depressing sequences. Instead there was contr-...to...—These blotted out the memory of 19-20.—Hor and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BILLY THE KID RETURNS: Roy Rogers, Mary Jane Patterson.—Another picture out of Roy Rogers does good business here in spite of a county fair and big carnival. If he can pull them in over a big carnival here, he is bound to do big business elsewhere. Don’t pass this one up. Running time, 56 minutes. Played October 14-15,—Sidney, Okla. General patronage.

GOLD MINE IN THE SKY: Gene Autry, Smiley Burnette, Carol Hughes. Autry still one of our best western performers. Not as good as other Republic pictures also. Running time, 56 minutes.—Chrown, Strand Theatre, Millford, Iowa. General patronage.


PALS AT THE SADDLE: Three Mesquites—The Mesquites always draw good business here and business was above average. Some of my customers didn’t seem to enjoy the latest change in the Three Mesquites’ lineup, but there was some that was glad to see them back again. It was a pretty good picture. It is sure to click anywhere. Running time, 55 minutes.—Rosie’s, Okla. General patronage.

RIDERS OF THE BIG HILLS: Three Mesquites—This film was received with great enthusiasm. A lot more popular with our patrons. Republic did a fantastic piece of advertising on this picture and take out the humdrum of the usual western and have again scored in this picture. Very good. Running time, 60 minutes.—Radio Theatre, Deptford, Minn. General patronage.

RIDERS OF THE WHISTLING SKULL: Three Mesquites—Ray Corrigan, Max Terhune.—Our people are well sold on these westerns. There is nothing lower down with comedy or lather of these, and Elmer adds to the fun. —Erna L. Raeburn, Grand Theatre, Lenmon, S. D. Small town patronage.

SHEIK STEPS OUT: The Ramon Navarro, Lora Lee—Something different and pleased 100 people. Used this as feature number one on a double and made a great credit for this picture. To stop and consider what they went through to make this and “Circus Girl” would make any exhibitor lean a little more to Republic. Played October 14-15.—George Khattar, Carson Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

SPRINGTIME IN THE ROUGHS: Gene Autry, Smiley Burnette, Carol Hughes.—This is the one that really won a warm place in the hearts of local fans for Gene Autry. Did better this ordinary business on it than my bargain and at liberty to show any of the Autrys from now on and be assured of a packed house. One old timer asked why I didn’t have one of Gene’s pictures every night. Would be O.K. with me if I could get them. Running time, 55 minutes. Played August 8-9, —Hor and Morgan, Inc., Star Theatre, Mendonhall, Miss. General and small town patronage.

UNDER WESTERN STARS: Roy Rogers, Smiley Burnette—This was a good western that played good business. Played October 17—B. Hollebeck, Rose Theatre, Sumas, Wash. Small town patronage.
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ILL'LL GIVE A MILLION: Warner Baxter, Marjorie Weaver—Another Zaragace mystery and it just didn't jell. Baxter is usually a draw, but he was washed out of this as far as business was concerned—Mayme P. Doherty, Princess Theatre, Lincoln, Kan. Small town patronage.

ILL'LL GIVE A MILLION: Warner Baxter, Marjorie Weaver, Jean Hersholt, Peter Lorre—Not a big show in town. Lorre is a draw. Running time, 75 minutes. Played October 9-18—Ray Fox Theatre, Ferde, Minn. Rural and small town patronage.

INTERNATIONAL SETTLEMENT: Dolores Del Rio, George Sanders, June Long, Dick Baldwin—Know it's 'thunder.' No draw. Played September 30-October 1—L. Ron, Twin, Palace Theatre, Penacook, N. H. General patronage.

KEEP SMILING: Jane Withers, Gloria Stuart—Jane Withers seems to have the best direction. Played September 29-October 18—Floyd Fushin, Lang's Theatre, Aingleton, Tex. Rural small town patronage.

KENTUCKY MOONSHINE: Ritz Brothers, Marjorie Weaver, Tony Martin, Slim Summerville—We can't make out what they are doing. Running time, 75 minutes. Played October 2-18—Archer Theatre, Perke, Minn. Rural and small town patronage.


LIFE BEGINS IN COLLEGE: Ritz Brothers, Jean Davis, Tony Martin—Despite the fact we got a little confusion in last week's review about the "nose sense," it does have a "sufficiency" of laugh-provok- ing moments. Played September 29-October 13—Bovarn Theatre—Goer a pleasant afternoon or evening of entertainment. Thought Joan Davis was very good (ex- cept that she seems to have a different accent and reason, even though he did forget to put on his Indian accent. The crowd Thows, son of years like who the Ritz Brothers and Jean Davis will say "Swell picture." The picture is more than a little decent, and I don't know about "entertaining," so why not make every picture entertaining? Played September 29-October 13—Theatre, Perke, Minn. Rural small town patronage.


LITTLE MISS BROADWAY: Shirley Temple, Jimm Dimarco—A good enough picture but the little Miss Broadway numbers are all done. Raila, Canal, Hiram. Small town patrons.


MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis, Bud Boesch, Cesar Romero—A nice little feature that made a little money for us. It drew in quite a few Norwalks who hadn't been here before. I don't believe this Greene has what it takes to make hearts of the country lassies skin a bit or two, though they would certainly do as a cost part for Eaton's. Played October 17-19.—R. J. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Can. Small town patrons.

MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis, Bud Boesch, Cesar Romero—This was a picture that the patrons seemed to be attracted to, but I guess you should say just another grand ol' old fox. Played here anyway, and gross went to zero on Tuesday. Didn't even have to run second show. Fledged a few hundred dollars. Running time, 65 minutes.—A. E. Elslan, Rialto Theatre, Paynesville, Minn. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Bros, Richard Arlen, Ethel Merman, Phyllis Brooks—Good as far as the Ritz Bros go, but don't let them tell you they can do anything. Played here anyway, and gross went to zero on Tuesday. Didn't even have to run second show. Fledged a few hundred dollars. Running time, 65 minutes.—A. E. Elslan, Rialto Theatre, Paynesville, Minn. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Brothers, Richard Arlen, Ethel Merman, Phyllis Brooks—This picture flopped for me. It has a poor palate and the Ritz Brothers are too, too silly. Played October 19-20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STRAW-BALLOONIES: Richard Arlen, Ethel Merman, Phyllis Brooks—The best the Ritz Brothers have made. Very entertaining and pleased 100 per cent. You can play this and it will go over. Running time, 60 minutes.—Played October 19-21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Bros, Richard Arlen, Ethel Merman, Phyllis Brooks—Good as far as the Ritz Bros go, but don't let them tell you they can do anything. Played here anyway, and gross went to zero on Tuesday. Didn't even have to run second show. Fledged a few hundred dollars. Running time, 65 minutes.—A. E. Elslan, Rialto Theatre, Paynesville, Minn. General patronage.

TARBAN'S REVENGE: Glenn Morris, Eleanor Holm—This is a picture that we were doing for the small patrons and it is the sort of thing that is. If Erwin is liked, he'll do this. Played on a double bill and it pleased very well. Played once on the Monday Theatre, Basset, Va. Factory and rural patrons.


ROAD DEMONS: Henry Arthur, Joan Valerie—By all means play this one, especially if you are small. This is the kind of a thing people will buy and it is what is needed in a small place. Played on a double bill. Should be playing in a double play. Very well received. Played on the Academy, Whitby, Ont. General patronage.

SALLY, IRENE AND MARY: Alice Faye, Fred Allen, Tony Martin, Jimmy Durante, Marjorie Weaver, Junior Durkin, Jack O'Halloran—This is a good picture and should cost money. Played on the Academy, Whitby, Ont. General patronage.

SECOND HONEYMOUNT: Loretta Young, Tyrone Power, Lewis Stone, Ethel Merman—Good entertainment for a small town audience. Running time, 80 minutes. Played October 8.—A. L. Van Zandt, Loew's Theatre, St. Peter, Minn. Rural and small town patrons.

SPEED TO BURN: Michael Whalen, Lynn Bari—No big names to bring in but it has a very satisfactory feature. Some excellent race track shots and a good story. Running time, 62 minutes. Played October 5–6.—G. Fuqua, M. C. McProof, Jewel Theatre, Lebanon, Kan. Small town patronage.

SPEED TO BURN: Michael Whalen, Lynn Bari—Nothing to get excited about but was OK. Double feature with "Sick of the Game". Played on the Academy, Whitby, Ont. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Bros, Richard Arlen, Ethel Merman, Phyllis Brooks—Here is a show that didn't have enough money and extended runs for. Lay off it. Will please all who see it but it's far from extended run picture.—George McPhee, Strand Theatre, Old Town, Maine. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Brothers, Richard Arlen, Ethel Merman, Phyllis Brooks—This picture flopped for me. It has a poor palate and the Ritz Brothers are too, too silly. Played October 19-20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

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THREE BLIND MICE: Loretta Young, Joel McCrea, Marjorie Weaver, Stuart Erwin—Came and went. Played as a special. Played on Sunday and audience was well pleased. Played October 19 in the Majestic Theatre, Whitby, Ont. General patronage.

TARBAN'S REVENGE: Glenn Morris, Eleanor Holm—This is a picture that we were doing for the small patrons and it is the sort of thing that is. If Erwin is liked, he'll do this. Played on a double bill. Played once on the Academy, Whitby, Ont. General patronage.

TARBAN'S REVENGE: Glenn Morris, Eleanor Holm—This is a picture that we were doing for the small patrons and it is the sort of thing that is. If Erwin is liked, he'll do this. Played on a double bill. Played once on the Academy, Whitby, Ont. General patronage.

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TARBAN'S REVENGE: Glenn Morris, Eleanor Holm—This is a picture that we were doing for the small patrons and it is the sort of thing that is. If Erwin is liked, he'll do this. Played on a double bill. Played once on the Academy, Whitby, Ont. General patronage.
ACCIDENTS WILL HAPPEN: Ronald Reagan, Gloria Blondell, Sheila Bromley—Used this with a western humor. There are many stories about Warner features we can't understand; they seem to always please. —George Kattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

BOY MEETS GIRL: James Cagney, Pat O'Brien, Marie Windsor, and Pat Carroll. After our audience chose their nearest exit before it was hardly started. —George Kattar, Grand Theatre, Lenson, Ont. General patronage.

COWBOY FROM BROOKLYN: Dick Powell, Pat O'Brien, Priscilla Lane—Excellent. We did a fine business on this picture yesterday. Running time, 76 minutes. Played October 26-27. — Floyd Fashon, Long's Theatre, Angleton, Texas. General patronage.


DEVIL'S SADDLE LEGION: Dick Foran, Ann Nagle—Played "Over the Wall" on Monday and Tuesday. This is a good western, but our people didn't seem to like it. — George Kattar, Palace Theatre, Summers, Wash. Small town patronage.

DEVIL'S SADDLE LEGION: Dick Foran, Ann Nagle—Played "Devil's Saddle Legion" and had one of the biggest weekends in months. Is be popular, we'll say so. — George Kattar, Palace Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

FOUR'S A CROWD: Errol Flynn, Olivia de Haviland, Brian Donlevy, and Dorothy Lamour. This is like-and-same won't picture. All work overtime to be entertaining. — Ena R. Kuehn, Palace Theatre, Pencook, N. H. General patronage.

GOLD DIGGERS IN PARIS: Rudy Vallee, Rosemary Lane, and Kay Francis—This is a musical and it will be quite enjoyable. Our patrons enjoyed it. — George Kattar, Palace Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.
EVENING, ALONE, AN: Robert Benchley—Quite humorous. Nothing was overlooked.—Harland Ruskin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FACE BEHIND THE MASK, THE: Historical Mystery Serial—Interesting but not enough to warrant going.—L. A. Irwin, Palace Theatre, Penconco, N. H. General patronage.


GLIMPSES OF NEW BRUNSWICK: FitzPatrick Travel Talks—Excellent and informative. A real adventure in the game through the years.—Excellent.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HIDE AND SHRIEK: Geof Gunn—I thought this was going to be the best. Running time, 11 minutes.—Charles Ross, Strand Theatre, Schroon Lake, N. Y.

HOW TO RAISE A BABY: Robert Benchley—A very good Benchley that pleases.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LA SAVATE: Pete Smith Specialties—Good old Pete Smith. Always looking up the novelties for the screen.—Harland Ruskin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LITTLE RANGER: Our Gang Comedy—A very good one from the gang. Running time, 11 minutes.—Charles Y. Small.

LITTLE RANGER, THE: Our Gang Comedy—Not so good as the Gang has made with Sparky missing. There was one that made them click in days gone by.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NEW AUDIOSCIOPHS, THE: Special—A novelty that should be in every town—a feature that should be in every town. Running time. eight minutes.—Ry S. Hanson, Fox Theatre. Fort Erie, Minn. Rural and small town patronage.

PARTY FEVER: Our Gang Comedy—A good kid comedy. Running time, 10 minutes.—Charles Ross, Strand Theatre, Schroon Lake, N. Y.

RURAL SWEDEN: FitzPatrick Travel Talks—Superb coloring makes this very acceptable.—L. A. Irwin, Palace Theatre, Penconco, N. H. General patronage.


THEY`RE ALWAYS CAUGHT: Crime Doesn`t Pay Series—This series if given a proper attention will bring in more people than any short subjects that we run with the feature.—L. A. Irwin, Palace Theatre, Penconco, N. H. General patronage.

MICKEY’S TRAILER: Walt Disney Cartoons—Lots of fun here.—L. A. Irwin, Palace Theatre, Penconco, N. H. General patronage.


RUSSIAN DRESSING: Nu-Atlas Production—Very amusing. Showing the music of different countries that was very, very well done. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAIDS AND MUSIC: Nu-Atlas—An excellent all-girl cartoon. It is hereby credited by their leader, who is evidently trying to out-burlesque a better known temperance picture with a bad mixture. Running time, 10 minutes.—L. A. Irwin, Palace Theatre, Penconco, N. H. General patronage.

MICKEY’S TRAVELER: Walt Disney Cartoons—Lots of fun here.—L. A. Irwin, Palace Theatre, Penconco, N. H. General patronage.


PATHE NEWS: An excellent news. Horse racing season is on. Every reel should be replaced in this territory with football.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.


RUSSIAN DRESSING: Nu-Atlas—A good musical which fitted in very nicely with a comedy feature.—Carl Nelson, Strand Theatre, Schroon Lake, N. Y.

SELF CONTROL: Walt Disney Cartoons—These reels too expensive for the entertainment value for me in a small town. Good enough entertainment but too expensive.—A. L. Dave, Benough Theatre, Bemog, Saskatchewan, Canada. Rural and small town patronage.

STAGE FRIGHT: Leon Errol Comedies—Very good. Comedies such as this are scarce. Running time, 19 minutes.—E. C. Archars, Strand Theatre, Milford, Iowa. General patronage.


Serials

COLUMBIA

SECRET OF TREASURE ISLAND, THE: Don Taylor, Edgar G. Ulmer—Very weak serial and certainly can’t recommend it as my patrons just wouldn’t look at it and we finished it just to please some kids that had started on it. It is amateurish right and left.—A. E. Elksias, Royal Theatre, Lincoln, Kan. Small town patronage.

ZERO GIRL: Evelyn Chandler—Here is a skating reel that really is fun and acts as the life of the party for kids. The sunny man could have been dressed as a clown and the whole thing been a lot better.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.


ZORRO RIDES AGAIN: John Carroll, Helen Christ—This is the best serial we’ve played, and both kids and grownups are interested in it. I feel certain that this attracts many people to come, especially to keep up with it. Plenty of action and interest. Running time, 30 minutes.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

Hart Wins $276,965 in Action Against U.A.

William S. and Mary Hart were awarded a verdict which, with interest, amounted to $276,965 against United Artists Corporation by a jury in New York supreme court last Friday after a one-week trial before Justice Bernard L. Shientag. The jury's verdict was for $190,484.

The suit was filed by the plaintiffs, in whom the estate of $500,000, charging the defendant with breach of a contract for the delivery of Mr. Hart's "Tumbleweeds," produced in 1925. The plaintiffs asserted that United Artists sold "Tumbleweeds" with "Wild Justice," in violation of the contract.

United Artists gave notice of appeal and were allowed a 60-day stay for that purpose.

Selwyn Files Answer in "Stella Dallas" Suit


Superior Seeks Injunction

Contending that Superior and Stage and Screen Productions had failed to deliver 13 of a promised 25 pictures on their contract, and are therefore not entitled to an accounting, nor to "proper" distribution, as asked by the complainants, Principal Film Exchanges this week awaited a ruling by New York Supreme Court on application by Superior for injunction to prevent Principal from distributing their pictures.

Depositions To Be Taken

In Consolidated Action

Depositions of Herbert J. Yates, Herbert J. Yates, Jr., Ralph I. Poucher, Nat K. Loder, and H. M. Lavenstein will be taken Tuesday in United States district court in New York by Du Art Film Laboratories, Inc., and Arthur Gottlieb, plaintiffs, in latter's suit for $500,000 each, against Consolidated Film Industries, Inc.

The depositions are sought by the plaintiffs for the purpose of supporting their claim that they have a contract with Universal to do that company's laboratory work, but Consolidated loaned to Universal the sum of $1,000,000, and incident to the loan induced Universal to break the contract with the plaintiffs.

Chicago Circuits Agree

A meeting between executives of Balaban and Katz and Jones, Linick and Schaefer, in Chicago Wednesday morning, resulted in B. and K., taking over the State-Lake theatre, effective November 18th, according to John Balaban, who said the house will open Christmas Day, after extensive remodeling, with a stage and screen policy probably in effect. The Oriental reopens November 18.

MOVINETONE NEWS—No. 16, Vol. 21—Tank division puts on big wartime show at Fort Meade....The pre-tender in a Dash 114, to conspicuously breaches....Air endurance record set in California....Low Lobe...North Korea, meets War Admiral....Dartmouth is unheard of except in the

NEWS OF THE DAY—No. 214, Vol. 9—Starring test reveals role of vanity and combat....Illinois ferrets out queen of cowboys....For fashions coming sea- son—Watch space between Selisclout, the winner, and War Admiral....Yale-Dartmouth football thrills.

PARAMOUNT NEWS—No. 129, Vol. 29—Vigorous football coaches show 12-year old hopefuls how to play....Two families claim the same baby by adoption....15 year old Robbie makes rare public appearance....Students present prosperity plan....Federal men nail hidden kidnappers....Selisclout beats the great War Admiral.

RKO PATHE NEWS—No. 31, Vol. 18—Sid Luckman heads for football heights....Author, 11, writes western yarn....Entire Czech town forced to flee....Ger- many's films banned in New York....Newest safety parachute tested....Australia invaded by seal army,...Auto pilot auto pilots....J. E. Robertson....

UNIVERSAL NEWSREEL—No. 714, Vol. 18—Sen- hacid names most races....Army tanks go over the top....Plume crew cleanup in air....Dog screen stars perform....Ebelin's hair styles shown....Dartmouth beats Yale in apple polishing by the barrel....Unique plow amazes experts....Student battle ends in lake.

Warner Executives Confer with Wallis

Changes in foreign markets may influence next season's production, it was hinted, as Hal B. Wallis, production head, arrived in New York this week to hold conferences with Warner home office executives on next season's sales policies and production.

Mr. Wallis will be here about a week, and will look at several Broadway productions. Accompanying him is Casey Robinson, Warner contract writer.

Legion To Honor Warner

At a mass meeting of American Legionaries, Disabled American Veterans of the World War, and the American Educational League, to be held in Hollywood November 20th, Harry M. Warner, president of Warner Brothers, will be awarded a Legion citation for his contributions to Americanism. About 2,500 Legion officials and men as well as civic notables, will attend.

Texas Consolidated's Appeal Dismissed

 Advised that the issue had been settled in favor of his claim that he is the owner of United States Supreme court on November 7 dismissed the appeal of Texas Consolidated Theatres from a judgment in favor of S. H. Pittman affirmed by the Circuit Court of Appeals.

Copyright Suit on Film Device Is Dismissed

Judge William P. James of the U. S. district court, in Southern California, has dismissed the copyright infringement suit for use in the cardboard construction, peep show type viewing device. Judge James held that the idea was in the field of common knowledge.

Mrs. Maggie Fisher

Mrs. Maggie Holloway Fisher, 84, who appeared in films in 1916, died November 4th in New York. In that year she played with Pauline Frederick in "Ashes of Embers" and "The Victim," both made by Famous Players. She went to Hollywood in 1919 and retired from the screen in 1922. She also appeared on the stage as leading lady for Nat Goodwin, Henry Miller and William Faversham.

Don Marquis Dead

Don Marquis, who owned the first theatre in Scottsbluff, Neb., died there last week after a long illness.

William Mellen

William Russell Mellen, 57, former Chicago newspaperman, died last week in Zanesville, Ohio, after a brief illness.

Mrs. Bainbridge-Bell

Mrs. Eleanor Lane Mingle Bainbridge-Bell, well known actress of 40 years ago, died in New York November 3rd in her 76th year.

Harry Kendrick

Harry Kendrick, 40, manager of the Warner house in Abridge, Pa., died November 4th from pneumonia. He formerly was with Fox Theatres.

W. C. Melyo

W. C. Melyo, 75, who opened the Strand theatre in Shelbyville, Ind., in 1916 and acquired the Alhambra several years ago, died there November 4th of a heart attack.

Warners Win Point

Warner Brothers Pictures, Inc., First National Pictures, Inc., and M. Witmark and Sons, Inc., defendants in a plagiarism suit to recover $1,500,000 damages, an injunction and an accounting, were successful this week in an application to Federal Judge Edward A. Conger for an order directing Irving Gielow, the plaintiff, to produce for their inspection the original manuscript of his dramatic work, "Give Me This Night," or "Flirtation Walk," and the songs "I Can't Believe" and "Mr. and Mrs. Is the Name." The defendants claimed that the songs and dramatic compositions had been written by other persons prior to the date that Gielow said he had written them. Plagiarism was charged in the motion picture "Flirtation Walk," produced in 1934.

Momand Wins Stay

A. B. Momand's suit against large distributors, producers, and circuits in Oklahoma was furthered this week when he was granted 20-day leave beyond his petition, by federal Judge A. P. Murrell.

Quota Enforced in Barbados

The British quota law for Barbados, British West Indies, has been rigidly enforced within the past year, and at present the quota calls for 20 per cent of British product.
**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

**SNEERING WON'T DO IT**

The quickest way for showmanship to gain the top recognition it rates is for theatremen to rally round the lads who do the best job oftentimes. No one ever claimed every manager everywhere was the last word in showmanship. That's not to be expected. It should be expected that managers everywhere emphasize the necessity of showmanship unanimously by pointing with pride to those lads who prove it.

At no time in the history of the industry has there been such a to-do in favor of showmanship, especially in the theatre. The recent M.P.T.O.A convention featured talks by men in the field, among them Harry Goldberg, Quigley Grand Award winner. The Warner Theatres' ad head pointed out instances where extra profits were had by seeking out new showmanship sources. Leaders in every branch listened carefully. All gave full approval. The subject received wide discussion. But that's only a beginning.

The man on the firing line can best carry on from there. He may do so by sweeping aside petty jealousy, by praising the efforts of the lads who deliver, by trying to emulate their good works, by working with the more talented fellow to better his own grosses. In so doing, he builds up a new respect for showmanship in the eyes of the bossman, and thus builds up his own job and the reason for it.

The bird who sneers at another's accomplishments, who alibi by crediting these efforts to luck and influence, is doing nothing less than scuttling showmanship, the theatremen's most tangible asset. For how can exhibitors be expected to become enthusiastic over showmanship when managers themselves foul their own nests by stabbing it in the back?

Management and showmanship do not necessarily go together. The conscientious manager without the other talent encourages every flash of it, the nearer the better, and breaks a leg trying to learn how. It's only the lads who don't think straight who hiss it down.

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**SO VERY MUCH "VELVET"**

"Boys Town" is a picture endowed with virtues to raise the prestige of the industry in new directions. Most gratifying is that theatremen in varied situations have done so magnificent a job of reaching rarely scaled heights of public opinion with campaigns that have dented many a boxoffice record. It appears these promotions have been effected with an appreciative measure of enthusiasm. A representative expression may be gathered from Earle H. Bailey's letter on the subject. The manager of the Harris-Warren, in Warren, Ohio, writes about it in this way:

"As much as we consider the theatres a civic institution comparable to schools, churches and libraries, it isn't every picture that is 'dumped into our laps' that will lend itself to building up the prestige that every showman hopes his theatre will be blessed with in the community. But, 'Boys Town' is one of these pictures. If you have waited for a picture that you wanted to be able to take to the churches, the women's clubs, the mayor and city council—the kind of entertainment that a judge of the courts would endorse by 'passing sentence' to see it—get behind this picture and go to town. Here's the picture you can put on your best campaign for and then put on your best 'bib-and-tucker' and be at that front door when the people leave, 'cause they are going to want to tell you about it.'

Highlights of other campaigns aimed as directly appear elsewhere in this section. There are many others as potent to indicate how thoroughly the picture backed up the high-flown promotions arranged generally. Suffice to say that highly placed churchmen, civic officials, educators, and others in important spots where opinion counts heavily cooperated eagerly, in many instances voluntarily.

The primary function of the motion picture is to entertain. Any additional advantage gained is so much velvet. In the case of "Boys Town", Metro-Goldwyn-Mayer has provided an attraction through which theatremen have been able to weave a "velvet" of enduring boxoffice quality.

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**KEEPS ON HAPPENING**

If you work hard enough, stay with it long enough, produce often enough, sooner or later they ring the bell and up you go. That happens quite often, currently to Round Tabler Doug George, from the Philadelphia Warner Theatres zone to the Midwest circuit of Oklahoma City, under "Dinty" Moore.

George is one of this department's favorite hard workers. He has been doing a good job right along. He will continue to do a sound, conscientious job in the future.

A-Mike Vogel
For a period of three weeks ahead of the opening of "Four Daughters" at the Kenosha, Kenosha, Wis., Bill Exton placed board shown above in his lobby. All patrons having four daughters were invited to sign their names. Signers were later sent a letter of congratulations and invited to attend any one of the showings as guests of the management.

Four days ahead of the opening of "Spawn of the North", Manager Albert Davis, Englert Theatre, Iowa City, Iowa, as part of his exploitation campaign put Santa out on streets to plug the attraction. Copy on front and back to the effect that he had come down early to see the picture.

Execution of one of the featured exploitation suggestions in the RKO Radio pressbook on "Mad Miss Manton" is here illustrated as utilized by Ken Rockwell for his date at the RKO Albee, Providence, R. I.. Prizes were given those who placed pegs to which their names and addresses were attached, nearest the spot where the clue was hidden.

A newspaper tie-in which indicates the high place held by "Boys Town" in community opinion is indicated by Bill Brown's promotion at the Durkee Theatre, Fall River, Mass. Quote from Father Flanagan in the picture was planted atop masthead of the local Herald-News, a spot rarely given by newspapers for the usual theatre promotion.

"I Have Never Really Found a Boy Who Wanted To Be Bad."—Father Flanagan.
Above is shown how Bill Hastings at the RKO Lyric, Cincinnati, exploited his Horror Show. Mechanical man in death mask and skeleton outfit was planted in the lobby where at given intervals he would carry usherette across foyer, having supposedly fainted at the sight of the monster. Bill reports that with street ballyhoo on the taboo list of the police department, they managed to sell the date in this manner. Note life-size cutout of Boris Karloff stationed against background of display.

Round Tabler Clyde Smith at the Paramount, Hot Springs, Ark., looks on while Western Union boys start on its way to Hollywood giant telegram addressed to George Raft, star of "Spawn of the North". Measuring eight feet wide by five and a half high, wire carried signatures of every city and county official, officers of local clubs and citizens, who pledged that they would see the picture when it opened at the Paramount. Message was planted in lobby week ahead to facilitate gathering of signatures.

Indication of the wide cooperation given to the Industry Drive by prominent Winnipeg merchants is here illustrated by two of the displays in the special exhibit arranged by Eaton Company on behalf of Motion Pictures Greatest Year Drive in Canada. Above is 20th Century-Fox exhibit arranged by Manager J. H. Huber, branch manager, and below the Empire-Universal booth reported by branch manager D. V. Rosen.
**Showmen’s Lobby Laffs**

**November**

**Couple**

**The**

**Order**

**Home**

**Bennie**

**Library**

1938

**Store**

**Laffs**

**Book**

**Local**

**Paper**

**Lead**

**Come**

**Publicity**

**Division**

**Seems**

**From**

**Con-**

**Presentation**

C.

**The**

66

**That**

**Days**

**Tough**

**Far**

**Winona**

**Dates.**

**Sending**

**Safe**

**“Tough**

**With**

**What**

**Opportunity**

**All**

**Tablers**

**For**

**Local**

**Station**

**Booth”**

**Over**

**Booth”**

**Kiss**

**Girls**

**Connection**

**THERE**

**To**

**Bring**

**Dog, Too.**

**Here’s Inaugurates**

**Cleveland Library Bookjacket Tiein**

The Cleveland Public Library and Loew’s Cleveland Theatres, initiated last week a new form of film cooperation linking more closely books and their relation to motion pictures.

Through the medium of a paper bookjacket placed around various books in the library, the public is kept informed of current motion pictures and related books. One side of the jacket bears a printed list of suggested reading matter that will expand more fully the time, place and period of the picture. On the reverse side of the jacket may be found the playdate and theatre location of the picture. The jacket promotes the book while in transit from library to home and at the same time people who have a book with this particular colored jacket will know instinctively when they see it in their home that it is a library book which must be returned in order to avoid the payment of a fine.

**Service Started on “Citadel”**

With the aid of posters on the bulletin boards of all branches of the Cleveland Public Library, patrons interested in selected reading matter in connection with current motion pictures are urged to look for a book with a jacket on it the next time they visit their favorite library branch.

The first screen attraction in Cleveland to be exploited through this novel method is MGM’s “The Citadel” at Loew’s State, making the initial appearance of this traveling advertisement a reported first time for this manner of tie in the history of the Cleveland Library.

The jacket was designed by Milt Harris, director of publicity for Loew’s Cleveland theatres with the aid of ad artist Ed Haegele and placed in the Cleveland Public Library with the cooperation of librarian Charles E. Rush and Fred Myers, library publicity representative. Entire campaign was executed under supervision of division manager Colonel Harry E. Long.

**“Let’s Hear from You”**

**Guessing Contest Held**

**For “Too Hot to Handle”**

Effective tieup was arranged by Melvin Grundy, Rivoli, Muncie, Ind., and sponsored by local photographic supply store in connection with the opening of “Too Hot to Handle.” Contest was held with promoted prizes going to those submitting correct list on the number of individual scenes in which Clark Gable used his “Bell and Howell” camera in the picture. Answers were turned into the store and entire cost to theatre was three pairs of passes to runners up. Store giving major prize.

For lobby display, artist Luther Miller created a setpiece especially designed to show the effect of flames. The figures of Loy and Gable were cut out of a 24-sheet and used on the background. Suspended on fine wire in front were the names and title, entire display was lighted from the back with flashers in varied colors.

**“Tough Guy” Cracks Safe for Borrensen**

Far be it from us to be suspicious of our Round Tablers, but it seems mighty queer that burglars should “crack” the safe of the Winona Theatre, Winona, Wis., a couple of days ahead of opening of “Little Tough Guy” which afforded Manager H. F. Borrensen the opportunity to lead all his ads off with “What little tough guy cracked the safe at the,” etc., etc. Local dailies all carried stories on the holdup and the theatre rode along on the crest of the publicity wave.

For “Tropic Holiday” radio tieup included local station plug of Dorothy Lamour sending “Bird of Paradise” flower to local radio talent winner; presentation of flower taking place over air week ahead of playdates. “Kiss booth” was erected in lobby with attractive girl distributing confection kisses from Dorothy Lamour. Also in connection with this gag, Borrensen addressed 500 government postcards to as many men with copy headed “red hot news” and inviting recipients to come to the theatre to receive their kisses.

**“Tough Guy” Cracks Safe for Borrensen**

**Giant Arlen Birthday Card**

When Richard Arlen, reported friend of “Duck” Twedt, Lido Theatre, Manly, Iowa, recently celebrated his birthday, the theatremen decided that he and his patrons would send their messages of congratulations to the star. Giant postcard addressed to Arlen at Hollywood was stationed in front of theatre two weeks ahead and patrons invited to sign their names below greeting on reverse side.

H. C. BENNIE, ROBOWRN THEATRE, ALMENA, KANSAS, SETS DOWN A FEW OBSERVATIONS ON THE STATUS OF SHOWBUSINESS.
ORdinants Set Aside by City On Behalf of Local Showmen; Newspapers Break Rules to Publicize "Drive" Activities

All branches of the motion picture industry—theatres, exchanges, union and supply houses—united in staging Toronto's first all-industry street parade recently, to inaugurate "Movie Week in Toronto," officially launched with a proclamation by His Worship, Mayor Ralph C. Day. Reported as one of the greatest ballyhoo stunts Toronto has ever seen, elaborately decorated floats and hundreds of banned cars paraded before thousands who lined the city streets to watch the colorful spectacle.

The good-will of the City Fathers (and the showmanship of the men who put the idea over) was demonstrated by the fact that the Board of Control kicked over several important taboos to help the theatres in their campaign. First, a street parade is almost out of the question in Toronto. The theatres were not only granted a parade permit because every assistance was rendered by the authorities, who allowed them a route through the main parts of the city. Another rare privilege was the permit to place banners across the city streets. Even "drives" sponsored by the city have encountered difficulty in getting banner permits in the past. Three were placed across the main streets in Toronto reading: "Toronto Welcomes Motion Pictures' Greatest Year—Let's Go!" Another stunt that hasn't been seen in Toronto in 20 years was the stenciling of the main streets with giant lettered footprints.

Governor-General's Horse Guards Aid

The parade, completely motorized, took a lengthy, zig-zagged course through the principal streets and districts where thousands lined the route. On the bandwagons were the 49th Highlanders' band, the band of the Governor-General's Horse Guards, besides two local units of cossacks and horse guards.

Floats represented the Motion Picture Industry, Famous Players Suburban theatres, Loew's, Imperial, Shea's, Uptown theatres, Independent Theatres, association, Bloom and Fair theatres, Premier Theatre, Metro-Goldwyn-Mayer, Columbia, Empire-Universal Films, United Artists, General Theatre Supply Co., Paramount, 20th-Century-Fox, Associated Screen News, and RKO Radio Pictures in addition to Photo-play and Movie Mirror, Dominion Sound, Mavey Film Delivery and the Globe and Mail newspaper floats. Heading the parade in the official car was Charles Guerrie, manager of the Palace theatre, Toronto, in a bemedaled car lavishly decorated with chrysanthemums.

Leading Newspapers Cooperate

The press of Toronto cooperated generously with two evening papers, Star and Telegram, breaking iron-clad rules to give the theatres eight-column banners calling attention to the parade the day previous. The movie critics, Helen Allen of the Telegram and Roly Young of the Globe and Mail opened their columns to the publicity committee and the Globe and Mail's float was built around a horse-drawn carriage.

The Projectionists' Union was represented by 50 members, Miss Billie Hallam (Miss Toronto 1937) and Miss Diana Perkins (Miss Toronto 1938) were in the parade as movie queens on the M-G-M and Loew floats. A sound truck sent up from Montreal by Associated Screen News prepared a special reel for showing at the Toronto theatres.

The parade marshals was Frank O'Byrne, assisted by Walter Kennedy, Charles Murphy, Harold Kay, Morris Rittenberg, Art Knowlton, N. L. Jackson and Jack Chisholm and others. The parade committee: Jack Arthur, Harold Kay, Frank O'Byrne and James R. Nairn. The publicity committee: Dewey Bloom, Tom Daley and James Cameron. The Toronto Film Board of Trade was represented by Lt. Col. John L. Cooper.

The parade grew out of an idea suggested by Morris Stein, Famous Players supervisor, who originally planned a Famous Players parade which was expanded into the showing on Saturday by inviting all the independent theatres and exchanges to participate. Theatres participating contributed on the basis of two cents per seat to pay the cost of the parade and other extensive Movie Week activities which covered every possible angle of publicity and advertising.

Early Bird Matinee Held For "Garden of the Moon"

Reported as creating plenty of comment is stunt inaugurated at the Avon Theatre, Utica, N. Y., by Murray Lafayette for the opening of "Garden of the Moon." Two weeks ahead, the theatre began to build up interest in a breakfast show at the house starting at 6:30 A. M. with the theatre serving tomato juice, doughnuts, coffee, gum, mints and cigarettes to the early birds. This was announced each day over the local radio station without any cost to the house.

Four days ahead ads were taken in local papers announcing the show. Stores throughout town plugged the stunt with announcements and tieup with local bakery netted signs on all their trucks. Picture went on early enough to permit those reporting for work to get there on time.
Kriegsman Promotes Local Newspaper

Recently completed by Harry Kriegsman, Claridge Theatre, Brooklyn, is a trip with local newspaper, having circulation of 20,000, for free space devoted to theatre's programs, picture contests and reviews. Harry also receives 2,000 copies of each issue for gratis distribution to patrons.

On "In Old Chicago," Harry promoted use of old-fashioned bicycle which he stationed in front of the theatre two weeks ahead. Copy on bike read: "This is a relic of the days of Old Chicago." Easel was also planted out front with scene stills, playdates, cast and titles.

"LET'S HEAR FROM YOU"

Create Atmosphere

Outstanding feature of William Som's "Having Wonderful Time" campaign at the Sosna Theatre, Manhattan, Kan., was his lobby display depicting a beach resort. Included was giant post card with title, also used was sand, beach chairs, umbrellas, tennis rackets, robes, coffee table with water jugs, etc. In addition, two girls in bathing suits lounged around the display two weeks ahead.

Two-Page Double Truck Promoted for Anniversary

An eight-page supplement in the Niles Daily Star was promoted by R. W. Eberhard, Ready Theatre, Niles, Mich., in honor of the theatre's eleventh anniversary, top of which were two double truck co-op pages of various merchants, each ad containing congratulatory copy. Balance of pages were devoted to current and coming attractions in addition to cut and editorial on E. C. Beatty, president and general manager of the Butterfield circuit and biography on Eberhard, who also celebrated his seventh anniversary at the house.

"LET'S HEAR FROM YOU"

Two-Color Newspaper Ad Sells "Valley of Giants"

Los Metzger of the New Spreckles Theatre, Seattle recently used an unusual and highly effective ad to sell "Valley of the Giants." To stress the technicolor production, he arranged with the Evening Tribune to run the ad in two colors, four columns wide and a page deep. Ad was a natural attention-getter.

"LET'S HEAR FROM YOU"

Boys Town' Gains Civic Approval

The Evening Telegram of Superior, Wis., ran a "Why is your son your best pal?" contest as advance build-up for Gus Carlson's "Boys Town" date at the Palace Theatre. Contest ran three days ahead, winding up with story of the winners and the essays themselves for which guest tickets were awarded.

Through cooperation of the Mayor, civic offices were turned over to honor boys chosen by Boy Scout and school officials. Editors, editors and art work ran in local dailies. Electrical transcription of voices of Spencer Tracy and Mickey Rooney and Father Flanagan himself were used over WEBC and local probation officer and juvenile court judges were entertained at a special performance together with all boys then on probation. Cost of showing was met by police fund.

Out in Los Angeles

Tieup which he reports as creating plenty of good will for his theatre was effected by Tom Soriero, United Artists Theatre, who contacted local institutions in connection with a special show. Prominent citizens donated their cars and street car lines furnished busses to transport the children to and from the theatre. Arrangements were also made for police protection to guard the children against accidents while downtown.

Head of the Juvenile Welfare Committee of the Los Angeles Junior Chamber of Commerce cooperated by announcing through direct mail, opening date of picture and urging all to see it. Local papers came through with stories.

And at Syracuse

Frank Murphy at Loew's State, converted his city into "Boys Town" for two hours on the Saturday morning of playdate as a result of an election in high school of all city officials. City Hall and Mayor Marvin co-operated in making the occasion a success. Idea was covered by newspapers; elected officials were entertained at luncheon in downtown restaurant, after which they repaired to the theatre and a review of the picture written by boy critic appeared in Journal as part of the festivities.

Educational study guides were supplied to English teachers who acquainted pupils with playdates. Special letters were mailed to all clergy in the city advising of the high calibre of the picture and daily street quiz over WSYR in front of theatre plugged the picture three days in advance.

"LET'S HEAR FROM YOU"

Ad Contest Aids "Army Girl"

Tying in with his local daily, Dave Jones, Senate Theatre, Springfield, Ill., for "Army Girl," offered guest tickets to the show to the first six people placing want ads. Cooperating paper ran ad plugging the picture, playdates, etc. Jones also placed ad in the program for the motorcycle races at the State Fair which drew some 36,000 and reports he distributed heralds plugging the attraction. Special letter was also sent for the engagement, 24-sheet was pasted to sidewalk in front of house and theatre's daily organ radio broadcast was dedicated to the picture ahead and during run.
**Band Concerts Aid “Alexander”**

Quite a few Round Tablers got out the band in advance of “Alexander,” Famous-Players Canadian members especially reporting a lot of box office attention from this exploitation. With Guelpa, Ontario, Russ McKibbin, promoted a banned truck for his date at the Royal, which carried the local band around town, stopping at the weekly market in front of the city hall for a concert. The same procedure was followed by John V. Ward, at the Capitol, Niagara Falls, Ont., who arranged band concerts at two-hour intervals the Saturday before opening. Banner on truck was constructed so that it could serve as a frontpiece for the marquee during run.

In Windsor, Ont., the local Canadian Legion post bears the name of the Mayor, which allowed J. J. LeFave the opportunity to invite M-G-M and Warner Paja Special band at the Tivoli, on opening night of the picture. Carrying banners, band paraded to the theatre and brought stagekage by LeFave, surprised the audience by a concert between features. Photo of the Mayor with Legion leaders and story in the local dailies plus effect of the band exploitation resulted in one of the biggest campaigns put on recently, reports LeFave.

Street stunt of motion picture camera and operator proved helpful to Chris Holmes’ “Alexander” date at the Avalon, Ottawa. Stopping at prominent corners, cameraman would go through the motions of setting-up, and grill. When crowds collected, he dropped theatre banner attached to front of the machine.

**LET’S HEAR FROM YOU**

**Ben Cohen Reports Calcutta Activities**

Exploitation tidings from the newly-married Ben Cohen, now guiding the destinies of the Metro Cinema, in Calcutta, India, feature a four-page special supplement on “Chicago” in the local Statesman, Section laid out under Cohen’s supervision, containing a wealth of feature stories and photos, front page topped with a full page banner with heads of the stars against a scene cut of the film.

In the interests of MGM stars and pictures, Ben has been able to plant a lot of feature stories from his pen in various local publications. The most recent have appeared in the popular Children’s Mail, Movie Mirror and various Paja Special, stressing particularly the coming “Marie Antoinette” and including interview with director Van Dyke.

**LET’S HEAR FROM YOU**

**Holds “Bowl of Rice” Party**

In keeping with his extra-curricular activities at the Opera House, Millinocket, Maine, Judge Johnson, recently cooperated with local committees in connection with a “Bowl of Rice” party held at his theatre, proceeds of which went to the sufferers in war-torn China. Weeks ahead, newspapers concert with stories, in each of which the theatre received prominent mention. Opening night local folk and drum corps of the American Legion paraded the streets in uniform carrying signs with proper credits.

**Wartha Promotes New Traffic Court**

Born out of conversation held by Art Wartha with the Mayor of La Porte, Ind., regarding cooperation with the theatre in putting over a safety week, this theatreman inaugurated a Juvenile Court which was tied into his publicity stunt “Man at the Wheel” at the Roxy Theatre.

The City of La Porte has over 2,500 bikes on its streets, and the problem of directing that traffic has become acute. Wartha therefore struck on the idea, to tie in Juvenile Court any boy or girl arrested for a traffic infraction. The young man selected for the job of judge was a boy scout of high rank and the defendant’s attorney was also a boy scout.

Art tied directly into the plan by having judge sentence violators to witness the film and also return a stamped ticket from cashier at theatre to prove they had been there. Wartha reports that the trial proved so tremendous that United Press and Associated Press sent the stunt over their wires in addition to many magazines sending their staff photographers down to shoot the court proceedings. Local papers, of course, carried pictures of them in juvenile court, picture and playdates.

**LET’S HEAR FROM YOU**

**Numerous Windows Aid on “Algers”**

Large French Line window was secured for “Algers” date by Wally Caldwell, Loew’s Valentine, Toledo. Display consisted of star blowups, stilts, one-sheet picture and playdate copy with large card in center carrying “Hi Off To Algiers. Travel visa etc., etc., Elaborate cosmetic window with seven-foot by 18-inch upright compo display containing eight star stills bordering both ends of window was planted in five and ten, as were a Charles Boyer and Hedy Lamarr from window in leading department store.

For his Movie Quiz campaign, heralds were inserted in mailing lists of department stores, Auto Club, Kivans, Rotary and Lions clubs, Chamber of Commerce and Junior Chamber of Commerce. Street cars were harnessed, taxi fleet carried streamers, theatre float was entered in local parade and through tieup effected with local department store window was promoted in which was planted large piece of film on which were stills of various producing companies coming attractions plus movie quiz copy.

**LET’S HEAR FROM YOU**

**Street Bally Sells “Boolo”**

Street bally which he reports as attracting attention was that used by Jack Campbell, Kentville, Ontario, for advance on “Boolo.” Cage was built, painted white and painted on wagon. Two white rabbits were placed in cage, which was plastered with signs such as “Beware, wild animals, do not touch.” Two kids dressed in scout pants, Frank Buck hats and carrying rifles and back banners with appropriate credits, paraded down main stem, winding up in front of theatre, where the lad stood guard during show.
On Sunday, October 23rd, in Calcutta, Ben Cohen and Berla Duff, daughter of Isban and Mrs. Duff of New Haven, Mr. Cohen, former manager of Loew's College Theatre in New Haven, is now managing director of Loew's Metro Cinema, Calcutta, India.

M. O. RIKE, JR.
has just been promoted to publicist, working for Louie Charinmsky at the Capitol, Dallas, Tex.

A. N. JACOBS
has been named manager of the Saenger Theatre, Vicksburg, Miss. J. A. JONES, former manager, has left for another post at Pensacola, Fla.

SETH FIELD
former manager of the University Theatre, Cambridge, Mass., is now a booker for Schine's in the Gloversville, N. Y., home office.

ROY GORDON
former manager of the Palace, to the Riley and Jefferson Theatres, Ft. Wayne, Ind.

ROBERT W. RHODES
of the Colonial, Akron, has been appointed manager of the Shaw-Hyde Fulton, Pittsburgh, Penna., succeeding JOHN GORING, resigned.

KEN PRICKETT
has resigned from the management of Schine's Strand, Lexington, Ky., and is now managing the Dickinson Theatre, Junction City, Kans., for the Dickinson Circuit.

MORRIS M. STEINKRITZ
has been appointed to the assistant management of the Rivoli Theatre, in Brooklyn, succeeding JOHN MARIN.

LEO LIEBERMAN
formerly at the Oriental in Boston, Mass., is now managing the Roxbury in Roxbury, Mass.

HANK HAROLD
for some time with the Warner ad department in Cleveland and more recently with the United Detroit Theatres in Detroit, has returned to the Warner fold and is now working for Dinty Moore at the Standard Theatres, Oklahoma City, Okla.

E. C. CARTER
assistant manager of the Playhouse, Statesville, N. C., has been promoted to manager of the same house.

CARLETON H. TROTTER
manager of the Crescent Theatre, Statesville, N. C., has been transferred to Boone, N. C., to manage the new Appalachian Theatre there.

YARL HERMANSON
has resigned as artist for M & P Theatres, Boston, to join the production department of Harry Gourfain at the New York Strand.

THOMAS JEFFERSON
formerly with Schine's in Gloversville, is now in the press book department of Paramount's home office.

MARSH GOLLNER
is now managing Schine's Arcade in Salisbury, Md.

SPENCE PIERCE
former publicity director for Howard Waugh at the Warner in Memphis has been transferred out to Oklahoma City and is now working for Dinty Moore at the Tower.

HERMAN ADDISON
has been transferred by Schine's from their house in Glens Falls to manage the Olympic in Watertown, N. Y.

BOB MILLER
is managing the Refowich Theatre, Free- land, Pa.

JOHN WALSH
manager of the Paramount, Newport, R. I., has been transferred to the Fulton in Pittsburgh, Pa. Other Schine changes include VINCENT CHOATE from the Roosevelt, Jamestown, R. I., to replace Walsh. JOE HOCKENBERRY, who was assistant at the Paramount, has been promoted to succeed Choate. FRED LAHRMAR goes from the Paramount, Youngstown, to Newark, Ohio, where he will assist FRANK KING who operates the Midland and the Auditorium.

AARON BINKOW
operator of the Opera House in Bayonne has reopened the Folly Theatre in Brooklyn, N. Y.

CHARLES MORRIS
former owner of the Dixson Theatre, Los Angeles, has purchased the Sun from J. B. CUNNINGHAM.

FRANK GUNN
is the general manager of the Esquire and Grand Theatres, Los Angeles.

AL BAKER
manager of the Fox Theatre, Spokane, Wash., moving to Bellingham as city manager. Other Hamrick-Evergreen theatres changes include JACK ROSENBERG, former city manager in Bellingham, to local headquarters as circuit booker, OSCAR NYBERG, former manager of the State in Spokane, moves to the Fox and will be replaced by ERNIE ROSE from the Liberty. Rose's theatre will be taken over by BUCK FEALE, formerly assistant manager of the Orpheum, Spokane.

HARRY KENDRICK
manager of Warner's theatre in Ambridge, Penna., passed away on November 7.

LESTER STALLMAN
formerly at the College in Bethlehem, Pa., is now managing the Astor in Reading.

CLIFFORD FARMER
of the Warner Symphony, Chicago, has been promoted to the Stratford, succeeding GEORGE RYAN, who goes to the Juneau, Milwaukee.

JOSEPH W. FAITH
who operates the Mayfair, Terryville, Conn., has leased the Stock House, Unionville, and will operate the theatre after remodeling.
THE RELEASE CHART

Producers 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. Daggar symbol indicates picture is of the 1938-39 season.

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 time is as officially given by the West Coast studio of the company to which the film is submitted, 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 a change in the published and finished pictures; repairs to the film may be of another reason.

(COLUMBIA)

Title: Call of the Rockies
Star: Chas. Starrett-Iris Meredith
Running Time: 25,38, p. 54
Review: Edw. G. Robinson-Wendy Barrie
Reviewer: Barbara O'Neill-Jean Dela
Production: Sept. 28, 1938; Aug. 27, 1938
Release Date: July 18, 1938
Production Number: 27

(RIGHT)

(See "In the Cutting Room," Oct. 29, 1938)

(FIRST NATIONAL)

(See also Warner Brothers)
**THE RELEASE CHART—CONT’D**

### GRAND NATIONAL

**Title**
Clapper Bureau (G) 312...Lean Amos-John Woolby...Nov. 4,1931...Sept. 22,1930

**Star**
Sadie Robertson (G) 208...Bessie Prophet...Aug. 6,1930...

**Running Time**
56 mins.

**Release Date**
Feb. 25,1930...

**Review Date**
Feb. 25,1930...

Shadows Over Shangha (G) 311...James Dunn-Delaney Morgan...Oct. 14,1930...

**Title**
Six Shirtless (G) 224...Ken Maynard-Jeanette MacDonald...Aug. 21,1930...

**Star**
F. Murray Abraham...Aug. 19,1930...

**Running Time**
75 mins.

**Release Date**
Feb. 25,1930...

**Review Date**
Feb. 25,1930...

Swing It Seller (G) 215...Wallace Ford-Isabel Jewell...Aug. 6,1930...

**Title**
Spirit of Youth (G) 208...Joe Louis-Elsa Ebe...Apr. 15,1930...

**Star**
George Eads...Aug. 6,1930...

**Running Time**
59 mins.

**Release Date**
Feb. 25,1930...

**Review Date**
Feb. 25,1930...

### METROPOLIS-MAYER

**Title**
Arsenal League Returns (G) 824...Virgil Ruthe-Melvyn Douglas...Feb. 23,1930...

**Star**
Warren William...Feb. 23,1930...

**Running Time**
55 mins.

**Release Date**
Feb. 23,1930...

**Review Date**
Feb. 23,1930...

Bleakheads (G) 844...Laurel-Clayton Ellis...Aug. 19,1930...

**Star**
Billy Gilbert...Aug. 19,1930...

**Running Time**
77 mins.

**Release Date**
Aug. 20,1930...

**Review Date**
Aug. 20,1930...

Bugs Town (G) 902...Tracy-Myrna Honey-Hull...Sept. 29,1930...

**Star**
H. M. Walker...Sept. 29,1930...

**Running Time**
83 mins.

**Release Date**
Oct. 23,1930...

**Review Date**
Oct. 23,1930...

Chaser (G) 842...D. O'Keeffe-Louis Stone...July 29,1930...

**Star**
Robert Douglas-William Beales...July 29,1930...

**Running Time**
73 mins.

**Release Date**
July 29,1930...

**Review Date**
July 29,1930...

Citadel (G) 908...Robert Rees-Delia Priest...Aug. 21,1930...

**Star**
Bob Andrew...Aug. 21,1930...

**Running Time**
80 mins.

**Release Date**
Aug. 21,1930...

**Review Date**
Aug. 21,1930...

Everybody Says (G) 819...Allan Jones-Judy Garland-Fanny Brice...Feb. 23,1930...

**Star**
Billie Burke...Feb. 23,1930...

**Running Time**
70 mins.

**Release Date**
Feb. 23,1930...

**Review Date**
Feb. 23,1930...

Fast Company (G) 839...Melvyn Douglas-Grace Moore...Aug. 17,1930...

**Star**
Charlie Chan...Aug. 17,1930...

**Running Time**
84 mins.

**Release Date**
Aug. 17,1930...

**Review Date**
Aug. 17,1930...

First Hundred Years (G) 827...Claude MacDonald-N. Eddy...Aug. 17,1930...

**Star**
Walter Pidgeon...Aug. 17,1930...

**Running Time**
72 mins.

**Release Date**
Aug. 17,1930...

**Review Date**
Aug. 17,1930...

Girl of the Golden West (G) 827...Jeanette MacDonald-N. Eddy...Aug. 17,1930...

**Star**
Clifford Nolan...Aug. 17,1930...

**Running Time**
67 mins.

**Release Date**
Aug. 17,1930...

**Review Date**
Aug. 17,1930...

Great Waltz (G) 908...Martha Rainer-Herman Guttm-\[\]

**Star**
Milita Kursaj...Sept. 4,1930...

**Running Time**
104 mins.

**Release Date**
Sept. 4,1930...

**Review Date**
Sept. 4,1930...

Hold That Kiss (G) 833...Dennis O'Keeffe-M. O'Sullivan-\[\]

**Star**
Kenneth Harlan...July 29,1930...

**Running Time**
69 mins.

**Release Date**
July 29,1930...

**Review Date**
July 29,1930...

The Judge's Children (G) 832...Lawrence Tibbett...Aug. 17,1930...

**Star**
Thomas Meighan...Aug. 17,1930...

**Running Time**
77 mins.

**Release Date**
Aug. 17,1930...

**Review Date**
Aug. 17,1930...

Litchfield (G) 904...F. Bartholomew-Judith Anderson...Aug. 17,1930...

**Star**
Mary Astor-Margaret Dufras...Aug. 17,1930...

**Running Time**
80 mins.

**Release Date**
Aug. 17,1930...

**Review Date**
Aug. 17,1930...

Lord Jeff (G) 837...F. Bartholomew-Mickey Rooney-Gale Storm...July 29,1930...

**Star**
Nina Foch...July 29,1930...

**Running Time**
81 mins.

**Release Date**
July 29,1930...

**Review Date**
July 29,1930...

Love Finds Andy Hardy (G) 841...Mickey Rooney-Judy Garland...Aug. 17,1930...

**Star**
Lewis Stone-Costa Arev...July 29,1930...

**Running Time**
106 mins.

**Release Date**
July 29,1930...

**Review Date**
July 29,1930...

Man-Proof (F) 817...Myrna Loy-Brando Pinedo...Jan. 7,1937...

**Star**
Mitchum-Jeffrey Lynn...Jan. 7,1937...

**Running Time**
26 mins.

**Release Date**
Jan. 7,1937...

**Review Date**
Jan. 7,1937...

Monogram (B) 832...Jeanette MacDonald-Nelson Eddy...July 29,1930...

**Star**
Frank Morgan-Mischa Auer...July 29,1930...

**Running Time**
88 mins.

**Release Date**
July 29,1930...

**Review Date**
July 29,1930...
<table>
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<th>Minutes Reviewed</th>
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<td>The Release Chart—Cont'd</td>
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<tr>
<td>Escaping From Los Angeles—Al Kimball—Frankie Farmer</td>
<td>Leif Erickson</td>
<td>Oct. 28/38</td>
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<tr>
<td>(See “From Yesterday,” “In the Cutting Room,” Aug. 20/38)</td>
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<td>Every Day’s a Holiday (A)</td>
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<td>(Exploitation: Mar. 17/38, pp. 62, 64, 64)</td>
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<td>Give Me a Sailor (G)</td>
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<tr>
<td>(Exploitation: July 9/35, p. 64; Oct. 15/35, p. 31; Oct. 25/35, p. 57)</td>
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<td>Heart of Arizona (J)</td>
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<td>(Exploitation: Mar. 7/35, p. 4; Nov. 8/35, p. 66)</td>
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<td>Her Juniper Lane (C)</td>
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<td>(Exploitation: Aug. 30/35, pp. 69, 80, 80; Oct. 7/35, p. 60; Oct. 25/35, p. 60)</td>
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<td>Hunted Men (G)</td>
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<td>(Exploitation: Mar. 14/38, pp. 65, 80, 80; July 19/38, pp. 60, 60)</td>
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<td>(See “In the Cutting Room,” Aug. 30/38)</td>
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<td>Men Who Sing (G)</td>
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<td>(Exploitation: Mar. 10/38, pp. 65, 65, 65)</td>
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<td>Mysterious Rider (G)</td>
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<td>(Exploitation: Oct. 29/38, pp. 65, 65, 65)</td>
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<td>Romance in the Dark (G)</td>
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<td>(See production article, Feb. 19/38, p. 65; Sept. 17/38, p. 65)</td>
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<td>Coming</td>
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<td>Gun Bullets</td>
<td>Anne Nagel—Welden Hart</td>
<td>June 23/38</td>
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<td>(See “In the Cutting Room,” Oct. 25/38)</td>
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<td>I Am a Criminal (A)</td>
<td>John Carroll—Mary Kenyon</td>
<td>Dec. 7/38</td>
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<td>(See production article, Nov. 20/38, p. 65)</td>
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<td>Last Outlaw</td>
<td>Ruth Donnelly</td>
<td>Dec. 21/38</td>
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<td>(See production article, Dec. 21/38, p. 65)</td>
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<td>Little Tenderfoot (A)</td>
<td>Tex Ritter</td>
<td>Nov. 23/38</td>
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<td>(See production article, Nov. 23/38, p. 65)</td>
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<tr>
<td>Sky Riders</td>
<td>John Trent</td>
<td>Sept. 23/38</td>
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<td>Teapo Kid</td>
<td>Frank Carcass</td>
<td>Dec. 14/38</td>
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<tr>
<td>Air Mail Traveler (G)</td>
<td>B. A. Borden—J. Parker—B. Balater—Irwin S. Cobb—J. Reale</td>
<td>Oct. 14/38 — Oct. 8/38</td>
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<td>(Exploitation: Aug. 27/38, pp. 75; Sept. 10/38, pp. 60, 60, 60)</td>
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<tr>
<td>Bar M. Justice (G)</td>
<td>B. Ayres—R. Russell—Hayden</td>
<td>June 24/38</td>
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<td>(See production article, Nov. 20/38, p. 14)</td>
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<tr>
<td>Big Broadcast of 1938 (G)</td>
<td>W. C. Fields — Martha Raye — Dorothy Lamour—Bob Hope—Blue Blue—Shirley Ross</td>
<td>Feb. 16/38 — Feb. 16/38</td>
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<td>(See production article, Nov. 20/38, p. 14)</td>
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(See “In the Cutting Room,” Oct. 25/38)
**TWENTIETH CENTURY-FOX**

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<th>Title</th>
<th>Star</th>
<th>Rele Date</th>
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<tbody>
<tr>
<td>Castle, The</td>
<td>Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Connolly</td>
<td>1938</td>
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<tr>
<td>Great Man, The</td>
<td>John Barret - Katharine Hepburn</td>
<td>Dec. 38</td>
<td>281 Min.</td>
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<tr>
<td>(See “in the Cutting Room,” New York Review, Nov. 5-6.)</td>
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<td>J. Gurney - B. Heyer - L. Swanson</td>
<td>Jan. 39</td>
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<td>J. McMillen - J. Scheuer - M. Weiss</td>
<td>Feb. 38</td>
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<td>(See “in the Cutting Room,” New York Review, Nov. 5-6.)</td>
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<td>Peak’s Bad Boy with the Circus</td>
<td>Tommy Kelly - Ann Gillis - Edward Kennedy - Spandy MacFarland</td>
<td>Nov. 29</td>
<td>27 Min.</td>
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<td>Anne Shirley - Roger Danz - J. Davis</td>
<td>Dec. 38</td>
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<tr>
<td>Sixty Glorious Years (G)</td>
<td>Anna Neigis - A. Wabrook - C. Davis</td>
<td>May 38</td>
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<td>(See “in the Cutting Room,” New York Review, Nov. 5-6.)</td>
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<tr>
<td>Trailer Romance (G)</td>
<td>L. Ball - J. Elliott</td>
<td>Jan. 38</td>
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<tr>
<td>Alexander’s Ragtime Band (G)</td>
<td>Barbara Stanwyck - H. Marshall - J. Brown</td>
<td>June 38</td>
<td>27 Min.</td>
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<td>(See “in the Cutting Room,” New York Review, Nov. 5-6.)</td>
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<tr>
<td>Battle of Broadway (G)</td>
<td>Victor McLauglin - L. Hexl - J. Darrow - D. Whalan - W. J. Hulbert</td>
<td>June 38</td>
<td>27 Min.</td>
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<td>Change of Heart (G)</td>
<td>Gloria Stuart - Michael Whalen - J. James</td>
<td>June 38</td>
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<tr>
<td>Charlie Chan at Monte Carlo (G)</td>
<td>W. Oland - K. U. T.</td>
<td>June 38</td>
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<td>(See “in the Cutting Room,” New York Review, Nov. 5-6.)</td>
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<tr>
<td>Cheaters (G)</td>
<td>J. Jones - J. Stuart - E. Urquhart</td>
<td>June 38</td>
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<td>City Girl (G)</td>
<td>Ricardo Cortez - P. Brooks - J. Matthews</td>
<td>June 38</td>
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<td>Four Men and a Prayer (G)</td>
<td>L. Y. Greene - J. L. Greene - G. Danner</td>
<td>June 38</td>
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<tr>
<td>In Old Chicago (G)</td>
<td>Tyron Power - A. Faye - G. Oster</td>
<td>June 38</td>
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<tr>
<td>I’ll Give a Million (G)</td>
<td>F. Baxter - J. Marjorie - M. Weil</td>
<td>June 38</td>
<td>27 Min.</td>
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<tr>
<td>Island in the Sky (G)</td>
<td>G. Stuart - M. Whalen - P. Kelly</td>
<td>June 38</td>
<td>27 Min.</td>
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<td>Just Around the Corner (G)</td>
<td>A. Rogers - J. Davis</td>
<td>June 38</td>
<td>27 Min.</td>
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<tr>
<td>Keeping Smith (G)</td>
<td>S. Jefferson - J. Davis - C. Aubry</td>
<td>June 38</td>
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<td>Sixty Glorious Years (G)</td>
<td>Anna Neigis - A. Wabrook - C. Davis</td>
<td>May 38</td>
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<td>(See “in the Cutting Room,” New York Review, Nov. 5-6.)</td>
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<td>Trailer Romance (G)</td>
<td>L. Ball - J. Elliott</td>
<td>Jan. 38</td>
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<td>(See “in the Cutting Room,” New York Review, Nov. 5-6.)</td>
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**THE RELEASE CHART--CONT'D**
THE RELEASE CHART—CONT'D

UNITED ARTISTS

Title | Star | Rel. Date | Running Time
--- | --- | --- | ---
*Adventures of Adventure* | C. Abe | Dec. 22 | 80 mins.
*Holiday* | Bette Davis | Dec. 22 | 80 mins.

Title | Star | Rel. Date | Running Time
--- | --- | --- | ---

WARREN BROTHERS

Title | Star | Rel. Date | Running Time
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*THE RELEASE CHART—CONT'D*

Title | Star | Rel. Date | Running Time
--- | --- | --- | ---
*Last Stand, The* | Bob Bats-Chance Moore | Apr. 1, 1938 | 58 mins.
*Letter of Introduction (G)* | E. Bergen | Feb. 1, 1938 | 80 mins.

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*Last Stand, The* | Bob Bats-Chance Moore | Apr. 1, 1938 | 58 mins.
*Letter of Introduction (G)* | E. Bergen | Feb. 1, 1938 | 80 mins.
THE RELEASE CHART CONT'D

OTHER PRODUCT (DOMESTIC)

Title | Star/Dir | Rel/Date | Minutes Reviewed | Running Time
--- | --- | --- | --- | ---
Adventures of China (G) | Bennett Davis-Henry Fonda-Geo. Brent-Marg. Lindsay | Mar. 26,38 | 104 Min. | 70 Min.
Dollier parents | Davis-Weston | Progressive | July 30,38 | 70 Min.
Dynamite Dollar | Garret, Dean | Progressive | May 3,38 | 70 Min.
Fight for Peace (A) | Waris, W. C. Fields-Barnes, W. W. | Apr. 5,38 | 70 Min. | 70 Min.
Gas Harem | Gann-Barnett | Suspense | Jun. 29,38 | 70 Min.
Knight of the Pomegranate | Kerns, Cora | Suspense | Jul. 28,38 | 70 Min.
Rebellious Daughters | Hill, Vera | Suspense | Jul. 7,38 | 70 Min.
Sandlot Jockey | Adamson, Ames | Suspense | Jul. 21,38 | 70 Min.
Singes and Sadness | Adams, Glenn | Suspense | Aug. 5,38 | 70 Min.
Sugar Hill Baby | Kelly, Mary | Romance | Jan. 7,38 | 70 Min.
Two-Gun Man from Harm (G) | Norton, W. C. Fields, Blackwell, K. Haden | Suspense | May 3,38 | 70 Min.

COMING

Bourke Bankers, The | The Negro Cast | Sat., Aug. 29,38 | 70 Min.
Code of the Frontiersmen | Fred Scott | Western | Apr. 16,38 | 70 Min.
Connel's Riddle | Hagen, Z. B. | Mystery | Mar. 29,38 | 70 Min.
Last Barrier, The | Buell | Western | May 31,38 | 70 Min.
Prison Train | Keating | Western | Oct. 6,38 | 70 Min.
The Bluebook School

Answer to Question No. 133

Question No. 133 was: (A) What is meant by a carbon spindling? What is its cause and may it occur to both carbons simultaneously? (B) If the carbons, or either of them, spindles, what should your first attention? (C) What is the effect of positive carbon spindling, of negative carbon spindling? (D) Does spindling tend to injure metal parts of high intensity lamps?

The following made acceptable answers:


(A) Regarding this, R. and K. Wells say: "The term 'spindling' or ' needling' when applied to carbons means that they burn to an abnormally long, tapering point, which means that excess temperature causes the carbon particles and their binder to be partly volatilized and partly to fall away. Personally I am of the opinion that the binder, being perhaps somewhat lower in volatilization temperature than the material it holds together, is all consumed, leaving the said material to disintegrate and fall away. This view seems borne out by the dust I have collected for observation while by overload purposely causing my own carbons to spindl. (That's a new one so far as I

know, but worthy of consideration.—F. H. R.)"

"This condition is caused by abnormal temperature in the body of the carbon just back of the crater. It may be caused by overheating the carbon; by poor contact between carbon and carbon jaws (dirty or roughened jaw surfaces); an overheated lamphouse interior, or anything else which will set up abnormal carbon temperature. It may of course be induced by a combination of several faults, each one serving to increase carbon temperature. Either carbon may spindle, or both may do so simultaneously. The remedy is to do whatever is necessary to reduce carbon temperature to normal."

(B) J. A. Zachritz says: "First, see to it that the lamphouse has proper, continuous ventilation and that carbons are not above rated amperage. Second, check the carbon jaws for (1) Cleanliness; (2) Smoothness (not pitted) and (3) that clamps contact carbons firmly through the entire gripping surface."

W. D. Limmroth says: "If either or both carbons are inclined to spindl when operating within their recommended current range, first make sure the lamphouse has adequate ventilation (Seems to me manufacturers might equip lamphouse with a suitable thermometer registering interior temperature. Would not add appreciably to cost and would aid projectionists.—F. H. R.), and that the ventilation be continuous rather than fluctuating. Second, carefully examine carbon jaws, which must grip the carbons perfectly throughout the entire contact area. However, do not overlook the within their recommended current range. Overloaded carbons almost certainly will tend to spindl."

(C) J. R. Prater replies as follows: "The effect of spindling is to reduce the light source (crater) area by the premature falling away of the carbon particles. Current flow is also reduced by the added resistance offered by the smaller penciled portion of the carbon. Both of these factors reduce the amount of light produced by the arc."

"The effect of negative spindling is to reduce the current flow by increasing the resistance, and consequently, to reduce the light. In addition, penciling of either carbon may cause an unsteady or erratically burning arc."

Mr. Marion B. Stout, Petersburg, Alaska, says: "Positive carbon spindling means the breaking up of a portion of the crater floor, which is the light source. This of course results in decreased light available to the screen. It also means increased resistance, hence decrease of current flow, therefore decreased screen illumination, this and the other items being of course interlocking.

"Negative carbon spindling also means increased resistance, hence decrease of current. This in turn causes decrease of light available to the screen."

Only one answer, both the fact that spindling adds largely, and in some cases very largely, to the white hot carbon surface, hence to temperature inside the lamphouse. That one was P. Slobodny, a Texas projectionist.

(D) F. Shell says: "High intensity lamps are so constructed that some important metallic parts are situated in close proximity to the arc, hence spindling, with its very largely increased heating area, may and often does damage those parts."

J. R. Prater says: "Yes, spindling tends to injure certain metallic parts where high intensity is used, because those parts are located very near to the extremely hot light source. In severe cases of spindling the carbon particles may crumble away clear back to, or even slightly within, the contact jaws, thus working severe injury."

150 Films for Northwest Schools

The newly created Bureau of Visual Teachings at Washington State College will offer 150 films, all silent and sound, to Pacific northwest schools.
MOTION in the bookkeeping modern 50%. Forms town. check poten-
AND practical has Thousands is needed. $4.00 M., O. every indispensable a word 1318 working making the GIVE 1938 aluminum. Fuller, MOVIE all November copy. replacement assembly, YEARS’ P.M. catalog. now

ADVERTISING accepted. CLASSIFIED Chicago. Powers world ment. extinguishers, thumb catalog: $3. Savings ——

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THEATRE WANTED, 500 TO 1000 SEATS. GIVE all information in first letter. Must stand investiga-

TUNES,—KENNETH WILLIAMSON, Box 125, Plainwell, Mich.

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WILL BUY FOR CASH ALL TYPES OF PROJEC-
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scription and price. BOX 1074, MOTION PICTURE HERALD.

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prenticeship, trustworthy of the responsibility involved in working with expensive equipment. Reliable, sincere, hard worker, clean habits. References. BOX 1076, MOTION PICTURE HERALD.

MANAGER, AGE 46. EXCELLENT REFERENCES, 25 years’ experience both circuit and indepen-

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THEATRE ACCOUNTING by WILLIAM F. Morriss, 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 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKS

THE 1938-39 EDITION OF THE INDUSTRY’S IN-
ternational reference book, “Motion Picture Almanac,” edited by Terry Ramsaye, is now available. It has the most facts about the motion picture business ever published. It is indispensable to every executive in the industry. This issue contains more than 12,800 biographies of important film people. Send your order today with a check for $3.50 and your copy will be promptly mailed, postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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ANOTHER BULLSEYE!

MAKES IT FOUR IN A ROW FOR A PERFECT SCORE!

with HERMAN (Olympic Champ) BRIX • MALA MONTÉ BLUÉ • JILL MARTIN • NOBLE JOHNSON

Directed by William Witney, John English • Associate Producer Robert Beche • Based upon the book of the same name by William L. Chester

JAMES R. GRAINGER
SALES DRIVE
NOV. 7—DEC. 17

Republic
SERIAL IN 12 THRILLING CHAPTERS
"PARDONNEZ!"

(or as we Americans say, ‘Excuse us!’) We only meant to do an ad on ‘SAY IT IN FRENCH.’ But you get the idea, it’s beaucou... terrific!"

"SAY IT IN FRENCH"
with Ray Milland, Olympe Bradna
Irene Hervey, Janet Beecher, Mary Carlisle
A Paramount Picture • Directed by Andrew L. Stone
Screen Play by Frederick Jackson
FILMS IN POLITICAL MOVES IN U. S. AND FIVE FOREIGN NATIONS

HOLLYWOOD MAY RENEW BACKING FOR BROADWAY’S STAGE PLAYS

NEW YORK FILM CENSORS MAKE FEWEST CUTS IN SIXTEEN YEARS

RADIO ASKS SELF-REGULATION AT U. S. MONOPOLY HEARINGS

FINAL MEETINGS ON TRADE PRACTICES OFF UNTIL DEC. 8

THE CHRISTMAS SEASON AND THE SHOWMAN
And now another M-G-M triumph leaps into nationwide fame. It is doing the best business in 2 years at the Capitol, N.Y.

M-G-M HAS 8 PAGES OF TRUE-TALK FOR YOU!

SEE PAGE 47
FOUR DAUGHTERS

THE SISTERS

BROTHER RAT

ANGELS WITH DIRTY FACES

HEART OF THE NORTH In Technicolor

AND..
20th's
BIG PARADE
OF THE NAVY
TAKES OVER
WASHINGTON
SAN DIEGO
BALTIMORE
CHICAGO!

SEE PAGES 58 AND 59 FOR DETAILS ON "SUBMARINE PATROL'S" PRE-RELEASE ENGAGEMENTS!
MUSCLING IN"

UNDER the title of "Films for Democracy" a name-laden movement addresses itself at invasion of the people's theatre of the amusement screen to propagate social and political doctrines.

This project announces a program which will tend to become importantly a new problem of the motion picture exhibitor.

Superimposed upon the many commercial and policy problems of today's theatre operation, the showman will find himself presently required to take a position, or exercise judgment, with reference to sides of many or all of the issues of the day—on some of which he may not be an expert, and concerning matters that can in no event contribute to his gross revenue or net profit.

Up to this time the motion picture has been, mainly, a business.

It has grown great, important and at times prosperous by reason of a service of diversion to the many. It is in truth a creation of its customers.

Under fifteen or sixteen thousand marqueses in these United States has stood a door which opened into a world of charm, beauty, fantasy, romance and vicarious adventures—escape if you please from the drudgery and storms, the monotony and malaise, the hates, hurts and fears of the world-as-it-is. The current figures are in the vicinity of 80,000,000 attendances a week from a total population of about 135,000,000.

If that is a vote it means something about the public state of mind and the status quo of the motion picture.

NOW an assortment of New Dealers, Misdealers and intellectual shell-and-pea pitchmen want to unfold their keisters on the motion picture stage to hold forth on the merits of their assorted brands of social gospel, rattle-snake oil and panaceas for the sure relief of the economic and social chills, rheumatism, fallen arches and brick dust in the urine that they and the likes of them have been creating for us.

That is what they would substitute for entertainment.

This is said to be a land of free speech and expression.

It is a land of a free screen.

Under that presumption it is proper to contend that the sponsors of "Films for Democracy" have a perfect right to get into production and purvey their wares.

They have.

But also they insist by the primary announcement that they have decided to do it on the existing amusement screen. They do not announce that they are founding an activity, but rather unconsciously declare that they are going to seek to break into and declare themselves into an existing business and institution. It's a muscle-in program.

The project is for the plain larceny of the audience and to hell with the consequences to it or the business which assembled it.

The real project is to make sixteen thousand Cameo theatres, dedicated to pictures of Leftist purpose, out of the American exhibition institution. The assumption is that the United States is a Union Square. There are many, and painful, manifestations in the world scene today which make flaminong conspicuous that this can lead nowhere but to trouble and potential disaster for the national screen.

THE directness of the address to a program of invasion of the amusement screen is proclaimed. "We expect to have the advice and the services of some of the most progressive people in Hollywood," says Mr. Samuel Rodman, executive secretary of "Films for Democracy." "The productions, according to Mr. Rodman," reports the New York Times, "will use the familiar forms of the regular Hollywood films." The same paper reports also that: "Distribution will be sought through regular commercial channels" and records that "if theatres in any locality should not choose to show "Films for Democracy" they will show under the sponsorship of some local organization or trade union.

That is known in the parlance of Broadway as "the slug." Dr. Ned H. Dearborn of New York University, a leader of the movement, is recorded as remarking that they did not "intend to promote the doctrines of any particular political party, except as these doctrines might coincide with the viewpoint of progressives all over the country."

JUST what "all-over-the-country" means may be a bit hazy, but among the sponsors the names seem to be more accurately all-over Leftist New York and to include, for the window dressing of diversity, such names as Senator Arthur Capper of Kansas and Will Rogers, Jr. If Senator Capper's Jayhawker constituency ever finds out about this gang he goes with he will have more time to attend to his business in Topeka, and as for young Mr. Rogers, it's too bad his father is not about to attend to the matter in the manner of the Cherokee tradition.

The movement includes quite a mess of Hollywood names, mainly actors, seeking the limelight as ever with lines and ideas that have been written for them.

Among the endeavors to Hollywood borrowings for box office approach is the name of Mr. Walter Wanger, who had such a devil of a time about "Blockade" and who was probably basically considerably more commercially hopeful than politically concerned. Also listed are Dudley Nichols and Fredric March, not what you would say "red" but possibly apple-blossom pink in a delicately scented way. Then for academic color they have Dr. Mary E. Woolley, onetime president of Mount Holyoke college, who is not there any more because she found so many causes elsewhere. Mr. Heywood Broun is presumably in on his merits, while such names as Mr. Abraham Flexner, Dr. A. A. Brill and Mr. Walter Fritchard Eaton are distinctly scenic.

The prospectus of "Films for Democracy" contemplates that "habitual movie-goers... will... welcome new films which [Continued on following page, bottom of column 1]
This Week

Politics, Propaganda

The inviolability of the theatrical screen as a medium solely for entertainment faced threats this week from diverse quarters and many countries. At home in the United States long agitation for expression on the screen of the ideas of champions of the near and far left crystallized in the formation in New York of Films for Democracy, Inc., supported by a group of legislators, writers, economists and a few motion picture personalities, and intended to sponsor the production of films based on "vital issues" from the "progressive viewpoint." Details of the plan are explained in a general story surveying motion picture propaganda developments over the world on pages 12 and 13, and it is discussed by Martin Quigley on page 13 and by Terry Ramsaye on page 7.

Germany and the Nazis loom large in the discussion of the motion picture in world politics which starts on page 12. The persecution of "non-Aryans" launched in all its intensity this week affected many theatre owners in Germany, Austria and Sudetenland and complete Nazi control of the industry already in force in Germany and Austria was reported being strictly imposed not only in the newly acquired territories but also in the Czechoslovakian area which nominally remained independent but which is now under the economic domination of the Reich. Nazi influence, likewise, was also reported gaining in South America.

The Franco Government of nationalist Spain announced the formation of a Department of Motion Pictures in complete charge of the industry. The department, it is reported in an interview with Manuel Augusto, its chief, quoted on page 24, at present is concerned with the production of pictures to "combat Loyalist Red screen propaganda" and "control interpretations of the war and of Spanish life in motion pictures of foreign countries."

After the war the department expects to reestablish relations with American companies whose funds have been "frozen."

"MUSCLING IN"

(Continued from preceding page)

interpret current reality and point out constructive solutions."

The habitual movie goers have recently expressed their demand for "current reality" and for "constructive solutions" by a significant vote for "Snow White" and "Alexander's Ragtime Band."

The exhibitor, so the new movement assumes, will be glad to cast his business in such attractions aside, so he can devote his efforts and investment to the exploitation of movements.

—TERRY RAMSAYE

Goldwyn-Roosevelt

Last Tuesday night James Roosevelt, recuperating after a stomach operation, and who has just resigned as a member of the White House secretariat, had dinner in Hollywood with Samuel Goldwyn. Those at Hollywood began to toy with guesses that young Mr. Roosevelt was to "take an executive position with a Hollywood studio."

It is to be remembered that somewhat over a year ago Mr. Goldwyn presented some screen advertising using the name of Mrs. Roosevelt, mother of James, and got into a considerable bother, with public apologies which practically doubled the publicity attentions for the picture and its producer.

James, interviewed in western Hearst papers a fortnight ago, said: "The film industry has a great responsibility in seeing that pictures which go abroad do not give the wrong impression. It might be a good idea to have a closer relationship between the State Department and the producers."

Facing New Tax

Exhibitors in Ontario are facing the possibility of resumption of amusement taxes following the action of Premier Helburn in abolishing the 10 per cent amusement tax, in June, 1937. The University of Toronto, the most influential school in the Dominion, has suggested that needed financial support might be derived from a tax of one cent on every theatre ticket sold in Toronto.

Hays Sees Roosevelt

Will H. Hays called at the White House on Wednesday, in the midst of a week when Washington has been most acutely and poignantly concerned with world affairs, and also, possibly only incidentally, just on the eve of the closing of a trade treaty with Great Britain, a document in which the screen has a large interest.

It was given out that Mr. Hays had outlined to the President progress on the film entitled "Cavalcade of America," now under production by members of the Motion Picture Producers and Distributors of America, to depict American history, by excerpts from dramatic archives.

Mr. Hays said that the President evinced deep interest in historical films and "wished we had such pictures from other nations."

Washington knows that the motion picture has more intricate, and immediate, involvement in world affairs and the changing international map than any other American industry. Meanwhile it has domestic problems, also centered in Washington and the Administration.

That "Cavalcade"

A panel of leading American educators, by agreement made several weeks ago, submitted to the organized industry, via the Motion Picture Producers and Distributors of America, a list of leading events in American history, with the idea of matching them with corresponding picturizations from motion pictures, to be incorporated in the "Cavalcade of America" as the industry's contribution to the New York and San Francisco 1939 World's Fairs.

The MPPDA inspected hundreds of feature pictures, old and new, in the vaults of member companies, from which they extracted sequences corresponding with virtually all the events listed by the educators. With the selection completed, and many thousands of feet of film on hand, the entire batch will now be sent to Hollywood, where another panel of educators, sitting with producers and directors, will pick the best of the material for "Cavalcade."

ASCAP Appeal

The United States supreme court is slated to hear American Society of Composers, Authors and Publishers appeals, involving anti-ASCAP legislation enacted by Florida and Washington, in the first week of January. The appeals will provide the first tests of the constitutionality of legislation to bar the music licensing society from operating within individual states. The outcome of the two appeals will probably determine, likewise, constitutionality of the only other existing anti-ASCAP legislation, that of Montana, Nebraska and Tennessee.
Urged to Advertise

"Do what the motion picture industry has done in creating good will for itself through its drive" was the gist of the message delivered to the Life Advertisers Association in Atlantic City this week by Clinton Davidson of New York, vice-president of Fiduciary Council, Inc.

Mr. Davidson advised insurance companies to make agents of the same way motion picture companies advertise their stars; he urged retaining publicity men from the motion picture field to build good will with the public, and a vigorous institutional newspaper advertising campaign.

Sargoy Appointed

The appointment of Edward A. Sargoy, of the large distributors' Copyright Protection Bureau in New York, to the chairmanship of the committee on copyright of the section of patent, trade mark and copyright law of the American Bar Association, was announced Tuesday by Thomas B. Robertson of Maryland, chairman of the section.

For the last nine years Mr. Sargoy has been active in copyright matters, with regard to motion pictures. In 1936 Mr. Sargoy wrote a review of the copyright situation for Motion Picture Herald. It appeared in the issue of May 23, 1936.

One Big Union

Consolidation of all actors and entertainers' guilds and unions, one of the original purposes of the Associated Actors and Artists of America, was urged in two addresses this week. Frank Gillmore, international president of the Four A's, told representatives of the stage, screen and radio groups in San Francisco that a movement is underway to include all groups in one union for the entertainment field.

Mr. Gillmore also announced he would organize a committee to seek revision of income tax laws so that the surtax on incomes of entertainers would be based on a three-year average instead of one year. He said this system has been adopted in England.

Screen Actors' Guild officials, questioned this week on the importance or probable results of the filing of an NLRB petition last week by a lawyer claiming to represent 3,000 extra player members of a new organization calling itself Cinema Players, Inc., pointed out that under Guild by-laws any minority group as strong as that claimed would be able to force an election within the Guild itself to gain its desired ends.

Trade Agreements

The long pending reciprocal trade agreement with the United Kingdom, possibly involving films on an American company, during the English market, was to be signed Thursday by representatives of the United States and British governments, simultaneously with the signing by Canadian officials of a new agreement.

Both of the two pacts will not be made public until Friday morning.

The Canadian treaty is an extension and expansion of the existing agreement, which expires January 1st, but the British pact is an entirely new document, in the negotiation of which the situation facing American films in England was a subject of discussion.

Fewer Censor Cuts

Sharp decrease in scene elimination, despite a rise in number of films reviewed, number of foreign films submitted, and receipts for this year compared with last year, were salient facts in the annual report made this week by the New York censor board, covering the year 1937-38.

Pictures rejected, a total of 23, included "Ecstasy," "Tomorrow's Children," "Birth of a Baby," "Animated Diagrams of the Human Body" and "Whirlpool." Court decisions on appeals for the last three films are pending.

The story and table are on page 26.

Arnold "Explains"

Appropriately concerned over the effect on general business of statements he made last week, interpreted as a call for governmental regulation of advertising, Assistant U. S. Attorney General Thurman Arnold, in charge of anti-trust actions, on Tuesday "modified" his earlier remarks, in an open letter to R. I. Elliott, associate editor of Advertising and Selling. Only cases in which advertising is fraudulent concern the Government, he wrote, adding that "the anti-trust division has neither the intention nor the desire" to regulate advertising.

In the consent decree in the Ford and Chrysler automobile trust cases, the two companies agreed to the stipulation not to advertise their own finance companies by name unless they name all competing finance companies, with no restrictions whatever being imposed upon advertising of the competitors.

"It is one thing to recognize that advertising may be so used as to be economically harmful," Mr. Arnold now explains, "It is quite another to threaten the conclusion that governmental restriction is the appropriate means for curtailment of this sort of advertising."

Premiere

Details of RKO's distribution plans for its latest production, "Sixty Glorious Years"; attendance at the American premiere in the Radio City Music Hall, New York, Thursday; arranging of personal appearance tours for "Little Midge," star of the picture and additional production—these problems occupied Mr. Herbert Wilcox, British producer, associated with RKO, immediately upon his arrival last week aboard the Normandie.

Mr. Wilcox recalled that in "Victoria the Great," he had only been able to film the Jubilee ceremonies in color—and it was the tremendous response to these scenes, and their remarkable contrast to the rest of the picture, which inspired him to make its successor entirely in color.

Americans' Problem

American distributors in China are having a difficult time of it, what with the Japanese military successes practically limiting business to four key cities, Shanghai, Hongkong, Tientsin and Peiping, and receipts of 20 per cent in these, with the exception of Hongkong, where the influx of refugees has brought in over 25 per cent. Coupled with this situation are increases in taxes, new censorship regulations and custom laws being invoked.

The article, a letter from Shanghai, to the Herald, appears on page 28.
This Week in Pictures

GEORGE J. Schaefer, right above, president of RKO, is guest of honor at the weekly luncheon of Associated Motion Picture Advertisers in the Hotel Astor, New York. Conversing with him over the salad are Ralph Rolan, AMPA president, and Ned E. Depinet, vice-president of RKO Radio Pictures. Mr. Schaefer urged continuance of the Motion Picture's Greatest Year campaign. Story on page 16.

By Staff Photographer

William J. Gell, left, Pathe managing director in Great Britain, who is visiting New York for product talks with Monogram executives.

E. J. Wall, below, who has resigned from Paramount to become executive assistant to Harry A. Ross, president of Ross Federal Service.

Anna Neagle, star, and Herbert Wilcox, producer, of "Sixty Glorious Years," arrive in New York for the opening of the film at the Music Hall this week. The picture was the second based on the life of Queen Victoria to play the Rockefeller Center theatre within a year, the first, "Victoria the Great," also having been produced by Mr. Wilcox for RKO.

By Metropolitan

William Rowland, third from left below, producer of the Spanish musical "Di Que Mi Quieres" for RKO Radio, arrives in Mexico City to arrange for his second production. Left to right, Roberto A. Morales, producer of "Novillero," first Mexican picture in color; Alfonso Valadez, RKO assistant manager in Mexico; Mr. Rowland; Max Gomez, RKO Mexican manager, and Thomas A. Moore and Ralph S. Peer, Mr. Rowland's associates.

Richard de Rochemont, managing director and editorial representative in Europe for March of Time, arrives with Mrs. de Rochemont in New York from Paris to consult with Louis de Rochemont, March of Time producer, on story schedule for foreign editions.
Downtown Cincinnati is told of the Movie Quiz in letters five feet high with supplementary slogans on and over the marquee of the RKO Albee in that city.


World War aviators start from Newark airport on a de luxe "dawn patrol" over New York City after a champagne breakfast sponsored by Warner Brothers whose production "Dawn Patrol" is soon to be released. Above, Col. Roscoe Turner, left, greets Col. Charles Wayne Kerwood, Col. Harold Hartley, host, looking on.

Sam Eckman, Jr., managing director of MGM distribution in Great Britain, in white tie for the opening of "Marie Antoinette" at the Empire theatre, London.

S. S. Sagall, left, managing director of the British television company, Scophony, who is negotiating in New York for the establishment of an American branch. (Page 36.)

John B. Nathan, left, managing director for Paramount in Buenos Aires, sails with Mrs. Nathan from New York, after conferences and a vacation at home, on the inaugural voyage of the Argentina of the American Republics Line.
Films for Democracy, Formed in New York, Says It's Not to Promote Doctrines of Any One Party "Except"—

The motion picture picture figured prominently this week in the changing complexion of international politics, in the "totalitarian" states, in the Democracies, in war-torn Spain and China, and in the United States.

American democracy is to be "revitalized" and "safeguarded," say the sponsors of the new Films for Democracy, announced in New York as having the endorsement of educators, writers, politicians and persons of the stage and screen, for the dramatization in motion pictures of "vital issues" from the "progressive viewpoint".

"Non-Aryans" have been eliminated completely from motion pictures in Germany, both as spectators and in business, and " Aryans" permitting Jews in their theatres were made subject to heavy fines, as a result of the new Nazi riots aimed at all Germany's 500,000 Jews. New York stage, screen and radio personalities telegraphed President Roosevelt to effect an official boycott against Germany for last week's riots.

Nazi were starting to "grind their heels" into Czechoslovakia's film industry, to impress her "ideologies," following the Munich pact. American product stands to suffer, as it did in Germany to the point of its virtual nonexistence.

Reich Films in South America

Reich propaganda films are reported to be gaining ground in South America, where American companies have been looking for increased markets. They are being shown by invitation to Nazi members of German colonies under the auspices of diplomatic and consular representatives of Germany.

It is reported the films show German penetration and of influence in Latin America and the large German populations in Chile, Argentina and Brazil, screen and radio personalities telegraphed President Roosevelt to effect an official boycott against Germany for last week's riots. Nazi were starting to "grind their heels" into Czechoslovakia's film industry, to impress her "ideologies," following the Munich pact. American product stands to suffer, as it did in Germany to the point of its virtual nonexistence.

Salvador has joined other South American countries in adopting motion pictures as a medium for self-advancement.

Its Ministry of Education has appointed a Board of Educational Motion Pictures, which will maintain relations with the International Institute of Educational Motion Pictures, in Rome, to get ideas for propaganda films.

The decree issued by President Maximiliano Martinez instructs the board to promote motion pictures as a sane instructive diversion for students, to improve the atmosphere of schools and stimulate both teachers and students.

In Spain, Manuel Augusto, for General Francisco Franco, announced plans for a motion picture industry that has already been established by the Nationalists, to combat propaganda of the London "Reds", and, after the war, to re-establish relations with American and other foreign producers. (Story is on page 24.)

Fearing that Hollywood might produce anti-Japanese pictures, the Japanese government has held its first conference at a dinner at the Town Hall Club, New York, on Friday.

Listed among the sponsors of the project are United States Senator Arthur Capper, Rexford G. Tugwell, Thomas Mann, Dr. Mary E. Woolley, Henry Pratt Fairchild, Abraham Flexner, Dr. A. A. Brill, Heywood Broun, Irene Lewisohn, Robert K. Straus, Philip Merivale, Sherwood Anderson, Herman Shumlin, Clyde R. Miller, Walter Prichard Eaton, Marc Connelly, Rex Ingram, George Seides, Will Rogers, Jr., and Fredric March.

Screen "Must Be Used"

As outlined the viewpoints of the organization are:

"Progressive Americans in every field now recognize the urgent necessity for a new kind of motion picture which will dramatize from the progressive viewpoint the timely and vital issues of today. To safeguard and extend American democracy is the paramount issue of the post-Munich period.

"The motion picture screen, with its daily audience of many millions, must now be used to reaffirm and popularize in dramatic form the principles of democratic government and thereby to combat the sinister spread of intolerance and reaction.

"Contemporary social problems, if treated to suggest a practical solution, are taboo in Holly
dood scripts. As historical dramas grow grander, the films' flight from present day reality becomes a rout. Yet those who know this country's moral climate are firmly convinced that in cities and small towns all over these United States there are significant masses of habitual movie-goers who will, because of the
NEW PROPAGANDA FILM SOCIETY

(Continued from opposite page, column 3)

changing spirit of the times, welcome new films which interpret current reality and point out constructive solutions."

No One Party "Except" . . .

Dr. Deeborn said that Films for Democracy did not have to impinge on the doctrines of any particular political party except as these doctrines might coincide with the viewpoint of progressives all over the country.

"The wave is coming over into our social life," he said, "that is a menace. Take what is happening right across the river in Jersey City, or what has happened in Louisiana. What we intend to do is promote the cause of democracy through the medium of the screen."

To convey a social message in terms that would be both understandable and entertaining to the general public, the group will use the familiar forms of the regular Hollywood film, according to Samuel J. Rowman, executive secretary of the organization.

"We expect to have the advice and services of some of the most progressive people in Hollywood," Mr. Rodman said. "We have on our advisory committee such persons as Walter F. Wanger, the producer; Dudley Nichols, scenarist; Frederic March and Fritz Lang. Naturally we will be guided by the advice of experienced people in the selection of our scenarios and the production of our pictures."

$100,000 Budget "Limit"

Mr. Rodman said the organization expects to limit the budget on each of its productions to $100,000. This will be possible, he said, through the cooperation of well-known actors, directors, writers, and technicians who will contribute their services for much less salary than they are accustomed to do.

Funds to start production will be sought through donations by donors and others. Distribution will be sought through regular channels.

Admittedly setting out to destroy "once and for all" what is left of the economic position of Jewry in Germany, the Hitlerites, besides imposing a blanket fine of $400,000,000 on the non-Aryans, and additionally levying fines up to $50,000 each on 100 Berlin Jews to pay for the riot damages, have issued a batch of new decrees as "racial punishment."

These included Propaganda Minister Paul Joseph Goebbels' order that henceforth no Jews in the Nazi countries—Germany, Austria and Sudeten Czechoslovakia, will be permitted to attend any motion picture theatre, concert or other public exhibition. Violators of the order were threatened with "severe" punishment, and any ticket for persisting attendance of "Non-Aryans" will be heavily fined.

Other legal measures provided:

From January 1, 1939, a Jew may not own or operate a retail establishment or export firm and, from the same date, any Jew occupying an important position in any firm may be dismissed on six weeks' notice—both orders presumably including theatres and other motion picture enterprises.

Also applicable to theatres and other film projects, it is presumed, is the Nazi's action forcing the transfer into "Aryan" hands of all Jewish commercial enterprises—a process that is expected to be completed even before January 1st. The press wires report these transfers are being effected at ridiculously low purchase prices.

Joining widespread protest against the Nazis' newest and severest attack, some 60 theatrical leaders and stars of stage, screen and radio in New York sent a telegraphic appeal to President Roosevelt to effect an official U. S. boycott against all trade with Germany. Louis Nizer, an attorney for motion picture companies, was among the signers. Actors' Equity acting officially for its actor members sent a similarly worded telegram.

Wednesday evening a number of theatrical lights equally as large performed at Madison Square benefit in "A Night of Stars" for the benefit of Jewish refugees.

The extent to which Germany is "grinding its heel" into Czechoslovakia's film business, both in the Sudetenland and the Prague coun

Again The Propagandists

by MARTIN QUIGLEY

From an Editorial in Motion Picture Daily

THE latest effort to capture the theatre screen for purposes of radical political propaganda has come to the surface in an organization styling itself, "Films for Democracy."

Its sponsors repeat the familiar pattern in a recitation of the purposes in view. It would have to do with the production and distribution of motion pictures designed, as they put it, "to safeguard and extend American democracy." The kinship of its real policies with what the American continent understands as democracy may impress many as being decidedly remote.

"Among the names mentioned which individually and collectively contribute a graphic indication of the brand of political and social philosophy which may be expected are the following: Rexford G. Tugwell, Dr. Mary E. Woolley, Heywood Broun, Walter Wanger, Dudley Nichols, Frederic March, and Fritz Lang."

No question is raised as to the right of the persons associated in this venture to produce and distribute motion pictures of any kind they may see fit. The democratic principle of free speech insures this right even—unfortunately it seems—to those whose ideas it carried into effect would allow freedom of expression to none but themselves. But emphatic protest is raised against the attempt to pervert the entertainment screen from its avowed purposes of entertainment and into the devilish channels of social, political and economic propaganda.

The spirit of aggression toward the entertainment screen which imbues these propagandists is not a new manifestation confronting the motion picture industry. It has made an appearance before and will be heard from again. The vastness of the theatre audiences, coupled with the emotional potentialities of the film, represent a means of unparalleled effectiveness in influencing the public mind. It is inevitable that the screen should find itself the object of these attentions.

In Russia, in Germany, in Italy and in Red Spain the entertainment screen as such has vanished. Under the power of the political group in the ascendency the screen is no longer the "escapist" medium which Messrs. Tugwell, Broun, Wanger, Nichols et al so tearfully deplore. Its entertainment character is subordinate to its propaganda uses. It deals—as they would have the American picture deal—with "the timely and vital issues of the day."

It is of course true that dependent upon the particular country the name and echo alone is sounded. But in all of the countries named the entertainment screen is no longer allowed to be a medium wholly dedicated to the enjoyment of the public. And this latter condition is the one which these American propagandists are seeking to achieve, ignoring entirely the clear record of what the American public has made plain at the box-office as to what it wants to see. Political medicine men of whatever nationality are like that. And ignoring also the inevitable threat to the orderly operation of motion picture theatres which would result from the explosion of themes of bitter controversial aspect.

Any such effort as this "Films for Democracy" constitutes a real threat to the integrity of the American motion picture, to the theatre's position of trust with its public and—very definitely—to the continued prosperity of the business.

Every propagandist, Left, Right or Center, should be given clearly to understand that it will be agreeable to the motion picture industry to have him hire a hall and leave the entertainment screen along. There might also be a message for collaborators on such ventures who enjoy a handsome income from the industry.

(Continued on following page)
ARYAN ISSUE UPSETS CZECH MARKET

(Continued from preceding page)

try, was conveyed in a first-hand report from Prague. Starting with the outright banning of Charles Chaplin’s “Modern Times” (United Artists) by the Government censors to the entire Slovakian country, a campaign has now been started to eliminate from films all titles of foreign origin. This means also that names such as Broadway, Milwaukee, Chicago, London or Paris would have to be removed from films.

Hitherto the Czech film business was a prosperous industry under democratic rule. Today it is in an upturn, the Czech population with the sudden action of the Union of Actors, which issued a proclamation against “elements which do not belong to the Czechoslovakian film.” This is the usual German procedure of attacking personalities by reckless libel, in the controlled press. A similar proclamation followed from the exhibitors’ and producers’ organization, also from the directors. Later, however, the Czech Ministry of Commerce compelled retraction of these proclamations and declared them invalid.

Czechs Bar Protest Meeting

The Czech authorities are trying to be circumspect in the face of tremendous Nazi pressure, and the Czech police have been active in a scattered protest meeting called by the Film Union to start an anti-Jewish boycott. The campaign apparently is directed against Aryan as well as against so-called non-Aryans. Even a picture produced by a patriotic Aryan Czech, Milos Havel, owner of the Barrandov hill company, was banned by the Ministry of the Interior as a nationalistic ground. Attacks have appeared against “The White Sickness,” an anti-Jewish film by the famous Czech author, Karel Capek, an Aryan. There are other pictures on the unofficial blacklist.

The Filmozy Kuvyrs, official organ of the Czech Motion Picture Theatre Owners, is conducting a campaign against non-Aryan film producers. The first on the proscribed list was Josef Auerbach, who has done much for the national film industry over many years, during which he built up two of the biggest distribution organizations, Elektra and Slavia Film.

These attacks extend to representatives of American companies, men who have been in Prague for years, who have done much for Czechoslovakia.

The Filmozy Kuvyrs’ attack on one American representative was so scurrilous and violent that the Government pre-censor had to act against the paper.

Similar attacks have appeared in the exhibitors’ paper against Otto Sonnenfeld, representative of RKO, and United Artists sales representatives. Sonnenfeld joined the colors when Czechoslovakia was in danger, but he continued his job from the front by means of correspondence and instantaneous conferences with his secretary. The commercial attaché of the American Embassy here is watching the situation closely. Harold Smith, representative in London, has had his telephone disconnected at the request of the situation, and he has been expected here. Reginald Armour, RKO’s European manager, has left Prague for Paris with a report on the situation.

Numerous Problems

Where this uproar will end nobody can tell. There are numerous problems to be solved first concerning the internal political problems of the nation which now has three Governments—

ITALY GRANTS STAY TO MICKEY, POPEYE

Further to protect Italian youth from the ideas of Western democracies, the Italian government has barred comic strips of foreign origin from Italian newspapers. But Walt Disney’s “Mickey Mouse” and Max Fleischer’s “Popeye” have been granted special exceptions because of their originality. It is expected that in line with general policy towards American films, and the recent decision that the Marx Brothers and the Ritz Brothers were “a menace to public safety,” that the ban will extend to the characters in the motion pictures of the same titles.

The announcement of the original intention was revealed in a speech by Dr. Gall多家, director general of the Ministry of Popular Culture, who told the National Conference of Juvenile Literature that Italian children’s minds must be “steeled through the medium of juvenile papers to the imperial spirit of the Fascist Revolution.”

Eastman Employees Share Earnings

Employees of Eastman Kodak Company, one of the largest manufacturers of motion picture and other film stock, will share importantly in the 27th annual wage dividend since the company started the plan in 1912. Directors of the company voted last week that $2,200,000 be paid as dividend March 27, 1939. Rate for the dividend was fixed by a simultaneous declaration of common stock dividends, bringing the year’s total declarations to $68,000.

All regular employees who are working on March 27, or who have worked all or part of 26 weeks in 1938, will be eligible. Those who have completed five years of service will receive checks for over three times their average weekly wage during the five years. Those with less than five years, but more than six months’ service in 1938, will share in proportion to their tenure.

Performing Right Society Opposes Higher Seat Tax

The Canadian Performing Right Society, Ltd., has made application to the Dominion Government for approval of its schedule of fees, charges or royalties,” for public performance of music, including theatres, which it proposes to impose during the months commencing January 1st. It does not include any increase in the seat tax from that which was collected by the Performing Right Society in 1938.

At the same time the society has declared its intention of collecting an entirely new fee against every radio receiving set, privately owned or otherwise, through which it expects to collect an additional $190,978. This is at the rate of 14 cents against every domestic or private owner of a radio, of which there were 1,104,207 at the end of the last fiscal year, March 31, 1938, and a flat $10 fee against every radio receiver commercially used, of which there were 36,397, according to the records kept by the society.

The society has not made known how it proposes to collect this extra royalty on home-owned radios, on which the householder already pays an annual license fee of $2.50 to the Canadian Government. Broadcasting stations will be assessed by the Performing Right Society as before.

The annual fee for theatres, payable to the society in advance, is scaled as follows: theatres of 1,600 seats or over, 15 cents per seat per annum; 801 to 1,599 seats, 12 cents; 800 and under, 10 cents; 800 and under, operating three days or less per week, five cents. The minimum annual fee in any case is 50 cents.

The amended Canadian Copyright Act compels the society to file a statement of listed fees to be collected during the ensuing calendar year and the public is given until November 30th to enter any objections to the proposed schedule with the Copyright Appeal Board, the latter to issue approval all rates before the end of December.

Pearl Buck Awarded 1938 Nobel Prize

Pearl S. Buck, former American missionary in China and author of the best selling novel, “The Good Earth,” has been awarded the 1938 Nobel Prize. The announcement of the award, worth approximately $40,000, for this year, did not mention specifically any of the author’s works, but it was “The Good Earth,” a distinguished novel of Chinese life, which elevated her to literary prominence and won the Pulitzer Prize in 1931.

Metro-Goldwyn-Mayer produced a film of the novel in 1936 which co-starred Ronald Colman and Luise Rainer and Paul Muni. Miss Rainer won the Academy Award on the strength of her performance in the picture.
Please keep to the right for the next 15 pages...

And keep right with Universal's extra-business pictures and picture combinations...

So you can set yourself a series of profit-dates for the next six weeks...

Instead of just "settin'" around waiting for Christmas!
PERMANENT PRESS BUREAU ASKED BY DIETZ, SCHAEFER AND BIRDVELD

Organization Proposed, with Paid Staff, as Clearing House for Industry and Personal Contact with Newspapers

A move is on to establish a permanent press relations bureau to represent the motion picture industry.

A proposal for such a bureau was made Thursday by Howard Dietz, MGM, chairman of the advertising committee of the industry's "Greater Year" campaign, in a report to George J. Schaefler, RKO, executive chairman of the campaign, in which he cited field experiences and press reactions obtained in the course of the campaign, in support of the recommendation for a bureau.

Mr. Schaefler, while a guest of the Associated Press publishers, at New York's Astor Hotel, last Thursday, made a similar proposal, urging that steps for formation of a permanent bureau be taken at an early date.

For a time, Dietz held another expression of like nature, from Russell Birdwell, press agent for Selznick International Pictures, who, in a talk to the Advertising Club of San Diego, suggested "a public relations counselor, to be appointed for life, to represent the film industry of the world."

Existing is the idea, Mr. Birdwell urged a conference of film leaders with the Government on the subject of "the defense of democracy," his plan being to tell the world through films that the American way of life is the best...

Goodwill and the Campaign

Mr. Dietz's report observed that the "Greater Year" campaign "steered a course which has resulted in the creation of goodwill for the industry" which "did not exist before this campaign," adding: "It can be destroyed unless we make an effort to preserve it."

Emphasis on the necessity for the organization of a press bureau to carry on the work is contained in a passage of the report in which Mr. Dietz, remarking upon the high tension that the committee in preparing the current campaign, said: "It is impractical for these very members to undertake in the future the tasks that were so hurriedly assigned to them in this present emergency."

"We must continually present the press with the story of motion pictures in the best light," he declared. "We must not allow this story to be impaired by temporary competitive gains."

When there is a dispute and when there are disagreements with the press, it is essential for the industry to open discussion and represent the best traditions of the screen to the best traditions of journalism.

Continuing Organization Proposed

"I propose a continuing organization be provided. This organization should have a paid staff which is a clearing house for the country and which is ready to visit papers and other concerns in the field. But would be an organization of publicity and advertising men. . . . a motion picture press club that would thoroughly function and have an objective. I believe that newspapers would react most favorably.

"There are many views of what the function of this group should be. This committee feels that one of them should certainly be continuance of the personal contact work which has been established in the campaign."

"In approving this report every member of the committee expressed the opinion that a permanent organization for the proper handling of the newspaper relations of this industry should be by all means be established and that it be organized in such a way that constant personal contact with daily newspapers would be one of its most important functions."

Continuing Ad Drive Asked

"The chairman is also of the opinion that the idea of a continuing advertising campaign for the industry be considered. It would be unwise to do this again without preparation. At least six months' research should be done with a view toward establishing a psychological basis for a continuous goodwill campaign somewhat in the manner of the utility industries."

"It is firm belief that for the future success of our industry we should be organized to present the aims and aspirations of the industry through the years. There is a great deal more to this than meets the eye and in the long pull the industry will have made a wise investment if it goes about this most important proposition in a thorough manner."

"I would ask this committee to consider the following:"

"We have been advised by a group of newspaper publishers that they are willing to place a staff at the disposal of this campaign to work as a clearing house for the industry and to represent the best traditions of the screen to the best traditions of journalism."

Critics of Drive Converted

"I do not discuss media, as it is possible that all types of publications and air waves would be used. I am not even making a specific recommendation of the type of advertising. I am recommending primarily, research, house to house canvases, polls, continuous exhibitor and patron interviews . . . a real effort to find out what the public is interested in . . . what they think about motion pictures . . . why they go and why they don't go."

"If we approach the future without snap judgments, but resolve that we will be scientific and check up their opinions, I think they will come to the conclusion that this campaign which has been barely started, I trust," said Mr. Dietz.

Further on in his report, Mr. Dietz told of research work being conducted accompanying the launching of the "Greater Year." As expected, he said reactions were divided. But all those who were quick to voice objections had, with time for discussion, he explained, cited the committee's experience with the Associated Press, which at the outset said "we had appropriated our money to put ourselves on the back," finding later "it was entirely mistaken."

"We had stressed those things about the motion picture which were truly worthwhile and had thus secured in print a counteraction to the too numerous statements about motion pictures in their worst phases.

"The committee according to the report, "found that the box office success of the campaign has been in direct ratio to the activities of the local committees of individual exhibitors."

"But even more important was needed, "due mainly to the improvement in the quality of the releases. But a substantial measure of this success must be attributed to the atmosphere that was carried as a standard, with business reported particularly good in Chicago, Dallas, Pittsburgh, Denver, New Orleans and Charlotte. In New York, Broadway grosses have been rising, with many holdovers. Leo Spitz, former president of RKO and the company's counsel, leaving for the coast this week gave credit to the campaign for much of the rise in business.

"Also given credit for stimulating interest are the many local additions to the quiz contest, with their own sets of prizes. The largest to date is the $2,500 in extra cash prizes offered by the Chicago Herald and Examiner to local winners. In Fort Pierce, Fla., in cooperation with the local newspaper, a hunt was started for local residents who never had seen a talking picture, while the Winnipeg Tribune instituted screen tests, with the winner featured in a 1,000-foot film shown at local theatres. The Cleveland Press offered cash prizes for the best answer to the question, "Would you do with the $50,000 first prize?" and weekly contests with cash prizes, were inaugurated at the Paramount theatre in Los Angeles.

Radio and Publications Contest, which is doing the judging of the answers, has hired a staff of eight artists to put into English the foreign language replies. There have been entries in Arabic, Chinese, Japanese and Hinduastani, as well as many French replies from Canada.

The all-important subject, "The World is Ours" will be made available in 16 mm. film for clubs and schools following its run throughout the United States and Canada, the committee has announced.
If you've heard anything at all about "Big Business" pictures—you've heard about this pair of horror babies. They work automatically. You play them together. You dare people to see them. Anywhere, any type of theatre, any day of the week—THEY HIT!

"DRACULA" with BELA LUGOSI

AND...

"FRANKENSTEIN" with BORIS KARLOFF TOGETHER!
U.S. CONTEMPT REPLY DUE NOV. 28; NEW DELAY ON SELF-REGULATION

U.S., in Criminal Action, Says B & K. and Majors Have Violated Practically Every Provision of 1932 Consent Decree

Balaban and Katz and the major companies must show cause on November 28th before Charles E. Woodward, federal judge in Chicago, why they should not be held in contempt, in the new criminal action brought by the Department of Justice.

Immediately after filing last week's criminal information, charging Balaban & Katz and the majors with conspiracy to restrain and monopolize interstate trade and commerce, the United States Government, through the Assistant U. S. attorney general, and Warren Canaday, assistant U. S. district attorney, went before Judge Woodward and asked for the ruling directing the defendants to show cause.

The suit, filed Wednesday afternoon without any previous indication, was based on a consent decree agreed to by the defendants in April, 1932. In this decree they promised to engage in no unfair practices in connection with the distribution and display of first-run motion pictures in the Chicago territory. The charges against them had been brought under the Sherman anti-trust law.

Violation of Decree Charged

In the new information, the Government charges that the defendants have violated practically every provision of the consent decree. It accuses them of restraining and monopolizing the distribution and exhibition of first-run pictures in the Chicago area, which includes Cook, Lake and DuPage counties in Illinois and Lake county in Indiana.

First class pictures thus are kept away from unaffiliated theatres, the action charges. The defendants, through national release companies, systematically prevented by them, are able to maintain the 75% admission price charged by several "Loop" theatres, the Government charges.

In addition, at least two Loop theatres have been brought to grief, it is alleged. The two mentioned are the McVickers and the $2,678,500 Oriental Theatre. If these and other theatres were permitted to pay the first class pictures to which they are entitled through their location, size, and equipment, prices would be forced down, it is asserted.

The plot, defendants, besides Barney Balaban and the B. & K. Corporation, are the Balaban & Katz Management Corporation, Paramount Pictures, Loew's, KRO-Radio, Twentieth Century-Fox Films, United Artists, Universal Film, Vitaphone, Inc., and Warner Brothers Pictures, Inc.

If held in contempt on the Government's charges, Mr. Balaban would face a possible jail sentence and the corporations named would be liable to fines.

Answers Also Due in Another Chicago Action

Charges similar to the Government's were made in a federal suit filed recently in Chicago in behalf of 89 independent theatres in Chicago and its suburbs. This action, in which the independents seek to have the court outlaw various practices, contracts and booking methods of the defendants, is pending before Federal Judge Frank M. Dunlop.

In this case, likewise naming B. & K. and the majors, the defendants are scheduled on Friday to present answers or ask for additional time to file them. If it is expected that additional time will be granted.

No depositions were taken last week. The attorneys for the independent plaintiffs, Rosenberg & Stern, filed a complaint asking the court to seek them if they could have copies of all contracts between B. & K. and the major companies for the last five years. The court ordered.

Judge Willkerson in federal court is anxious to expedite the handling of the independent-B. & K. suit, and is cutting all the "red tape" possible. He even offered to turn the case over to Federal Judge Woodward, before whom the Government last week filed the criminal petition regarding the violation of the consent decree. Neither party cared to have this done.

The filing of the Government case has dimmed the independent-B. & K. suit.

Decision Deferred on Washington Case

Decision whether the Government should be compelled to provide bills of particulars in the Department of Justice's antitrust suit against the majors and their affiliates, was deferred pending submission of briefs to Federal Judge Bondy this week, in New York City.

Defendants had hoped to get a decision in Judge Bondy's chambers in federal court that the Government should supplement its present complaint, which it declared a "mass of ambiguities and generalities," by more specific charges, in 60 days in which to answer the complaint, whether or not the bill of particulars is ordered.

Paul Williams, special assistant attorney general, said the defendants should know details of the charges, inasmuch as most of the Government's evidence came from the files, and that a delay of 60 days would be too long. Encouraged by the Government's tacit admission that it had little or no evidence against United Artists, attorneys for that company, Columbia and Universal are planning to move for dismissal of the complaint against them.

The Government has rejected several proposals by the circuit defendants to maintain the status quo on circuit expansion as demanded by the Department of Justice in the pending trial.

This week, more executives on the Coast were in the Government's action. They were: Joseph Schenck, Harry Cohn, Walter B. Coell, Harry M. Warner, Samuel Goldwyn, Sam Katz, Lloyd Wright, Edward A. Schiller.

Depositions Ordered

In connection with a suit for $225,000 under the Sherman anti-trust Act, Neil F. Agnew, vice-president and counsel, and N. S. Cassel, managing agent, of Paramount; Sidney R. Kent, president, and William Sussman of Twentieth Century-Fox; Warner, Walsh, individually and as president of Netco Theatres Corporation, and others have been ordered by the Supreme Court of the United States to appear before Judge Edward A. Conger at the request of Orange County Theatres, Inc., operating the Academy in Newburgh, N. Y., who has charged conspiracy.

Paramount Granted Time

Paramount has been granted a second extension of time to file its answer in the federal court suit seeking a declaration of the legality of the North Dakota law to divorce theatres from producer-distributors. The new extension gives the company until December 15th to perfect its appeal.

Distributors Disagree Over Several Phases of Industry's Trade Practice Program. Myers Prefers Sliding Scale Cancellations

"Final" action on the industry's plan for self-regulation has been put off again, until December 8th or 9th, because now the distributors are not in agreement on some of the issues.

Following the information given last week that the Motion Picture Theatre Owners of America, as one of the three national exhibitor groups (Allied States Association and unaffiliated units are the others), would hold "final" conferences with distributors this week, E. Kuykendall, MPTOA president, issued a statement Tuesday afternoon announcing that "it becomes necessary to defer the final meeting between my committee and the distributors' committee until they (the distributors) can reach an agreement among themselves."

Hoping to put the plan that the distributors "in all probability" will get together in the next few days, and with that expectation, S. R. Kent, president of Twentieth Century-Fox, as chairman of the distributors' committee, and Mr. Kuykendall this week agreed that the two, together with Ned Depinet, of RKO, and additional MPTOA representatives, on December 8th or 9th, will "discuss" the final details hereafter. After Mr. Kuykendall will submit to his board the proposals presented, with expectations that "it will only take a few more days after this meeting to make them effective."

Messrs. Kent and Kuykendall in their discussions this week talked about the "language and details" of the program. "There are many details yet to be cleared as well as accord to be reached on some of the larger issues," Mr. Kuykendall said. "I feel that there should not be too much hurry in this work but at the same time these trade practice adjustments are so important and are so badly needed by theatre owners everywhere that I would be negligent in my duty if I did not do all possible to bring these agreements to a conclusion at the earliest possible time."

"I have every assurance that out of the meetings on December 8th will come something definitely good for all of us."

Meanwhile it appeared that certain distributors were still holding out for a delay, hoping to make the program effective for next season, whereas the MPTOA wanted it enforced immediately on its formulation.

Still to be set are the dates for the meetings continuing the discussions between distributors and Allied and unaffiliated state units, each of the two exhibitor groups meeting the majors separately.

Abram F. Myers, national Allied chairman, addressing the Ohio Independent Theatre Owners convention at Columbus this week, said the plan looked favorably toward local boards of conciliation as the machinery for operating self-regulation, but that instead of a flat cancellation privilege, cancellation on a sliding scale would be better agreed to from Allied's viewpoint. (See page 34, column 3.)

All sides continued to maintain strict silence on the form self-regulation will take and on the "concessions" which the distributors stand ready to give exhibitors.
You dared them to see “Dracula” and “Frankenstein”... now defy them to see “Drac and Frank’s” sister team... The answer is the same... the grosses are the same... the appeal is there!

“DRACULA’S DAUGHTER”
with OTTO KRUGER · GLORIA HOLDEN

AND

“THE BRIDE OF FRANKENSTEIN”
with COLIN CLIVE · VALERIE HOBSON
ELSA LANCHESTER · UNA O’CONNOR

Directed by James Whale
Educators Praise Screen and Radio

Reaffirming their belief in the "abiding value of the results from using radio and screen in the classroom," nearly one thousand audio-visual education enthusiasts on Saturday closed the second annual Southern Conference on Audio-Visual Education and immediate future looking toward the 1939 session, with J. C. Wardlaw, director of the extension division of the University System of Georgia, renamed chairman.

Numerous speakers dwelt upon new phases of educational use of films and radio, and said this New approach was growing rapidly throughout the South.

Faming Heenan, executive director, Association of School Film Libraries, told the delegates "motion pictures have no instructional equal." He explained the work of the association, pointing out that it is a non-profit organization, supported by a Rockefeller Foundation grant, to develop use of pictures in education.

Dr. M. D. Collins, Georgia state superintendent of schools, said Georgia is planning to spend $250,000 (for audio-visual education into every county of the state.

Dr. James Rowland Angell, educational counselor of National Broadcasting Company, told the audience that the "film is the most powerful agent for the formation of public opinion and creation of mass action man has yet devised."

Dr. V. C. Arnspriger, vice-president of Erpi Classic Films, Inc., pointed out that older films certain social concepts now are conveyed to children in the first and second grades before they even can read.

Mrs. K. Petrucci, president of the National Congress of Parents and Teachers, raised the point that the task of the conference and all educators is to insure that the screen provides adequately the "human and social values indispensably tied up in our social order."

Walter Bell, secretary of the Southern Conference and head of the audio-visual department of the Atlanta School Department, told the group that "Atlanta is the热点 of audio-visual education and last year more than three-quarters of a million students attended 10,000 film exhibitions on educational subjects."

"Pygmalion" at Astor

The first "authorized" full length motion picture made from a play by Bernard Shaw, "Pygmalion," opened at the Astor theatre on Broadway, New York on Wednesday. It will be played continuously at prices ranging from 25 cents in the mornings to 65 cents during weekend and holiday evenings. The film was made by Gabriel Pascal at the Pinewood Studios, England, and is being distributed by Metro-Goldwyn-Mayer.

Olajos Succeeds Foster

Succeeding F. B. Foster, who resigned October 30th to become comptroller, Charles Olajos, formerly assistant treasurer of Electrical Research Products, Inc., was elected treasurer of the company last week. Before associated with ERPi, Mr. Olajos was with Western Electric. He assumes his new post December 1.

Extra Loew's Dividend

Loew's directors on Monday declared an extra dividend of 50 cents on the common stock in addition to the regular dividend of 50 cents. The dividend is payable December 31st to holders of record December 13th. Also Tuesday the company paid a regular dividend of $1.62/4 on the $6.50 cumulative preferred stock.

NAVY FILM IS STOLEN

A motion picture of United States navy construction and battle maneuvers secrets was stolen from a recruiting officer's automobile, the officer reported to police this week.

Some Germans are now on trial in New York for alleged spy activities in the United States.

Four cans, holding 1,600 feet of film, were taken. Three cans contained travelogue films while the fourth, according to the officer, was confidential. The film was shown only before army and navy officers and certain Reserve Officers Training Corps units.

Jules Levy Weeks; Reisman Drive

RKO Radio district managers have designated a series of Jules Levy Weeks in honor of Jules Levy's midwestern territory conducted the first week which ended November 4th. The western district under H. C. Cohen, celebrated the Levy drive last week from Saturday to Friday; H. M. Lyon's southeastern district, November 12-18; Sol M. Sach's southwestern, December 3-9; Herb MacIntyre's northeastern 10-16. The series will conclude with the east central district, headed by Nat Levy, December 10-16.

RKO's Swiss branch is leading in the company's Phil Reisman Flight to New York Drive. The branch is headed by Armand Palivoda. The United Kingdom, under Ralph Hanbury, is in second place, and Bert Reisman's Peru branch is third. Other branches above the hundred percent mark are those at France, Brazil, Sweden and Belgium. The drive ends December 31st.

Another Columbia Meeting

The second of a series of divisional sales meetings is being held by Columbia Saturday and Sunday at the Roosevelt hotel, New Orleans. Those attending are A. Montague, sales manager; Rube Jackter, assistant sales manager, and Max Weisfeld, short subjects sales supervisor.

Hold Benefit Performance

The annual "Night of Stars" benefit performance was held Wednesday night at Madison Square Garden, New York, with screen, stage and radio notables performing. The money raised will be used for the settlement in Palestine of Jewish refugees from German persecution or persecution in other lands.

Vassiliev Heads Amkino

M. Vassiliev, who arrived from Russia last week, has assumed the presidency of Amkino, distributors of Russian made films. The producer, a former executive, Samuel Kritzberg, is expected to return to the Intourist Agency.

Principal Film Exchange was restrained from distributing films produced by Superior Talking Pictures, Inc., and Screen Productions, Inc., pending trial, by decision of the New York supreme court Tuesday.

Fox To Book Gaumont Films

Making the changes as rapidly and as "soon as it is convenient to do so," Gaumont British Corporation of America is allowing Twentieth Century-Fox, whose exchanges have always handled physical distribution of its films, to book their product as well. This will leave only a Gaumont selling staff.

The change took effect this week in New York, with booker Sol Kravitz becoming a salesman, and assistant Anne Newman going to the home office.

Ohio Cooperative Elects Directors

Members of Cooperative Theatres of Ohio, formed by Milton A. Mooney of Cleveland, have elected the following directors: Paul Guadanovic, James G. Scoville, Frank For- rozynski, Albert E. Plak, all of Cleveland; F. E. Price, Newark, and W. A. Smith, Akron.

New members of the cooperative group include the Union, Cleveland; Lincoln, Denison, and Otis, Uhrichsville, bringing the total to 35 theatres.

Uniting West Coast Offies

The J. Walter Thompson agency will combine its Hollywood and Los Angeles offices in its own building, a new $250,000 structure opposite Hollywood Radio City, and consolidate operations under the new setup will be under the direction of Danny Danker, vice-president in charge of the Hollywood office.

Donate Educational Films

The educational committee of the New Orleans Young Men's Business Club has pre- served 20 reels of sound films of historical and travel interest to the Orleans parish school board as an aid in visual education of high school students. The films were collected from travel agencies and will be used in the nine high schools equipped with sound projection.

Brin Buys Theatre

L. K. Brin, former manager of the Grand National exchange in Seattle, has bought the Mission theatre in Mount Vernon, Wash., from Dennis Murphy. Mr. Brin will operate the house as the first unit in a suburban circuit he expects to establish in the Seattle territory.

Unique Lobby Display

The Radio City Music Hall, New York, is using direct color photographs of a stage performance for lobby displays. The photographs are being taken by Jimmy Sileo, staff photographer, who has a new idea. They are being displayed on a lobby board with light from a specially constructed light-box.

650 Reservations

Some 650 reservations have been received for the 19th annual dinner dance of the Motion Picture Associates of New York, to be held November 26th at the Hotel Astor, according to Jack Ellis, president. Ben A. Boyar of the Max Gordon office will handle the entertainment.
An irresistible combination, tested in a dozen key spots and smashing in top returns! Double appeal! One picture in the topical mood—The other a masterpiece of romance and youth!

"ALL QUIET ON THE WESTERN FRONT"

ERICH MARIA REMARQUE’S novel, with Louis Wolheim, Lew Ayres, John Wray. Adaptation and dialogue by Maxwell Anderson and George Abbott

AND

JOHN STAHLE’S production starring
IRENE DUNNE and ROBERT TAYLOR in

"MAGNIFICENT OBSESSION"

with CHARLES BUTTERWORTH, BETTY FURNESS
HENRY ARMETTA, SARA HADEN, RALPH MORGAN
SARNOFF ASKS FOR SELF-REGULATION AT OPENING OF U.S. RADIO HEARING

RCA President Warns of Governmental Conversion of Broadcasting to Instrument of Dictatorship in Old World

by FRANCIS L. BURT in Washington

Faced with what promises to be one of the longest Governmental investigations into "big business," radio went to the United States Government this week with the flat proposal that the broadcasting business also be subject to governmental regulation.

The proposal was carried to Washington, in the form of a "suggestion," by David Sarnoff, on Monday morning, at the very outset of the Federal Communications Commission's long-planned probing of radio "monopolies." Mr. Sarnoff took the stand as the first witness, in his capacity of president of Radio Corporation of America, owner of National Broadcasting Company, largest network in the world.

The self-regulation, with a "code of ethics," a system of "trade practices," and such, would, in effect, be laid down somewhat along the lines of the effort at self-regulation now being worked out by the motion picture industry. The films and radio are America's chief sources of entertainment for the masses.

Like the motion picture, with two sweeping Governmental anti-trust suits pending, radio also appears to be in the business of self-regulation with real seriousness under federal "pressure," although in neither field will anyone in official capacity be so outspoken as to call such the case.

In both amnesties branches the subject of self-regulation had been talked about for years before the Government officially started to look into practice and procedure.

Protests Federal Censorship

Radio's No. 1 witness, Mr. Sarnoff, for the broadcasters, expressed another sentiment that is kin to that in motion pictures, that is vigorous opposition to federal censorship, on the grounds that the country has "legitimate censorship by public opinion." Mr. Sarnoff could have cited actual proof of the efficacy of this by merely referring to Mae West's "cum-up-n-seee-me-sometime" burlesque of Adam and Eve in the Garden of Eden, as broadcast over his own NBC networks of a Sunday evening last winter on the Chase and Sanborn coffee hour.

As a matter of record, it was that very Westian broadcast and the resultant storm of protests from American familyhood that hastened the present investigation.

McNinch Presides

Mr. Sarnoff, in his opening testimony, hit upon a most opportune argument when he warned the Governmental probes of the "evils" of federal radio control by reminding them of the effect of undemocratic controls over broadcasting by the autocrats of the Old World, where broadcasting has been converted into the most powerful instrument of dictatorship.

Presiding as chairman at the FCC hearings is Commissioner Frank R. McNinch, President Roosevelt's "clean-up" appointee from the Federal Power Commission. Also present are Commissioners Thad H. Brown and Eugene O. Sykes who, with Commissioner Paul A. Warburg, representing Government from Washington, comprise the special committee.

First witnesses to appear, besides Mr. Sarnoff, are officials of RCA and officials of RCA's Nationwide Network of them, whose direct monopoly, it was estimated by Philip J. Hennessy, Jr., NBC counsel, will require more than two weeks. The NBC group will be followed by representatives of Columbia Broadcasting System and then by officers of Mutual Broadcasting System. More than a month is expected to devoted to testimony of the national network representatives alone.

Reading from a statement later criticized by the committee as failing to meet FCC requirements, Mr. McNinch declared a self-imposed code was the "democratic solution."

Says Many Stations Have Codes

"In writing this code, the industry should gather the views of broadcasters, of groups representative of public opinion, and of this Commission. After the code is formulated the public should be made thoroughly familiar with it. All broadcasting networks and stations should be invited and encouraged to adopt it. The code should be subject to Government review by the industry, and kept up to date. It should be administered by a suitable agency representative of the entire industry."

At the same time, Mr. Sarnoff pointed out, the NBC and many stations already have their own codes, and the National Association of Broadcasters adopted a code in 1935. However, he added, "the time has come for more positive action."

Prior to Mr. Sarnoff's testimony, Charles P. Sisson, former Assistant Attorney General, attempted to gainsay a demand of an appeal of Royal Moulding Company, Providence, manufacturers of radio tube bases, for a hearing, but the investigation to revoke the broadcasting licenses now held by NBC and Westinghouse Electric, charging the petitioner has been deprived of a market by the unfair practices of Westinghouse and RCA Victor, an RCA subsidiary.

Testimony of Frank E. Mason, one of a number of NBC vice presidents, covered the organization of NBC, which, he said, has 2,273 employees, 1,666 men, 607 women. The network's 750 broadcast stations, owns Civic Concert Service, Artistic Service, NBC's Station WOR, in New York, Artistic Service and Artists Service of Pennsylvania. All are artists' bureaus. Three other subsidiaries have been dissolved and another, Radio Music Co., Inc., is inactive, he testified.

$6,032,274 Talent Sales

Resuming Tuesday morning, the FCC delved immediately into income and the business structure of NBC. William J. Dempsey, Jr., opened with an examination of Daniel S. Tuthill, assistant managing director of NBC Artists Service, who testified that NBC's talent sales in 1937 amounted to $6,032,274. The bulk of these sales he said, amounting to $4,028,187, were to radio advertisers. Motion picture producers bought $189,230 of NBC's talent. Of the total amount in sales, the talent itself received $5,775,882. The NBC Artists Service received $51,292 on commissions on these sales of talent $674,891. The net profit to NBC Artists Service out of this was $286,882. The average commission to the Artists Service was slightly over eight per cent and commissions on the talent sold to film producers was $25,476.

Mr. McNinch tried to learn from Mr. Tuthill how many of the 300 artists now represented by NBC's artists bureaus formerly were under CBS management.

Charges against NBC and CBS of having mutually acquired a monopolistic relationship on the services of concert and opera stars have been filed with the commission by the American Guild of Musical Artists, Inc.

New "Purge" by McNinch

FCC Chairman McNinch this week continued his "purge" of the commission by obtaining a majority vote for abolition of the Information and Engineering Division, and the discharge of C. Frank Wisner, who has handled the commission's publicity for a dozen years; Davis G. Arnold, chief examiner, and Melvin H. Dalberg, an examiner. All other examiners were transferred to the legal division.

Indications are that the commission may find itself involved in controversy with the Civil Service Commission. Application for approval of the discharges was filed with the Civil Service Commission Tuesday by Mr. McNinch.

Mr. McNinch in a radio address Saturday night said government censorship of radio was "impracticable and definitely objectionable."

Monogram-Pathe Distribution Set

Monogram will continue distributing in England through Pathe Pictures, Ltd., according to an agreement reached last week between W. Ray Walker, Monogram president, and William J. Golf, managing director of Pathe.

Monogram is still considering the production of four or more pictures yearly in England, and also the stepping up of its 1939-40 schedule to 32 pictures. Pathe produces about 10 pictures yearly in England.

Mr. Golf sailed for London last Saturday. Arthur Levey, Monogram British representative, with whom Mr. Golf came to this country, was already here.

Monogram is assured of distribution in all South and Central America except Peru, according to its foreign department. The deals include the West Indian Islands. The Peruvian agreement is expected soon.
Amazing runs in New York, Pittsburgh, Philadelphia, Spokane and New Orleans prove it the most sensational African picture ever presented! Produced by Armand Denis, the man who made “Wild Cargo” and “Goona Goona”!

SECRET RITUALS!
MEN WELCOMING FLOGGING!
BRONCO-BUSTING ELEPHANTS!

“DARK RAPTURE”
Filmed and recorded on the Denis-Roosevelt Belgian-Congo Expedition
FRANCO LEADER EXPLAINS PLAN FOR NEW NATIONALIST FILM INDUSTRY

Aim to Combat Loyalist Propaganda and "Control Interpretations of War and Spanish Life" in Foreign Films

Generalissimo Francisco Franco's Nationalists in Spain appear to be on their way to a motion picture industry, with which they admitted to the press in the U.S. that they are setting up a "Red screen propaganda" and "control interpretations of the war and of Spanish life in motion pictures of foreign countries."

After the war, they expect to turn to the matters of reestablishing relations between Spain and American companies and of "de-freezing" the funds of foreign film companies which have been tied up in that country since the outbreak of the civil conflict. However, in these instances, the Nationalists will proceed "according to the manner in which each company conducted itself during the war" — the Nationalists presumably referring to the leanings of sympathies.

Policies and planned procedure of the new Franco film industry were explained this week in an interview with Spain with Manuel Augusto, head of the new project, as published in Spain, semi-monthly English-language magazine of Spanish Civil War events, which lists Peninsular News Service, Inc., as publisher, and Francis Xavier Connolly, Ph.D., as editor-in-chief, with headquarters at Two East 34th Street, New York.

Franco at Screening

The new "industry" was actually born some few months ago, but apparently got its official start the other week at a showing of some of its first pictures, at the Avenida theatre, in Burgos, seat of the Franco Government. At the screening were Generalissimo Franco, his wife and children, members of his Government, the National Council of the Spanish Traditionalist Phalanx, the General Staff, sub-secretaries and officials of the Ministries and other Franco figures. Guest of honor was the Cross of the Grand Order of Red Flechas on the tunic of Senor Augusto.

The publication Spain, through an unnamed correspondent who obtained the interview, explains that the Nationalist Department of Motion Pictures was first conceived when the Central Administration of the Spanish State was reorganized by Franco with the law of January 30th, this year. A motion picture section was placed in the Propaganda Department under the direction of DiosiioAldazco, and both the film section and Propaganda Department, in turn, were made part of the Ministry of the Interior, of which Serrano Suner is in charge.

"Necessary Elements" Established

Senor Augusto is called now to Government circles, a university man and a soldier. He is assisted by Antonio de Obregon, writer, who is in charge of the Secretariat; by Jose M. Goyanes, in charge of equipment and operators, and by Carlos Aldazco, in charge of foreign relations.

We began our propaganda late because we thought we didn't need it," said Senor Augusto, starting the interview, citing two basic problems which he faced at the outset: (1) Meeting the existing problem of informing the world of our activities; and, (2) Establishing general plans for the Spanish motion pictures.

"All the laboratories and motion picture centers were in Red Spain," he continued. "In our zone there was not even the most elementary means of production; we didn't even have cameras and there was hardly any of the specialized technical personnel available." Since then, he added, the Nationalists have created the necessary elements.

"We edit Nationalist newsreels. In short documentary films we have sought to catch the different themes of the day. Thus we have prepared "Prisoners of War," "Fray, and "The 18th of July," and in the laboratory we have "University City," "The Madrid Front," "Social Help," "The War in the Gardens of La Granja," "A National"—in short, several thousand films that have been produced, distributed throughout the Spanish country both in Spain and abroad."

Senor Augusto said that "Red" films found in cities captured by Franco's forces will be edited by Spanish writers.

Film History of the War

"One of our most important tasks," he continued, "will be the compilation of a motion picture history of the war, for which we are using all the documentary films available," as well as being advised by "military technicians, historians, men of letters, politicians and film technicians." But our work has more universal aim. We are also at the present time, and absolutely independently of the above, engaged in the effort to produce, in every possible manner, films that will stand the test of time and will not be unfavorable to the history of this war."

"We also want the film industry to operate as a spiritual link in our communications with other peoples and especially with the Spanish Communities in Latin America, and to give them the Spain of folklore is not enough. We also want our productions to be an authentic manifestation of the national essence. The documentary films and newsreels are the weapons by which я have referred are produced with the subconscious thought they will also be shown in South America."

MANY LOYALIST FILMS IN U.S.

Manuel Augusto, in Spain, explaining why Generalissimo Franco has started a Nationalist motion picture industry, cited, as one cause, the necessity for combating screen propaganda put out by Loyalist Reds. He did not mention titles.

However, several Loyalist pictures have appeared in the United States, some of them purportedly emanating from Loyalist Spain. "Spanish Earth" and "Spain in Flames" are probably the two outstanding productions shown here. They frequently ran into opposition and opposition, but prevented their screening, principally in Pennsylvania, where State Censors banned them in their entirety.

The only Hollywood motion picture that brought up the Spanish Civil War issue was Walter Wanger's "Blockade," which caused much "pro" and "con" argument.

Don't Weaken Situation

"As for "Frozen" Money—

Referring to "frozen" capital belonging to foreign film companies, Senor Augusto said he is "sure that we will find a formula that will solve its retention." He conceded that "there are firms which have their income accumulated here and almost non-productive," adding, "We shall work on the premise of not weakening the situation of each company. And I expect to see all this capital completely free."

American distributors have considerable money involved in Spain, although not Cotting any of the amount ever has been made public, either in this country or in Spain.

Franco's new Nationalist Department of Motion Pictures has the definite aims for a future industry, planning to aid private production, as a goal of decision and interest."

"We will create, among other things, a Motion Picture Academy for the proper training of technical personnel," announced Senor Augusto.

"Spiritual Link"

He explained that he does not "consider the production of argumentative films a mission of the State, but neither do I believe that a national production can be effected to foreign to the basic principles of a nation. This participation should not be interpreted as an obstacle placed in the way of private enterprise but as a task that we are going to undertake ourselves."
Off the air and on to the screen! The most timely sensation in showdom history! A money-making scoop! Check its record in Key City openings all over the country. In Boston, New York, Oakland, Providence, Omaha — everywhere!

"MARS ATTACKS THE WORLD"

Today's front page news before your very eyes!

with LARRY "BUSTER" CRABBE
YAN ROGERS, CHARLES MUNDAY
FRANK SPANROD, BEATRICE ROBERTS

UNIVERSAL PICTURES
N.Y. CENSORS REPORT FEWEST CUTS IN 16 YEARS; DROP 200% IN FIVE YEARS

Number of Pictures Reviewed, 1,955, Is Largest in Six Years; However, 23 "Sex Films" Are Rejected in Season

Fewer censorship eliminations were made in the last year than in any of the previous 16 years of the New York censor board's existence, according to the annual report, submitted Tuesday, to Dr. Frank Graves, State Commission of Education, by Irwin Esmond, censor chief.

In a state which represents by far the largest motion picture market in the country, censorship figures show a decline of 200 percent in five years in the number of pictures in which eliminations were ordered and in the number of scenes ordered eliminated.

In a year when elimination were lowest, the number of films reviewed, 1,955, was the highest in the last six years. Reels reviewed totaled 10,042, compared with the previous year's 9,784.

23 "Sex" Films Rejected

The comparison is accentuated by the sharp drop in eliminations; of the 1,955 films licensed in 1937-38, eliminations were ordered only in 772 scenes in 110 films, whereas the year before witnessed 1,291 scenes eliminated in 162 films, out of 1,924 reviewed. How far this trend has gone is illustrated by 1932-33 figures, which show 3,035 scenes eliminated in 328 pictures, of only 1,762 films reviewed.

In the so-called "sex" and "hygiene" film categories, however, in which virtually all the complete rejections occur, the board's current report shows a total of 23 rejected, compared with 24 the year before. This figure has been rising since 1932-33, when only ten pictures were rejected.

Appeals were taken on 12 of those rejected in 1937-38, four to the Commissioner, and eight to the Board of Regents, which now screens on re-submission after rejection. During the year, the state Court of Appeals upheld Mr. Esmond and Commission Chairman Graves by refusing to license "Ecstasy," and Tomorrow's Children." Pending are decisions on "Birth Of A Baby," "Animated Diagrams Of The Human Body," and "Whirlpool."

Eliminations Made

Of eliminations made upon statutory grounds, those based upon "immorality" and "inhumanity" show sharp decrease. There were 265 eliminations for "immorality" the past year, and 343 the previous year. In 1932-33, there were 1,124 eliminations on the same grounds. There were 28 eliminations for "inhumanity," in 1937-38, compared with 360 in 1932-33.

Other 1937-38 eliminations were as follows: for "indecency," 364; for "tending to incite to crime," 60; for "sacrilegious," 55, all fewer than previous years.

The Board's 1937-38 receipts from reviewing fees rose $11,638 over the previous year—caused by 31 more pictures reviewed, the report stated. The board's receipts have risen, from the $226,834 of 1932-33 to the $292,435 of 1936-37, and the $304,073 of the past year.

Expenses have averaged about $63,000 yearly, a total for the 16 years of the board's existence of about $1,000,000. Using these approximate figures, added to an announced net profit of $2,537,492 since its inception, the motion picture industry has contributed some $3,545,322 for a censor board in a single state—and there are five other states with similar divisions.

Continued increase in number of foreign films submitted is noted. Number submitted this year were 455, from 19 countries, including Great Britain and Dominions, France, Sweden, Germany, China, Poland, Mexico, Hungary, Italy, Russia, Czecho-slovakia, Argentina, Spain, Egypt, Arabia, Denmark, Greece, Borneo, and Java.

More staff members were asked, in Mr. Esmond's report. New reviewer and inspector were recently added, but are not thought sufficient.

Theaters are under close supervision by board inspectors, Mr. Esmond stated; they watch whether film license leaders are displayed and eliminations made according to the board's rulings.

The motion picture censorship law of Atlanta, Ga., has been amended to include all professional theatrical performances.

SIX-YEAR COMPARISON OF NEW YORK CENSORS' ACTIVITIES

The following six-year review of censoring activities of the New York State Board of Education, together with the figures on its gross income and expenditure figures, are taken from the Board's reports.

<table>
<thead>
<tr>
<th>Year</th>
<th>No. of Films Reviewed</th>
<th>No. Reels Reviewed</th>
<th>No. of Films Finally Approved</th>
<th>No. of Rejected Entirely*</th>
<th>No. Approved Later Revision</th>
<th>No. of Appeals Overruled</th>
<th>No. of Films with Eliminations</th>
<th>No. of Scenes Eliminated (either action or dialogue)</th>
<th>Gross Reviewing Fees Expended</th>
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<td>1937-38</td>
<td>1,955</td>
<td>10,042</td>
<td>23</td>
<td>(b)</td>
<td>12</td>
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<td>8</td>
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<td>162</td>
<td>1,281(a)</td>
<td>$292,435</td>
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<td>180</td>
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<td>8,745</td>
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<td>3</td>
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<td>2</td>
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<td>286</td>
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<td>328</td>
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<td>$226,834</td>
<td>$65,136</td>
</tr>
</tbody>
</table>

(a) GROUNDS FOR ELIMINATIONS—

- In 1937-38, 722 eliminations—364 indecent, 265 immoral, 60 criminal, 28 inhuman, 55 sacrilegious;
- In 1936-37, 1,391 eliminations—546 indecent, 343 immoral, 505 criminal, 64 inhuman, 33 sacrilegious;
- In 1935-36, 1,452 eliminations—532 indecent, 273 immoral, 466 criminal, 155 inhuman, 51 sacrilegious;
- In 1934-35, 1,868 eliminations—604 indecent, 628 immoral, 496 criminal, 136 inhuman, 64 sacrilegious;
- In 1933-34, 2,191 eliminations—838 indecent, 732 immoral, 511 criminal, 300 inhuman, 79 sacrilegious;
- In 1932-33, 3,013 eliminations—569 indecent, 1,124 immoral, 947 criminal, 300 inhuman, 58 sacrilegious.

(b) No reports given.

(c) These appeals were made: their disposition unknown.

(d) Listed together by the Board.

(*) Virtually all so-called "sex" and "hygiene" films.
Heading for the all-time business record at the Golden Gate theatre in San Francisco! A whirling tornado of drama and action! The kind of picture that repays a ballyhoo campaign a thousandfold!

"THE STORM"

with

CHARLES BARTON PRESTON BICKFORD · MACLANE · FOSTER

TOM BROWN · NAN GREY

ANDY DEVINE · FRANK JENKS

Screenplay by Theodore Reeves, Daniel Moore, Hugh King

Directed by HAROLD YOUNG

Produced by KEN GOLDSMITH
MOTION PICTURE HERALD

November 19, 1938

DISTRIBUTOR PROBLEMS IN CHINA GROW ACUTE

Japanese Successes Restrict Business to Four Key Centers; Taxes, Censorship Increase

American distributors are having a difficult time of it in China, according to the following communication to Motion Picture Herald from Shanghai. The article, approved by all members of the Film Board of Trade of China, shows a picture different from that at the time of writing of the one which appeared in the issue of August 12th. In the shifting scene, Canton and Hankow have both fallen to the Japanese since the following letter was dispatched October 17th.

To the Editor of the Herald

It is far from correct to believe that the American distributing companies in China are enjoying a prosperous time. The film business at present is concentrated in four key situations, Shanghai, Hongkong, Tientsin and Peiping. During the last few months the little business that could be obtained by sending pictures to Hankow and other interior cities has ceased completely with the invasion of South China by the Japanese. All communications with the interior have been cut off, and a majority of the film companies find that many of their programs are in various interior cities with the problem of getting them to Hongkong or some other place of safety before Canton or Hankow fall into the hands of the Japanese.

Normally, these key situations represented about 50 per cent of the total business for the whole of China, but even in these situations box-office receipts are off 20 per cent of their normal business, with the exception of Hongkong where, owing to the influx of refugees, business today is about 25 per cent better than its normal amount. Apart from the four key cities, there are not more than two other places, Tsingtao and Yunnanfu, where any business at all can be obtained, and these situations give the distributors negligible revenue.

With the above explanation it is easy to understand that the American distributors have anything but an easy task to face. The Chinese distributors are likewise having to face the same difficulties, but a few Chinese studios are still turning out pictures, and after playing them in the key cities they are exported to the Malay Straits, Java and the Philippine Islands where there is a market for them.

Taxes, Censors, Regulations

There is also the matter of additional taxes, censor and custom regulations being imposed, which the distributors have to bear or fight against. In this connection credit should be given to the American Consulate and the American Chamber of Commerce, who do their best to assist American business in China.

Last month the Chinese censors for the National Government established their headquarters at Canton (formerly it was at Hankow) and issued a notice to the distributing companies that all films must now be censored by them in Canton. Censoring in Canton would be done at the rate of Mex. $5.00 per 500 meters or fraction thereof, plus the cost of censor certificates at Mex. $500 each. They also stated that they have the right to refuse to issue certificates and may call in for censoring any picture imported since the conflict started if they would so deem necessary.

The government in Canton also notified all businesses that a tax would be imposed which would come into effect August 1st. This would apply to all pictures imported via Canton for the invasion of South China by the Japanese which has now eliminated this obstacle for the time being, the film distributors would have had another problem to face.

Protested by Distributors

Both of the above problems are under protest by the distributors, and with the help of the American Consulate a hope is cherished that the distributors will not have to bear these extra burdens.

Another major problem to confront the American distributors as far as Shanghai is concerned was the amalgamation into Asia Theatres, Inc., on August first, of the four first run theatres in Shanghai and one second-run house, the Grand, Cathay, Nanking, Metropol and Rialto theatres. The combine was formed with a plan to reduce expenses and establish a situation more favorable to the exhibitors than heretofore. What the outcome of this combine will be is yet too early to say, but it is safe to point out that it certainly will not improve the situation for the film companies. There are rumors that Shanghai may soon have a new first and second run house which will of course improve things somewhat if these plans materialize.

Summarizing the situation in China, with the exchange problem facing the American film distributors and the distinct falling off of box office receipts and the present hostilities, which have cut off the interior business, all go to make it a most difficult time for the distributors. Despite the above hardships the representation of the American film companies in China is being maintained and it is expected that business will improve, and it is therefore the reason all the companies now operating under the difficulties will pray on their ability with the future and the hope that the time is not far off for better things to come.—B. W. Palmertz, manager of Shanghai office of Universal Pictures Corporation.

Audio Completes WE Film

The first of a series of pictures depicting Western Electric production activities has been completed by Audio Productions at Eastern Service Studio, Astoria, Long Island, and is expected for completions arrangements for production of three films in color at Astoria which will be exhibited at the New York World's Fair.

Jack Warner Arriving

Jack L. Warner, vice-president in charge of production for Warner Brothers, arrives Saturday on the Normandie. S. Charles Einfeld, director of advertising and publicity, now in New York, will accompany Mr. Warner to the coast.

Griffs Says Zukor Will Supervise All European Activity

Adolph Zukor probably will be given supervision over Paramount's entire European distribution and theatre operations in addition to heading the company's British activities, Stanton Griffis, chairman of the executive committee, said Monday on his arrival in New York from his recent coast visit. Mr. Zukor took on the foreign assignment two weeks ago and was succeeded at the studio by William Le Baron, in charge of production, and Y. Frank Freeman, representing the management at the studio.

Barney Balaban, president, who arrived in New York over the weekend, said that the recent administrative shifts in studio and theatre departments presage no changes in company policies.

Mr. Freeman, who returned to New York from Hollywood with Mr. Balaban, will wind up his affairs in New York and then assume his post at the studio in the next two weeks. Mr. Zukor is expected to arrive in New York by the end of the week and will sail for London about December 2nd.

John W. Hicks, Paramount vice-president and foreign head, who is now in London, will be back in New York for the Christmas holidays. Indications are that before leaving London Mr. Hicks will appoint a successor to John Cecil Graham, who resigned recently as managing director for the United Kingdom.

CEA Is Warned On Seat Acceptance

by Aubrey Flanagan

in London

The London Branch of the Cinematograph Exhibitors' Association, awaiting the issuance of the first 1939 theatre licenses, has been advised by its attorneys that acceptance of the licenses, embodying the new seat regulations, will create a bad precedent.

The new Home Office Advisory Committee on films will hold its initial meeting November 30th, and it is unofficially understood it will consider the desirability of domestic production and lower quota cost films. It is reported that producers have indicated to the board that in six months of the new quota act less than 50 films have been made, with a probable total for the year of less than 100, indicating a 50 per cent decrease.

The condition in production is considered grave. Likewise brought to the attention of the committee, it is understood, was the decrease in "B" film production, and the shrinkage in the importation of American "B" product.

American and British producers on the invitation of Captain Richard Norton attended a dinner Tuesday of the Film Group of the Federation of British Industries to discuss the future course of the organization.
It's mad and gay ...... and
dynamic at the box-office!
1938's "My Man Godfrey"!
With an all-fun, all-romance
cast of glamorous stars!

Constance BENNETT
in
"SERVICE DE LUXE"
with
VINCENT PRICE
CHARLIE HELEN MISCHA
RUGGLES · BRODERICK · AUER
and JOY HODGES

A ROWLAND V. LEE PRODUCTION

Screenplay by Gertrude Percell and
Leonard Spiegelgass • Original story
by Bruce Manning and Vera Caspary

Directed by ROWLAND V. LEE
Asso. Prod. EDMUND GRAINGER
JAPAN GETS U.S. FILMS
BUT NUMBER IS LIMITED

Financial and Quota Restrictions
Will Prevent Resumption of Full Shipments, Distributors Say

Although the Japanese market once again is open to American films, their position will not be as favorable as prior to the ban, which was imposed by the Japanese government 14 months ago. This is indicated by reactions of foreign distributing heads in New York after a study of the new conditions. They feel that full resumption of product shipment will not be possible, because of financial and quota restrictions. Paramount, for instance, which prior to the ban shipped about 80 per cent of its product there, estimates the total under the new arrangement will be considerably less.

A note of optimism, however, was expressed over the fact that the Japanese had made some concessions. While negotiations between the U.S. distributors and the Japanese for a long time did not point to a successful conclusion, foreign distribution heads in New York always felt that the Japanese, hard pressed for money, could be expected to give way in China, and inclined to keep favorable relations with the American people, from whom they hope to obtain loans, would let down the bars at least part way.

Permits have been granted to the eight major American film companies to import 90 features before the end of 1938 and it is believed probable that the Government will approve the importation of 100 additional features for which licenses are sought. Tightening of censorship rules is foreseen however.

The situation has sent Japanese film exchanges of American companies into action with a substantial supply of product. Part of the product is from last season, but most are 1938-39 releases. This is because the new restrictions demand that any 1939 releases in Japan be titled and censored before the turn of the year. The problem is accentuated for companies that have a continuing annual production schedule, which must be processed in certain localities.

Evidence of the importance which some companies attach to the Japanese is the recent action of Paramount in importing a translator from Japan. Titled, and otherwise "proofed" by him, Paramount's "Men with Wings" was able to enter Japan before the end of the year.

Three-Year Notes

While the Japanese originally permitted no currency to leave the country, the new arrangement is reported to be a slow moving arrangement which will permit the withdrawal of $250 million, while enabling American companies to make the transactions worthwhile. Specific details are reported as follows: Currency was released in Japan, together with three-year notes for new shipments, which draw no interest, will be turned over by Japanese customers to their government, which will guarantee the notes. The notes may, however, be used in place of the Yokohama Specie Bank, in San Francisco, where they will remain until maturity.

J. W. Piper, manager for Paramount in Japan, who recently returned to that country after a two-months stay, is credited by his home office for much of the good work accomplished by the distributors in their negotiations with Japan. Mr. Piper acted in advisory capacity to the negotiations.

Mr. Piper, before sailing, explained that, while Japanese studios are turning out much product, it is still vastly inferior to foreign imports and theirs is a tendency generally entertaining film fare. Italy and particularly Germany are being preferentially treated, he said, in line with the reputed Italo-Germany-Japan film "axis."

Optimism over the situation was expressed in the foreign sales departments of Warners and Twentieth Century-Fox. Warners never has had a general attempt to release its product 100 per cent in Japan, it was claimed, the average being about 26 pictures a year. Warners expected the new agreement to allow the same number of entries.

At Twentieth Century-Fox the opinion was expressed that the company will be able to maintain the position it had under its various pro-rata agreements which obtained before the ban; namely, about 30 pictures a year.

United Artists, with fewer pictures and foreign sales, will get all its product in Japan, has been awaiting cable advice on its situation.

Universal, whose shipments approximated 23 pictures, one-third of its average yearly releases, also is waiting for quota information, but expects to release less under a pro-rata agreement, which would favor those companies who push their entire product.

The present restrictions are for the calendar year 1938. Distributors hope for a further easing of restrictions next year.

TAC Sponsors "Ballera"

Sponsored by the dance division of the Theatre Arts Committee, a special midnight showing of Jean Benoit-Levy's French film, "Ballera," was held Monday night at the Little Carnegie Playhouse in New York.

In announcing the performance, Virginia Stevens and Jane Dudley explained that the Theatre Arts Committee stood for the preservation of democratic rights, and told of the work being done along those lines, which recently included the sending of a telegram signed by its members and other important figures in the dance, dramatic, film, radio and music worlds to President Roosevelt denouncing Germany's latest excesses. Agnes DeMille, niece of Cecil B. DeMille, also gave an address on the ballet as the only art form with a long historical continuity, dating from the time of Louis XIV.

Photos of the McCormicks

Mr. and Mrs. B. P. McCormick were the subject of a photo from the tumultuous hall of the Motion Picture Theatre Owners of America, in the page of pictures which appeared in Motion Picture Herald issue of November 5th. Mr. McCormick operates the Jones, Canon and Rex theatre in New York City, the Liberty in Florence, Col., and the El Cortez in Hot Springs, N. M. The caption inadvertently bore the names of Mr. and Mrs. Roy L. Walker of Lampasas, Texas. Mr. Walker is president of the MPTO of Texas.

Harry Gibbs has been appointed New Haven branch manager of Grand National.

Silverstone Plans
Trip to Europe;
3 from Fairbanks

A contemplated early visit to London by Murray Silverstone, operating head of United Artists, and the announcement that Douglas Fairbanks, Sr., will make three pictures for United Artists release, highlighted United Artists developments of the week.

Mr. Silverstone may make his departure early in December, and stay abroad for about two weeks on company business. This will give him an opportunity to see the remarkable improvements that have been made in the motion picture industry in England and France.

The announcement that Mr. Fairbanks will make three pictures for the company came from Montague Marks, general manager of Albion Films, Ltd., of London, who arrived on the Normandie this week. The company was formed recently by Mr. Marks, Mr. Fairbanks, and William J. Mac Dowall. Mr. Marks described it as the holding company for Douglas Fairbanks Productions, and while for the present it will limit itself to financing Mr. Fairbanks it will later include other producers.

Mr. Fairbanks will produce in Hollywood and at Denham Studio, London, Mr. Marks said. Seven story properties have been lined up, from which three will be selected for the first year's program. The films are intended to be completed in time for release in United Artists' 1939-40 schedule.

Alexander Korda is expected in Hollywood within a month to confer with Samuel Goldwyn over "housing arrangements" for "Colonel Rowan of Scotland Yard," which the Hollywood producer will make in England. Indications are that Mr. Goldwyn and Mr. Korda may reach an accord under which Mr. Goldwyn would produce two or more pictures in England in the coming season.

Meeting of the UA board of directors scheduled for Monday was postponed until Friday.

It was reported this week that Myron Selznick's plans to produce films on a profit-sharing basis with producers, directors and players handled by his agency are to be abandoned.

Symposium Held on
Motion Picture Criticism

As material for one of its weekly sessions on the course of "The Motion Picture: Its Artistic, Educational and Social Aspects" as conducted by Professor Fredric M. Thrasher of New York University in cooperation with the National Board of Review of Motion Pictures, a symposium on the subject of motion picture criticism was held last week in the University's School of Education Building at Washington Square. Participating in the discussion were Maxine Block, editor of Motion Picture Review Digest; Frank S. Nugent, motion picture critic, The New York Times; Joll L. Lenauer, manager of the Filmmers theatre in New York City, and David Golding, staff reporter of Box Office.
...A-N-D
WATCH FOR UNIVERSAL'S
EXTRA-BUSINESS
NEW RELEASES...

STARTING WITH

MISCHA AUER • MARY BOLAND
EDWARD EVERETT HORTON

in

“LITTLE TOUGH GUYS
IN SOCIETY”

And these LITTLE TOUGH GUYS:

Frankie Thomas • Harris Berger • Hally Chester
Charles Duncan • David Gorcey • William Benedict

with

HELEN PARRISH and JACKIE SEARL

Original screenplay by Edward Eliscu and Mortimer Offner

Directed by
ERLE KENTON •
Associate Producer
MAX H. GOLDEN

Released Thanksgiving Day!
20th-Fox and UA Join In South Africa House

United Artists has become associated with Twentieth Century-Fox in the construction of a first run theatre in Johannesburg, South Africa, to cost more than $1,000,000. The investment by Twentieth Century-Fox is $200,000, and it is reported that United Artists' participation is 40 per cent. The amount will be used to purchase the site from the Katz and Loerie interests, and 75 per cent of the purchase price will be reinvested in this property.

The Johannesburg theatre will be the main house of a circuit of 40 or 50 theatres in South Africa under independent auspices. Twentieth Century-Fox is sponsoring the move in opposition to the Schlesingers from whom distribution of Twentieth Century-Fox films was withdrawn. The company has guaranteed all theatres in the circuit 15-year franchises, and United Artists' participation in the Johannesburg house indicates that the company will also provide product.

Dreifuss Forming New Company

Arthur Dreifuss resigned recently as vice-president and production head of Coronado Films to devote all of his time to Arthur Dreifuss Productions, Inc., now in formation for the production of 19 musical short subjects for Columbia release. Roy Wolf, president; Perry Burch, secretary and William Kent, assistant secretary, also left Coronado Films to join Dreifuss. Daniel L. the Johannesburgs will continue production of eight Coronado westerns for Grand National release.

Higgins with WOR

Harold C. Higgins has been appointed manager of radio station WOR's western office at Chicago. He formerly was western manager for Paul H. Raymer and Company, station representatives. Previous to that he reorganized the sales staffs at WBAL, Baltimore and WEEI, Boston, and from 1926 to 1931 served as sales manager and later station manager of WBB, Boston.

Claire Hilgers Quits Universal

Claire E. Hilgers, Universal branch manager in Oklahoma City, has resigned, and will be succeeded by James Hobbs, branch manager at Charlotte. W. M. Richardson, Atlanta salesman, has been named to succeed Mr. Hobbs in Charlotte.

Sturges Signed by Paramount

Paramount has signed a one-year contract with Preston Sturges for his services as a writer and director. The contract will mark Mr. Sturges' début in the directorial field. He recently wrote the screenplay for Frank Lloyd's "If I Were King."

Burt Ostie, former Balaban and Katz advertising and publicity man, has bought Midwest Trailer Company, Chicago, from Bob Hartman.

W. L. Norris has sold his interest in American Film Distributors, Inc., Kansas City, independent exchange, to Paul Humston.

Herman G. Weinberg, publicity man at World Pictures, has been elected to the Authors' League of America.

Standard Forms Releasing Unit

Under the name Standard Distributing Corporation, the recently formed Standard Pictures producing company has set up its own releasing organization. The plan embodies the establishment of 31 exchanges in key cities. While contracts have been made with representatives on straight five-year deals with option for a further three-year renewal, the company will become exclusive Standard distribution centers upon the delivery of the third picture.

Another new company, Cinema Arts Productions, has been formed in Hollywood by Phil Krasne, former vice-president of the old Grand National organization. The company will make a series of musical westerns starring Arthur Jarrett, singer and band leader, for Grand National release. The films will be known as the "Trigger Pals" series. Six of the exchanges immediately and in conjunction with its own product will also distribute specially selected independently produced pictures, under its plan of owner operation.

Standard's product for the new season includes 12 pictures, six of the "Redhead" series and six "Radio Reporters" with the possibility that two specials will be made. Officers of the corporation are B. W. Richards, president; George E. Trainer, secretary and general manager; H. C. Levitt, vice-president, and George Laganas, treasurer.

Finish Ukrainian Film

Shooting on "Cossacks Beyond the Danube," Ukrainian film, has been completed in New York under the direction of Edgar G. Ulmer. Michael J. Gann was associate producer. The film will be released early in November by Avramenko Films.

Consolidated Buys Two

Consolidated Amusement Company, affiliate of the Griffith circuit, has purchased the Strand and Ritzy in Uvalde, Texas, from Uvalde Theatres, Inc., of which H. W. Little is president. The two theatres will be jointly operated by Jack Pickens Theatres, Inc. and Consolidated.

Finish Quebec Picture

Associated Screen News has completed shooting on "Treasure Hunt," Quebec Department of Mines feature. The film will be run shortly by theatre, school and trade screenings. Lucio Agostini, young Montreal arranger-conductor, who handled the recording work, will start on another film this week.

S. Ernest Pelson, formerly Edward Alerson's personal assistant at Grand National, and secretary-treasurer of the company's Canadian affiliate, is now office manager and city salesman in Boston, for Imperial Pictures.

George Converse has formed Filmix, Inc., and has taken over the distribution of the Gevaert 35 mm. motion picture film. Jack Guerin, formerly of International Cinema Laboratory, is Mr. Converse's technical aide.

Color Process to Be Known as Warnercolor

George Hurrell, Warner portrait photographer in the publicity department, is completing developments on a still color process which will be known as Warnercolor. It is being used for the first time on "Juarez," starring Paul Muni and Bette Davis.

The process is said to involve a camera which shoots three plates simultaneously, registering yellow, red and blue. A special color-corrected lens is employed and special color plates are required.

Flexibility of lighting is said to be effected through use of flashlight equipment synchronized with the camera. This permits use of light from four or five different sources, "Warners" say, adding, "pictures may also be made with incandescent light and sunlight."

Hoffberg Closes Deal

J. H. Hoffberg, president of the J. H. Hoffberg Company, has closed a deal for the distribution of the 1938 lineup of the company in the Minnesota and North Dakota territory, including "Forbidden Territory," "Crimson Circle," "Secret of Stamboul," "School for Husbands" and "Talking Feet." The deal was signed with York Elliott of the Elliott Film Exchange in Minneapolis.

Opening Canadian Houses

Two new theatres will be opened by Famous Players Canadian in western Canada this month, bringing the total of theatres operated by circuit in Canada over the 175 mark. The company operates a total of 260 houses under direct and indirect control. The new theatres are the Capitol at Vernon, B. C., and the Capitol at Red Deer, Alta.

Werner Joins Small

David C. Werner has been signed by Edward Small Productions as casting director. His first assignment is "King of the Turf," which will star Adolphe Menjou and which goes into production upon completion of "The Duke of West Point." Jack Merton will be assistant casting director.

Universal Promotes Mantzke

Frank Mantzke, who has been Universal's branch manager in Minneapolis for several years, has been appointed branch manager in Milwaukee. He succeeds the late John F. Camp.

Deanna Durbin Dolls

Deanna Durbin dolls will be merchandised throughout the country under arrangements completed recently by Universal with the Ideal Novelty and Toy Company of New York... Bernard Lipfert, sculptor, designed the model.

Signs Office Lease

The Association of School Film Libraries, Inc., distributors of educational films, has leased headquarters in the Time and Life Building in Rockefeller Center, N. Y.

Charles Aiken, one time theatre manager in Atlanta, has joined the sales staff at the Republic exchange in Pittsburgh.
The fifth triumphant hit of the magical girl who casts a spell of success over every date played!

DEANNA DURBIN

in

“3 SMART GIRLS GROW UP”

with

Nan Grey and Helen Parrish

A HENRY KOSTER PRODUCTION

PRODUCED BY JOE PASTERNAK
‘VODE-VISION’ TURNS TO U.S. WITH AFM ATTACK

Opposition to Stage Acts with Film Backgrounds Brings Plea to Thurman Arnold

Stymied by opposition from the American Federation of Musicians, Vode-Vision, involving the use of acts in film theaters with filmed backgrounds and music, is awaiting results of a brief filed with Thurman Arnold, assistant United States attorney general in charge of anti-trust proceedings. The brief, filed by Irving Rosman, counsel, charges the musicians union with exceeding its constitutional rights in refusing to permit its members to make recordings for Vode-Vision.

Dave Blythe and J. E. Horn, of 1560 Broadway, New York City, sponsors of the project, say the unit they had on the road the last few weeks had experienced favorable reception, but that they voluntarily have withdrawn the unit and plans for further productions, in deference to the musicians’ wishes. It was emphasized that Vode-Vision never would proceed with non-union employment.

The first unit, with a B. A. Rolfe recording, and talent including Bobby Prince, The Three Dancells, Blue Belles, Ruth Foster, and others, played houses in Middletown, N. Y.; Norris-town, Pottstown, Lewiston, Kittanning, and Bristo, and toured in Washington, N. J. Front page space was given in local newspapers.

 Rolfe Withdraws

Notified on the musicians union opposition, Mr. Rolfe withdrew his support, and Vode-Vision was left to conferences with the musicians, and its appeal to the Department of Justice.

In the Vode-Vision offices at 1560 Broadway, New York, emphasis was given that the musicians’ reasoning was erroneous, that far from reducing the employment of musicians employed, or impairing their opportunities to get back into band pits now vacant, the new idea would be a benefit to them. “We know that vaudeville can’t come back in its old form,” it was stated. “We know that the public wants something different. They want stage acts but they want them in a new form. And that is what we want to give them.”

“Far as the musicians are concerned, our policy of allowing only one house in a town to play our unit would mean that opposition houses would have to install stage shows to meet our competition. Installing stage shows would mean rehiring pit orchestras. It is as simple, and true, as that.”

Actors generally, it was indicated, are favorable to the idea. Ralph Whitehead, executive secretary of the American Federation of Actors, is understood to have conferred with Joseph Weber, president of the AFM, at the recent convention in Tampa.

How It Works

The Vode-Vision project, as now constituted, consists of a trailer naming the band being used in recorded form; appearance of the talent against a background of screen scenery, with spotlights illuminating the performers against the filmed background. The music comes from pit horns to create the illusion of a pit orchestra. Each unit carries silver screen, $4 by 24 feet, three foot microphones and a standing microphone. A skeleton stage crew, spotlight operator and a projectionist are required. Each unit is operated by manager, and its own press agent. Its advance publicity will include a trailer announcing it as a four-reel film, with personal appearances of its principals.

Pathe Holding Unit Will Be Dissolved

Pathe Film Corporation will be dissolved as a holding company in December, but will continue to function as a laboratory and printing concern, probably headed by the same principals. Details of the plan of dissolution will be given to the stockholders this Thursday, and will be voted on by the stockholders on December 31st. It is in line with provisions of the 1938 revenue act which encouraged the dissolution of holding companies by the end of this year. The act provides that holding companies liquidating by December 31st may avoid paying undistributed profits taxes. Under the plan the stockholders would be able to receive their share of the dividends of Pathe’s 35 percent interest in DuPont Film Manufacturing Company directly and without an extra tax on the company.

It has been reported that the offer of approximately $3,000 a share has been made for the DuPont shares by E. I. du Pont de Nemours & Company, and that the alleged offer is being considered by Pathe, which has earned $245 a share on its 3,500 shares of DuPont Film since 1932.

Pathe’s main laboratory is at Bound Brook, New Jersey, with an auxiliary plant in the Pathe News building on West 45th Street. Pathe does the printing of the newsreel, with otherwise no connection between the two. Pathe News is a subsidiary of RKO, while Pathe Film is an RKO creditor.

DuPont Film Manufacturing Corporation earned $292,388 in the first nine months of this year, $270,530 less than the $1,149,918 of the same period last year.

National Decency Legion Classifies 11 Pictures

Of 11 pictures reviewed and classified by the National Legion of Decency in this listing for the current week, seven were approved for general patronage, two were listed as objectionable for adults and one was cited as objectionable in part. The pictures and their classifications follow.

The girl who made the world sit up and take box-office notice is back with her second sensational success!

DANIELLE DARRIEUX

in

“RIO”

An ANATOLE LITVAK Production

Produced by JOE PASTERNAK

UNIVERSAL PICTURES
SAGALL TALKS TELEVISION FINANCES;
19 STATIONS ARE NOW IN OPERATION

The Managing Director of the British Scophony, in New York, Says Company Would Make Sets, Start Theatre Service

Solomon Sagall, managing director of Scophony, Ltd., British television company, now in New York from London, declared this week that he had already started discussions with financial interests here, for the establishment of a Scophony Television Corporation of America, and that Eddie Cantor, the comedian, had been helping him to meet the “proper people.”

Conferences so far “are pleasing,” he said. Eddie Cantor, with whom Mr. Sagall conferred on Cantor’s visit to Europe last year, is “enthusiastic” over the Scophony system.

If Scophony should establish in America, it would manufacture sets, Mr. Sagall said, and it would also grant manufacturing licenses, establish a television service for motion picture theatres, equip theatres with television sets, and investigate immediately the possibilities in commercial television broadcasts.

“This has found that I came at the right psychological moment,” he exclaimed. “Let me tell you that Scophony television starts in this country, it will start on a scale that will leave England far, far behind.”

Answers Critics

Criticisms by proponents of American receiving sets, which use the cathode tube and give a smaller image, were flung back at their authors by Mr. Sagall, who pointed out his company “could make a smaller image, but we just don’t think it practical.”

“The actual pictures that you see in this country, about eight by 10 inches, made by the cathode tube, are fine pictures for their size,” he said, “but we have been accustomed for so many years to the picture standards set by home movies that we are used to them. The Scophony contention is that something smaller than pictures approximating home movies will be accepted by the public.

His organization, Mr. Sagall claimed, was “quite capable” of putting on the market smaller receiving sets using the cathode ray tube. While employing a comparatively small number of persons—about 100—they number “among their ranks technicians second to none in the world.”

Plans Larger Sets

Instead of building smaller sets, Scophony will build larger ones, he asserted, noting that plans for exhibition of the company’s product at the New York World’s Fair 1933 include a two-foot picture receiving set.

“The cathode tube method has been known for ten years,” said Mr. Sagall, “and the Scophony patents are only a few years old,” he said. “Scophony has to overcome, therefore, a great deal of prejudice. However, all critics are of minor importance to the public which will decide.”

The scanning system of the Scophony receiving set is as capable as the electronic systems in use here, Mr. Sagall asserted. The Scophony system was described by him as an “optical scanning system, which has as much in common with the old style mechanical system as a horse with a modern maroon car.”

“The basic feature of our scanning system is the ‘Supersonic Light Control’,” he declared.

Radio Manufacturers Protest Sarnoff Statement on Television Sets in Spring; Declare Christmas Sales Are Impaired

Hoping that television will soon be a commercial reality, that they will have as many as possible experimental licenses and stations, and that they will be able to convert these immediately to commercial use, the big units of the radio industry have set up a network of transmitters covering the country, a survey shows. There are 19 authorized stations, and new licenses, all “experimental,” are being granted by the Federal Communications Commission.

The television stations at present operating under FCC authority are, as compiled by National Union Radio Corporation:

Columbia Broadcasting System, New York, W2XAX.
Don Lee Broadcasting System, Los Angeles, W6XAO.
Farnsworth Television, Inc., Springfield, Pa., W3XPF.
First National Television, Inc., Kansas City, W9XAL.
General Television Corporation, Boston, W1XG.
The Journal Company, Milwaukee, W9XD.
Kansas State College of Agriculture and Applied Science, Manhattan, W9XAR.
National Broadcasting Company, New York, W2XBS.
National Broadcasting Company, Portable (Camden, N. J. and New York), W2XBT.
Philo Radio and Television Corporation, Philadelphia, W3XE.
Philo Radio and Television Corporation, Philadelphia, W3XP.
Purdue University, West Lafayette, Indiana, W9XG.
Radiola Pictures, Inc., Long Island City, New York, W2XDR.
RCA Manufacturing Company, Inc., Camden, N. J. W3XEP.
RCA Manufacturing Company, Inc., Portable-Mobile, W10XX.
The Sparks-Withington Company, Jackson, Michigan, W6XAN.
United States of Iowa, Iowa City, Iowa, W9XK.
University of Iowa, Iowa City, Iowa, W9XUY.
Dr. George W. Young, Minneapolis, Minn., W9XAT.
Columbia Broadcasting System is reported spending $500,000 for a transmitter atop the Chrysler Building, exclusive of the cost of other CBS television experimentation.

Radio Corporation of America and National Broadcasting Company are understood to have spent about $150,000. In California, Don Lee Broadcasting System has laid out $1,000,000. Other companies which have depleted their purses in the quest for practical television sets are Farnsworth, Zenith, Philco.

Reportedly the most powerful present transmitter is RCA’s W3XEP, with “30,000 visual power,” Others with the same range are NBC’s W3XRS, with 12,000 watts; Don Lee’s W6XAD, with 1,000 and Philco’s W3XE, 15,000 and W3XE, 10,000.

Farnsworth, at the convention this week of the Institute of Radio Engineers and the Radio Manufacturers Association, in Rochester, N. Y., said his company would have a fleet of trucks for news service. He also displayed a new vacuum tube for portable transmission.
The picture that will prove too tempting for 60 million radio fans and 120 million movie fans to resist . . . !

W. C. FIELDS
in
"YOU CAN'T CHEAT AN HONEST MAN"
with
EDGAR BERGEN
and
CHARLIE MCCARTHY

Screenplay by George Marion, Jr. Original story by Charles Bogle

Directed by
GEORGE MARSHALL

Associate Producer
LESTER COWAN

UNIVERSAL PICTURES
New Schedule Set By World Pictures

Headed by "Grand Illusion," for release December 25 and which has already been pre-released in 15 key spots, the 1938-39 schedule of World Pictures was announced this week by Archie Meyers, sales manager.

Next on the schedule is Jean Renoir's "Marseillaise," in an English adaptation prepared by Mr. Renoir and Arthur Aren, the author of "One-Third of a Nation."


North American Travelsogue Series from FitzPatrick

James A. FitzPatrick, producer of the Travelogues released by Metro-Goldwyn-Mayer, left New York for Florida last week to start filming a series of reels on North America, in line with a plan to produce 12 travelogues a year for the next two years on North and South America. Several on South America have been completed, according to Mr. FitzPatrick, who recently returned from Rio and Colombo. The basic idea back of the new series is not only to provide new material, Mr. FitzPatrick pointed out, but to further efforts for a close relationship between the two continents.

Warners Operate Orange House

The Warner Brothers circuit, through Stanley Company of America, has taken over operation of the Palace, an independent theatre in Orange, N. J., in a buying and booking arrangement. The circuit has with several other New Jersey operations. Buying and booking for the Palace formerly was done by Moe Kridel, who remains the nominal operator.

Draw Joins Monogram

Robert Drew has resigned from Big Feature Rights, Cleveland, to join Monogram there as salesman in Kentucky and West Virginia.

Pathé News and Music Company Sign Contract

A deal has been completed recently between Sam Fox Publishing Company and Pathé News, which will give Pathé the use of all Fox music catalogs for five years. Frederic Ullman, Jr., vice-president of Pathé, also has announced the signing of a contract between the newsreel firm and Trans-Radio Press, which gives Pathé an immediate nationwide news coverage, and will enable the company to check newsreel rumors and develop feature newswave stories.

Fadiman Launches Importing Company

National Pictures Corporation, which will import and exploit foreign films in this country and Latin America, has been formed by Edwin Fadiman, brother of Clifton Fadiman, book reviewer of "The New Yorker" and master of ceremonies of the "Information Please" radio program, and of Williams James of Pathé, and director of Metro-Goldwyn-Mayer. The first six of the New York releases are now being edited and subtitled in English, and will include "Legion of Honor," this year's French first prize winner, on which the New York first run will shortly be announced.

Buy Monogram Branch Interest

Monogram Film Distributors, Inc., Des Moines, has bought the interest of L. O. Ringler in that corporation and has sold him the Omaha Monogram exchange. Mr. Ringler will form a new corporation to handle the Nebraska franchise and the two offices will operate as separate units. The deal was ratified at a meeting of the Monogram stockholders and P. E. Judd was elected head of the Des Moines company.

Lewis To Become Actor

Sinclair Lewis, novelist and Nobel Prize winner, who for several years has been developing an increasing interest in the theatre, will become a professional actor soon when he assumes a leading role in a play he has just completed, "Angela Is Twenty-Two." Fay Wray, Hollywood film actress, will share star billing.

Burns' Contract Extended

Bob Burns' contract with Paramount has been extended for another year. Four pictures are scheduled for the comedian.

Shine Adds Four in Delaware, Maryland

Four more theatres in lower Delaware and on the eastern shore of Maryland have been added to the Shine Circuit, Inc. The company now controls 10 houses on the Delaware-Maryland-Virginia Peninsula. The theatres added are the $50,000 Federal at Federalsburg, Md.; Avalon, Easton, Md.; Arcade, Stalisbury, Md., and Plaza, Milford, Del.

Newman To Direct Shorts for MGM

Joe Newman, who started in as an office boy for Metro-Goldwyn-Mayer in Culver City nine years ago, and successively went into the property and script departments, from which he became an assistant director, has been promoted to a shorts subject director. His first assignment will be Pete Smith's latest release, "A Man's Greatest Friend.

Rockefeller Center Building Another

Rockefeller Center, Inc., has announced plans to erect an office building in its midtown New York development, which will mark the completion of the project. The new skyscraper will be equal in height to the 31 story RKO building, but will be architecturally similar to the Time and Life building.

The new structure will be constructed partly on top of the Center Theatre at 49th Street and Sixth Avenue, putting to rest rumors that the theatre would be razed.

Columbia To Release French Films

Columbia has closed a deal with Paul Graetz, head of Paris-based Exchange Film Company, to take over eight films which Mr. Graetz previously had arranged to distribute in America through Empress Pictures. B. S. Moss organized Empress to act as the American distribution outlet for the Graetz organization, which arranges French film world release.

Paul Hunter Named Publisher

Paul C. Hunter has been named publisher and vice-president of Screenland and Silver Screen by Victor G. Heimbucher, president. Robert L. Johnson of R. L. Johnson, Inc., former vice-president and advertising director of Time, has been retained by Screenland and Silver Screen in an advisory capacity.

Church Accepts Reel

A film biography of Cardinal Hayes compiled from Movietone News has been presented by Twentieth-Century-Fox to the Catholic Church. Two prints have been accepted by Bishop Stephen Donahue, one to remain in the Archidiocese of New York, and the other to be included in the archives of the Vatican.

Bergen in New Short

Edgar Bergen and his two dummies, Charlie McCarthy and Mortimer Snerd, will appear in color, with the release of one of Paramount's "Unusual Occupations" series, now in production. The short features the occupation of Virginia Grey, of New York—the construction of dummies for ventriloquists.
Timed perfectly for a public that is giving tremendous response to productions with this wonderful appeal!

JACKIE COOPER

in

“NEWSBOYS’ HOME”

with

EDMUND LOWE • WENDY BARRIE • EDWARD NORRIS

and

“THE LITTLE TOUGH GUYS”

Screenplay by GORDON KAHN and CHARLES GRAYSON
Original story by GORDON KAHN

Directed by HAROLD YOUNG

Associate Producer KEN GOLDSMITH
Shawmen's Reviews

Secrets of a Nurse

(Metropolitan Melodrama)

Rolled together here and tied with an elastic thread are just about all the orthodox ingredients of metropolitan melodrama plus a faint touch of occultism. Three murders and an unexplained take-place, a courthouse scene comes out a little differently than expected and a nurse extracts a deathbed confession from a gangster some time after she has been declared by the attending physician, he has died. The film originally was titled "West Side Miracle" and that about tells it.

Edmund Lowe, Helen Mack and Dick Foran are the three top principals, Miss Mack having rather more weight to carry than her shoulders are used to as the nurse who is known for dragging patients back from the valley of the shadow. Mr. Lowe plays a criminal lawyer in polished manner and Mr. Foran is quite at home as the dumb but honest private investigator. The others in the cast are evenly matched.

Tom Lennon and Lester Cole "poured it" on in their screen play. Or maybe it was Quentin Reynolds himself who did it, in his original story. At any rate neither director Arthur Lubin nor associate producer Burt Kelly applied brakes. The picture contains, as the old gag has it, everything from polished shadows. In the picture, "Killer Burke" is doped in the prize ring by a handler in pay of "Largo," gangster. The handler is murdered by "Largo's" gunman, "Carson." "Burke" is taken to a hospital where nurse "Katharine" brings him back from the edge of death and falls in love with him. Another of her patients is "Dodge," criminal lawyer, to whom "Largo" comes when "Carson" is jacked. "Dodge" declines the case and "Carson" is convicted, but says he will not squeal on "Largo." "Largo" gets "Burke" a job as a bellboy because "Katharine" wants to marry him, and he is falsely accused of another murder which "Largo" has accomplished through "Sister McPherson" of his gunmen. Helen Mack is asked to save "Burke," but he is sentenced to die. In the death row he meets "Carson," who suggests to him "Largo's" probable guilt, and "Dodge" bluffs "Largo" to the verge of a confession, at which point "Smiles" shoots "Largo." With minutes to go before the execution of "Burke," and "Largo" dying in the hospital, "Katharine" appeals to her bedside manner and extracts a confession which saves "Burke," after which the attending physician announces that "Largo" has been dead for several minutes.

That's about it, skipping the minor miracles. It's a film for the bloodthirstier and more credulous type of melodrama addict.

The Shining Hour

(MGM)

Sophisticated Romance

"The Shining Hour" is the screen version of a New York stage play. As a picture, according to the accepted standards of some years past, it's daringly different. It's not overly sexy, nor is it risque, but it is moderately mature. In direct, even if limited, way, it is a 1938 consideration of old fashioned screen material—that is, material not written in fashion in the days of, say, "A Free Soul," "Strangers May Kiss" and kindred productions. Its appeal is to those who, for want of a more completely comprehensive identification, are known as sophisticates, intelligentsia or highbrows, the "smart set," in other words.

Am Harding sometimes was accorded the courtesy of choosing her own screen stories. In the "Facts and Figures" information, cardiac on the back page of the elaborate printed program distributed to preview reporters, is the paragraph: "The play was first considered as screen material by Joan Crawford when she saw it in New York. Returning to the studio she persuaded them to purchase the drama. The re-written version is as a romance melodrama in which the lives of several persons become snarled in a manner that threatens to bring disaster, until those most directly implicated pursue themselves to act honorably."

A business man farmer marries an exotic New York nightclub dancer notwithstanding the fact that he is already married to a wife who has recently moved to the groom's farm home (it is an exceptionally ornate home), where the brothers' middle aged maiden lady sister makes no bones in demonstrating her disapproval of the bride, and where the dissenting brother falls in love with her and she with him. The husband doesn't seem to realize what's going on, but everything is plain to his sister and sister-in-law. Yet while the sister continues as an audible but uninfluential minority, the sister-in-law would subvert her own hopes of happiness to those of her husband's and his brother-in-law wife as she considers them. But the dancing lady bride rescues the sacrificing sister-in-law from death in a fire, and thereupon everyone concerned suddenly realizes that the experiences they had undergone were nothing but strange if inexplicable interludes that had to be undergone before hearts of gold assayed themselves.

Definitely adult in conception and point, shummen have nothing to do but bid adults see the picture. When it comes time to exploit "The Shining Hour" and facts and intimations that have significance must be resorted to, it should be of value to remind prospective customers that Joan Crawford is its star. She is included in the annual listing of box office champions; that Robert Young and Melvyn Douglas have won prestige and popularity for themselves via appearances in motion pictures before; that Margaret Sullivan and Fay Bainter are among the most capable and accomplished performers now appearing in films. In most cases, as the ratio of significance is analyzed, it may be that the appeal being only of microscopic importance in relation to the vast fields of taste and preference which motion picture distribution seeks to accommodate, as well as only to omit all intimation that the star selected the vehicle after a White Way tour.

"The Shining Hour" is sent forward to the Village theatre, Westwood, Cal. The college audience from neighboring University of California, Los Angeles, thought the novelized pictures of football games, shown before the film, of interest and the octogenarian wearcrack fashion, suggested dialogue lines for and gave the players stage directions. The host of invited guests down stairs was vociferous in his approval. "The Shining Hour" is a drama and to me was round as a clock. — G. M.


CAST

Olivia Riley, Joan Crawford, Margaret Sullivan, David Linden, Robert Young, Henry Linden, Melvyn Douglas, Hannah Linden, Roger Q. Franklin, Allyson Josslyn, Hattie McDaniel, Charlie Collins, Oscar O'Shea, Frank Albertson, Bertie Collins, Harry Barris

Arizona Wildcat

(20th Century-Fox)

Western Melodrama

If you are, ladies and gentlemen of show business—the Jane Withers picture you've been asking for, sound, rounded Western melodrama that would stand on its own feet as melodrama without the other characters. Miss Withers is, of course, the better for her presence. That is another and not very direct way of saying that this one is not built down to the "cute" or "sweet" level commonly sought, killed in a holocaust. Miss Withers does things that a child of her age would and could do. It is easily, for these reasons and others, her best picture to date.

Quite probably the producer of Miss Withers' pictures has discovered a very vital truth about juvenile pictures for general release. This picture may be taken as representative, that a child star performing acting chores within her natural age range (or, rather, within the range of an average child of her years) is beneficary of a plausibility that a child star acting like an adult, or a prodigy, is deprived of. It would seem a better average bet that right about here lies the answer to the problem that so long has baffled producers when their child stars approach the socalled awkward age. Maybe a bit of important production history dates from here.

If Miss Withers were not the star of this film, as she quite definitely is, Leo Carrillo could have his own series of Westerns. His character fits like a glove in the stagecoach era. He plays a Spanish stagecoach driver, staid father of four or five sons, who takes a girl orphan under his protection when her father was killed by bandits. A young

(Continued on page 42)
You get Crosby when Crosby's booming! He's just tied another knot around the American heart with his terrific "Sing, You Sinners!"... And now you get him for the box-office record cinch of the year!...

"THREE'S COMPANY"
with
BING CROSBY
Screenplay by Leonard Spiegelgass
Produced by
MILTON FELD
Pardon Our Nerve
(20th Century-Fox)

The story of Twentieth-Century-Fox's Big Town Girls series, "Pardon Our Nerve" is a hilarious concatenation of the adventures of two girls who, being impoverished, seize upon a dull-witted waiter as their means of support. By the time of the first big scene, 65 minutes of closely Knudly and suspense, it is clear that blind multistage may be an easy thing to prevent its being rated among the box office comedies of the year.

From start to finish, the preview audience at the Palace Theatre in New York was in stitches, as adroit laughter of the adroit direction of H. Bruce "Lucky" Humberstone led the characters through the screenplay of Robert Ellis and Helen Logan. Hilda Stone and Betty Reynolds wrote the original story for the M. Wurtzel production.

Lyman Bari and June Gale are the "big town girls," supported by Guinn Williams, Michael Whalen, Edward Brophy, John Miljan, Theodore von Eltz, Ward Bond, Chester Clute, Helen Erdogan and Tom Kennedy. A cast whose individual and collective efforts contribute little toward the entertainment.

"Terry" and "Judy," broke, seize upon the idea of becoming waiters at a family restaurant, they make a prizefighter. The fighter, "Samanth," is so dull-witted that "Judy," who resembles his sweetheart in Minnesota, must resort to their resources to help him. Gamblers and crooked managers enter the situation and "Judy" is kidnapped on the eve of the big fight, but the denouement is entirely successful for the heroines.

Previewed at the Fox Uptown theatre, the neighborhood data, where the audience gave an amazing demonstration of realitv. V. K.


Irish and Proud of It
(20th Century-Fox)

An importation from the Emerald Isle and production entirely in Ballyvorean, this subject is of a whimsical nature, an improve ment on recent Eire films shown in this country. A typical Irish-American audience will find it a pleasant accompaniment to the annual audience at the Belmont theatre in New York is a criterion.

The title has its origin in the expressed thoughts of a London-Irishman who is wont to speak often and long on the place of his birth, Ballyvorean. His hope of visiting it once again, voting his love for the place, is being thwarted by the inter. sspurs three aviators into kidnapping and dropping him there.

He becomes involved in various escapades, has a gal, finds an ex-Chicago catcher, who heads a band interested in distilling spirits and forcing them on local barkeeps, patches up a quarrel between a boy and girl, is sus piced of being a government agent, and gen erally makes quite a spree in Ballyvorean.

There is also a fight, a free-for-all. The Irish, it said, love a fight, but they could learn a lot from Hollywood actors when it comes to staging a make-believe melee on film.

The acting is commendable and Richard Hay ward in the leading role performs assuredly and convincingly. He also sings several Irish songs in the film.


Titans of the Deep

Undersea Adventure

This is a novel and exciting 40-minute film of undersea adventure in waters off the Bermudas. Directed by William Beebe in charge of the scientific details and Otis Barton in charge of the camera work, the film becomes at once both educational and entertaining.

It is as much fun as it is adventure as well as the more familiarly known sharks, octopus and lobster. The lobster in this picture is of the giant variety and one of the highlights is its battle with a shark as well as a small shark with a large barracuda and the strange creatures of the deep.

Also in the party is Joan Igot, who fear lessly descends on several occasions to observe and be observed, and on one occasion kills a large barracuda with a rifle, a mere .22, which is deadly at a distance of two feet. Gloria Hollister, Jocelyn Crane and John Tee Van also had roles.

The photography is excellent, the suspense sustaining and the narration by Lowell Thomas adds to the dramatic content of the picture.


Mars Attacks the World

Interplanetary War

The flood of hurricanes and volcanic eruptions which Earth experiences now and again are the result of a powerful beam generated by a Martian made beam-gun on the planet Mars, so according to this interesting band of ad ven turers would have us believe.

There are other futuristic weapons of destruc tion shown in this film besides the beam-gun. The触电 shocking devices are vastly superior to Earth's, except in wearing apparel, which on Mars is a toss up between that worn by Caesar's Centurions and Zulu Warriors.

"Mars Attacks the World" has been re-edited from the "Flash Gordon" serial. It is patchy in spots but on the whole the job has been accomplished as well as could be expected and the discrepancies are not so serious in a fantastic story as this. The current release is
Hollywood’s greatest “villains” in a triple-horror-strength production that will capture thrill-loving fans of America!

BASIL RATHBONE
BORIS KARLOFF
BELA LUGOSI

in

“SON OF FRANKENSTEIN”

with

Josephine Hutchinson • Lionel Atwill

A ROWLAND V. LEE PRODUCTION
on both sides of the Atlantic. Its creditable production and entertainment values should focus attention on Capad.

Seen in a London preview theatre—AUBREY FLANAGAN.


CAST

Maurice Myles.........Wylie Watson
Sam Hackett...........Sonnie Hale
Dr. Linsom.............Alexander Knox
Harry cherry...........Harry Cherry
Inspector Wembury......Patrick Barr
Dick Lassiter..........Edmund Gwenn
Mary Leedy...............Patricia Roc
John Hendry...........John Lodge
Colonel Wallford........Charles Weston
Sergeant Carter.........George Merry
Detective Sergeant Ricken........Arthur Hamblin

The Little Adventure

Columbia Racetack Story

All race track stories, whether prefatory or not actually produced, it has been the custom to follow the same general pattern. "The Little Adventurers" is no exception, though some alterations have been made in styling.

Unique to the last act, things never go right for the heroine, adorable "Pinky Hor- ten." Her show-folk parents die, leaving her an orphan and an educated horse who they hoped would prove himself to be a "type." He does, but not before "Pinky," her faithful and comic pal, "Dandy," and the sympathetic cousin "Dick," have undergone many a heart-wrenching experience.

The "type" to whom the girl looked for consolation and encouragement repays that trust by throwing her and her horse, who was to ride the big race, is caught selling them out. But "Pinky," just as did "Checkers" long ago, has the mount on the steed when he wins the $50,000 handicap.

A formula feature, the picture suggests formula exploitation.

Previewed in Pantages theatre, Hollywood.

There wasn't much of an audience in this thea- tre where "You Can't Take It with You" had been running for several weeks. Most of those present didn't appear to be of the opinion that "The Little Adventurers" was an important contribution.—V. K.

Produced and distributed by Columbia. Story by Maurice Slevin, A. M., and John Jacobson. Direction by Michael L. Simmons. Directed by D. Ross Lederman. Willard McGeough, assistant director. At Clark, film is shown to a large audience, and in the case of the RKO Radio, has been shown extensively in the area. A. Certificate No. 403. Running time, 69 minutes, when shown in Hollywood. October 24, 1938. General audience classification.

CAST

Pinky Horton...........Edith Fellows
Dick Horton...............Robert Filk
Glen Gould.............Jacqueline Wells
Harry Cherry...........Edmund Gwenn
Amhet Hattie...........Virginia Howard
Herbert Hattie...........Harry Harris
Herbert Hattie...........Charles Whitton
Tom Eagan..................Kenneth Harlan

Mr. Moto Takes a Vacation

(20th Century-Fox - Melodrama)

It's the crown of the Queen of Sheba, no less, that Mr. Moto protects this time, from the point of view of the Orient. Moto has been established as a power on the world's stage. He has been listened to by the police stations and has been consulted by the business world. He is a man of great power and influence and has a great deal of respect and admiration from his fellow politicians and from the police officers.

Moto's story is told in a series of flashbacks, with scenes from his past life in Japan, China, and the United States. The story is told in a series of short scenes, each of which is shot in a different location. The film is shot in color and is a great deal of fun to watch.

Previewed in the Alexandria theatre, Glen- Dale, Cal. The audience evidenced more than

(Continued from page 42)
Magnificence in femininity, in story and production . . . by the skilled direction of the industry's master of emotional drama!

An

IRENE DUNNE

PICTURE

to be produced by

JOHN M. STAHL
(Continued from page 44)

the usual amount of interest and appreciation for the production.—G. M. 

M-G-M PREPARED FOR "A" TIMES WITH "A" PRODUCT!

(turn the page please)
It is very important to have M.G.M. pictures to enjoy the benefits of the better times growing in America! M.G.M. exhibitors are ready with "A" pictures for "A" times!

"they've all smiles!"

"housewives are smiling"

"business men are smiling"

"farmers are smiling"

"workers are smiling"
Following is a list of every picture, without exception on M-G-M’s release list in the first few months of this season. It is the most remarkable picture service ever delivered in film history:

**TOO HOT TO HANDLE**
(Clark Gable, Myrna Loy)

**THREE LOVES HAS NANCY**
(Bob Montgomery, Janet Gaynor, Franchot Tone)

**BOYS TOWN**
(Spencer Tracy, Mickey Rooney)

**VACATION FROM LOVE**
(Dennis O’Keefe, Florence Rice)

**STABLEMATES**
(Wallace Beery, Mickey Rooney)

**YOUNG DR. KILDARE**
(Lew Ayres, Lionel Barrymore)

**LISTEN DARLING**
(Judy Garland, Freddie Bartholomew)

**THE CITADEL**
(Robert Donat, Rosalind Russell)

**THE GREAT WALTZ**
(Luise Rainer, Fernand Gravet, Miliza Korjus)

**SPRING MADNESS**
(Maureen O’Sullivan, Lew Ayres)

**THE SHINING HOUR**
(Joan Crawford, Margaret Sullivan, Robert Young, Melvyn Douglas)

**OUT WEST WITH THE HARDYS**
(Mickey Rooney, Lewis Stone, etc.)

**FLIRTING WITH FATE**
(Joe E. Brown, Leo Carrillo)

**DRAMATIC SCHOOL**
(Luise Rainer, Paulette Goddard)

**KATHERINE THE LAST**
(Franchot Tone, Franciska Gaal)

**A CHRISTMAS CAROL**
(Reginald Owen, Terry Kilburne)

**SWEETHEARTS**
(Jeanette MacDonald, Nelson Eddy)

---

**IT'S YOUR TURN NEXT**
REMOVE COBWEBS!
It's a new day in exhibition. Revise your methods of operation upwards. Advertise more to get more with M-G-M's Attractions.

SPOTTY BUSINESS!
Great pictures that do great business in most engagements are spotty only when showmanship is spotty. Take the spots away from your books, Mr. Showman.
NEW PATRONS!
A year ago records showed that many potential patrons attended a movie only once in four months. Consistently excellent M-G-M pictures, plus greater advertising and promotion by showmen have brought new revenue to theatres and have developed new regular patrons.

GET ALL THE JUICE!
It takes only a little extra effort to get all the juice! M-G-M attractions are rich with vitamin “A” for the box-office. Dig deep into every M-G-M show, exploit it, advertise it, give it the proper booking and extra time and you’ll get the extra profits that thousands of alert exhibitors are enjoying.

—and now here’s an EASY NUT TO CRACK:
“How to get all the holiday money in your town!”
WE DON'T GIVE YOU
WE DO GIVE YOU
SO GIVE US

THANKSGIVING

A THOUGHT FOR
THANKSGIVING!
The latest list of
M-G-M stars. Gosh,
how it has grown!
(alphabetically)
LIONEL BARRYMORE
FREDIE BARTHOLOMEW
WALLACE BEERY
JOAN CRAWFORD
ROBERT DONAT
NELSON EDDY
CLARK GABLE
GRETA GARBO
JUDY GARLAND
HELEN HAYES
HEDY LAMARR
MYRNA LOY
JEANETTE MACDONALD
MARX BROTHERS
ROBERT MONTGOMERY
ELEANOR POWELL
WILLIAM POWELL
LUISE RAINER
MICKEY ROONEY
ROSALIND RUSSELL
NORMA SHEARER
MARGARET SULLAVAN
ROBERT TAYLOR
SPENCER TRACY

THE FOLKS ARE BACK!
The greatest enjoyment you can have in a motion picture theatre is a visit with the happy Hardy Family. To share their joys and heartaches, to howl with Mickey, to sigh with Sister’s youthful romances, to open your heart to the Judge and his kinfolk — these have brought the Hardys close to all Americans. It is a pleasure to announce that their new picture is more delightful than those which have gone before — a merry, hilarious, thrill-filled entertainment.

OUT WEST WITH
THE HARDYS

LEWIS STONE · MICKEY ROONEY
CECILIA PARKER · FAY HOLDEN

Screen Play by Kay Van Riper, Agnes Christine Johnstone and William Ludwig
Directed by George B. Seitz
A Metro-Goldwyn-Mayer Picture

(A newspaper ad)
AMERICA IS BOOKED SOLID FOR THE HOLIDAYS WITH 2 BIG ONES!

AND SANTA LEO BRINGS YOU CHARLES DICKENS' 'CHRISTMAS CAROL' FOR XMAS—(REMEMBER DAVID COPPERFIELD?)!!

NEW YEAR'S


Everybody's Raving! Everybody's Singing! Everybody's Cheering.

Jeanette MacDonald Nelson Eddy

in Victor Herbert's SWEETHEARTS

IT'S ENTIRELY IN BEAUTIFUL TECHNICOLOR!

A feast for the eye! Dazzling spectacle becomes even more superb by the magic of Technicolor! Wait until you see the colorful "tulip scene" and other eye-filling spectacles!

A Metro-Goldwyn-Mayer Picture

Produced by Hunt Stromberg

Directed by W. S. Van Dyke

Screen Play by Dorothy Parker and Alan Campbell

From left to right—garrulous Herman Bing, hilarious Frank Morgan, nimble-footed Ray Bolger, and Mischa Auer, that straight-faced, merry man... plus lovely Florence Rice in the background for extra Romance!

Produced by Hone Stromberg—Directed by W. S. Van Dyke II. They're still taking bows for "Marie Antoinette"—and who can forget their "Naughty Marietta" and all their other great hits!

"And Santa Leo brings you Charles Dickens' 'CHRISTMAS CAROL' for Xmas—(remember David Copperfield?)!!"

(From ad campaign)
IT PLAYS

TO PLAY

METRO-GOLDWYN-MAYER
Big Budget Films

Big budget pictures are featured in new production which started during the Armistice Day holiday week. Of the 12 films started six come within that classification.

The United Artists group started two to which more than the usual amount of money was allotted. Hal Roach launched "It's Spring Again" in which Oliver Hardy and Harry Langdon will be starred, with Billie Burke, Alice Brady, June Lang, Jean Parker, James Ellison, Eddie Quillan, Murray Alper and Mickey Daniels in support. Preliminary location work completed, the Walter Wanger troupe working in "Stage Coach" returned to the studio. A John Ford production, "Wuthering Heights," starring John Wayne, Claire Trevor, Andy Devine, John Carradine, George Bancroft, Donald Meek and Bertin Churchill.

Republic Starts Three

Republic started three productions. Roy Rogers, Mary Hart, Lulu Belle and Scotty (featured in the National Barn Dance radio broadcast), will be seen in another of the Roy Rogers western series. The leading players in "Kansas Sweepstakes" are Ralph Byrd, George Hayes and Marion Stephens. The cast for "Newsboy's Home" lists Jackie Cooper, the Little Tough Guys, Edmund Lowe, Wendy Barrie, James Collison, Edward Norris and Harry Beresford.

Two pictures began at Warners. Friscilla Lane, Jeffrey Lynn, Fay Bainter, Ian Hunter, Genevieve Tobin, Roland Young and Mary Robson will be in "Yes, My Darling Daughter." With the company on location, work began on "Dodge City." Errol Flynn, Olivia de Havilland, Bruce Cabot, Alan Hale, Ann Sheridan, Henry O'Neill, Frank McHugh and Guinn Williams will be the principal players.

Series Picture

"Dangerous Cargo," a serial film, was started at 20th Century-Fox. It will present Foster Foster, Lynn Bari, Wally Vernon, Henry Wilcoxon and Joan Woodbury.

With Cludette Colbert and Don Ameche in the leads, Paramount put "Midnight" to the camera. Frances Lederer, Mary Astor, John and Elaine Barrymore and Hedda Hopper are included in the support.

At MGM, "Son of Frankenstein" started "Arizona Legend." George O'Brien will be starred with Lorraine Johnson, Ed Warren, Ed LeSaint, Harry Cording, Monty Montana and Rudy Sooters Ranchman.

"Son of Frankenstein" went into work at Universal with Basil Rathbone, Boris Karloff, Bela Lugosi, Lionel Atwill and Josephine Hutchinson listed as the principals.

Eight studios each contributed one picture respectively to the list of eight completed productions. A program finished "I Am a Criminal," in which John Carroll and Mary Kornman will be featured.

"Red River Ranger," a number in the "Three Mesquiteers" series, was started at Republic. Principal players are John Wayne, Ray Corriigan, Max Terhune, Lorna Gray, Polly Moly.

TAKES TO ESPERANTO IN "IDIOT'S DELIGHT"

Double talk that confuses has occasionally been used in picture dialogue. Charlie Chaplin had a whole world curious to find out what language he was using when he sang in "Modern Times." All but a few were surprised to learn that his words were meaningless gibberish.

Now MGM is aware that a strange language must be used in some sequences in "Idiot's Delight." It will befuddle all but a few. Fearful of laying the picture open to possible political censorship if the specified Italian was not spoken, Hunt Stromberg and director Clarence Brown have decided upon using Esperanto. So far known, this is the first time that the invented language has been heard on the screen. The president of the Esperanto League of America is acting as technical advisor.

ran, Perry Irwins, Burr Caruth and Stanley Blystone.


The Dario production, "Radio Troubadour," which Paramount will release, was finished. Done in Spanish language, it will present Tito Guizar, Robina Duarte, Tana, Paul Ellis, Carlos Villarias, Martin Garralaga, Barry Norton and the Mexican Trio.

Columbia finished "There's the Woman Again," a sequel to "There's Always a Woman." Melvyn Douglas and Virginia Bruce will be featured with Margaret Lindsay, Mary Lawrence, Lucile Lund, Tom Dugan, Paul Harvey and Donald Barry.

"Katherine the Last" (tentative title) was finished at MGM. Franciska Gaal, Francis Tone, Reginald Gardiner and Alexander D'Arcy are featured.

"Three Musketeers" was completed at 20th Century-Fox. It is a Ritz Brothers comedy satire in which Don Ameche, Gloria Stuart, Binnie Barnes, Amanda Duff, Joseph Schildkraut, John Carradine, John King and Lionel Atwill will also be seen.


Having borrowed Spencer Tracy from MGM for the role of Henry M. Stanley in "Stanley and Livingston," Darryl F. Zanuck has practically completed all arrangements for the next big Twentieth Century-Fox action adventure production which, it is anticipated, will carry on the traditions of "Lloyds of London," "In Old Chicago" and "Suez." As "Stanley," Tracy will reenact the heroic exploits of the New York newspaper reporter who ventured into darkest Africa in 1871 in search of the missing explorer, Dr. David Livingstone. The trek was one of the greatest journalistic feats of all time.

San Diego's Fox Theatre celebrated its 11th anniversary last week coincident with the world premiere of "Submarine Patrol," personal appearances of four Hollywood players, and the second highest opening records of the house. Making personal appearances at Manager Jerry Gallagher's Fox West Coast house were Marjorie Weaver, Arleen Whelan, Richard Greene and Slim Summerville.

With several patrons and members of Harry Brand's 20th Century-Fox publicity department, the players journeyed to the Navy town for a serene effort to beat the opening day gross record established at the theatre by "Alex's Rags."

Oddly, all the players were suffering from colds or injuries incurred before starting the trip. Summerville had to be taken from the Methodist Hospital in Los Angeles to the train. Miss Weaver had a severe cold. So did Miss Whelan. Greene had his thumb bandaged—a shotgun trigger had mashed the end of it. Summerville returned early the next morning to the hospital.

"You know," he told everyone, "the only reason that I was allowed to come down here was that my doctor is also Harry Brand's."

News Notes

MGM has chosen "I Take This Woman" as the new title for "A New York Cinderella." Frank Borzage has succeeded Josef von Sternberg as director.

Preparations for "Captain Midnight," Hal Roach's first big melodramatic production, have reached the final date. Naming Norman McLeod as director, producer Milton Bresn has set the middle of December as the starting date.

Eugene Zukor has been appointed an associate producer in the Harold Hurley unit at Paramount. His first assignment will be "Liberal Offense," based on a J. Edgar Hoover story in which Lloyd Nolan, Ellen Drew and Robert Preston will be featured.

William LeBaron, managing director of production at Paramount, has concluded negotiations with Charles R. Rogers to return to the lot to handle the making of "The Star Maker," a story based on the life of Gus Edwards. Bing Crosby will be starred.
A Christmas Carol

(MGM)

Fantasy

"A Christmas Carol," Charles Dickens classic, is one of the most beloved stories of all literary history. Carrying a message of "Peace on Earth, Good Will to Men," it is indebted associated with the Yuletide. As a book, it continues to be a best seller. As a play, it has been presented countless times in theatres, schools and churches, for generations.

As everyone knows, "A Christmas Carol" is the story of miserly Scrooge, who, following the visits of the Ghosts of the Past, Present and Future, is regenerated to spread kindness and good cheer among those he had most abused.

London of 80 years ago is the locale and time. As evergreen fog, 40 hours creeping with time, with the place and spirit, authentic old English Christmas carols will be sung and Christmas celebrations staged as incidents accentuating the plot. Many mutual photographic effects will add to the effectiveness of the scenes, with the ghosts and spirits as well as the living characters being shown in the night's darkness looking out of it to visions of the light of a new day.

Lionel Barrymore originally was scheduled to play the part of "Scrooge," as he has played it over nationwide radio broadcasts for several years, but because of his poor health, the noted British actor, Reginald Owen, was assigned to the role. The part of "Tiny Tim" will be played by Terry Kilburn, discovered in "Lord Jeff." Kathleen and Gene Lockhart will be the "Cra- chants," English actor Leo G. Carroll will be seen as the role of Marley's ghost, and Luyme Carver will be the sweetheart of "Scrooge's" nephew. Other castings are Ronald Sinclair, June Lockhart, Ann Rawdon, Lionel Bransom, Arcy Corrigan and York Shirwood.

As the script follows Dickens' book to the letter, the picture is being directed by Edwin L. Martin, maker of "Everybody Sing," "Listen" and "Murder in Greenwhich Village."

Release date: December 23, 1938, on several hundred spot bookings.

The Last Warning

(Universal)

Crime Club Story

"The Last Warning" will be the fifth feature in Universal's Crime Club Series. The story is based on a novel by Jonathan Latimer. It may be recalled that Latimer's books were the bases of the first two numbers in the series, "The Westend Case" and "The Lady in this Morgue." The screen play is credited to Edmund L. Hartman, long experienced in the preparation of melodramatic screen material through such screen stories as "Lady of the Underworld," "Hideaway," "Behind the Headlines" and "Wanted, Jane Turner." With production by Irving Starr, who instituted the Crime Club series, the direction was assigned to Al Rogell, whose most recent work has been for Columbia on "City Streets," "The Lone Wolf Returns" and "Murder in Greenwich Village."

In the present episode "Bill Crane," cleverest hawshawk in the detecting trade, and his eratic assistant, "Doc Williams," are tossed into the most menacing mystery of their careers.

Federal Man Hunt

(Republic)

Melodrama

The meaning read into the title should clue the type of story and entertainment of "Federal Man Hunt." To be purely an adventure attraction, in which the elements of danger and suspense will be stressed, the picture will detail the experiences of a federal officer, a girl who unwittingly has been made a part of a bandit gang, and a band of desperadoes as the latter, commanding a wildcat bus, make a bid for escape in a transcontinental trip.

Robert Livingston, lately in the "Three Mesquiteers" series, will play the role of attorney John Jones, and June Travis is the girl in the cast. The out- law chieftains are Charles Halton and John Gallaudet, Ben Withen, Horace Mahan, Sybil Harris, Jerry Tucker, Matt McHugh and Frank Conklin will be seen in important supporting roles.

While all writing credits have as yet been made, the picture is being directed by Nick Grinde, who made "Down in Arkansas" and "Exiled from Shanghai" for Republic and who during his several years with Warner Brothers handled such pictures as "White Bondage," "Fugitive in the Sky," "Public Enemy's Wife" and "Jailbreak."

Release date to be determined.

Little Tenderfoot

(Monogram)

Action Adventure

The picture will tell the "bad-man-turned-good-man" story in a different way. The bad man roves his domain, but he is a sort of "Robin Hood." Through an error another corpse is identified as his. Thereupon, under the spur of love for a five-year-old tot, the erstwhile road agent reforms. He's elected mayor, but when he remembers his past he is loath to make any romantic alliances. Comes the attempted exposure, but the bad man has been such a good mayor, such a good friend of all the constituents and a homely widow and daughter, that the sheriff officially pronounces the one-time terror of the plains legally dead.

An Edward Foye production, "Little Tenderfoot" will see Tex Ritter carrying on again, singing, fighting, riding. Two promising new personalities will make their debuts. The role of the heroine has been assigned to Jinx Falsenberg, one of the most photographed models in the world, whose picture has often been seen on the covers of Saturday Evening Post. Her partner will be five-year-old Mary Ruth, acclaimed by the producer as one of the greatest finds since Shirley Temple and admittedly a genius of the piano.

The supporting cast will be made up of a troop of wellknown western players, with Tom London, Frank LaRue, Charles King, Bob Steele, Horace Murphy, Jim Pollard, Dave O'Brien and Dorothy Fay in the more important support parts.

Ritter will have three or four songs to sing in the picture, which is being directed by Al Herman, who has handled most of the Ritter features.

Red River Range

(Republic)

Action Adventure

This production is a number in the "Three Mesquiteers" series. The trio John Wayne, Ray Corrigan and Max Terhune will be featured, as they have been in the last several features in the series. While Polly Moran, part of the late Marie Dressler in a number of comedies, is an important cast addition, most of the supporting players either have appeared in previous "Mesquiter" pictures or have had parts in outdoor action films. Players prominent in the story are Lorna Gray, who shares the romance with Wayne, Kirby Grant, Sammy Mc- Kim, William Royle, Perry Ireland, Stanley Blystone, Lenore Bushman, Burr Caruth, Roger Williams, Earl Aksam and Olin Francis.

A William Berke production, "Red River Range" was adapted from an original story by Luci Ward, for which Stanley Roberts, Betty Burbridge and Luci Ward did the screen play. The picture is being directed by George Sherman, who has made several "Mesquiter" productions.

In the theme, as an undercover officer's identity has become known to cattle rustlers, he takes Wayne's place as one of the trio. Wayne, in the meantime, bent on affecting a rustler roundup, poses as an escaped convict and a tenderfoot with criminal instincts. Becoming a part of the outlaw band and believed to be just that by the persons, particularly the girl, whom he is trying to protect, he sets the stage for the fighting, riding, shooting climax in which the brains behind the outlaws is exposed and his minions captured.

Release date (tentative), December 5, 1938.

California Cavalcade

(Columbia-Darmour)

Historical Romance

As no outstanding screen names are included in the cast, the matter of bringing the film to public attention requires that more than usual attention be given to story merit and quality of production detail.

In story character the piece is a historical romance. The major locale is Southern Californi- a and the time just after the territory had been ceded to the United States by Mexico. The usual melodramatic circumstances prevail.

A government-franchised company is robbing the inhabitants, especially the old Spanish land-
owners, by imposing confiscatory taxes. The ringleaders also indulge themselves in outright banditry. An army detachment is ordered to investigate. The captain, incognito, proceeds to gather evidence. Soon he is caught between two fires. The girl, whom he is trying to help, believes that he is in league with the carthoppers. These, in turn, discovering his actual identity, realize that if he succeeds in his mission, his own door is sealed. That brings about the customary exciting and heroic developments.

A Larry Darmour production, “California Cavalcade” is being directed by Joseph Lewis, who recently completed the successful “Red River” for Darmour-Columbia productions. While several of the players have a measure of screen reputation, none is outstanding. The film will present Bill Elliott as the hero and Luma Alcaniz as the heroine. Supporting players include Charles Whitaker, Charles King, Hal Taliaferro, Bud Osborne, Carlos Villarias, Octavio Giraud, Joe de la Cruz, Ed Cassidy, Edward Cecil, Elmer Duvey, Jack Walters, Al Gerguson and Frank Ellis.

Release date: To be determined.

Katherine the Last
(MGM)
Comedy Romance

The present title is only tentative. One that will remove any tinges of historical significance and be more appropriate to the romantic theme will be selected.

Thematically the story has a Continental savor. The locale is Switzerland, with such backgrounds as the natural outdoors, an opera house, country fair and exclusive cafe will reflect. The story has a Cinderella twist. Following a flirtation, a young man about town falls in love with a wealthy girl. This association brings about a chain of events which the youth is forbidden to see. To be near her, he poses as a chauffeur and strikes up friendship with a scullery maid. While the man continues his romance, the slavery falls in love with him. Circumstances never permit him to reveal to her his own identity and position of wealth. Thus, when he loses his job, she sacrifices her life savings to buy him a taxicab. This gesture causes him to transfer his affections from the lady to the maid.

The picture will star, as the maid, Franciska Gaal, who has been seen in “Buccaneer” and “Paris Honeymoon;” Franchot Tone as the man about town, and Rita Johnson. Four noted screen comedians, Walter Connolly, is in “Two Hats to Handle,” Reginald Gardiner, Barnett Parker and Franklin Pangborn, will aid in the romantic mixup. Charles Judelis and Priscilla Lawson are the other featured members of the cast.

The picture is based on a story by Alex Hungvadi, one of Europe’s outstanding creators of the special Continental branch of farce comedy. The director, Mervyn LeRoy, maker of the current successes “Boys Town” and “Man About Music,” also has handled such adult productions as “Churchill Rhythm” and “Reunion.” The song number which will give the story a light operetta tinge was composed by Bob Wright and Chet Forrest, authors of “Donkey Serenade” in “The Merry Monarch.”

Harry Rapf, who produced “Bad Man of Brimstone,” “Everybody Sing” and “Stablemates,” is producing.

Release date: December 16, 1938.

Pacific Liner
(RKO-Radio)
Melodrama

All the action of “Pacific Liner” will take place aboard a ship during a trans-Pacific voyage. Three themes are being blended into the story. One concerns the hectic romance between the ship’s doctor and its mate. The second picture the typhoon power exerted by a two-fisted engineer over his stowage crew. These two divergent themes are woven into a third, which, in detailing the horror of the sudden outbreak of a deadly epidemic in the engine rooms of the liner, brings the doctor and engineer into professional and romantic conflict.

The production is based on a story by Anthony Coldeway and Harry Symonds. Colde- way’s screen credits include the and yet unreleased “Devil’s Island” and “Torchy Blane in Panama.” John Twist, who prepared the screen play, has done much melodramatic writing as “Flight from Glory” and “Sea Devils.” Victor McLaglen is the engineer, and he, Chester Morris and Wendy Barrie are the principals. To be starred in the forthcoming “Gunga Din,” McLaglen also has been seen in RKO- Radio’s “The Informer,” “Lost Patrol” and “Sea Devils.” “Sky Giant” and “Flight from Glory” are among Morris’ pictures for the company. Last in “Love on a Boat” for radio, Miss Barrie has been seen in “Dead End” and “I Am the Law.” The supporting cast will feature Barry Fitzgerald, former Abbey Theatre player, Alan Hale, lately in “Valley of the Giants,” “Algeria” and “Naked Gun,” and Paul Guilfoyle, John Wray, Walter Miller, Douglas Walton, Arthur Loit and Halliwell Hobbes.

Direction was assigned to Lew Landers, maker of “Amarillo Takes a Tour,” “Sky Giant,” “Condemned Women,” “Flight from Glory” and “Without Orders.”


Kentucky
(20th Century-Fox)
Romance

“Kentucky” will be the first Twentieth Century-Fox production in color. Before the present corporate set up was effected, the former Fox-Paramount had used the line for a series of films which were to be produced for a sequence or two in a few pictures.

In every day parlance Kentucky is associated with beautiful women, race horses and bourbon. The story which the film “Kentucky” will relate will have something to do with all three.

The picture will feature Loretta Young, who, in addition to her prestige and popularity in picture appearances has, in the eyes of the publicity department, usurped the distinction of a one-time screen idol and never has “looked more breathtakingly beautiful.” As the girl in man in her mind is Richard Greene, who, following his debut in “Four Men and a Prayer,” has been a featured performer in “My Lucky Star” and “Submarine Patrol.”

Walter Brennan, currently in “The Cowboy and the Lady,” will have an important role, as will such figures as Karen Morley, Russell Hicks, Douglas Dumbrille, Charles Waldron and Moroni Olsen.

David Butler, a horse owning racing man himself, is just the man to make the silks and boots “Straight, Place and Show,” is directing. Mr. Butler also directed some of the best Shirley Temple and Will Rogers pictures. He will have a large budget, and is responsible for the entertainment and production values which will lead to the commercial success of the production as “Pigskin Parade” and “You’re a Sweetheart.”

Release date: December 30, 1938.

Stand Up and Fight
(MGM)
Action Adventure

This outdoor action picture, the substantiating summer which is melodramatic and romantic, will feature Robert Taylor, fresh from his success in “The Crowd Roars,” Wallace Beery, in “Stablesmen,” and Florence Rice, who was in “The Lost Patrol;” and to a lesser degree, the release of “Stand Up and Fight,” will have been seen in “Sweetheart.” The principal supporting players are Helen Broderick, currently in “The Road,” and Reginald Gardiner, and Charles Bickford and Barton MacLane, who are now in “The Storm.” Robert Gleckler and Jonathan Hale. Important minor roles have been assigned to Minor Watson, Claudia Morgan, John Qualen, Clinton Rosemond, the Negro butler in “The Toy Wife,” Carl Waldon, Paul Everett and Selmer Jackson, now in “Gasparey’s Boy.”

The time of the story, which was adapted from Forbes Parkhill’s novel of the same title, is about 1850 and the major locale that of the Maryland country served by the old B. & O. Railroad. It deals with the romance and melodramatic experiences of a young Southerner who was shanghaied into working for a freight-wagon and stage coach line, owned by Miss Rice but managed by Beery. Learning that the Negroes and Negro owners are being used, without the owners’ knowledge, by a slave-owner to transport kidnapped Negroes, the hero becomes an investigator for the railroad.

Picture is being directed by W. S. Van Dyke, whose latest credits are “Marie Antoinette” and “Sweethearts.” It is one of Mervyn LeRoy’s three initial productions for MGM, the others being “Dramatic School” and “The Wizard of Oz.”

Release date: To be determined.
And more sensational boxoffice news from:

Baltimore: Held over in socko run pacing "Suez" record!

Washington: Biggest of all 20th hits playing Capitol this season!

Chicago: Terrific crowds, sensational word-of-mouth presage record run!
# FEWEST BROADWAY PLAYS IN 18 YEARS

Falling below even the low mark of 1936-'37, when only 125 plays were produced, the 1937-'38 season of the legitimate theatre on Broadway saw but 110 plays produced in 45 theatres. The number of theatres used was only one less than last season, but far removed from the high number of 80 in 1925-'26 and 1927-'28.

The figures are from *The Billboard*’s annual theatrical index, which covers a period of 18 years. In the first year of the survey, 1920-'21, there were 242 productions.

The number of hits was the same as the previous season, 24, and differed only in that there were 19 dramatic hits in 1937-’38 as compared to 18 in the season before, while there were six musical hits in 1936-'37 compared to five for last year. In 1925-'26 the total number of hits reached 74 and declined steadily through the years, with the exception of the 1935-'36 season, when an upturn was noted.

Total seating capacity of the 45 theatres was 44,242. Of the 110 plays, 98 were dramatic productions and 12 were musical comedies.

Other statistics gathered by *The Billboard* for the 1937-'38 season were: Percentage of failures (all productions), 74 per cent.; percentage of failures (dramatic), 77 per cent.; percentage of failure (musical), 50 per cent.; average length of runs (all), 84 days; average length of runs (dramatic), 79 days; average length of runs (musical), 125 days, and number of productions that closed within five weeks, 52.

A review of the legitimate stage of Broadway over a 17-year span, statistically, starting with the 1921-'22 season, follows:

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<td>69%</td>
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<td>Average Length of Runs (All)</td>
<td>87</td>
<td>109</td>
<td>101</td>
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<td>97</td>
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<td>Average Length of Runs (Dramatic)</td>
<td>76</td>
<td>102</td>
<td>85</td>
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<td>Average Length of Runs (Musical)</td>
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<td>131</td>
<td>166</td>
<td>130</td>
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<td>137</td>
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<td>128</td>
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<td>Closed Within Five Weeks</td>
<td>94</td>
<td>63</td>
<td>81</td>
<td>85</td>
<td>111</td>
<td>119</td>
<td>126</td>
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<td>149</td>
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<td>97</td>
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<td>Total Number of Hits</td>
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<td>73</td>
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<td>Dramatic Hits</td>
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<tr>
<td>Musical Hits</td>
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<td>15</td>
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HOLLYWOOD AGAIN MAY BACK STAGE; BROADWAY SETS UP ACTORS' GROUP

Contract for Hollywood Support, Reported Ready for Submission Next Month, Calls for Sliding Scale for Purchases

That there may be an end to the "war" which has existed for several years between Hollywood film and Broadway stage interests is now seen as a definite possibility, with a new contract for Hollywood backing of stage plays said to be ready for submission to the Players Alliance by December 1.

For a few years there has been no backing of stage production by the major motion picture interests, because the film companies felt the terms asked for motion picture rights were exorbitant when the play had been backed originally by film money.

A plan to end the dispute, submitted by John Wharton, theatrical attorney, has been under consideration for the past year by Jake Wilke, Warner Brothers' story editor; Luise Silcox, secretary of the Dramatists Guild, and Sidney Fleisher, Guild attorney.

The general basis of the Wharton plan is the establishment of a sliding scale for film purchases of legitimate plays, with a minimum fee, plus extra money according to the length of the run, with rights to the play sold before production when film companies provide the financial backing.

The final plan, which would be subject to a vote of all stage managers, and to 30 days notice to the membership of the Dramatists Guild.

Reisman Sees Gains In Foreign Sales

Phil Reisman, general manager of RKO Radio's foreign department, returning from a stay of several months in Europe, said Monday that the company's business abroad shows an increase over last year of 40 per cent, the gain having been made despite chaotic conditions in several countries. Mr. Reisman said that negotiations are now being carried on for the possible exhibition of Walt Disney's "Snow White and the Seven Dwarfs" in Russia, where, to date, only a few American made features have been distributed under the present regime.

The quality of English films in general has been on the rise, according to Mr. Reisman, who considers Herbert Wilcox's "Sixty Glorious Years," which RKO will distribute, the best film ever made in that country. Reisman believes it will gross a million and a half dollars in England alone.

In the RKO foreign sales drive, Switzerland is leading, followed by Peru, France, Sweden, Czechoslovakia, United Kingdom and Poland. "Our relations in film distribution with Latin-American countries are now on a more cordial basis than ever before," said Mr. Reisman, "and the current season for RKO Radio there also is the best we have ever had."

Theatre Arts Center Taking Shape with First Meeting of Board of Governors and Membership Drive Begun

Thirty-five actors of Broadway have set out to aid and protect the position of the playing principals of the stage, both professionally and from the social service standpoint.

At the first meeting of the board of governors held last Sunday, and a membership drive actively started, a projected Theatre Arts Center is now taking shape.

The project, latest offshoot of the Theatre Arts Committee formed to revitalize the stage, aims to provide a place for actors and other stage and eastern screen professionals to meet.

The basic idea of the project, under consideration since last summer, is to take young professionals out of the makeshift dressing rooms and restaurants where they now are forced to meet, by providing them with a central clubroom and restaurant. The Center also would act as a clearing house for casting and other production information, and would provide lectures, play readings, rehearsal rooms, and recreational facilities as well as scripts to study and to work on.

Option Taken on Building

An option on building on 41st Street has been taken, and there is the likelihood that definite action will be taken soon, as the response indicates an active interest, according to the Theatre Arts Committee, headquarters of the membership.

The money for the undertaking would come from the members, who are to be charged $10 a year, payable quarterly. The drive is being conducted on both an individual basis and among the members of the casts of various productions, with 13 members of the "Our Town" company the first to join.

Management of the Center will be in the hands of a governing board, which consists of Ruth Adelman, head of the organizational committee; Walter Greaza, Blanche Yurka, Philip Loeb, Laura Elliot, Lloyd Gough, Edward Hale, Katherine Warren, Hiram Sherman, Katherine Locke, Sylvia Field, Benno Schneider, Frank Wilson, Joseph Losey, Mary Lewis, and David Dorman. Also being approached for membership on the governing board are Jane Cowl and Daniel Frohman.

Effect on Equity To Be Seen

The idea in effect would go even further than the old time Broadway theatre organizations, most of which prohibited membership, including the now defunct Friars Club, the old Lambs, the Green Room Club, and others. What possible relationship to or effect it will have on the activities of Actors Equity Association remains to be seen.

There will also be an advisory board, members of which will be submitted questionnaires for their suggestions and criticisms. Those who have already accepted places include Selena Royle, Sylvia Sidney, James Reilly, Elia Kazan, Sidney Kingsley, Margaret Webster, Will Geer, Hanya Holm, Harold Clurman, Martha Graham, Lee Strasberg, Carly Wharton, Hallie Flanagan, head of the WPA Theatre, Jean Muir, Lehman Engel, Hanns Eisler, Francis Faragoh, Anna Sokolow and Nat Karson.
UNIVERSAL LABORATORY PROCEDURE IS SOUGHT

Academy Research Council Launches Survey to Improve Release Prints Made Overseas

A survey of laboratories throughout the world is being undertaken by the Research Board of the Academy of Motion Picture Arts and Sciences, as one of the first steps in establishing a universal system of laboratory procedure in making release prints of American "dupe" negatives. The survey is being carried on by the Research Board of the Academy of Motion Picture Arts and Sciences.

This week questionnaires were being sent to the laboratories in 36 foreign countries as the first step in obtaining information of a general nature in order to establish a uniform system of technical data to be given by American companies with the laboratories to facilitate better of foreign release print quality.

The work, one of the most far-reaching of the Research Council's projects, is being done under the direction of Erwin F. E. Best, chairman of the foreign release print committee, and Mr. Mitchell, manager of the Research Council.

Foreign Prints Called Faulty

Release prints, made in foreign countries, of American-made pictures have suffered in many instances from lack of quality, principally because of the lack of technical data accompanying the prints. This necessarily complicates the technical processes, according to Mr. Mitchell.

The committee feels that bettering of foreign release prints will materially aid world grosses of American-made pictures.

Acceptances of membership on the committee have been received from Randal Terranova, director of the George Humphries and Company laboratory in London, England, and from Peter Warn, technical director of Associated British Picture Corporation Elstree laboratories, in letters to Major Nathan Levinson, vice-chairman of the committee.

Mr. Terranova, lauding the project, said: "I believe it is the first of its kind in the world. I have for some time felt that such an investigation would be highly beneficial. It has, however, presented many difficulties in the past due to the many different opinions regarding laboratory practices, etc., but in view of the new medium now available it can be of benefit to the whole industry, and particularly to those situated in the foreign fields, such as ourselves."

Others on Committee


The questions asked were:

- Which foreign companies do you make prints?
- What types of negatives and/or master prints are furnished to you by these companies?
- Do these negatives and/or master prints come to you from the United States or from some other country?
- About how many prints do you make for foreign companies? Are these prints for use exclusively in your country, or are some sent to another country?

If so, where?

Does technical information accompany the prints, and if so, how, in helping you to obtain the best prints therefrom?

If so, what information is sent?

What type of technical information would be of benefit in helping you to obtain the best quality sound and picture?

A list of a number of foreign laboratories follows:

- Argentina: 16
- Austria: 18
- Australia: 19
- Belgium: 14
- Brazil: 3
- Brit, E. Africa: 14
- Canada: 18
- Chile: 12
- Columbia: 13
- Cuba: 12
- Czechoslovakia: 9
- Denmark: 15
- Dutch E. Indies: 14
- Egypt: 15
- Finland: 14
- France: 14
- Germany: 13
- Greece: 15
- Hungary: 11
- India: 18
- Italy: 14
- Japan: 15
- Malaya: 13
- Mexico: 12
- New Zealand: 15
- Norway: 12
- Pakistan: 15
- Peru: 13
- Poland: 12
- Portugal: 15
- Roumania: 12
- South Africa: 12
- Switzerland: 15
- Sweden: 13
- Switzerland: 15
- Turkey: 9
- United Kingdom: 13
- Uruguay: 4
- Yugoslavia: 14
- Austria: 13
- Belgium: 14
- Brazil: 3
- Brit, E. Africa: 14
- Canada: 18
- Chile: 12
- Columbia: 13
- Cuba: 12
- Czechoslovakia: 9
- Denmark: 15
- Dutch E. Indies: 14
- Egypt: 15
- Finland: 14
- France: 14
- Germany: 13
- Greece: 15
- Hungary: 11
- India: 18
- Italy: 14
- Japan: 15
- Malaya: 13
- Mexico: 12
- New Zealand: 15
- Norway: 12
- Pakistan: 15
- Peru: 13
- Poland: 12
- Portugal: 15
- Roumania: 12
- South Africa: 12
- Switzerland: 13
- Sweden: 13
- Switzerland: 15
- Turkey: 9
- United Kingdom: 13
- Uruguay: 4

Returns on the questionnaire will be collated and published by the Council.

MacMullen Named President

Roy C. MacMullen, manager of the Gra- nada theatre, has been elected president of the Balaban and Katz Employees Club, in Chicago. Among the other officers chosen were Charles Burriss, vice-president in charge of welfare activities; Joseph M. Kears, vice-president in charge of athletics; Walter Lyons, vice-president in charge of entertainment activities; Miss Althea Levy, secretary, and Otto Zeman, treasurer.

Sign Tito Swingette

Tito and his Swingette, currently featured at the Lincoln Hotel, New York, have been signed for a series of Warner Brothers short subjects. The first, based on the roller skating fad, will feature the music by Tito's rhythm ensemble.

Loew's Student Forecast

Loew's four-page monthly, Students' Screen Forecast, which lists attractions of Loew's metropolitan New York theatres for pupils of high schools and parochial institutions, now has a circulation of 191,000.

Mexican Picture in Color

Pedro Calderon, Mexican producer of "La Zandunga," is planning a new production to be done entirely in color. The title will be "Las Aventuras de Zaro" ("Zaro's Adventures").

Sydney Sampson Honored

Upstate exhibitors will give a testimonial dinner in Buffalo on December 5th to Sydney Sampson, Twentieth Century-Fox branch manager.

Fineman Leaves RKO

Second producer within a few days to leave the RKO lot, B. P. Fineman this week announced his resignation as associate producer. Lou Lusty resigned shortly before Mr. Fineman.

MOVIE NEWS—No. 17, Vol. 21—"Cornhusking contest..."Department store fire in France...German failure "God of Speed..." ...Military patrol guard Jerusalem...Will Rogers Memorial dedicated...Horse show in New York...Names in the News: General Wu Pei-Fu, Dr. Hu Nah...LeRoy Lewis...Football...Black Hawk wins ice hockey opener.

MOVIE NEWS—No. 18, Vol. 21—Republican party makes big gains in national elections...Army plans release of "Broken Dreams..." ...Military patrol guard Jerusalem...Will Rogers Memorial dedicated...Horse show in New York...Names in the News: General Wu Pei-Fu, Dr. Hu Nah...LeRoy Lewis...Football...Black Hawk wins ice hockey opener.

MOVIE NEWS—No. 19, Vol. 21—President pays tribute to Unknown Soldier...Fall of Canton and Tokyo announced...King George announces visit coming visit to U.S...Turkish hero honored in London...German general... "Automobile show..." Dr. Eduard Behr...Cardinal Mundelein... Colonel Barta...Football.

NEWS OF THE DAY—No. 215, Vol. 9—Fire disaster strikes France...America dedicates Will Rogers shrine...Gohlers reside for Thanksgiving...Society goes to the horse show...Football.

NEWS OF THE DAY—No. 216, Vol. 9—Election highlights the coming events in Holy Land...Plane crashes in capital street...Football.

NEWS OF THE DAY—No. 217, Vol. 9—Armistice Day 20 years after... Thanksgiving turkey lots...British army riders at Spanish war's end... Japan mops up China conquest...Football.

PARAMOUNT NEWS—No. 21...Horse show stars world's ace riders...Fire in Marseilles... Dedicate memorial to Rogers...German steeplechaser team...Britain rushes work on balloon defense...Football.

PARAMOUNT NEWS—No. 22—"Foxtailing in England"...Momo..."Spanish sea duel"...Spanish company feeds film dog stars...Bearded officer seeks campaign on ice...Fire...Republicans gain in elections...Football.

PARAMOUNT NEWS—No. 23—"Italy rushes 20,000 to Argentina..."Bogart turns Pro Spanish"...Loyalists sink off British coast...Justiceaur's wife...Chinese war...Korea...M. Levinson, vice-president of the laboratories, says...Fire...Hans..."Kake-Shiek"...Evacuation...Football.

RKO PATHE NEWS—No. 32, Vol. 10—Party chiefs report on elections...New Deal triumphs in Calif...Polish envoy in Czech village...College boys rehearse musical...USC ussets Rose Bowl...Chile's riders win horse show...Football.

RKO PATHE NEWS—No. 33, Vol. 10—Party chiefs plan elles...New Deal promises in Calif...Polish envoy in Czech village...College boys rehearse musical...USC ussets Rose Bowl...Chile's riders win horse show...Football.

UNIVERSAL NEWSREEL—No. 717, Vol. 10—President urges national unity...U. S. remains...planned...Nation honors Will Rogers...German ship sunk by British...Riders thrill at horse show...Black Hawk wins ice hockey opener...Blow hill for trapped dogs...Football.

UNIVERSAL NEWSREEL—No. 718, Vol. 10—New Deal receives set-back in elections...Army flyers die in crash...Find that winter won't burn...Amazon boxing contests...Football...Tree being used as a jul...War nurse shat unveled...Bike aces thrill crowd...Football.

UNIVERSAL NEWSREEL—No. 719, Vol. 10—Nation honors war dead...Chinese evacuate war zone...Auto show...Italy's massive war...Expensive war...Chinese in mass migration...Cuban leader fled to U.S...Annual convention...Hollywood festival...Joseph Robbia...opens Veterans' exhibit...Football.

Recommends "Angels" for Single Bill

Warner Brothers is recommending that theatres book their picture "Angels with Dirty Faces" by James Cagney and Humphrey Bogart, as a single feature. Gradwell L. Sears, general sales manager, predicted a substantial majority of 500 houses which will open the picture on Thanksgiving Day will drop dual programs that week.

The Harry David Circuit of Salt Lake City has contracted with Altec Service Corporation for sound service.
THE LIPS OF THE SCREEN'S TWO MOST ROMANTIC STARS MEET FOR THE FIRST TIME... IN SAMUEL GOLDWYN'S FIRST PICTURE OF THE SEASON...

SAMUEL GOLDWYN presents
GARY COOPER
MERLE OBERON
in
THE COWBOY AND THE LADY
with PATSY KELLY - WALTER BRENnan
FUZZY KNIGHT - MABEL TODD - HENRY KOLKER
Directed by H. C. POTTER
Released thru UNITED ARTISTS
"Put on your glad rags, folks, and go see this one. Take your best girl to the theatre, watch the picture and hold hands. If you're in love, or in the mood for love, I definitely recommend for young and old 'The Cowboy and The Lady'"

— Jimmie Fidler
N. B. C. Screen Commentator

“'It's box-office. Cooper at his best, Oberon lovely.'—Hollywood Reporter

"Just about the swellest entertainment that has come along in a long time. A fast-moving romance."
— Los Angeles Examiner

"Sparkling romantic comedy in the best Goldwyn tradition... plenty of down-to-earth showmanship. Thoroughbred stock for audience appeal and top profit grosses." — Box-Office

"A creditable competitor among the better pictures." — Daily Variety

"A top-flight box-office success. Should be a big money-maker." — Picture Reports

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Directed by H. C. POTTER
Released thru UNITED ARTISTS

Now Playing at WARNER'S HOLLYWOOD and DOWNTOWN THEATRES, Los Angeles... Opening November 17th at UNITED ARTISTS THEATRE, San Francisco and November 24th at RADIO CITY MUSIC HALL, New York City.
Jo Hubbard Chamberlain went to Hollywood for Nation's Business to find out the red inside of picture making, from the standpoint of budgets, expenditures and other economics of the job. He concluded that manufacturing automobiles or gadgets isn’t so bad after all, that "making pictures is one of the toughest, roughest, most bitterly competitive occupations."

He found that emergencies in production were always popping up, citing Columbia’s "You Can’t Take It With You" set, where one scene called for a flock of moths to be released when Lionel Barrymore fished an old silk hat out of a trunk and passed it to Gregory, but any stock moths on hand. That night, all of the company went home, turned on their porch lights, and collected all the moths they could catch in mason jars, boxes and milk bottles. Everyone was pleased at Columbia, for, they got their moths and they didn’t cost a penny. But after the scene was over, the moths kept flying in front of the cameras and they had to pay an exterminator to drive them out.

In future, any dialing-in on our radio will not be pointed toward those "quiz" programs, after listening to the babbling and gabbling of a typical program the other night. Typical questions:

"If this and that plus one-half of this and that equals 11, how much is this and that?"

"Little Miss Muffet sat on a tuffet... What is a tuffet?"

"If a chicken has a gizzard what has an Izzard?"

A choice "Movie's Greatest Year" cartoon is "Lichet's" in the San Francisco Chronicle, showing two bedraggled red-inked crooked noses turning disgustedly away from "Life in a Harem" in a penny crank-handle peep-show, after one of them cracks: "We're wasting our time, guy—that ain't one of them Quiz movies."

William Alvin Steffes, "Fighting Al" of the Northwest, apparently is a better exhibitor than farmer, for from Aitken, Minnesota, comes word that Al planted four bushes of potatoes and his crop yielded only four bushes; he raised 60 turkeys for next week's Thanksgiving table, but they all got black-headed and died; next he bought four guinea hens expecting great things from "hogs" he had. Nothing happened because he was informed that all the "hens" are males. Maybe it would be better not to mention that Mr. Steffes also raised 19 pigs, sold 15 of them for $96, and then paid $150 for feed to keep the remaining pigs over the winter.

Radio laugh of the week comes from Jack Banner, on Motion Picture Daily, who reports that somebody forgot to tighten the screw-knob on the rod that holds the microphone in place in the New York播种机 studio, used by Lyn Murray and his four singers, and after the program started, the "nike" started to slide slowly downward, Murray and his quartet were looking so much worse for the wear because they had scripts and song sheets in their hands, and by the time the song was ended the chorus and Murray, following the "nike" downward, were singing on their knees.

PAT CASEY HAS A BIG ELEPHANT

Pat Casey, the producers' soft-spoken labor relations counsel, is seeing elephants. He does not know what to take for it.

The elephant at the moment is somewhere in the sticks, eating his head off, as they say, due to unemployment. Ten thousand pounds, or is it war? It's all bull, even in the eyes of Mr. Casey. The elephant just goes to show what your best friend may do to you. Originally, or recently, the elephant was the property of Tom Gorman, of the Peoria Gormans, showroom of mait, tent and screen, one time Broadway diplomat of the Joseph P. Kennedy entourage. Mr. Gorman and Mr. Casey went into some financial relations, being pals, and when the WPA circus, to which the elephant had been leased, folded its tent the subsequent liquidation process left the animal to Mr. Casey.

He will entertain offers. His address is 1600 Broadway, New York.

ON LONDON'S FILM ROW Londoner Aubrey Flanagan heard the story about Chamberlain's "visit" to Munich, where he asked Hitler whether Czechoslovakia was the last of his demands.

"No," thundered Mr. Fuehrer. "My smoked German hamizes from Westphalia are deteriorating. I MUST HAVE IRELAND AND ITS HAMS OR IT IS WAR!"

That, Chamberlain explained, was a grave matter. "But, exorbitant as it is — in the interests of peace — you shall have Ireland. And I hope that is your final demand."

"Nein," stormed Storm Trooper Number One. "I am concerned for my health in this strong mountain air. I must spend my summers in London. I MUST HAVE BUCKINGHAM PALACE OR IT IS WAR!"

"Fuehrer," protested Chamberlain, "this is terrible. But, though it is a sacrifice, in the interests of peace, you shall have Buckingham Palace. And I hope, Sir, that is all." "NO," thundered the Nazi thunderbolt. "It is NOT. I am concerned about the German film business. We have no markets. We have no stars. I MUST HAVE GRACIE FIELD. OR IT IS WAR!"

"THAT," replied Chamberlain. "THAT, MEANS WAR!"

It-Only-Goos-To-Show Department, as reported by the very, very matter of fact New York Post.

"Norman Bal Geddes, stage designer and producer, whose record includes The Miracle, the 'Eternal Road' and 'Lysistrata,' has applied for and obtained a U.S. patent on a beer-bottle rack."

The motion picture's, "peace talks" between "majors" and "minors," pointing toward self-regulation for distributors and exhibitors have made splendid progress, but they could take some such action as Grover Whalen's dedication of the Court of Peace at New York's World's Fair, where he assembled 12,000 persons, all bent on "a better World of Tomorrow," and over their halter heads released 500 doves of peace and shot off 62 aerial bombs containing the flags of 62 countries taking part in the Fair.

For this "World of Peace" dedication by the way, Mr. Whalen also drew up on the sidelines 2,500 soldiers, sailors, and "Fighting Dog" Marines and the 62nd Coast Artillery.

Bide Dudley induced W. G. Van Schmus, managing director of the Music Hall, to appear on his radio program the other evening. Announcing the engagement, Station WOR captioned its publicity "Bide Dudley Interviews Casr of Music Hall"—the first movie exhibitor ever to be called a czar—a title first used by Ivan the Terrible.

We're still waiting to hear what decision the Federal Board of Tax Appeals made on Ted Spark's claim for reduction of taxes on $1,500 he spent for sets of false teeth, which he says he needs in the movies to eliminate the hiss from his "S's."

Billboard, amusement weekly, with its ever so many notices advertising products of the side show and open road, has now taken on the account of Toy Balloon Company, New York, which advertises "Balloons for Decorative Purposes," specializing in "Ray-O-Bubbles" as standard for "Bubble Dancers."

"Their Pearly-Transparency and Feathery Light Weight Insures Beauty and Ease," says Billboard's columnist—price 75 cents per bubble.

Franklin K. Mathieus, Chief Scout Librarian of the Boy Scouts of America was the guest of Warner Brothers at a home office screening of "Angels With Dirty Faces." Returning to his desk over on Park Avenue, Mr. Mathieus impressed with the exhibition, was moved to write Harry Warner: "... Angels with Dirty Faces... is like going to church in hell!"

C. L. Holister's pretty, single, 19-year-old cashier at his Babcock theatre, Wellsille, N. Y., was approached at the box office the other evening by a regular customer. "When are you going to have "Four Daughters?" he asked. To which the pretty, single cashier, with a mind roving elsewhere, replied: "Fresh. Never, I hope!"

A. H. Estes, South Carolina sales agent for S.O.S. Cinema Supply Corporation, reports to his boss, J. O. Tanney, in New York, that, "It is pretty hard going down there right now. You start out trying to sell equipment to an exhibitor and you end up with his trying to sell his theatre to you."

R. R. McMath, at McMath-Hulbert Observatory in the University of Michigan, Ann Arbor, takes motion pictures of the stars with a "Spectrophotokinematograph."
WARNERS AGAIN NAME DRIVE FOR SEARS; CALL STUDIO, FIELD REPORTS ENCOURAGING

Third annual ‘Sears’ Drive,’ named for the Warner sales manager, Gradwell L. Sears, will be launched this year by Warner Brothers, starting Christmas Day, and continuing till April 16, 1939. Last year’s “Sears’ Drive’ has been called “the most successful 16-week period in the company’s history.”

Prizes will total $25,000. Each district manager will act as captain of his territory. Prizes will go to winning districts, and winning branches. Carl Leserman will act as co-ordinator.

More than 75 per cent of its scheduled 1938-39 product will be completed by January 1, Warner studios claim. This includes: “Always Leave Them Laughing,” “Dodge City,” “Oklahoma Kid,” “Yes, My Darling Daughter,” “Dark Victory.” Those to begin production soon are “Broadway Cavalier,” “Brother Orchid,” “We Are Not Alone,” “Beethoven,” “Each Dawn I Die,” “Dust Be My Destiny,” “Memphis Belle,” “$1,000 Window,” “The Sea Hawk,” “The Miracle.”

Company’s new policy of national advertising, unique in that the exhibitor bears no expense,” will be illustrated by the campaign put on for “Angels With Dirty Faces” for Thanksgiving week, which will rival in scope that used for “Four Daughters.” A four-column, 1,000-line ad on “Angels…” will be taken in 33 key cities, coincidental with picture’s release. The ad will present credits, billings, and drawings of the stars, Cagney and O’Brien. There will be sparse, but inspirational, copy.

A selling and advertising budget of $250,000 has been appropriated by Warners for “The Dawn Patrol,” which is the company’s first release in its national sales drive.

Home office sales department reports that “Brother Rat” is topping the records established by “Robin Hood.” Fifty-six per cent of the booklets have been sold, and in 19 out of 30 key cities, “Brother Rat” has outgrossed the other picture.

Among the holders were: New York; Fox, Philadelphia; Victory, Dayton; Strand to Ritz, Albany; Paramount and Fenway, Boston; Warner, Memphis; Stanley, Baltimore; Orpheum to Blue Mouse, Seattle; Mary Anderson, Louisville; Strand, Newark; Stanley, Jersey City; Roger Sherman, New Haven; Warner, Bridgeport; Strand, Hartford; Warner, Worcester; Capitol, Springfield; Earl to Metropolitan, Washington; Hippodrome to Allen, Cleveland.

Rugge Heads Union

John H. Rugge, president, William Vernon, secretary-treasurer, and Murray Stern, recording secretary, were reelected at the annual elections of Local 702, New York, Motion Picture Laboratory Technicians’ Union, held last week. Lloyd Frank was elected first vice-president and Mort Bloon, second vice-president.

Musicians To Hold Jamboree

The Hollywood Chapter of American Federation of Musicians will stage a musical jamboree and dance Monday at the Palomar there. The jamboree, first of an annual series, will be featured by a “Miss Motion Pictures” beauty and talent contest. Paramount will provide the first winner with a contract.

MGM Dance Finals

Finals of the MGM “Great Waltz Competition” will be held December 12 at the Waldorf-Astoria with 24 zone finalists competing, about 3,500 attending, and the proceeds going to the Red Cross. The contest is sponsored by the company and local newspapers.

Hutchinson Returning in December

Walter J. Hutchinson, Twentieth Century-Fox’s director of foreign distribution, who has been in South Africa investigating distribution facilities, will leave Durban by plane on December 1st, arriving in Mar- seilles on the 4th. After conferring with Ben Miggins, the company’s European manager, he will go to England for conferences with Frances Harley, managing director of the United Kingdom, and sail from Southampton on December 17th, arriving in New York the 22nd.

Smith Named ERPI Coast Manager

Clifford W. Smith, former general foreign manager of Electrical Research Products, Inc., has been appointed general manager on the west coast, a new post which will give him jurisdiction over all ERPI Hollywood activities. E. S. Gregg, comptroller, replaces Mr. Smith as general foreign manager, and F. B. Foster, Jr., succeeds Mr. Gregg as comptroller.

Absorbs Subsidiary

Educational Films Corporation has absorbed its holding company subsidiary, the Arcadia Pictures Corporation.
H. Edwards says, "The carbon is the base or seat of illumination of an electric arc. It therefore is evident that imperfect carbons will cause the production of imperfect light, and since variations in light density forms the motion picture, imperfections in light will produce an imperfect picture. It is the obvious duty of projectionists to inspect new lots of carbon carefully and to reject any lot that shows serious imperfections. However, about all that can be detected by visual inspection is core ends and cracks. Core ends must be perfect, for save for possibly slight surface defects caused by rough handling in shipment, broken carbons, which occur but seldom, and possible cracks, which latter will be dealt with in Section C."

(B) L. H. Kelley answers, "For best results it is absolutely essential that carbon cores be completely continuous; also that they adhere to the shell walls sufficiently to prevent any possibility of short sections falling out as the carbon burns away. Unless this condition obtain, the light will be unsteady and of varying tone and quality as bits of the core fall away."

C. Hawkins says, "Well, Dad, that is a pretty broad question. It is highly important that the core be continuous and that it have sufficient adherence to the carbon shell that bits will not fall away as the carbon is consumed. It is important that certain types of carbon be chemically identical in exactly the proper manner. It is important that the dope with which the core is mixed be thoroughly well transformed into carbon by proper baking. However, since the projectionist can have no possible control over such things and cannot detect them by inspection, I think they probably are not expected to be included in our answers."

(D) J. R. Prater replies, "Any attempt to burn carbon stubs completely by joining them to another carbon or stub is very questionable economy. No method has yet been found which will join two carbons well enough to permit the arc to continue burning through the joint without causing serious and highly objectionable fluctuation in light before a film new carbon can be formed on the second carbon. However, throwing away stubs with more than a very few minutes of useful life is definitely poor economy. True, a seven or eight minute stub is not enough to run even a thousand-foot reel, but it really is a simple matter to avoid ending up with such odd lengths."

"First, measure accurately the amount of each carbon that is consumed in 10 minutes at the normal amperage used. Then, on a strip of metal, mark off a scale in five-minute divisions to cover an hour's burning time for each carbon. If positive and negative both burn at the same rate, the same scale will serve for both. Remove stubs from lamp when they still have half an hour or more of good burning time, and line them up in a metal tray or box until a dozen or so are on hand. Then whenever a stub is to be burned, estimate the running time of the next two or three reels coming on up that projector, and from the stock of stubs select a pair which are within a minute or two of the exacted length required. At some appropriate time, almost any stub of half an hour or more in length can be burned to within a minute or two of its maximum safe life. This may sound like a lot of trouble, but really isn't, once the practice is established."

Laboratory Union Drive

A drive to organize laboratories in the East is being made by the International Alliance of Theatrical and Stage Employees, under the direction of Dick Walsh, vice-president. In addition to the contract recently signed with Du Art, Warners, De Luxe and Ace laboratories are working under union contracts.

F. H. RICHARDSON

Conducted by

The Bluebook School

ANSWER TO QUESTION NO. 134

BLUEBOOK SCHOOL

QUESTION NO. 140

(A) Is sound a physical quantity? Just what condition does it represent?

(B) How can sound be recorded? Can it be made to perform actual work? If so, describe the work.

(C) What is recording and reproduction?

(D) What is the function of theatre sound equipment?

(Note: Remember, this is a Bluebook school, and the answer to all save possibly some special questions can be found in that book.)

F. H. RICHARDSON

Conducted by
AMDEE VAN BEUREN
PRODUCER, DIES

Amedee James Van Beuren, born James Vignot, retired motion picture producer and executive, died Friday at his home in Carmel, N. Y., from a heart ailment that started last July. He was 71 years old and New York born. Six months ago, Mr. Van Beuren retired from active participation in the motion picture business and others in which he had been interested. He had been chairman of the board of Condor Pictures and president and general manager of Van Beuren Corporation, besides holding the presidencies of Schuyler Securities Corporation, Ayce Bee Corporation, Kernell Corporation, and Colorado Springs Theatre Corporation.

Mr. Van Beuren's father, Alfred Vignot, died when Mr. Van Beuren was a boy, and when his mother married again, he legally adopted the name of his stepfather. Educated at public and private schools and business college, Mr. Van Beuren had been an executive of Van Beuren Bill Posting Company, founded by his stepfather, before entering the film business about 20 years ago. The film corporation bearing his name produced such product as the "Ace's Fables" series, animated cartoons and the Frank Buck features, "Bring 'Em Back Alive," "Wild Cargo," and "Fang and Claws." In recent years he had produced others, among them including "The Struggle to Live," "Rainbow Parade Color Cartoons," "Dumbbell Letters," "Sports with Bill Corum" and "Easy Aces." The company released through RKO.

Surviving, Mr. Van Beuren are a brother, Henry V. Van Beuren of Norwalk, Connecticut, and two sisters, Mrs. Alfred Barrett and Mrs. Henry Lanthier, both of Flushing, Long Island. Mr. Van Beuren had made his homes at 444 West 56th Street, New York City, and Carmel, N. Y., and had been a member of the Elks and New York Athletic Clubs.

Funeral services were held Tuesday at the Church of the Holy Rosary, Yonkers, N. Y.

Newsreel as Trailer

Warner Brothers are servicing theatres with a newsreel as an additional trailer for "Brother Rat." The reel was shot at the Premiere of the film at Lexington, Virginia, and shows the Virginia Military Institute students marching into the theater and being greeted by Priscilla Lane.

Ennis Sells "Memory" Series

Bert Ennis has signed distribution contracts for his series, "The Memory Lingers On," with American Film, for New York; Monarch, for Pittsburgh and Detroit; Big Feature, for Cincinnati, Indianapolis and Memphis; Masterpiece, for Philadelphia; Trio, for Washington, and Wholesome Films, for Boston.

PIZOR HOME

Much improved, Leuen Pizor, Philadelphia exhibitor who was taken ill while attending the MPTOA convention in Oklahoma City, has returned to Philadelphia.
A GREAT FIRST OF A NEW SERIES... out of the "funnies"... into your heart!

IM LOOKING FOR MR. AND MRS. BUMSTEAD
WHAT ARE YOU SELLING?
YOU SEE PEOPLE ARE ALWAYS SELLING THINGS TO ME AND BLONDIE.
I'M HERE TO BUY YOU AND BLONDIE FOR THE MOVIES!
OPERATOR, I'M GOING INTO THE MOVIES!

NOW, DAGWOOD, DON'T LET HOLLYWOOD GO TO YOUR HEAD.
HE SAID I'D STAY IN CHARACTER IN THE MOVIES.
--- AND YOU KNOW, DARLING, I HAVEN'T GOT A HEAD.
I LOVE YOU ANYWAY, DAGWOOD.

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OPERATOR, I'M G
A NEW IDEA... IF IT'S ENTERTAINMENT...
IS INVALUABLE... HERE'S ONE DESIGNED TO BRING
ADDED PATRONAGE TO THEATRES. ALREADY PRE-SOLD TO MILLIONS OF FANS OF CHIC YOUNG'S FAMOUS COMIC STRIP... RELEASED BY COLUMBIA NOVEMBER 30th!
Columbia

GARDEN OF THE MOON: Pat O'Brien, Margaret Lindsay, Jane Darwell, Berton Churchill, with Pat O'Brien at his best. I sold the swing band and music to the local stock company played at our house. Rather long, but not a dull moment. There are some slow moments, but in all, running time, 90 minutes. Played October 22—G. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

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CITY STREETS: Edith Fellows, Leo Carrillo—This is a tear jerker, and it is so crude, in its reaching for the emotions, that it should never be shown. Played November 1—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HIGHWAY PATROL: Robert Paige, Jacqueline Wells—Old-time melodrama and not really a motor-cycle cop story. The script is good, and it is a fine piece of work, being cast in it all at running time, 68 minutes.—J. E. Hancock, Columbia Theatre, Columbia City, Columbia City, Ind. General patronage.

THIS IS THE EXHIBITORS OWN DEPARTMENT, THE THEATREMAN OF THE MONTH. FACTS AND FIGURES. ANY 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

Henry Hull—What a picture. Given a story it would be impossible to improve upon, a cast of modern stars, and a director who could bring out the best in his actors. Running time, 90 minutes.—W. J. Haney, Manhattan Theatre, Manhattan, Ind. General patronage.


DANIELS, ADY (reissue): Clark Gable, Franchot Tone, Fred Astaire, Maureen O'Sullivan, Robert Benchley, Ted Healy—Played this reissue on a double bill with "Rascals" to satisfactory business and feel satisfied that our customers got real value.—Harland Rankin, Plaza Theatre, Tilbury, Ontario. General patronage.

JUDGE HARDY'S CHILDREN: Lewis Stone, Marie Dressler, Junior Durkin, and when a picture does that you can figure it is tops in entertainment. Running time, 74 minutes. Played October 28—A. J. Inks, Crystal Theatre, Lindsay, Ind. Small town patronage.

LISTEN, DARLING: Judy Garland, Freddie Bartholomew, Mary Astor, Walter Pidgeon—Lacks a lot of being her best. If you like Freddie Bartholomew, maybe it will run better for you, but if not, it is not worth playing. Played October 25—Rex Theatre, Penacook, N. H. Small town patronage.

JAMES R. GRAINGER
President, Republic Pictures Corp.

SOME OF THE SMART SHOWMEN WHO HAVE BOUGHT REPUBLICS 1938-39 PROGRAM

R.K.O. National Circuit
Loew National Circuit
Warner National Circuit
R.K.O. Metropolitan Circuit
Loew Metropolitan Circuit
Skouras Metropolitan Circuit
Fox West Coast Circuit
Publix Great States
Publix Comerford
Minnesota Amusement Co.
Publix Wilby Theatres
Publix Wilby Kincey
Publix Bamford Theatres
Publix New England Theatres
Paramount Enterprises Inc.
Butterfield Theatres Corp.
Schine Circuit
Fabian Theatres
M. A. Shea Theatres
Interstate Texas Theatres
Interstate New England Theatres
E. M. Loew Theatres Inc.
Jefferson Amusement Co., Inc.
Robb and Rowley United Inc.
Griffith Amusement Co.
Tri-State Theatres Inc.
Tri-State Circuit
Central States Theatre Corp.
Smalley's Theatres Inc.
Charles Morse Circuit

Graphite Theatres Circuit
Schulte's Theatres
Walter Reade Enterprises
William Toost Circuit
Leon Rosenblatt Circuit
Stamatis Amusement Co.
Edelson Circuit
Moscati Circuit
Better Theatres Inc.
Essaness Theatres Corp.
Chaheres Theatres Inc.
Paul Gudanovic
W. C. Chesbrough
Associated Theatres
Affiliated Theatres Circuit Inc.
Wilmer and Vincent Corp.
Harris Theatres Corp.
Alpine Theatres Circuit
Ideal Amusement Co.
Dipson Circuit
Manos Amusement Co.
A. N. Notopoulos Circuit
Neighborhood Theatres Inc.
Durkee Theatres Corp.
Sidney B. Lust Theatres
Marcus Notes Theatres
Lichtman Theatres
M. K. Murphy Theatres
Rome Theatrical Enterprises
Greater Indianapolis Theatres

Fourth Ave. Amusement Co.
Sproule Theatre Circuit
Fite Bros. Theatre Corp.
Commonwealth Amusement Corp.
Bachr Bros.
Berger Circuit
Prstina Amusement Co.
Gus Kerasotes Circuit
R. E. Martin Circuit
Lam Amusement Co. Inc.
Lucas and Jenkins
Hall Industries Theatres
Rubin Frels Theatres
Malco Circuit
 Strand Enterprises
Southwestern Theatres Inc.
Theatrical Managers Inc.
Theatre Service Corp.
Mulco Circuit
Black Hills Amusement Co.
Atlas Theatre Corp.
Westland Theatres Inc.
Simons Amusement Co.
Maine and New Hampshire Circuit
Golden State Circuit
T. and D. Jr. Enterprises Inc.
Harvey Amusement Co.
Redwood and Midland Circuit
Sterling Theatres Inc.
Mercy Circuit

THE SMART "BUY"

"JIMMY" LEADS and the Country
the JAMES R. GRAINGER SALES
Nov. 7th

REPUBLI
Republic
IS PREPARED TO SERVE
YOU A STEADY FLOW
OF QUALITY PRODUCT

Now booking
KING OF THE NEWSBOYS
PRISON NURSE
CALL OF THE YUKON
GANGS OF NEW YORK
ARMY GIRL
COME ON LEATHERNECKS
10th AVE. KID
THE HIGGINS FAMILY
THE NIGHT HAWK
DOWN IN 'ARKANSAW'
I STAND ACCUSED
STORM OVER BENGAL
ORPHANS OF THE STREET
FEDERAL MAN HUNT
PRIDE OF THE NAVY
COME ON RANGERS
FIGHTING THOROUGHBREDS
HI-YO, SILVER

GENE AUTRY
The nation's No. 1 cowboy star at the box office,
with Smiley Burnette in
GOLD MINE IN THE SKY • MAN FROM
MUSIC MOUNTAIN • PRAIRIE MOON
RHYTHM OF THE SADDLE • WESTERN
JAMBOREE

In preparation
IN OLD MONTEREY • MOUNTAIN
RHYTHM • MEXICALI ROSE

ROY ROGERS—MARY HART
Skyrocketed to stardom in two pictures—
"Under Western Stars" and "Billy the Kid
Returns!"

Now in
SHINE ON HARVEST MOON
GIRL OF MY DREAMS • FIGHTING
COWBOY • COLORADO MOON

LONE RANGER Serials
Acknowledged "tops" in the chapter play
field. Second "Ranger" serial available ap-
proximately Feb. 1st. 15 EPISODES

DICK TRACY Serials
Backed by coast-to-coast radio and newspaper
co-operative advertising. Perfect running mate
for The Lone Ranger. 15 EPISODES

THE FIGHTING DEVIL DOGS
Service serial with a "sock." 12 EPISODES

HAWK OF THE WILDERNESS
Bring'em-back-for-more outdoor adventures. 12 EPISODES

PICTURES for SMART BUYERS
MOTION PICTURE HERALD
November 19, 1938

RAY Corrigan are too much alike and we want Tucson to stay as it is. So I have another triangle, with my own value. You have a lot of youngsters you won't have to pay as much as Wayne that you can use in place of him.ige,开场白 was a series of his own, but don't give him the Mesquites. Keep it the same. Rudolph the Brooklyn-based guitar player,舞台大提琴手 for the last time, has moved up to the position of a star. Played at Simmons, Lamar's Plaza Theatre, Lamar, Mo. General patronage.

PRAIRIE MOON: Gene Autry, Smiley Burnette, Shirley Deane—Another top gross Sunday-Monday by this pair, Gene and Smiley, and now it reminds me to state that the November 3rd opening at the October 28-29, L. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ALWAYS IN TROUBLE: Jane Withers, Robert Kent—The most interesting of the autumn pictures was given Jane. Positively not a Willers story. Just a lot of schtick throughout. Jane can sing, dance and act, but let's hope this will not be the attempt at comedy in places is amusing. Opened to good house, October 22-23—D. W. Mills, Arcade Theatre, Sodus, N. Y. General patronage.

I'LL GIVE A MILLION: Warner Baxter, Marjorie Weaver, Peter Lorre—We did a little better business for this feature than we expected as we did not think so much of this one from the preview. Played October 21-22—C. W. Mills, Arcade Theatre, Sodus, N. Y. General patronage.

LITTLE MISS BROADWAY: Shirley Temple, Jimmy Durante, George Murphy, Edna Mae Oliver—Shirley Temple is the gem of the production, she has made, but I doubt if a better one would do much better business. Running time, 71 minutes. Played October 26-27—Empire Theatre, Mohall, N. D. Small town and rural patronage.

LOVE ON A BUDGET: Jones Family, Jed Prouty, Laurel—Not a particularly good picture. Played this on a double bill with Buck Jones, and the Joneses did well by us. We think a lot of the Joneses down here, so much so we had a Jones family who are real good customers for our guests. Played October 29-30—D. W. Mills, Arcade Theatre, Tilbury, Ontario, Canada. General patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, John Davis, Buddy Ebsen, Cesar Romero—While this is an entertaining production we doubt whether it can be set by other Henie pictures. Sonja's skating is more realistic, her acting is a little better, please. John Davis and Buddy Ebsen make a good pair. Rich- don't think Sonja didn't do anything better than average business. Running time, 85 minutes. Played October 30-November 1—Pearl City Drive-In Theatre, Mohall, N. D. Small town and rural patronage.

PASSPORT HUSBAND: Stuart Erwin, Pauline Lord, William Tabbert—Not a very good picture; please; did nothing. Running time, 71 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.


SPEED TO BURN: Lynn Bari, Michael Whalen. Played Tuesday, October 22-23,5 minutes.—Lamar's October 25-28.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

SPEED TO BURN: Lynn Bari, Michael Whalen—painful. Played Tuesday, October 22,5 minutes.—Lamar's October 28,5 minutes.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Bros., Fred MacMurray, Richard Arlen—This is a very good show, and helps one in the darkest moments.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TRIP TO PARIS: A. J. Prouty, Shirley Deane, Russell Gleason—Another Jones Family production that give genuine satisfaction. We had standing room only, because the Community Chest provided the tickets. Played October 26-28,5 minutes.—D. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Red Cross Roll Call
Nov. 11-24, 1938

Your memberships given now assure prompt disaster relief, help for disabled veterans, and life saving and first aid training.

Motion Picture Group
W. G. Van Schmus, Chairman

NEW YORK CHAPTER
AMERICAN RED CROSS

335 Livingston Ave, New York

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ALWAYS IN TROUBLE: Jane Withers, Robert Kent—The most interesting of the autumn pictures was given Jane. Positively not a Willers story. Just a lot of schtick throughout. Jane can sing, dance and act, but let's hope this will not be the attempt at comedy in places is amusing. Opened to good house, October 22-23—D. W. Mills, Arcade Theatre, Sodus, N. Y. General patronage.

I'LL GIVE A MILLION: Warner Baxter, Marjorie Weaver, Peter Lorre—We did a little better business for this feature than we expected as we did not think so much of this one from the preview. Played October 21-22—C. W. Mills, Arcade Theatre, Sodus, N. Y. General patronage.

LITTLE MISS BROADWAY: Shirley Temple, Jimmy Durante, George Murphy, Edna Mae Oliver—Shirley Temple is the gem of the production, she has made, but I doubt if a better one would do much better business. Running time, 71 minutes. Played October 26-27—Empire Theatre, Mohall, N. D. Small town and rural patronage.

LOVE ON A BUDGET: Jones Family, Jed Prouty, Laurel—Not a particularly good picture. Played this on a double bill with Buck Jones, and the Joneses did well by us. We think a lot of the Joneses down here, so much so we had a Jones family who are real good customers for our guests. Played October 29-30—D. W. Mills, Arcade Theatre, Tilbury, Ontario, Canada. General patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, John Davis, Buddy Ebsen, Cesar Romero—While this is an entertaining production we doubt whether it can be set by other Henie pictures. Sonja's skating is more realistic, her acting is a little better, please. John Davis and Buddy Ebsen make a good pair. Rich- don't think Sonja didn't do anything better than average business. Running time, 85 minutes. Played October 30-November 1—Pearl City Drive-In Theatre, Mohall, N. D. Small town and rural patronage.

PASSPORT HUSBAND: Stuart Erwin, Pauline Lord, William Tabbert—Not a very good picture; please; did nothing. Running time, 71 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.


SPEED TO BURN: Lynn Bari, Michael Whalen. Played Tuesday, October 22-23,5 minutes.—Lamar's October 28,5 minutes.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

SPEED TO BURN: Lynn Bari, Michael Whalen—painful. Played Tuesday, October 22,5 minutes.—Lamar's October 28,5 minutes.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Bros., Fred MacMurray, Richard Arlen—This is a very good show, and helps one in the darkest moments.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TRIP TO PARIS: A. J. Prouty, Shirley Deane, Russell Gleason—Another Jones Family production that give genuine satisfaction. We had standing room only, because the Community Chest provided the tickets. Played October 26-28,5 minutes.—D. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

United Artists

ADVENTURES OF TOM SAWYER: Tommy Kelly, May Robson—My advice is: if you haven't played this film yet, or like it, you have seen it this year. Running time, 91 minutes. Played October 21-22—O. W. Chapman, Annex Theatre, Amasa, N. M. General patronage.


FOUNDATION: Madeleine Carroll, Henry Fonda—This is the controversial picture that was supposed to reek Communism. I had it under contract, and booked it on our blind night. Naturally, I watched it closely, and for the life of me, I can't see where the shots: if Communist creep in. For one thing, it
announcing the fifth issue of

FAME
The Audit of Personalities

Now in preparation by the world-wide staff of Quigley Publications — edited by Terry Ramsaye

NEW YORK • CHICAGO • LONDON • HOLLYWOOD
Universal

LAW OF TOMBSTONE: Buck Jones, Muriel Evans —Mariano. Jones lost his daughter and his gun. He hasn't shipped anything like Boyer, Dietrich, Crawford, to the screen in a long time. Now he has a new business. Buck broke our house record to date, $5007.13. At the Columbia Theatre, Tilbury, Ontario, Canada. General patronage.

LETTER OF INTRODUCTION: Edgar Bergen, "Charlie McCarthy," Andrea Leeds, Adolphe Menjou. We got this a little late so our business was no large. However, we did well very under the circumstances and the show pleased heartily. Played November 23-24. W. Mills, Arcade Theatre, Sudes, N. V. Family patronage.

LETTER OF INTRODUCTION: Edgar Bergen, Adolphe Menjou, Edgar Bergen, "Charlie McCarthy," George Gaynes, "Dapper Dan," with Edgar Bergen and his right hand bolo, "Charlie the Dapper Dan," with Adolphe Leeds, "the natural." Menjou, George Gaynes et al doing their skits to make the fire production it is. The boys here were very much amused when Edgar introduced the handsome excursionist "Mortimer" to "City Caper" McCarthy. This was the first opportunity our audience had to see Edgar and "Charlie" in a color film (we had a few others. Did not have a weekend business. Buck broke our house record to date, $5007.13. At the Columbia Theatre, Tilbury, Ontario, Canada. General patronage.

SILENT NIGHT: Jefferson Macher-Quite good. The audience was very well pleased. At the Palace, Palenoc, N. H. General patronage.

TIME OUT: Two Reel Comedies—We traded one thought was poor for this one. I can't see how the girls could work being so poorly worse. Disgusting. Not a smile in it—Pearl C. Wisch, Annex Theatre, Mohall, N. D. Small town and rural patronage.

TRAILER PARADE: Cabin Kids—Average for this week. At the Palace, Palenoc, N. H. General patronage.

Metro-Goldwyn-Mayer


CITY OF LITTLE MEN, THE: MGM Minature—A build up for "Boys Town" that was truly absorbing. Excellent in its type. Running time, 12 minutes—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town and rural patronage.


FISTICUFFS: Pete Smith Specialties—One of the best of the series. It has Pete Smith doing the scenes for the sake for boxing, it will be a knockout. Running time, nine minutes—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FISTICUFFS: Pete Smith Specialties—A very entertaining short subject for all groups and not, as one might suspect from the title, for the sport-loving group only. It has, in addition to some pointers on boxing by Jackie Baer, swell comedy by a pretty little lady and another member of the "capital" department—Running time, 10 minutes—A. J. Inks, State Prison, Trenton, N. J. Prison patronage.

FISTICUFFS: Pete Smith Specialties—This interesting reel about boxing shows Max Baer and also has Frank Fay and Elmo Till. Also contains some good comedy. Pleased all—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.


GLIMPSES OF AUSTRIA: FitzPatrick Travel Talks—Colorful, interesting, entertaining and historic. A beautiful and colorful and humorous and historical. As well as excellent, this is well in this travel talk, will look where there be Fate and War?—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.


NEW AUDIOSCOPIES: Special—They are great. Wish Metro would make more than one a year—Ben Foran, Palace Theatre, West Point, Iowa. Rural patronage.

PARIS ON PARADE: FitzPatrick Travel Talks—More of the Paris Exhibition shown than of Paris, but it is very interesting. The programme features various fields of interest to visitors. Ben Foran, Palace Theatre, West Point, Iowa. Rural patronage.

Warner Brothers

COWBOY FROM BROOKLYN, THE: Pat O'Brien. Didn't like the book, didn't like the picture, didn't like the book again. We're glad to see they didn't send us another hurricane along with our second looking of this, for it's a swell show and one that wouldn't have to miss anything. The hurricane of September 21 was quite a show for us and we're glad the Pat and the Treasure is sure enough for us. She's good. Played October 30-31-32. L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COLUMBIA


FISTIC FUN: Special Sport Thrill—Variety in “Fisticuffs” is the theme of this short feature. Two youngsters earnestly trying to get each other a whack and are coming to an end by showing some new in the way of fighting is portrayed by the ladies of France. They show some real honest-to-goodness slugging by the Golden Glovers. Running time, 10 minutes—A. J. Reynolds, Director of Recreation. Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

HEALTHY, WEALTHY AND DUMB: Three Stooges—The usual Three Stooge comedy prevails throughout this short feature. Went well here, bringing forth quite a few laughs. Will go over well as a program filler wherever the Stooges are billed—J. A. Hodgkinson, Auditorium Theatre, State Theatre, State Prison, Trenton, N. J. Prison patronage.


SILENT NIGHT: Jefferson Macher—Quite good. The audience was very well pleased. At the Palace, Palenoc, N. H. General patronage.


TRAILER PARADE: Cabin Kids—Average for this week. At the Palace, Palenoc, N. H. General patronage.

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MOTION PICTURE HERALD

November 19, 1938

ME AND MY GIRL

"ME AND MY GIRL"

Please take notice that PINEBROOK LIMITED of Finewood Studios, Ever Heath, Bucks: Eng. have secured the rights of production and license throughout the world to the motion picture rights, including lyrics and music, in the musical play, entitled "Me and My Girl":
—This story of kid gangsters is one of the best of the "Crime Doesn't Pay" series, which are all plenty good.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TRACKING THE SLEEPING DEATH: MGM Minis—Another excellent reel that holds you spellbound.—C. E. Jones, Niles Theatre, Anamosa, Iowa. General patronage.


WHAT A LION! Captain and the Kids.—A good cartoon with the Captain and the Kids and done on a brown screen print. That makes a difference.—M. P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WHAT A LION! Captain and the Kids.—A good cartoon with the Captain and the Kids and done on a brown screen print. That makes a difference.—M. P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Twentieth Century-Fox

FASHION FORECASTS (Autumn Styles): Vyvyan Dowson.—A beautiful short. Even people who aren't particularly interested in a fashion show should enjoy this. It is well done in every way. Running time, 10 minutes. J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

MOVIE TONE NEWS: Last week we had a news shot in China that we had never seen in any other news. Ork. Theatre, Fox—Harland Rankin, Plaza Theatre, Balr, Ontario, Canada. General patronage.


United Artists

MAGICIAN MICKEY: Mickey Mouse.—Play it. Good one. Floyd Rankin, Plaza Theatre, Balr, Ontario, Canada. General patronage.

WYNKEN, BLYNKEN AND NOD: Walt Disney Cartoon.—Exceptional. No audience can fail to thoroughly enjoy this.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

BOLTED DOOR, THE: Floyd Gibbons' "Your True Adventure" Series.—Very good short. This series seems to please generally. Some are naturally more entertaining than others, but they are a welcome addition.—Floyd C. Weiss, Grand Theatre, Mohib, N. D. Small town and rural patronage.

CINDERELLA MEETS FELLA: Looney Tunes,—A very entertaining cartoon with Cinderella meeting "Prince Penn." The "Prince Penn" character was very well done, and when "Gindy" and "Prin'" were strutting their stuff on the bathroom floor, etc., the boys nearly split their sides laughing. Running time, 7 minutes.—J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

CLYDE McCOW AND ORCHESTRA: Melody Masters.—A snappy orchestra reel with some "red hot" trumpet playing by this McCow follow. A good short in any spot. Received but one complaint from the boys here and that was, "It's a shame they make such swift wagon music," running time, 10 minutes.—J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

DEFYING DEATH: Floyd Gibbons' "Your True Adventure" Series.—Here's a real thrill reel. It ranks alongside "Flying with Danger." They won't sleep through this one. Fine stuff.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.


HENRY KING AND HIS ORCHESTRA: Melody Masters.—We use many of Henry King's Decco recordings and enjoy his bright style and orchestration. We were glad if this opportunity to see him on our screen. Folks liked it.—L. A. Irwin, Palace Theatre, Pine Bluff, Ark. General patronage.

JUGGLING FOOL, THE: Bobby May.—Whoever named this short knew what they were doing. That is, very few did know about everything except maybe a couple of plastics. He's about as clever a juggler as we have ever seen. The youngsters who "went on truckin' down" made a very big hit. A swell short. Running time, 10 minutes.—J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

LAD IN BAGADAD: A. Morris Melodies.—Not so hot, as the voice in the cartoon was a Joe Pener imitation and he is no dice with us. Just fair. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE MIE: Wini Shaw.—A pleasing short. Not the best we have run in this series but acceptable entertainment. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohib, N. D. Small town and rural patronage.


PENN'Y PARADE: Merrie Melodies.—Very good. All of Warner's Merrie Melodies are good. Do not miss these shorts up.—F. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RAINBOW'S END: Eddie Pepelody.—One of the best musicals Warner's have ever given us, with the oldtime stars rising to new heights in their ability. Very good, bringing back good memories of yesteryear. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RAINBOW'S END: Broadway Brevities.—A dandy subject. The minstrel show idea seemed refreshing different. It's been so long absent from things. Eddie Pepelody fine.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SATURDAY NIGHT SWING CLUB: Melody Masters.—A good enough Melody Master with the band and a good singer.—M. P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TRAPPED UNDERGROUND: Floyd Gibbons' "Your True Adventure" Series.—Excellent, as usual. This series has been outstanding with us. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.
Three at Pinewood

Three productions are under way at Pinewood, two of them for release by Twentieth Century-Fox. The two are "So This Is London," the Robertson Hare, Alfred Drayton, Berton Churchill comedy, scenes of which recently have been shot in a replica of the gymnæsium of the Queen Mary, and "Inspector Hornleigh," a screen adaptation of the radio series which Eugene Forde is directing. Gordon Harker, who has the title role, has created a new characterization and substituted for the somewhat disliked director of the BBC, a Cockney character with a combination of native shrewdness and a caustic turn of wit. Alistair Sim appears as his Scottish assistant, with Cockney accent from Wally Patch.

Elsewhere production is in full swing under the Pinewood banner of "The Lambeth Walk," in which Sally Gray, Seymour Hicks, Emd Stump Taylor and Lupino Lane are being directed by Albert de Courville.

Snack-Bars

Scenes and settings of English low life have been re-enacted at Teddington as background for the new Warner-Fox National production, "They Drive By Night," in which Arthur Woods is directing actor-playwright Emlyn Williams. London snack-bars, a lorry driver's cafe halt on the Great North Road, Pentonville prison, lodging houses, public-houses and a London news-theatre are subjects which have been tackled by art directors Peter Poynor and Michael Raphael, and form one of the 54 sets which will be found in the story of England's night-driving transport men.

In among the properties used in the film are neon lights for the news-theatre frontage, coffee and tea boilers and saveloy-roasters for the cafe, and valuable Sévres vases taken from Daly's theatre before it was demolished to make room for the Warner cinema in Leicester Square.

Vine Street Station

Vine Street police station, one of London's most noted police headquarters, has been recreated at Elstree for a scene in the Associated British picture, "Murder in Soho," in which Jack LaRue and Sandra Storme are playing leading roles. Seeking realism, director Norman Lee has real detectives on the set during production and they certify John Meade's set as being correct in every detail.

Elsewhere at Elstree, production is now in full swing on "Black Eyes," in which Herbert Brenon is directing with Otto Kruger in the role of the prosperous Russian headwaiter with an aristocratic past. The story is adapted from a French original.

Postponed

Immediate production of British National's "Daughter of India" has been postponed owing to the indisposition of the producer, John Corfield. It is hoped that the unit will leave for location work in the New Year.

Meanwhile production goes ahead at Wal-
The Christmas Problem
and What Showmen
Do About It

Admitting that the gift shopping season and its distractions are ever invasive of the box office, many aggressive showmen are disposed to meet the competition of Santa Claus with various devices of presentation and exploitation.

The pages of this section, compiled by A-Mike Vogel with the collaboration of Round Table contributors, contain a compilation and summary of the expedients of exhibitors that have been found productive in holiday seasons.

Incidentally, funds now piled up and to be paid out for holiday spending, from Christmas clubs and savings funds, are much greater this year, reaching a national total of nearly $330,000,000. There is gold in the rivers of holiday traffic.

—THE EDITOR


COLUMBIA PICTURES

FEATURES

Blondie ........................ Penny Singleton, Arthur Lake
Rio Grande ........................ Charles Starrett, Ann Doran
California Frontier ............... Buck Jones, Carmen Bailey
Strange Case of Dr. Meade .......... Jack Holt, Beverly Roberts
There's That Woman Again— ..... Melvyn Douglas, Virginia Bruce, Margaret Lindsay
Girls' School ........................ Ann Shirley, Nan Grey, Ralph Bellamy
You Can't Take It With You— .... Jean Arthur, James Stewart, Margaret Lindsay
Terror of Tiny Town .............. Midgets

SHORT SUBJECTS

The Animal Cracker CIRCUS .... Color Rhapsodies
Little Moth's Big Flame ........ Color Rhapsodies
Midnight Frolics ................. Color Rhapsodies
College Songs .................... Community Sing
South Sea Songs .................. Community Sing
Seasons' Idea ..................... Community Sing
Moon Songs ........................ Community Sing
Bermuda—Islands of Paradise ..... Columbia Tour
Provincial Quebec ................ Columbia Tour
Big Town (New York) ............. Columbia Tour
A Star Is Shorn .................... Hollywood Movie-Go-Round
Ski Rhythm ........................ Sport Reels
Eagle vs. Man ..................... Sport Reels
Happy Birthday ................... Scrappy
Washington Parade No. 1 ......... Harry Newman

REISSUE SHORT SUBJECTS

Little Match Girl .................. Color Rhapsody
Girls from the Air ................ Color Rhapsody
Bon Bon Parade .................... Color Rhapsody
Foolish Bunny ...................... Color Rhapsody
Aladdin and His Wonderful Lamp . Special
Old Woman in the Woods .......... Special
The Goose Girl ..................... Special

GAUMONT BRITISH

FEATURES

To the Victor ..................... Will Fyffe, John Loder
Three on a Week End ............ John Lodge, Margaret Lockwood
Crime Over London ............... Margot Grahame, Paul Cavanaugh

REISSUE FEATURES

Evergreen ......................... Jessie Matthews, Barry Mackey
The 39 Steps ........................ Robert Donat, Madeleine Carroll

METRO-GOLDWYN-MAYER

FEATURES

The Great Waltz ................. Luise Rainer
Dramatic School ................ Luise Rainer

THE SHINING HOUR ................ Joan Crawford
CHRISTMAS CAROL ................ Terry Kilburn, Reginald Owen
SWEETHEARTS ....................... Jeanette MacDonald, Nelson Eddy

SHORT SUBJECTS

THE CAPTAIN'S CHRISTMAS ....... Harman-Issing
PENNY'S PICNIC .................... Prudence Penny

MONOGRAM

FEATURES

ROMANCE OF THE LIMBERLOST .... Jean Parker, Eric Linden
THE MARINES ARE HERE ......... June Travis, Gordon Oliver
BAREFOOT BOY ..................... Jackie Moran, Marcia Mae Jones, R. Morgan
UNDER THE BIG TOP .............. Marjorie Main, Anne Nagel, Jack La Rue
WANTED BY THE POLICE— ......... Frankie Darro, Evalyn Knapp, Robert Kent
MR. WONG, DETECTIVE ............ Boris Karloff
SWEETHEART OF SIGMA CHI —— Mary Carlisle, Larry Crabbe, Betty Grable
GANGSTER'S BOY ................... Jackie Cooper
GANG BULLETS ...................... Anne Nagel, Robert Kent
I AM A CRIMINAL ................ John Carroll, Mary Kornman
TOUGH KID ........................ Frankie Darro

PARAMOUNT

FEATURES

THANKS FOR THE MEMORY ........ Bob Hope, Shirley Ross
LET IT WITH FRENCH ............. Olympe Bradna, Ray Milland
LITTLE ORPHAN ANNIE ........... Ann Gillis, Robert Kent
MEN WITH WINGS— ................ Fred MacMurray, Ray Milland, Louise Campbell
IF I WERE KING ................... Ronald Colman, Frances Dee
ZAZA ............................... Claudette Colbert, Herbert Marshall
KING OF ALCATRAZ ............... Lloyd Nolan, Gail Patrick
ILLEGAL TRAFFIC ................ J. Carroll Naish, Mary Carlisle
TOUCHDOWN ARMY ................ Mary Carlisle, John Howard

SHORT SUBJECTS

Orrin Tucker and His Orchestra —— Headliner
Pictorial (Geologists Finding Oil; Clever Climbers; Where Summer Spends Winter)
POPULAR SCIENCE .................. J8-2
RAISING CANINES ................... Paragraphic
A DATE TO SKATE ................ Popeye
SUPER-ATHLETES .................. Sportlight
ON WITH THE NEW ................ Betty Boop
HAL KEMP AND HIS ORCHESTRA —— Headliner
UNUSUAL OCCUPATIONS ......... Headliner
COLOR CRUISES .................... Costa Rica
Pictorial
PARAGRAPHS ...................... Costa Rica
PUDGY IN THRILLS AND CHILLS ... Betty Boop
FROLICKING FROGS ............... Sportlight
POPEYE
FOR YULETIDE SHOWING

REPUBLIC

FEATURES
Call of the Yukon .................. Beverly Roberts, Richard Arlen
Come On, Rangers .................. Roy Rogers Western
Gold Mine in the Sky ............... Gene Autry
The Higgins Family ................ James, Lucille and Russell Gleason
The Old Barn Dance ................. Gene Autry
Orphans of the Street .............. Robert Livingston, June Travis
Tenth Avenue Kid .................. Bruce Cabor, Beverly Roberts
Under Western Stars ............... Roy Rogers Western

SERIAL
The Lone Ranger .................. Lee Powell, Herman Brix

RKO RADIO

FEATURES
Five of a Kind ...................... Dionne Quintuplets
Little Women ....................... Katherine Hepburn
Snow White and the Seven Dwarfs .. Disney

SHORT SUBJECTS
The Dionne Quintuplets ............. Three two-reel subjects

TWENTIETH CENTURY - FOX

FEATURES
Down on the Farm (Jones Family) —
Jed Prouty, Shirley Deane, Spring Byington
Submarine Patrol .................. Richard Green, Nancy Kelly, Preston Foster
Up the River ....................... Tony Martin, Phyllis Brooks, Preston Foster

SHORT SUBJECTS
Daily Diet of Danger ............... Vyvyan Donner
Fashion Forecast .................. Terry-Toon
Gandy Goose in Doomsday .......... 
What Every Girl Should Know ........ Lew Lehr

UNITED ARTISTS

REISSUE FEATURES
Disney Academy Award Revue ......... Walter Huston
Dodsworth ........................ Robert Donat
The Ghost Goes West .............. Charles Boyer, Jean Arthur
History Is Made at Night ......... Randolph Scott, Binnie Barnes
Little Lord Fauntleroy .......... Mickey Rooney
The Man Who Could Work Miracles .. Ronald Young
Modern Times ..................... Charlie Chaplin, Paulette Goddard
The Private Life of Henry VIII .... Charles Laughton
These Three ...................... Merle Oberon

SHORT SUBJECTS
Broken Toys
Night Before Christmas
Santa's Workshop

UNIVERSAL

FEATURES
Dracula's Daughter ................. Otto Kruger, Margaret Churchill
Bride of Frankenstein .......... Boris Karloff, Elsa Lancaster
Dark Rapture ..................... Congo Native Cast
Little Tough Guys in Society .... Larry Buster Crabbe
Secrets of a Nurse .............. Edmund Lowe, Helen Mack

REISSUE FEATURES
All Quiet of the Western Front .... Lew Ayres
Magnificent Obsession ............. Robert Taylor, Irene Dunne
Dracula .......................... Bela Lugosi
Frankenstein ...................... Boris Karloff

WARNER - FIRST NATIONAL

FEATURES
Comet Over Broadway ............... Kay Francis, John Fitel
Secret Service of the Air .......... Ronald Reagan

SHORT SUBJECTS
The Declaration of Independence ... Mauch Twins
Sons of the Plains ............... Ice Skating Novelty
Toyland Casino .................. Kiddie Revue
Johnny Smith and Poker Huntsas .. Merrie Melody Cartoons
You’re an Education .............. Merrie Melody Cartoons
The Night Watchman .............. Merrie Melody Cartoons
Porky's Naughty Nephew ........ Looney Tune Cartoons
Porky the Gob ................... Looney Tune Cartoons
The Daffy Doc .................... Looney Tune Cartoons

REISSUE SHORT SUBJECTS
All American Drawback ........... Edgar Bergen-Charlie McCarthy
At the Races ..................... Edgar Bergen-Charlie McCarthy
Pure Feud ........................ Edgar Bergen-Charlie McCarthy
Africa Speaks English ............ Edgar Bergen-Charlie McCarthy
Two Boobs in a Balloon .......... Edgar Bergen-Charlie McCarthy
Free and Easy .................... Edgar Bergen-Charlie McCarthy
THIS IS THE TIME OF YEAR when a lot of normally hardworking, aggressive, live wire lads in this industry turn into sad-faced, dyspeptic, kill-joys. Instead of going out after business, as they do the rest of the year, they park on their office chairs and dolefully mourn the coming of what they call "The pre-Christmas slump in picture business."

According to their sad story, what money there is to be spent in the community during each December belongs to the department stores and the Christmas trade. Any efforts to get people into their theatres by handing them good entertainment, by giving them the lure of exciting exploitation and advertising, they know, are doomed to failure. There's nothing they can do about this sad state of affairs but take an occasional aspirin tablet. That's their undertaker's song. And, boy, do they sing it.

BUT ARE THESE THE REAL FACTS? Go into a department store during this Christmas season and talk with the lads who run it. Talk to any of your local tradesmen who are supposed to own the town's business this time of year. What will you find? You'll find that they are far from resting easy. Every day they pile advertising into the papers. Their shelves are stocked with Christmas merchandise. But are people rushing in to grab it? They are not. For the past few years it is an established fact, as any store controller's figures will show you, that the Christmas buying season grows steadily shorter. The idea that from Thanksgiving till Christmas Eve people have no interest in anything but Christmas shopping is no longer true. In fact, the old store theory that Christmas business would take up any slack in the year's grosses is the bunk and has been for a long time.

WHY DO STORES GO IN FOR SHOW BUSINESS? All the fancy stuff in the stores, the free entertainment, the exploitation stunts... are done simply because the merchants are trying to make their stores look as entertaining as the moving picture theatre. Why? Because they know the motion picture theatre, December just as much as any other month, can pack 'em in, Christmas shopping or no Christmas shopping.
statement about that old pre-Christmas slump!

HOW DO SMART OPERATORS MAKE DECEMBER PAY? Luckily for all of us, the kill-joys, the gloom-splutters, the do-nothings are only a small minority. Luckily for all of us, there are smart theatre exhibitors in every town who know the facts and act accordingly. They know that shrewd exploitation, good showmanship will fill their theatres in December... and they go to the company that has the sure-fire December pictures, book ‘em, cash in on ‘em, and chalk up a winning score on Christmas Eve.

Paramount’s Pre-Christmas Business Builders!

Ronald Colman, Hollywood’s greatest romantic star, in Frank Lloyd’s grandest screen romance, “If I Were King,” with Frances Dee, Basil Rathbone.

America’s Cavalcade of Aviation is “Men With Wings,” gloriously presented in Technicolor, with Fred MacMurray, Ray Milland, Louise Campbell. Produced and directed by William A. Wellman.

Bob Burns in “The Arkansas Traveler” is the kind of picture which can buck any competition, especially during this most sentimental time of the year.

“Thanks for the Memory,” comedy romance featuring Bob Hope and Shirley Ross and Charles Butterworth, yes, and featuring America’s new number one song hit, “Two Sleepy People.” There’s a natural to get the whole family into the theatre.

“Say It In French,” with Olympe Brädina and Ray Milland is another equally fast-paced, sock entertainment.

And “Little Orphan Annie,” starring Ann Gillis, guarantees you all the daily readers of America’s most popular human interest comic strip.

For hard-hitting action, there’s “Ride A Crooked Mile,” with Akim Tamiroff giving another of his masterly performances, with Frances Farmer and Leif Erikson supplying the love interest.
THEATREMAN LIST IDEAS IN DECEMBER CAMPAIGNS

by A-MIKE VOGL
Chairman, Managers' Round Table

On these pages are set down the first reports from the field on what shows in various parts of the nation have in mind to "beat December"—this year more serenely than ever, what is now in process of arrangement. Many of the old reliables of last and other years are being streamlined for current usage. In addition, as is to be expected, ideas newer to different situations are detailed. In all, the campaigns point in the direction of every available avenue of publicity, advertising and exploitation.

For the first time in Buffalo theatre history, for instance, there is to be a "Santa Claus Lane" in the form of extensive decoration of the main street taken over by leading merchants in cooperation with the Shea Theatres. The current "jitterbug" craze is utilized in a series of weekly contests, drawing and that Christmas by the Warner Ohio managers to hold up grosses. Little is overlooked, as the following campaigns tell.

\[\text{Williams Ties Movie Quiz To Playdates in December}\]

Starting Monday night, November 28, and each Monday until Xmas, we plan a Pre-Xmas Movie Quiz Nite. Attempting to combine our giveaways with entertainment. Door prizes given away each night will be promoted from merchants. The entertainment angle will be taken care of by a combination of Movie Quiz (take-off from Philip Morris radio program "What's My Name") of course the quiz questions will be on popular stars of current attractions. In addition there will be a few minutes of Krazy Aution and amateurs. Experimented on high school football crowd at a special show after city championship game this week and this stunt went over big.

Definite plans are now under way for merchants to use theatre tickets as special inducements for early Xmas shopping starting December 3 with big parade and street program. Am not sure this will go over, however, we felt rather confident, as was elected head of the local Merchants Association a few days ago. We are also planning an automobile giveaway for December 23. Merchants will give coupons with purchases throughout December, drawing on theatre stage, we will have our annual Kiddie Club Xmas party for the local youngsters, shipping gifts.

Goodwill and civic activities will include an Annual Toy mountain in theatre lobby, Patrons bring old or new toys to theatre for the needy kiddies Christmas. Toys are distributed each year with baskets of food by a representative of city Santa and the theatre manager. Annual free show for every youngster in town. Tickets distributed through schools. Employees donate their services, picture and shorts are free and the mayor usually gives the Kiddies candies. It is necessary to run one theatre from early morning until evening to accommodate them.

\[\text{Special Holiday Parking Stressed by Barcroft}\]

During December we push our promotion with the city's largest indoor garage. Evening and holiday Palace patrons may enjoy a special parking rate of 10 cents by having their parking ticket stamped by the theatre cashier.

The Palace, Grand and Majestic theatres (all of RKO) will be beautifully decorated again this year at no cost. Leading department stores are tied up and by giving these stores a large toy display around a giant Christmas Tree in each house, the store agrees to decorate the entire house, including the front, marquee. The Columbus Dispatch each year has an Old Toy Campaign. For weeks this newspaper gathers old toys which are repaired and brightened at all of the city's five houses by the firemen. To add to this abundance of old toys, each year the RKO Palace holds an Old Toy Show. This is held on Saturday morning and the admission for each kiddie is an old toy. The Dispatch goes big in the way of publicity for this show and gives on our current picture— as well as large ads on the picture.

A Christmas Classified Time is made each year with one of the papers. For two weeks or more the Christmas Shopping guide Page will be a jingle. The last line is to be filled in . . . winners to receive theatre tickets as in regular classified tiemps. The theatre ad is carried with the jingle.

—John J. Barcroft, Director of Publicity, RKO Theatres, Columbus, Ohio.

\[\text{Decembe Quiz Pictures Publicized by Caldwell}\]

To keep up our holiday grosses this year we have again tied up with the Toledo Blade to aid the Elks Club Poor Relief. This will be two and three column stories running for eight days, starting the first week in December rating us full picture credits plus art in main news section. Last year we garnered 107 inches in eight days.

We will heavily publicize the final December Quiz Pictures, drawing attention to the fact that no one can afford to miss one of them. Special December Hits trailer will be shown to our Thanksgiving week crowds.

—Wally Caldwell, Manager, Loew's Valencia, Toledo, Ohio.

Marlowe Corner's Santa Claus Toy Shop, Used Last Year at the Rhodes, Chicago

Corker Ties School, Stores To December Playdates

I wish to advise you of two campaigns in particular that I have already outlined and are now in process on pictures playing second and third weeks in December.

On "The Great Waltz" have tieup with the Pan-Hellenic Council, The Red and Black, student paper of the University of Georgia, and the Athens Banner-Herald, local paper, to hold a "Bring Back the Waltz" contest. The "walzt" will be the featured number at a special breakfast dance to be held during the Home-Coming dances, at which Jimmy Dorsey and his Orchestra will play. This will result in about fifteen days of free publicity in the local newspapers and other papers throughout the state.

On "Just Around the Corner" I have tieup with a local department store, newspaper and radio to stage a "Shirley Temple Fashion Revue." This will be held in the store auditorium a few days before the picture opening date. Prizes will be offered for the "cutest" and "most stylish" little miss. Fifteen will be selected from the entries to appear on the theatre stage on the opening night of the picture to participate for a grand award that will be offered.

Last Christmas holly-bound books of the theatre tickets, "The Ideal Christmas Gift," were sold to help boost the boxoffice receipts during the "rush" period. A three-day vacation was given the theatre employe selling the greatest number of books. This proved to be very effective, so I am planning the same thing this year.

—Moon Corker, Manager, Palace, Athens, Georgia.
Newspapers Cooperate On Benefit Shows

Toys for Everyone Set by Charninsky

This year we are going to put on the biggest and best campaign that we have ever had. Beginning Thanksgiving, we are going to give away 50 turkeys, one to every 50th person coming to the theatre. These turkeys were donated. On December 10 we are going to have a special matinee, each patron bringing something wearable in the way of clothing, or a can of food or anything of this kind, will be admitted to the theatre free of charge. On Christmas morning I am going to play Santa Claus to the unfortunate with the proceeds from this matinee. For Christmas we have purchased toys of every description, such as puzzles, dolls, trick monograms, badges, dolls, whistles, toy elephants and numerous articles at a very small cost to us, which will be given to the kiddies attending.

We have planned the most elaborate decoration for our lobby this season that we have ever used. In each end of our lobby there will be a silver tree decorated with blue lights exclusively, and in the center of the box we are going to use a Christmas Scene done in oils which will be set off with a special rigging of spot lights. Of course, the rest of the lobby will be decorated with tinsel, holly, and all of the Christmas trimmings. The shadow box, the lobby and the theatre itself will be a beautiful sight, I assure you. This display was suggested by one of my ushers, and will rate front page charge. -Louie Charninsky, Manager, Capitol, Dallas, Texas.

Rosenfeld Topp Tien Is Auto Giveaway

Due to the tremendous success of our last year's campaigns, we are proceeding along the same lines this year. Our major stunt is an automobile giveaway for Christmas Eve. In the past Christmas Eve business was practically nothing, but last year we did a big business with our car giveaway. The car deal is entirely paid for by merchants and we start giving tickets out four weeks in advance, which gives us a nice buildup. On the Monday preceding Christmas we plan to have a big gift night, including give-away of roasters, poultry and other prizes.

We are making a tieup with a large department store for a toy display in our lobby, same to be given away to children at our special Christmas matinee for the children. We have arranged to rent the theatre to a large industrial organization the night before Christmas at which time they will have a party for employees of the company. We derive a nice revenue from this rental. We are arranging to have the orphan home children as our guests for the Christmas show. On the Saturday before Christmas we are planning a big gift night in cooperation with local merchants.

-Joe Rosenfield, Manager, Modjeska, Milwaukee, Wis.

NATIONAL SCREEN OFFERS "SHOP EARLY" TRAILERS

To aid theatremen in further cementing goodwill between theatre and merchant, especially during the Christmas shopping season, National Screen Service is offering a series of four "Shop Early" trailers, for weekly change during the period before the holidays. Copy calls attention to the advantages of making purchases as far ahead as possible, the series intended as institutional buildup as well as a civic gesture.

Hal C. Young, of National Screen, suggests exhibitors using this special service announce the tien at lunchclub meetings and before the Chamber of Commerce. The plan carries weight since newspapers can be promoted for publicity, perhaps editorial mention. The service might also soften "tough" stores for holiday tians.

Johnson Suggests Parties For School Children

Public school teachers quite often like to remember their children in some way at Christmas time. My idea is to plan out an easy way for them to hold a theatre party for these children at the Opera House at some matinees the week before Christmas. Each ticket will be approached well in advance. Those who like the idea will buy a ticket for each child in her class. The class will attend in a body, with the teacher coming in free. If possible some inexpensive but attractive novelty gift will be arranged for each child. If enough teachers are interested in the plan, an entire special matinee might be devoted to the parties, with welcome signs and a special section for each class.

With no newspaper in this town I have sometimes found it profitable to put out a special advertising tabloid, selling space to a number of stores and getting a lot of free space for the theatre to go along with it. I have in mind the same idea in December this year, to cash in on the pre-Christmas desire for advertising space. Will it put it out daily, semi-weekly, weekly, or as often as the advertising will justify.

As part of our service policy we always offer to take care of parcels, umbrellas, heavy overcoats, etc., for our patrons, but we do not have a regular check room. During the weeks before Christmas I plan to keep a table in the lobby with some one to watch it, ready to run a free checking service.

Naturally we intend to call the attention of women shoppers to the fact that children can be kept conveniently and contentedly out of the way for two hours any afternoon for the price of a 10-cent ticket. If, as a result, the place is overrun with small children a girl will be hired to look after them and keep them from disturbing other patrons.

-William W. Johnson, Manager, Opera House, Millinocket, Maine.

Local Industry Displays Arranged by Harris

Last December we arranged with the Chesapeake & Ohio to display in our spacious lobby a miniature working model of their entire system, showing stations in the various cities, trains moving, stopping to receive passengers, freight trains unloading coal and reloading. This display was more than 80 feet in length, attractively illuminated, and created considerable attention. Adults brought in the kids, particularly during the matinee, to see this unusual demonstration. This year we are planning a very elaborate display during the month of December in cooperation with the United States Steel Corporation in Cleveland showing a miniature working model of strip mill demonstrating the process of strip steel manufacturing in its miniature operating form which should attract quite a bit of attention.

With special permission from the local postal authorities we print and the post office officials display at all branch offices a card urging the public to shop early, wrap securely and mail early finishing the copy with a plug for "Loew's for Good Shows." Tie-up with leading department store for elaborate display of toys, living Santa Claus and publicised through the medium of store and theatre ads. This particular department store permits us in exchange for publicity to insert holiday heralds in all purchases made at store and delivered direct to homes.

Annual orphan show which results in plenty of free newspaper space. Tieup with leading merchants to place slugs in their newspaper ads on the basis of the present movie drive slogan, "Trade Follows The Movies," inviting people to shop early after attending matinees and vice versa. In exchange for cash display in lobby on the campaigns "Do Your Christmas Shopping Early" we are permitted to have our attractive heralds inserted in all packages being delivered to homes. We also distribute heralds at football games and conventions, theatre guides in hotels, key boxes, etc.

-Milt Harris, Publicity Director, Loew's Cleveland Theatres.

Reeths Ties Store To "Treasure Chest"

Gifts of all kinds are offered in the tien arranged by Fred Reeths, Jr., with leading store on a Treasure Chest promotion wherein keys obtained in designated departments, posted on the display, are given to unlock "Chest," displayed prominently in the theatre lobby. Chest is arranged in three compartments to show off some of the prizes to be won. On Friday, Dec. 23, from one in the afternoon until eight at night, patrons with keys secured from this Chest will have the chance to try the locks. Store is publicising the tien widely with generous theatre and picture mention in all the advertising.

-Fred Reeths, Jr., Manager, Sheboygan, Sheboygan, Wis.
Accent on Christmas Activity Stressed by Warner Ohio-men

by DICK WRIGHT
District Manager, Warner Ohio Theatres

With the approaching few weeks before and bustling among the Warner managers in Nat Wolf's Ohio Division, where Ray Brown, Jess Fishman, and the writer are assisting in preparing plans and stunts.

A number of the managers are laying plans for their presentation of Kute Kris Kringle, the living, breathing, human Santa Claus who will make his bow in their theatres Thanksgiving week.

Readers of these columns are undoubtedly aware of this attraction and the tremendous amount of goodwill it will bring the theatre. The following managers are making tie-ups in their respective towns with their leading stores for toy displays, lobby cards, mailing lists, etc., and expect to have Kris Kringle available for their Thanksgiving day crowds; Frank Savage, Warner, Youngstown; Bill Dworski, Mansfield, Ohio; Doc Elliott, Ohio, Lima; Marvin Samuelson, Colony, Cleveland; Julius Lamb, Uptown, Cleveland; Lou Milder, Variety, Cleveland; Glenn Nelson, Harris, Findlay; Bunny Somers, Ohio, Sidney and Knox Strachan, LaRoy, Portsmouth.

LaDue To Repeat Promotion

At the Strand Theatre in Akron, John LaDue is cooperating with the Akron Beacon Journal on their annual drive of the "Mile of Dimes," newspaper promotion for the purpose of raising funds to provide Christmas dinners and gifts for needy Akron children. Last year all of the services, including the personnel, theatre, film, newspaper advertising, banners, show cards, newspaper publicity, sound tracks, printing of tickets, and heralds were furnished as a contribution to the fund by the agencies involved, so that all receipts might be turned over to the fund. Last year tickets were on sale in advance at the Strand boxoffice and various downtown stores. This year LaDue expects to receive cooperation from the police department and various civic groups and through these agencies force a large advance sale of tickets. He is also planning on securing the cooperation of Akron florists and the Junior League to sell roses in the lobby at the end of the show for the benefit of the fund. Last year's show received tremendous amount of publicity and good will and this year LaDue feels that he will have even better results.

Herpster Promotes Partiès

Along these same lines is Frank Harpster's annual "Three Musty Cheer" Charity Campaign tie-in with the Mansfield News Journal and the Warner Theatres in Mansfield, the Ohio, Madison, and Majestic giving a car matinee and a midnight show with all proceeds going to charity. Last year the newspaper gave daily front page publicity over a 24-day period. Frank Harpster also is promoting a number of annual Christmas parties given by various industrial plants in Mansfield. These parties are actual outright ticket sales to the plants in Mansfield which they distribute to the children of their employees; an ample supply of candy, oranges, and nuts, etc., is also on hand for the children.

Bill Dworski at the Madison Theatre in addition to the extra business which he expects to promote through the presentation of Kris Kringle is working on the Mansfield Community Thanksgiving Show, which is their annual Minstrel Show on the stage of his theatre. Bill is also planning extra Saturday morning cartoon shows and parent-teacher association benefit as well as his usual participation in the Three Muster Cheer Drive.

Celebrates Anniversary Week Ahead

Wayne Williams, the skipper at the Majestic Theatre in Mansfield finds that the best stunt of his Christmas Campaign is the celebration of his theatre anniversary, the week prior to Christmas. This enables him to sell a full-page of cooperative ads and various other advertising media such as his combination Christmas and anniversary card, heralds, etc., as well as the usual congratulatory messages and bakery tie-up.

At the Lincoln Theatre in Massillon, Irv Solomon is working on his annual Rotary Club Show given for the crippled children. This is always a big event both for the kids and the Rotarians. While Solomon does not normally have facilities for checking packages during the year because of lack of space, he goes out of his way during the holiday shopping season, devoting part of his office to check room and sells patron the idea of resting and relaxing at the theatre after a hard day of shopping.

Managers Work with Clubs

Harry Bodie at the Sixth Street Theatre in Coshocton and with the assistance of Don Jacobs at the Pastime Theatre in Coshocton annually tie in the Coshocton Women's Clubs for a big party for the poor children on December 24. Bodie gives matinees a week or so before Christmas at which all children are admitted for food stuffs, proceeds are used to fill baskets for the poor by a group of organizations. This year Bodie is planning on a giant Christmas party which will include a special program put on by the kids themselves and an inexpensive gift for each one.

Ben Schwartz at the Ohio Theatre in Canton annually ties up with the Lions Club for the annual distribution of food stuffs to the poor families in Canton. Ben also has an annual toy show, proceeds of which are turned over to the children of the Blind.

Routson Arranges December 'Revue' to Build Grosses

For the week of Dec. 16, which he reports as the week to date's box office netted its most, Ted Routson, major dono publicist of I. M. Rappaport's Hippodrome, Baltimore, has dated in an amateur revue dubbed "Baltimore Follies," which he is producing, now already in work under the sponsorship of the local News Post. The same presentation put on last year returned a fat week, says Ted, as did another like it put on in July, which held forth for weeks.

The then insures publicity, page one and all, for four weeks ahead, of art and publicity in which of course the theatre receives consistent mention, including the current shows. First story broke on Nov. 7, and with it was carried an ad to box to be filled in application for audition.

Application Blank Detailed

In addition to the name, address and phone number, age, weight, height, color hair and eyes is requested, also whether applicant is married or single. Also asked is whether applicant can sing or dance, type of such, ability to play musical instrument, do specialty, characters, etc. Assurance must be given that all rehearsals will be attended as all performances, if selected.

Routson has also gone "jitterbug" with a state-wide contest, the finals decided at the preliminary show Nov. 12 and 13. Eliminations were held on Mondays and Tuesdays for four weeks and the six couples picked in the finals given a week's paid engagement. In addition, Routson reports that Milton Schwartzwals, KRO shorts producer, picked three couples, for one of his shorts.

Jitterbugs in Philadelphia

High school and other local swing addicts who patronize the Warner Philadelphia neighborhood houses are being given opportunity to show their "stuff" in Jitterbug Contests arranged by City Manager Jack Flynn and Al Zimblist, city zone ad head, the second contest now nearing the semi-finals. Having studied the possibilities, the theatremen offered it to the Daily News, Zimblist explaining the opportunities of extra circulation. Paper got behind the promotion heavily, running daily entrance coupons and day after the finals of the first competition gave the event a spread in the picture section, reported a first time for neighborhood houses, reports Zimblist.

Winners Voted Theatre Date

Initial contest ran for six weeks with the finals at the Downtown Earl Theatre. Winners of the second event will vie with winners of the first at the same house for the grand award, a professional engagement at the Warner de luxe spot. Zimblist got out a special two-color herald distributed at high schools and colleges, also at homes and factories, which brought a wide response. Tie-in has cost very little, says Al, and results have already brought requests for information from theatremen in various sectors.
This year—during the Yuletide season—the Shea Theatres are cooperating with all downtown merchants in the installation of an elaborate electrical decoration that will transform main street into “Santa Claus Lane.” The idea was inspired by the Hollywood plan. The decorative scheme will cost thousands, but it is expected to draw many thousands of people downtown and—before and after shopping—well into the theatre proper. Our lobbies and ads will publicize the “Lane” from Thanksgiving to Christmas, during which period it will be in operation. It is the first time the idea has been tried in Buffalo.

We plan to tie up with post office annual shop early and mail early campaign, with cards in branches and signs on trucks reading: “Shop Early—Mail Early. Enjoy the Big Holiday Shows in Shea Theatres.”

As in the past, we will sponsor theatrical parties for every orphanage in the city, in cooperation with the Buffalo Evening News. These parties are given week before Christmas. The newspaper gives the parties much publicity and we promote free transportation for the kids with a local bus company. Free candy is promoted.

Stage Stars Booked

In ads, lobby and radio we will promote our free checking service for patrons—urging them to shop early—then bring their bundles to our checking rooms and enjoy our big shows. We also will promote this idea on taxi tire covers from now on as well as on our screens.

Stage personalities booked during the coming weeks will visit the Courier-Express Toy Shop, taking along a bag of toys, and inspecting the work of the boys and girls who contribute their services each year to sending old toys for poor children of the city. Photos and stories on the star’s visit brings the theatre much valuable publicity. Because we are close to the Canadian border, we will advertise our Yuletide shows in papers in that Dominion as well as on the radio stations across the line. These stations have a large listening audience in Buffalo.

Santa Claus To Load Parade

We plan to tie up with one of the big department stores here and have their Santa Claus visit our lobbies to greet the children during certain periods in the afternoon a few weeks in advance of Christmas. We will hallyhoo this stunt by having Santa lead a parade from the store to the theatre.

We will print bookmarks for the Public Library calling attention to books of special Yuletide interest in them. In another part of the mark we will sell our Christmas shows and free checking service.

Christmas attractions of special interest to the children will be sold through channels that lead into the schools as well as the homes. For instance, a return engagement of “Snow White and the Seven Dwarfs” is being considered during the holiday season.

—Charles B. Taylor, Publicity Director, Shea’s Theatres, Buffalo, N. Y.

Famous-Players Canadians
Again Feature Gift Tickets

Inaugurated in 1936, a campaign by Famous Players-Canadian theatres to sell theatre tickets as Christmas gifts, sold 15,000 adult tickets. The campaign for the same purpose in 1937 brought more than double that number in addition to thousands of children’s tickets introduced last year.

Success of the plan has caused a wider and more intensified campaign to be sponsored this year, guided by N. L. Nathan-son, president, and J. J. Fitzgibbons, vice-president and general manager of operations. The project, now under way in every F.P.C. theatre, is fully explained in a comprehensive manual by James Nairn, circuit director of publicity and advertising, the highlights of which are here detailed.

Full credit is to be given all managers under the circuit Sharing Plan for all Christmas tickets sold, thus giving the theatre an extra incentive to go after this added business. It is also pointed out that distribution of the tickets as gifts will bring to the theatre those who are not regular attendants. More will be done in all F.P.C. theatres until July 1, 1939, as an extra convenience, tickets may be sold for delivery in other towns where the circuit operates. This also applies to children’s tickets which are again being featured.

Members of the theatre staff, excluding the manager, will receive a 10 percent commission on outside sales of tickets. Friends and outside business contacts are suggested as well as charitable and social groups, popular retail stores, such as cigar shops, etc. Tickets actually sold at the boxoffice are not subject to this commission. This participation by staff members is pointed out as the best sales medium.

Emphasis is the importance of a meeting of manager and staff when gift tickets are received, to discuss best sales angles. Selling crews are to be organized and when the house staff is large enough, two crews with captain for each is suggested. Extra prizes might be given, and build goodwill. Sales meetings are to be continued during progress of the drive to report progress and discuss any sales resistance.

Top Store Ideas Listed

Among the most effective ideas listed by Nairn, based on results in the past, and offered for use generally, are the following:

Merchants whose type of business and locations provide best tenant with theatre are to be selected first. Managers are to visit stores regularly to stimulate sales and to see that counter piece advertising, supplied by the circuit, is prominently displayed. Merchants are also to be interested in using the Gift Tickets to customers making purchases over a certain amount. Stores so doing will advertise this.

Blocks of tickets to employees are suggested for firms usually giving food baskets, from the viewpoint that most folks like to pick their own dinners. Tickets have a wider appeal, it is figured, and build goodwill between employer and employee. This is to be brought out in letters to employers, special letterheads for which have been made available by Nairn’s department for the managers. The ticket gift is also to be suggested to newspapers for carriers and stores for delivery boys, also to insurance companies and other offices where large staffs are employed.

Ideal Gift for Children

Since it is found that gifts for children from 10 to 15 are difficult to select, children’s tickets have been found popular as a solution. This is to be plugged in lobby cards and other mediums. Local clubs are to be approached with their tickets in the plan for holiday parties for under-privileged children. They also answer the requirements of teachers in public and Sunday schools as prizes to class leaders.

One manager reported as his best medium, the personal talk. He used this approach, for instance, with head of a large motor company and sold tickets to employees in local branch as well as other branches in nearby towns. In most every instance, this approach was successful. Another manager sold tickets to clubs which resold them through members turning in the commission to the club funds. Rotary Clubs bought tickets for distribution to the poor.

Another good medium was hospital sales, where switchboard operators sold tickets to doctors for gifts to interns and nurses. Also found profitable was tie-in with the Junior League whose members sold tickets for the 10 percent commission for the club holiday fund. To further stimulate effort of this staff, a manager made an extra concession of extra nights off to usher selling most tickets.

In addition to the letterheads, noted above, copies for the letters is supplied in addition to trailer copy of various kinds and carrying different appeals. The circuit is also supplying silk screen box-office window stickers, lobby one-sheet and the counter card.

On the subject of trailers, Nairn calls attention to the value of changing the copy since they become stale if used too long, he finds. With this in mind, two trailers were made up for the Christmas ticket publicity. Number one is meant for early showing. Number two for the week or two weeks before Christmas. To provide proper contrast, trailers were made as differently as possible in animation and treatment.

The letterheads are in two colors. Across top copy reads “Give Theatre Tickets for Christmas!” in reverse. In red is a block cartoon cut of Santa Claus, reproduction of the envelope for gift tickets, showing spaces for names of donors and recipients. Most managers are to be encouraged to use the colorful holiday illustration gained immediate attention.
HIGHLIGHTS OF 1937 CAMPAIGNS FOUND EFFECTIVE AT BOX OFFICE

WASHINGTON TIMES and Station WJJSV. Through these sponsors, residents of the district were asked for and new toys distributed on Christmas day to underprivileged children by the D. C. Playgroup's Santa Claus. Old toys were repaired by the distributing charity.

Huge Christmas boxes were placed in lobbies of all Loew houses, trailers requesting patrons to fill them. Radio stations contributed daily plugs and newspapers came through with general stories. The club project was climaxd with a large matinee at the Capitol Theatre several days ahead of Christmas, with a toy serving as admission.

A newspaper tieup was effected with the Washington Post for a theatre promotion in connection with that paper's Christmas Guide. Paper published a daily two by 150-line ad carrying figure of Santa and Charlie McCarthy with balloons. Guest tickets were furnished to persons offering best conversations between the two. Current attractions were prominently billed.

Most Popular Newboys

A newby was introduced at the Theatres in the form of an animation showing younger going downhill on sleds and another group walking uphill, with automatic waterfall with ice and holiday trimmings as background. Display was planted under a Christmas tree decorated and illuminated with colored spots.

On Christmas morning, lads distributed red and green cards house-to-house, copy reading: "P. S. I had to come back to tell you of the excellent picture at the College," etc., and signed by Santa.

Santa Claus Planes In

According to idea planned by Herb Grove, Fort Rock Island, Neb., in conjunction with the Rock Island Argus, a letter-writing contest was held for children on why they believed in Santa Claus which involved cash and ticket prizes. Paper equipped a plane and projectily with to locate the home of Kris Kringle, with Grove taking pictures from local airport. Radio station contacted the plane in flight and finale of the stunt was for the plane to return with Santa and present him in the public square and at the theatre.

Climax of the stunt so far as the theatre was concerned was the special showing of the pictures with other subjects, paper and radio station getting behind the show to publicize it.

Proof of the good returns from many of the ideas developed for last year's Christmas campaigns is found in the decision by the theatre to utilize featured tie-ins again for the current drive for December grosses. On this page, therefore, not only will what was reported before for the information of readers and perhaps to be developed locally in other situations.

Store Underwrites Santa Movie

Suggested by Dick Wright, district manager Cleveland Warner zone, was a "Christmas Auction Night" through cooperation of leading merchants. Stores and theatre distributed slips each representing 10 shekels, on the reverse side of which were listed the name or names of participating merchants. Each shekel entitled patron opportunity of bidding at the auction. Needless to say, more slips a holder had the more they were entitled to bid.

The night preceding Christmas was designated as "Christmas Auction Night" and merchandise from the stores for the Auction was displayed in the lobby in advance with credit cards. Each merchant heralded the event in ads and throughout the stores.

Also held was a local movie of Santa, department store underwriting expense of a toy department promotion. Pictures were taken of Santa arriving by plane at municipal airport and further Kringle circled city, further shots were taken showing him being transported by car or sleigh to the store where he met the kiddies. From the store Santa drove to the theatre for the toy matinee. Later pictures were taken of the children looking at toy displays in cooperating store. Completion of film was announced in its ad that the pictures could be seen at the theatre.

"Gold Rush" Comes to Tucson

Field for the second time last year was Roy Drachman's "Gold Rush" at the Fox Theatre, Tucson, Ariz., in the form of a $1,000 giveaway, split into six prizes. Eight hundred of the money was promoted from merchants, who gave lucked numbered tickets with purchases for the prize drawing. Tieup was made with merchants on one street only, stores paying for their share of tickets and space in double-truck co-op pages. Drachman reports that last year the idea drew over 10,000 with the Governor and Congressman Isabella Greenway on stage to draw the winning numbers.

On Christmas Eve Drachman was placed in charge of civic party when Tucson plays Santa to poor children. Thirty-foot tree was set in front of theatre, entire block was roped off, band was secured and high school choir sang carols. Highlight of tieup was the offer of benefits by ministers of different denominations. City officials cooperated and boy scouts were on hand to direct traffic.

Suggested last year by Harry Botwick State Theatre, Portland, was the choosing of the most courteous salesgirl. Each merchant contributed a certain amount of cash and articles of merchandise to be divided between three winners. People were entitled to votes by securing ballots only after they had made purchases at any one of the cooperating stores, which was done in the theatre lobby and winner announced from stage on Christmas Day. Tiein was publicised in theatre and throughout stores.

Botwick also made his theatre a bureau of information, stationing girl in lobby at a telephone. In exchange for publicity, telephone was promoted and girl instructed to get information for patrons on bus and train schedules, accept messages for friends and relatives and in general encourage folks to make the theatre a general meeting place. Also suggested by Botwick was the hiring of a matron during the entire month of December to serve tea from executives.

Contact was also established with leading garage whereby, week preceding Christmas, the use of cars to transport patrons to the theatre were made available. Folks wishing to avail themselves of the ride downtown were instructed to call the theatre for a cab, garage received advertising in the lobby in exchange and all cars were bannred.

Theatre Tickets for Gifts

Ticket selling idea was inaugurated by Guy Martin, Collfax, South Bend, Ind., with the Elks, Eagles, Woodmen and other fraternal organizations, whereby two tickets were offered each member selling a punch board, proceeds of which went to local fund for the needy. Theatre received full price for all tickets offered on the board as prizes. Martin reported that last year the Elks put on over 1,000 boards.

To businessmen of the city, Martin wrote letters suggesting theatre tickets as gifts for employees and to encourage early shopping merchants were approached to buy tickets to be given for purchases over a certain figure. Guy Martin to town on a series of manufacturers’ parties, where the plants took over the theatre and gave special shows for employees and their children. Theatre received a flat rental and furnished the program, house staff, etc., sponsoring company detraying cost of toy and candy distribution.

Radio Star Sings Carols

As an added attraction for his Christmas week program while at the State in Syracuse, Ed McBrine, now at Loew's in Providence, started a series of broadcasts popular with the female singer from the Columbia chain, for his Christmas prologue.

With a church window scene and falling snow effect as a background, singer was seated at a small portable organ on stage, surrounded by a group of altar boys, singing Christmas hymns and carols. Theatre organist, concealed from the audience, played the accompaniment, so that it seemed the singer was playing the numbers.

(Additional helps on opposite page)
Contests and Carols Featured Widely

Carols Contest in Public Schools

Reported as one of his most profitable promotions last year was Lew Chatham's public schools carols contest at the Sooner Theatre, Norman, Okla., wherein pupils of eight grade schools competed in singing Christmas carols from the stage. One group appeared each evening in December. Chatham, with the city's music teachers acting as judges. Prizes were free shows to the winning group.

Also planted by Lew was a city-wide contest tied in with local paper for the best Christmas song. A newspaper, The Yuletide, subject, pass coupon books going to winners.

For his Christmas preve put on with the aid of 20 leading merchants, Lew held a lucky number party with prizes and theatre distributing numbered coupons with purchases and admissions. Merchandise promoted from the cooperating stores was given to winners, and stunt was plugged in theatre and store ads, on screen and in lobby.

"Christmas Tree Hunt"

Hookup that combined charity, entertainment and theatre tie-in in connection with a 30-minute broadcast was featured last year by P. Harrison, Paramount, Amarillo, Tex., in the form of a "Christmas Tree Hunt."

Each day during the hunt program, running 24 days, listeners were asked to find two or three articles, the value of which was equivalent to at least the price of a theatre ticket. These articles were either food, clothing or toys. Each day the items asked for were brought to one of the designated Texas Consolidated theatres and the donor admitted on presentation of the articles. During the course of the daily 30-minute program the commercial plugs for the theatre's picture was tied in with the explanation of which theatre to take the articles to on that particular day. All material collected was divided equally among the churches of Amarillo. The theatre also gave admission each day except Saturday and Sunday to the first 50 who brought the requested articles to the theatre.

"Most Adorable Child" Contest

Kroger Babb, former advertising director of the Chakeres-Warner Theatres, Springfield, Ohio, and now with Filmac Trailer in Chicago last year, reported a promotional idea involving children. With proper screen, lobby and publicity, display panels constructed of light lumber and black cloth and directly lighted were erected in lobby, on which were tacked the photos of entrants together with their names, age, addresses and contest numbers.

A girl for "field work." to obtain photographs and entries by personal calls to homes with children expended earlier interest in the contest. Contest lasted two weeks, during which period a voting ballot was presented to each patron, on which they could vote for only one name by contest number. Results of a tabulation of the votes was announced by a committee of prominent persons serving as judges and prizes were awarded to first, second and third place.

"Miss Spirit of Christmas"

Down in New Mexico, Russ Hardwick, Lyceum, Mesa and Plains Theatre, in Clovis, put over a community day celebration in which 40 merchants participated at a cost of five dollars each for entering a local girl in Christmas contest. Parade headed by school bands was held in the afternoon with girls in evening dress, transported in banded cars. Entrants appeared on stage given night and through votes distributed by merchants and at theatre week ahead.

"Most Spirit of Christmas" was selected by audience applause and awarded $25. Entry fee also covered cost of free show given by Limerick one morning during holiday week for shoppers from drawing area. Entrants appeared at theatre on given night and through votes distributed by merchants and at theatre week ahead.

"Best Decorated Homes" Contest

Originated by George Limerick now at the Aztec, Enid, Okla., while he was at the Yale in Cleburne, Tex., was his "best decorated home" contest. Put on in cooperation with local paper and divided into three classifications; two-story homes, apartment and duplexes and one-story homes and cottages, prizes given in each division to the homes decorating the exteriors of their homes in the most attractive holiday attire. Coupons were run in paper and on receipt of entries, George followed up by visiting the home and presenting theatre ticket.

Deadline for entries was December 15 at which time, rounds were again made to determine best dressed homes. Judging took place few days ahead and winners were announced Christmas Eve. Limerick's boys and monthly popular were awarded runnersup. Papers played the stunt up in great style and Limerick reported much goodwill resulted.

On his kid angle, a special matinee was held in which all children bringing piece of fruit were admitted. Baskets were then made up and turned over to local charity.

Turkeys, Geese and Ducks

Sid Holland, city manager, Elko Theatre, Elkhart, Ind., last year arranged for factory parties, with an average price of 10 cents per person being made to plant heads for shows to the employees and employees' families. Approximately five parties were held.

Promoted by Sid was an electric range and refrigerator for giveaway in exchange for tickets advertising a lobby display. Toy and food matinées, free kid shows, checking services were also part of his campaign.

Poultry party was also arranged for by Holland, with cooperating dealer supplying turkeys, geese, ducks and chickens. Theatre advertised the party on screen and wherever possible gave the dealer advertising break, lucky number coupons were distributed by the merchant and with each ticket purchased at box office.

Carols in Cleveland

Used with great success last year was the selection of eight singers from the nationally-known Acepella Choir by Milt Harris, Cleveland Loew's theatres publicist, to visit with a town crier, all leading restaurants and hotel dining rooms. Group of four boys and four girls sang carols, after which the crier opened scroll and in Colonie fashion announced screen attraction at the State.

Newspaper was contacted to sponsor a "bury the tree" party, whereby readers were invited to bring toys, clothing and non-perishable goods to be placed around the tree until it was practically covered. This was put on at all the Loew Cleveland theatres. Through tieup effecting with leading department store trees were decorated and Santa was on hand to distribute candy promoted from local factory in exchange for credits.
What's your Screen worth?

Apparently it's worth plenty to those who want to buy it! Commercial advertisers place a high value on the use of your screen to sell their goods. So why shouldn't you do the same?

That screen is YOUR best advertising medium—it can be your best ticket-seller. Don't waste it by using unshowmanlike trailers.

A good trailer on your screen is the lowest-cost advertising you can buy. Ever stop to think how little National Screen Service costs?

When the BEST is so cheap, there is no economy in using make-shift stuff on that valuable screen. In fact, that is extravagance and unfair to your box-office!

National Screen Pre-vues are built to sell tickets—by showmen who have studied screen-salesmanship for years.

JOIN THE 12,000 EXHIBITORS NOW USING THE BEST—NATIONAL SCREEN SERVICE PRE-VUES!
FISHIN'—AND FISHIN'

There is something in the opinion that during the immediate
weeks before Christmas grosses oftentimes vary in relation to
the effort put behind the show. There must be something to
it, since not every member looks with foreboding to Decem-
ber. In fact, it would surprise you to know how many of the
boys regard the pre-Christmas period quite cheerfully. Seeing
nothing ahead but a situation requiring considerable attention
and perspiration, they take another hitch in their gallsuses, give
the so-called bad weeks a thorough going-over, and profit
thereby.

For instance, there is Joe Rosenfield, of the Modjeska, Mil-
waukee, one of the numerous who calmly spits in the monster's
eye, as follows:

"I am of the opinion that business can be gotten in the
two weeks before Christmas. We have proved it in the past
two years by careful booking and exploitation. Some exhibitors
claim that good pictures are wasted during this period and
hold off booking their good product until after Christmas. We
give them the best pictures we can get during this time and
our results have been very good."

Rosenfield has lined himself up a fancy campaign which he
tells about in the special Christmas section immediately pre-
ceding this issue of your Round Table. In detailing his plans,
Joe joins with other exhibitors who are not in the habit of kid-
ding themselves about Christmas opposition. They may be-
lieve in Santa Claus but not to the extent of turning loose
hard-earned advertising dollars without assurance of adequate
return. At least, not according to what they report, and they
report plenty.

Of course, there are showmen who regard the weeks before
Christmas a better time to go fishin' than to try and combat
the holiday shopping. The other side likes fishin', too. They
fish for extra admissions.

SMILES DO SELL TICKETS

It may sound like a bit of preaching to call attention to lack
of theatre service. Plenty has been written about the warm-
welcome-and-pleasant-smile reception. It would seem by now
that all of us realize the advantages of such greetings. A
"dead-pan" at the ticket window often turns away the paying
guest. An unconcerned usher may point the patron across the
street to the opposition. And even though these omissions
be made unconsciously, they hurt.

One of this department's not over-sensitive scouts indicts
a de luxe metropolitan neighborhood operation on both counts.
He encountered somewhat of a chill from the cashier, service
on the grumpy side from an usher. Standees were handled,
he claims, with little regard for the individual. He aims to take
his trade elsewhere.

Well, ushers and cashiers are folks, too, and every patron
not the paragon of all virtues. During tough days, it can be
that the good ole smile does not always come spontaneously
and cheerful service limp a bit. That should be generally
understood. Unfortunately, it isn't. Next to a warm welcome,
perhaps a good imitation might satisfy the cautious. The cus-
tomers rate that, at least.

NOT AT ALL IMPOSSIBLE

The Rockefeller interests call attention to a new building
project in the "Center" by means of a special grandstand for
excavation fans called the "Street Superintendents' Club".
Membership cards are distributed. To remind New Yorkers
that winter is upon us, Lord & Taylor, Fifth Avenue depart-
ment store, creates window displays showing realistic imitation of
a snowstorm. No merchandise is included, only copy reading
"It's coming—sooner or later". Both promotions stop plenty
of traffic, lend heavy newspaper publicity.

If showmanship in business continues to be utilized so ad-
vantageously by conservative executives, it will not be at all
surprising to find showbusiness itself beginning to give show-
manship some serious consideration.

* * *

And while the above was being penned, came a communi-
cation from a Sixth Avenue laundry tieing in with the Columbia
picture at a nearby theatre. The copy read: "If You Can't
Take It With You, we will gladly deliver".

A-Mike Vogel
Forty-year-old talking machine was used by Dave Martin, Fox Bruin, Los Angeles, in connection with his Greater Movie Season drive lobby. Machine was tied-in with the beginning of pictures with appropriate copy, building up to the drive. Martin also utilized a card with a supposedly personal letter from Grover Jones, Paramount producer, on the new season's attractions and a short history of the movies.

Round Table in Pictures

Organized by Eddie Dowden, Loew's publicity department, was street stunt to exploit the opening of "Boys Town" throughout the New York circuit. Lads wearing white sweat shirts with individual title letters spelled out, attracted the anticipated attention as they paraded about town.

On behalf of opening of "Alexander's Ragtime Band" at the Rialto Theatre, Cohoes, N. Y., Manager Paul Archambault tied in with local girls' drum and bugle corps. Band marched through streets to theatre where they performed on stage.

Conceived and executed by Anthony Laurie, assistant to Julius Lamm, at Warners' Uptown, Cleveland, was lobby display shown at right. Through tieup with Boy Scouts, their complete equipment was planted in lobby for week, boys on duty demonstrating the various activities of their group.
Setpiece below was planted in the lobby of the RKO Palace, New York City, by Ray Conners, for "The Brave Little Tailor."

Tying in with the local Fire Prevention Week, Joe Goetz, assistant to Arthur Frudenfeld, RKO Theatres, Cincinnati, promoted the "House of Hazards" display for the lobby of the Paramount theatre there. Firemen stationed there during the entire week, answered all questions. Fire truck was also parked in front and made complete tour of the neighborhoods and schools calling attention to the theatre display. Newspapers were generous in their publicity breaks.

At left may be seen Borough President George Harvey of Queens, L. I., turning over his office to honor student Neill Twobill as part of the elaborate campaign staged by Sam Coolick and Pete McCarty in north Queens for Loew's Theatres on "Boys Town".

An effective lobby gag was that shown at right and created by Bill Exton, Kenosha Theatre, Kenosha, Wis., for "Too Hot to Handle." A penny electric machine was stationed in lobby and as patrons would ask about it, ushers furnished them a penny and they were then instructed to hold on to the handles of the machine. Exton reports the idea as attracting considerable attention.
Salesgirl Matinee Builds 'My Heart'

"Salesgirl's Matinee" and charm contest on opening day in which all department stores in the city allowed their girl employees to participate, provided an attention-getting novelty stunt to the campaign conducted by Marty Burnett for "There Goes My Heart" at Loew's, Dayton.

With important sequences of the film woven around department store procedure, the stunt found the ready cooperation of store officials, and, further, tied-in directly with the picture.

To lend an unusual angle to the "Matinee" theme, the showing was held from 7:30 to 9:00 A.M., prior to the regular performances, and was followed by the selection of the most attractive girl with cash prizes being awarded to the winners. Breakfast was served to all salesgirls attending the performance. Notices of the contest were posted on the bulletin boards of every store, and were inserted in payroll envelopes. The stunt attracted the attention of all local editors who accorded it prominent feature stories.

"LET'S HEAR FROM YOU"

"Marco Polo" Winners Announced by U. A.

Five winners of the cash prizes in the National Exploitation Contest conducted by United Artists for the best individual campaigns on Samuel Goldwyn's "The Adventures of Marco Polo" were chosen from a field of 223 entries.

Ed Levin, of Balaban & Katz, Chicago, was awarded first prize of $100 for a publicity drive that extended over a period of four months. Other winners were John Hesse, Roger Sherman, New Haven, second, $50; Russell Bovim, Loew's Columbus, third, $50; Marsline K. Moore, Hollywood. Ft. Worth, fourth, $25, and Bill Saxton, Century, Baltimore, fifth, $25.

All entries were judged by Samuel Goldwyn, James Mullen, eastern representative for M.G.M.; Goldwyn; Lynn Farnol, advertising and publicity director of United Artists, and Monroe W. Greenhal, exploitation manager for United Artists.

"LET'S HEAR FROM YOU"

Merchants Aid Simon On Fall Harvest Tiein

To usher in his Harvest Season, Alfred Simon, Inwood Theatre, Forest Hills, has secured the cooperation of various merchants on the block where his theatre is situated and is putting on a special week. Sponsored by the stores tying in, each night gifts are donated for a lucky number giveaway. Food baskets, Chinese dinners, and merchant's credit cards are some of the items promoted by Simon.

Lobby is appropriately decorated with fall foliage, etc., and merchants plug the special nights in their stores in addition to taking paid ads in theatre program, which covers entire listing and distribution costs for Simon. Also contained in the program is a misspelled word contest, guest tickets going to those readers who discover the incorrectly spelled words in the various merchants' ads and reporting them as requested.

Many Tieins Made for 'Waltz' Contest

The dance competition on behalf of MGM's "The Great Waltz" conceived by Howard Dietz and carried through by Billy Peppertop's excellent office, has assumed nationwide proportions with eliminations already held in all parts of the country. In addition to the MGM exploiters, other theatremen are following through on arrangements set by the home office, tying in with newspapers, hotels, ballrooms and social organizations to encourage local interest in the campaign.

Featured in the drive was a tiein with the New York World-Telegram, a page ad announcing all the details of the elimination and finals to be held at the Waldorf Astoria, here the sectional winners will compete for the high prize of a Hollywood contract. Newspaper is carrying additional publicity and will fully report the finals, the proceeds of which will go to American Red Cross.

In Cleveland, Milton Harris has obtained the sponsorship of the Press for the local hook-up with Loew's theatres. A "Great Waltz" contest was held on November 8 at the arena for the benefit of the paper's Christmas Fund. The daily plugged the campaign thoroughly with a series of page one breaks in advance of the playdate at Loew's State.

Also reported in Shreveport, La., the Saenger Theatre is working with the owners, while a separate promotion is being made.

The semi-finals have already been held and sectional winner will be selected immediately preceding the local playdate. City social club memberships make up list of judges for contest with dancers judged on grace, rhythm, personality, dance deportment and general appearance, each counting 20 per cent.

"LET'S HEAR FROM YOU"

Radio Helps Roy on "That Certain Age"

Lively program initiated by Andy Roy, manager of the Strand, in Albany, N. Y., brought better than average box office for "That Certain Age." Liberal use of radio announcements over stations WOKO and WABY, together with tie-ins by 150 merchants playing up Deanna Durbin headlined the efforts.

Both local papers featured a 6-column fashion spread a la Durbin, with children's shops advertising the star's clothes models. Local news distributor banded his tracks and heralds were inserted in Liberty magazine, while RCA Victor, department stores and the highly popular music counters in five-and-dime palaces played Durbin music.

"LET'S HEAR FROM YOU"

Plants Election Contest

Tying in with the recent elections, Morris Rosenthal, Majestic Theatre, Bridgeport, Conn., planted a contest in the Bridgeport Times, whereby 25 guest tickets to "Drams" were offered those coming closest to determining the outcome of the balloting. Entrants had to write down the number of votes they thought the gubernatorial candidates of the three political parties would receive and send their guesses to the theatre before 4:30 P.M. on election day.
MEET UP WITH SOME MEMBERS

Don Ballard
Bijou Theatre
Providence, R. I.

Jim Keefe
Ritz Theatre
Charlesburg, West Va.

Ray Summers
McCloud Theatre
McCloud, Cal.

Julius Fisher
Capitol Theatre
Singapore, S. S.

Joseph Nevison
Orange Theatre

James Courtney
Rosedale Theatre
Rosedale, Miss.

W. W. Lineberger
Strand Theatre
Florala, Ala.

Bill Smith
Capitol Theatre
Amarillo, Tex.

Theatre
Sullivan, Ind.

Chaba Theatre
Jasper Park
Alberta, Canada

Jude Poynter
San Clemente Theatre
San Clemente, Cal.

J. F. Bradshaw
Imperial Theatre
Lenoir, N. C.

M. Garfin
Jerome Theatre
Jasper Park
Alberta, Canada

Frank Staley
Princess Theatre
Alton, Illinois

Danny Dandrea
State Theatre
Shippensburg, Pa.

Shelby McCallum
Palace Theatre
Greenfield, Tenn.

Frank Miller
Metropolitan Theatre
Morgantown, W. Va.

C. E. Watson
Assistant Manager
Colonial Theatre
Buckhannon, W. Va.

D. O. Brantley
Rivoli Theatre
Rome, Ga.

C. L. Hannah
Brown Theatre
Louisville, Ky.

Harsukhray L. Raval
Prakash Talkies
Ahmedabad, India

Jack Fieman
Loew’s Mayfair
New York City

Herod Jimerson
Best Theatre
England, Ark.

John A. Cherry
Stuart Theatre
Lincoln, Neb.

J. P. Shipley
Dunkin Theatre
Cushing, Okla.
GOVERNMENT ORGANIZES NEW UNIT AS OUTLET FOR ADVERTISING FILMS

Commerce Department to Handle Distribution, Exhibition of Sponsored, Industrial Pictures in Consumer Education Drive

The United States Government, through the Department of Commerce acting in cooperation with the national Chamber of Commerce, has completed and approved plans for a federal agency which will undertake the distribution and exhibition of industrial and "consumer education" motion pictures through non-theatrical channels. The plan, under which advertising films will be shown to an audience estimated by the sponsors at 50,000,000, is expected to bring vital changes in a field which has developed rapidly in recent years but until now has had little precedent, direction or stabilization.

The new agency in some respects will be a development of the Government's present activities in the industrial education field and in the Bureau of Mines through which documentary or educational films of a general promotional nature based on the operations of the heavy industries or films produced by other Government departments are distributed on request for free showings. These pictures, without the organized distribution and exhibition service which will be rendered by the new agency, were given 102,462 showings to a total audience of 9,476,813. The Bureau, now under the Department of the Interior, will continue this "gravity" distribution.

If developed as at present contemplated the plan will give manufacturers and advertising agencies the controlled circulation which they have been seeking in varied and increasingly numerous attempts to place their films on theatrical screens and will lessen the pressure at present being exerted to reach the theatrical audience. Government executives say that the films, to be shown in school and municipal auditoriums under the sponsorship of local committees on consumer education, will not constitute competition for theatres.

Establishment of the Government agency to supply distribution for advertising films is the culmination of long efforts on the part of advertisers to make full and profitable use of the screen—either on the screen or the sound track. Prompted by the theory that the eye and ear appeal of the sound film projected in a darkened auditorium with no possibility of distraction for the audience is potentially the most powerful advertising medium available today, agencies and their clients in the last year have devoted increasing attention and study to the problem of exploiting the film medium.

Sponsored by the promotion activities of advertising film producers and distributors many of which have been operating for a number of years the medium reached a peak last spring. Many producers in this field, including Libby-Owens-Ford, who have conceived film programs from Washington headquarters of the agency or from film depositories to be established in the field. Prints will be available in either 16 or 35 mm.

Showings will be arranged by the committees in church, school, club or civic auditoriums or even in vacant theatres or theatres which operate only one or two days a week. The pictures will be owned by the Government, serviced in the agency's depositories and shipped under Government direction at as little cost as possible.


BLAMES TEACHERS, NOT MOTION PICTURES

The motion pictures were placed secondary to the influence of teachers, in causing juvenile delinquency, by Major W. H. Lester Drane, assistant to J. Edgar Hoover of the Federal Bureau of Investigation, in an address last Saturday before the Southwestern Ohio Teachers' Association in Cincinnati.

"You teachers are more responsible for juvenile crime and delinquency than the motion picture, the newspapers and the popular thriller magazines," said the Major. "I can but remind you of the importance of directing the reading of children in the proper channels, their enjoyment of the proper motion pictures and books, and their respect for law and discipline. In doing this, you will keep them out of mischief."

Four Reel Length To Be Used

Films to be distributed by the new Government agency are to be four reels or longer of the type which in the past have been produced for non-theatrical consumer audiences. In recent months theatrical distribution has been sought for several of these films without notable success. Some of the new product will be in documentary form, explaining the operations of a whole industry. Others will constitute direct advertising, explaining the uses and advantages of a particular product. According to present plans pictures will be produced entirely by the advertisers.

Local committees on consumer education will be set up in cities and towns under the leadership of the Department of Commerce. In many cases committees of local Chambers of Commerce or education units of Granges will be asked to initiate or complete film programs from Washington headquarters of the agency or from film depositories to be established in the field. Prints will be available in either 16 or 35 mm.

Showings will be arranged by the committees in church, school, club or civic auditoriums or even in vacant theatres or theatres which operate only one or two days a week. The pictures will be owned by the Government, serviced in the agency's depositories and shipped under Government direction at as little cost as possible.

Negotiations are now in progress to make 16 mm sound projectors available to the local consumer education committees at a price considerably below their present average of $400.

Finally, the newly formed 9,476,813 pictures activity which is a new division of the National Education Association, is ready to participate in the plan and many companies which have not previously been active in the advertising film field are reported considering plans for participation.

From shoes and ships and seawall dawn to and including laxatives and hangover cinders, nearly every commodity branded to the public by radio, newspaper, magazine and billboard is or at some time has been the subject of screen advertising, a medium which brought exhibitors in the United States added revenue in excess of $1,500,000 last year and aroused large in the conversations and plans of advertisers and their agents this year.

All during the life of the theatrical motion picture the screen's 80,000,000 regular weekly patrons have been regarded exclusively by sales organizations. The advertiser's problem has been and remains the question of how best to speak his piece without arousing the antagonism of the public, the exhibitor and the press, which more than once has attacked what it considered a diversion of its revenue to a medium to which it devotes columns of publicity.

The evolution of the field has brought two main classifications, called for convenience the sponsored film, of one reel or longer, and the industrial exhibition, of one reel or 120 feet in length. The sponsored film lends itself to further classification into those bearing direct advertising for a product and those of a general institutional or promotional nature, finally tapering off to films properly called documentaries.

In the future, the line of demarcation between theatrical and non-theatrical is not clearly defined. Many advertising films of one reel or longer which have achieved occasional theatrical distribution were produced primarily for the non-theatrical field with distribution through a special bureau set up by the sponsor or through agencies which specialize in that exacting... (Continued on following page)
CANT FIND WOODEN INDIAN, USE ACTOR

Studio prop departments, proud boosters that they can duplicate any object that the mind of man can conceive and outdoor Nature in its own creations, couldn't discover an old fashioned cigar store wooden Indian, nor were MGM's wood carvers eager to have one cut out of a tree trunk.

So instead of a wooden Indian, demanded in the script of "Idiot's Delight," the manufacture of which baffled the technicians, an actor will portray the dummy. Naturally the chosen player insisted that his identity remain anonymous.

Medium Is Time Worn

Minute movies are a direct outgrowth of the lantern slides and curtain advertisements which as old as the motion picture itself. They were in existence in their present form if not technique in the days before the World War and through the twenties. Today by established, well-financed companies, at least one of which has been operating for 20 years.

These companies annually distribute thousands of prints to the more than 8,000 theatres which now use the trailer more or less regularly. These thousands of theatre owners received in 1937 approximately $1,500,000, and although the business showed a decline in the first months of this year it is estimated that nearly the same amount will have been disbursed by the end of 1938.

The bulk of the business handled by these distributors is the sale of stock library films to local dealers of variety and commodities. The dealers contracts for a series of films, advertising the product he sells, to be shown in selected locales with his name added to the local exchange. Films are advertised in stock films currently available include automobile garages and service stations, bakers, beauty parlors, building materials, cafes, cleaners, dairy and creameries, drug and confectionery, dry goods, florists, flour and feed, fuel and ice, furniture, groceries and markets, hardware and sporting goods, ice cream, insurance, jewelry and optometry, laundries, ready-to-wear clothing, laundries, men's clothing and haberdashery, paint and wallpaper, public utilities, gas and electric companies, plumbing and heating, cosmetics, perfumes and shoes. Series of films in black and white, and color, are available under all these classifications and on various specialties in each group.

Cooperative Deals Arranged

Many of the trailers feature specific nationally advertised products under a cooperative arrangement with the manufacturers and it was the growth of this type of advertising which resulted in increased attention to the medium from national advertisers and the formation in 1933 of General Screen Advertising and later of Screen Broadcasts Corporation. These companies arrange cooperative deals for distributing companies which comprise their membership.


Standard rates quoted by General Screen Advertisers and Screen Broadcasts for the advertising are $3 per thousand average weekly attendance for each booking. Payment to theatres averages about $2 of each $5 received by the distributors for the showings. Circuits receive about $30 a theatre for a week's showing, although as high as $75 has been paid on certain campaigns. Many distributor contracts with circuits have been signed recently, some of them giving the distributor exclusive rights to the circuit's screens.

Early last year national advertisers and their agencies turned their attention to the longer, sponsored film, a medium in which there had been little activity since the collapse in 1931 of a number of independent, now defunct brothers to produce sponsored shorts and guarantee circulation in the distributor-affiliated circuits.

In the comparatively few instances in which it has been tried, theatrical distribution of films carrying direct advertising follows the lines evolved for the minute movies. The distributors pays the theatres to show the film, relying on its entertainment content and interesting presentation to overcome exhibitor and public antagonism. Although several companies specialize in such distribution, there are no standards of comparison. Separate arrangements usually must be made for each picture, since the booking varies widely, depending on the subject matter and the success with which the producer has combined entertainment and the advertising message.

Several experiments have failed to produce any definition of that dividing line between entertainment and advertising. Some agency executives have maintained that it is possible to produce advertising pictures not only of sufficient entertainment value to gain entrance to any screen but even to be given that entrée free of charge. Results have not justified their stand, and it is surmised that the best conditions have been of a general promotional nature, in the category of public service or public health.

Auto Men Extensive Customers

The automobile industry, again, has been a major factor in the field. Many of the General Motors films which have received theatrical distribution have been the result of "Trees and Men," a near documentary film on the lumber industry produced for the Weyerhaeuser Timber Company, is gaining some circulation in theatres. Latest of three sponsored films to play the Music Hall in Radio City was the United States Steel corporation, "Men Make Steel," which was produced in color last year at a cost of $200,000. The company appropriated $15,000 for distribution of the film, which first was shown last spring. Original plans for large scale promotion of the picture before the film has been booked through states right exchanges.

Previously this year the Music Hall showed a production of "Back to Bigger Hats," made by the American Association of Manufacturers and a public health film sponsored by the Metropolitan Life Insurance Company. "Boy Meets Dog," a cartoon in color advertising Bristol-Myers' Ipana toothpaste, was given scattered theatrical distribution last spring, but plans for further exploitation have been held in abeyance.
**ALPHABETICAL INDEX TO THE RELEASE CHART**

On this and the following page appears an alphabetical index to the titles of all features listed in this week’s Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the release. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com-Mel.; Musical by Mus.; Musical Comedy by Mus.-Com. If the production is made in color, the letter “C” appears in parentheses after the classification. Thus: Com-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

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<th>Title</th>
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<td>M</td>
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<td>Mother Carey’s Chickens, Comm...</td>
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<td>Mystery House, Mel...</td>
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<td>Mysterious Rider, Mel...</td>
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| N | Nancy Drew, Reporter, Mel... | WB |
| N | Never Say Die, Com...        | Para |
| N | Newsboy’s Home, Mel...       | Univ |
| N | Niche, Mel...                | MB |
| N | Numbered Woman, Mel...       | Moe |
| N | Nurse from Brooklyn, Mel...  | Univ |

| O | Oklahoma Kid, Mel...         | WB |
| O | One Third of a Man, Mel...   | 20-Fox |
| O | One Wild Night, Mel...       | 20-Fox |
| O | Orange, Mel...               | Tri-Natl |
| O | Orphans of the Street, Mel...| Rep |
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| P | Pacific Liner, Mel...        | RKO |
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| P | Pals of the Saddle, Mel...   | Rep |
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| P | Parents on Probation, Mel... | Para |
| P | Paris Honeymoon, Mus-Com...  | MB |
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| P | Pearls of the Crown, Mel...  | Leuva |
| P | Peck’s Bad Boy at the Circus, Mel... | RKO |
| P | Peg of Old Drury, Mel...     | Tri-Natl |
| P | Penny Paradise, Mel...       | ATP |
| P | Party in a Tent, Mel...      | 20-Fox |
| P | Personal Secretary, Mel...   | Univ |
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| P | Phantom Gold, Mel...         | Col |
| P | Phantom Ranger, The, Mel...  | Mel |
| P | Phantom Stage, Mel...        | Univ |
| P | Pioneer Trail, Mel...        | Col |
| P | Pirates of the Jungle, Mel...| Univ |
| P | Policy Man, Mel...           | Saci |
| P | Port of Seven Seas, Mel...   | MGM |
| P | Preface to Justice, Mel...   | Univ |
| P | Pride of the West, Mel...    | Para |
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| P | Prison Without Bars, Mel...  | UA |
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| P | Pure in Mind, Mel...         | RKO |
| P | Pygmalion, Mus-Com-Mel...    | MGM |

| R | Rocket Busters, Mel...       | RKO |
| R | Rage of Paris, Com...        | Univ |
| R | Racals, Com...               | 20-Fox |
| R | Raised in the Roping Pen...  | 20-Fox |
| R | Rebel Princess, Mel...       | Progressive |
| R | Rock and a Hard Place, Mel...| RKO |
| R | Rock-a-Bye, Mel...           | RKO |
| R | Rock Island, Mel...          | Univ |
| R | Rock Island, Mel...          | Univ |
| R | Refugees on Madrid, Mel...   | Fama |
| R | Religious Racketeer, Mel...  | Leo |
| R | Renegade Ranger, The, Mel... | RKO |
| R | Restless Age, The, Mel...    | UA |
| R | Renfrew, No. 3, Mel...       | GN |
| R | Review on the Great White Trail, Mel... | GB |
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| S | Rich Man, Poor Girl, Com-Mel... | MGM |
| S | Ride a Crooked Mile, Mel...   | Para |
| S | Riders of the Black Hills, Mel... | Rep |
| S | Riders of the Range, Mel...   | RKO |
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| S | Room No. 111, Mel...          | GB |
| S | Room Service, Com...         | RKO |
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| S | Royal Deceiver, Mel...        | Para |

| T | Tall Spin, Mel...            | 20-Fox |
| T | Tarnished Angel, Mel...      | RKO |
| T | Tenth Avenue Kid, Mel...     | Rep |
| T | Terror of the Town, (Principal Test Pilot, Mel... | RKO |
| T | Texan, The, Mel...           | Para |
| T | Thanks for Everything, Mus-Com... | 20-Fox |

| Y | Yellow Jack, Com-Mel...      | MGM |
| Y | Yellow Pants, Mel...         | Asante Briti |
| Y | You and Me, Mel...           | Para |
| Y | Youth Takes a Fling, Com...  | Univ |

| Z | Zaza, Mel...                | Para |
The Release 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.

### Columbia

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
<th>Rel. Date</th>
<th>Minutes Reviewed</th>
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</thead>
<tbody>
<tr>
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<td>Paul Kelly-Lora Grey</td>
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<td>28</td>
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<tr>
<td>Call of the Rockies</td>
<td>Anna Sturtevant-Irene Ashton</td>
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<td>94</td>
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<tr>
<td>City Streets</td>
<td>Edith Fellows-Lee Carville</td>
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<tr>
<td>Certainty Trail</td>
<td>Helen Twelvetrees</td>
<td>June 25, 38</td>
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<tr>
<td>Convicted (G)</td>
<td>Chas. Quigly-Rita Hayworth</td>
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<tr>
<td>Crime Takes a Holiday (G)</td>
<td>Jack Holt - Marie Rolson</td>
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<tr>
<td>Exterdian</td>
<td>Scott Colton-Mary Russell</td>
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<tr>
<td>Fiction in New Groul (G)</td>
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<tr>
<td>Flight to France</td>
<td>Chas. Hartrell-Jacqueline Wells</td>
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<tr>
<td>Girls' School (G)</td>
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<td>Highways Patrol (G)</td>
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<td>I Am the Law (G)</td>
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<tr>
<td>In Early Arizona</td>
<td>Gordon Elliott-Dorothy Gilliver</td>
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<td>Juvenile Court (G)</td>
<td>P. Kelly-R. Hayworth-F. Dorre</td>
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<td>Lady Objects, The</td>
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<td>Chas. Sturtevant-Irene Ashton</td>
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<td>Edith Fellows-Jacqueline Wells</td>
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<td>Main Event, The</td>
<td>Robert Paige-Jacqueline Wells</td>
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<td>Overland Express (G)</td>
<td>Buck Jones-Jacqueline Wells</td>
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<tr>
<td>Pioneer Trail (G)</td>
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<td>Jack Holt-Charlotte Wytters</td>
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### Coming

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### First National

(See also Warner Brothers)

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<td>&quot;Cut the Billboard&quot;</td>
<td>Bill Elliott</td>
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<td>&quot;in the Cutting Room,&quot; Nov. 20, 38</td>
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<td>&quot;The Cuckoo Clock&quot;</td>
<td>Ray Milland</td>
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### G. Pictures

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<td>(re-issue)</td>
<td>Louis Calhoun</td>
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<tr>
<td>(re-issue)</td>
<td>Louis Calhoun</td>
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<tr>
<td>(re-issue)</td>
<td>Louis Calhoun</td>
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Note: The totals for running time are the official figures announced by the home offices of the distributing companies.
### United Artists Running Time Chart

**Title** | **Star** | **Rel. Date** | **Minutes Reviewed**
---|---|---|---
**Adventures of Marco Polo (A)** | Gary Cooper-Bud Jeffries-Ralf Kordi | May 28,38,77, Apr. 9,38
**Albatross** | Paul Moore-H. Wilson | Feb. 10,39
**Arizona Wildcat** | Pauline Moore-L. Doolittle | Jan., 20,39
**Certain Summer** | Ronald Reagan-Glenda Farrell | May 4,39
**Charlie Chan in Honolulu** | Sidney Tolto-Phyllis Brooks | Jan., 20,39
**Dangeur Cargo** | Thomas Mitchell-Walter Huston-Percy Kilbride | Oct. 4,39
**Don't Talk to stranger** | Louise Fazenda | Dec. 18,39,90, Oct., 17,39
**Everybody's Baby** | John Arl ROYAL - Virginia Field | Mar. 17,39,60, June 30,39
**First Love For Murder** | Arthur Lake | July 26,39,77, Dec. 26,39
**Goodbye Broadway** | Galesville-Glenda Farrell | Nov. 5,39
**Green Valet** | John Arl ROYAL - Virginia Field | Feb. 2,39
**Hobbs Takes a Vacation** | John Arl ROYAL - Virginia Field | Feb. 2,39
**In the Cutting Room** | John Arl ROYAL - Virginia Field | Feb. 2,39
**Little Princess** | Shirley Temple-Richard Greene | Jan. 14,39,62, Nov. 14,39
**Miss World** | Zita Johann-Grace Moore | May 28,38,77, Nov. 17,39
**Pardon My Pearls** | Dorothy Lamour | July, 77, Dec. 26,39
**Pakin' My Troubles Away** | Helen Twelvetrees | Dec. 11,39,59, Nov. 14,39
**Scents of Summer** | Genevieve Tobin | Jul., 77, Dec. 20,39
**The CHART—** | | |

### Universal Running Time Chart

**Title** | **Star** | **Rel. Date** | **Minutes Reviewed**
---|---|---|---
**Adventures of Marco Polo (A)** | Gary Cooper-Bud Jeffries-Ralf Kordi | May 28,38,77, Apr. 9,38
**Albatross** | Paul Moore-H. Wilson | Feb. 10,39
**Arizona Wildcat** | Pauline Moore-L. Doolittle | Jan., 20,39
**Certain Summer** | Ronald Reagan-Glenda Farrell | May 4,39
**Charlie Chan in Honolulu** | Sidney Tolto-Phyllis Brooks | Jan., 20,39
**Dangeur Cargo** | Thomas Mitchell-Walter Huston-Percy Kilbride | Oct. 4,39
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**Pardon My Pearls** | Dorothy Lamour | July, 77, Dec. 26,39
**Scents of Summer** | Genevieve Tobin | Jul., 77, Dec. 20,39
**The CHART—** | | |

### United Artists Running Time Chart

**Title** | **Star** | **Rel. Date** | **Minutes Reviewed**
---|---|---|---
**Adventures of Marco Polo (A)** | Gary Cooper-Bud Jeffries-Ralf Kordi | May 28,38,77, Apr. 9,38
**Albatross** | Paul Moore-H. Wilson | Feb. 10,39
**Arizona Wildcat** | Pauline Moore-L. Doolittle | Jan., 20,39
**Certain Summer** | Ronald Reagan-Glenda Farrell | May 4,39
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**Pardon My Pearls** | Dorothy Lamour | July, 77, Dec. 26,39
**Scents of Summer** | Genevieve Tobin | Jul., 77, Dec. 20,39
**The CHART—** | | |

### Universal Running Time Chart

**Title** | **Star** | **Rel. Date** | **Minutes Reviewed**
---|---|---|---
**Adventures of Marco Polo (A)** | Gary Cooper-Bud Jeffries-Ralf Kordi | May 28,38,77, Apr. 9,38
**Albatross** | Paul Moore-H. Wilson | Feb. 10,39
**Arizona Wildcat** | Pauline Moore-L. Doolittle | Jan., 20,39
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**Miss World** | Zita Johann-Grace Moore | May 28,38,77, Nov. 17,39
**Pardon My Pearls** | Dorothy Lamour | July, 77, Dec. 26,39
**Scents of Summer** | Genevieve Tobin | Jul., 77, Dec. 20,39
**The CHART—** | | |
WARNER BROTHERS
(See also First National)

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SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (6-9-35) August 6, 1935. Numerals following review dates are production numbers.]

**COLUMBIA**

**BROADWAY COMEDIES**

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<td>Blessed Treasure W-689, Sept., 17,8,3.</td>
<td>Apr., 30,5,8.</td>
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<tr>
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<td>Day at the Beach A</td>
<td>W-685 (6-13-38)</td>
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<td>Winning Ticket W-660</td>
<td>Oct., 1,38,8.</td>
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**CRIME DOESN'T PAY**

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<td>Minnie Money W-612</td>
<td>P-862</td>
<td>Apr., 26,28,8.</td>
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<tr>
<td>16</td>
<td>Come Across A</td>
<td>(8-20-38)</td>
<td>May, 14,38,5.</td>
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<td>17</td>
<td>Criminals Are Born, A</td>
<td>(4-27-38)</td>
<td>P-614</td>
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<td>19</td>
<td>Caught (10-8-38) P-615</td>
<td>Sept., 33,38,2.</td>
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<td>19</td>
<td>Think '11 Over P-816</td>
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**PICTUREGRAPHS**

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<td>Glückswerbung</td>
<td>23,38,7.</td>
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<td>2</td>
<td>Gemälde</td>
<td>3,19,8.</td>
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<td>3</td>
<td>Bilderdruck</td>
<td>9,19,8.</td>
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**SPECIAL SPORTS**

| Athlete Yacht 881 | 29,38,8. |
| Eagle vs. Man (Beauties and the Beast) 8053 | Dec., 2,38,1. |
| Flits Fun (7-38-38) W-610 | July, 19,38,9. |
| Golfers 8081 | Sept., 28,38,1. |
| Holy Hockey 8071 | Oct., 2,38,1. |
| SkiRhythm 6462 | Nov., 4,38,1. |
| Sport Samba (9-12-38) 8024 | |

**THRILLING MOMENTS**

| Unusual Hunting (3-28-38) 8066 | Mar., 15,38,10. |

**WASHINGTON PARADE**

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<td>9901</td>
<td>American Horn</td>
<td>Nov., 11,38,17.</td>
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**WORLD IN COLOR**

| Friendly Neighbors (Ostrea) (9-18-38) 8555 | Apr., 29,38,9. |

**EDUCATIONAL**

[Distributed through Twenty-First Century-Fox]

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<td>Elrza Runs Again 8256</td>
<td>July, 29,38,6.</td>
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<td>Candy the Coo (3-19-38) 8039</td>
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<td>Happy and Lucky 8158</td>
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<td>Here's Good Old Jilly 8159</td>
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<td>Last Indian, The 8525</td>
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<td>Made In China 8519</td>
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<td>Milk for Baby 8247</td>
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<td>Mountain Romance, A</td>
<td>Oct., 1,38,8.</td>
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<td>Mrs. O'Leary's Cow 8255</td>
<td>July, 22,38,8.</td>
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<td>Robinson Crusoe's Broadway (4-23-38) 8518</td>
<td>Apr., 18,38,9.</td>
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**THE LADY CHARLEETTA**

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<td><strong>TREASURE CHEST</strong></td>
<td>Kingdom for a Horse (7-5-38) 8004</td>
<td>Apr., 22,38,8.</td>
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<td>Music for a Merry Christmas (4-20-38) 8010</td>
<td>Mar., 25,38,11.</td>
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<td>Return of the Buffalo 8600</td>
<td>Apr., 10,38,9.</td>
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<td>We Live in Two Worlds (8-20-35) 8009</td>
<td>July, 22,38,10.</td>
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**TWO-REEL COMEDIES**

| Beautiful But Dumb (2-19-38) 8105 | May, 20,38,8. |
| Buster West-Tom Patricks Cabarette 8285 | July, 25,38,17. |
| French Stirrup Day Cop A Traveling Salesman (2-19-38) 8105 | Feb., 4,38,9. |
| Cuts Crime 9188 | Apr., 25,38,9. |
| Jefferson Maimbe | May, 20,38,8. |
| Buster West-Tom Patricks Love and Bugs (5-26-38) 8368 | Mar., 11,38,9. |
| Chas. Kresser-Danny Kaye My Pet Assistant 8129 June 10,38,17. |
| Wittle Howard Sing for Sweetie 8355 | Apr., 15,38,9. |
| Lex and Lewis Wanny Be a Model 8196 | Feb., 25,38,18. |
| Jefferson Maimbe Was Little Allen 8355 | July, 17,38,10. |
| Charles Kemp | | |
THE RELEASE CHART—CONT.
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<td>Prisoner of Swing 302</td>
<td>June 11, 58.2</td>
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<td>Hal LeRoy</td>
<td>June 30, 2:30</td>
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<td>Gross and Dunn</td>
<td>July 2, 28.2</td>
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<td>Rainbow's End (7-23-38)</td>
<td>July 30, 56.5</td>
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<td>Eddy Peppard</td>
<td>July 16, 58.2</td>
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<td>There Goes the Bride 300</td>
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<td>Fifi D'Orsay</td>
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<td>Elizabeth Borden</td>
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<td>Sons of the Plains (7-1-38)</td>
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<td>Mauch Twins</td>
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<td>Up in Lights 300</td>
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<td>No. 56—You Never Saw</td>
<td>Aug. 13, 28.2</td>
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<td>No. 67—Only You</td>
<td>Aug. 13, 28.2</td>
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<td>No. 64—Star Is Hatted</td>
<td>Aug. 2, 28.2</td>
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<td>No. 66—Graced Is foe</td>
<td>Apr. 30, 2, 28.2</td>
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<td>No. 65—Purina Pinto</td>
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<td>Crossroads of the Orient (4-30-38)</td>
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<td>Trading Post 300</td>
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<td>Hermitt Kingdom 3516</td>
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<td>Customer's Dream True 3310</td>
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<td>Fighting Judge, The</td>
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<td>Tragedy, Under the Sea 360</td>
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<td>No. 60—Daffy &amp; Doc</td>
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<td>No. 69—Porky &amp; Daffy</td>
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<td>No. 70—Daffy Duck in Hollywood</td>
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USED GENERAL EQUIPMENT

FOR SALE—TWO PORTABLE 35MM, SOUND projectors with amplifier and speaker, complete with accessories. Suitable for road show or school use. All in first class condition. Write E. T. COOK, Mundelein, Illinois.

SOME THEATRE CAN USE YOUR OLD EQUIP- ment. 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.

WRITE FOR BARGAIN LIST OF USED, RE- built theatre equipment: opera chairs, Simplex and Powers projectors, sound equipment, etc. MOVIE SUPPLY CO., LTD., Dept. H, 1318 So. Wabash, Chicago.

THEATRE EQUIPMENT—SUPPLIES—ACCESSORIES—repair parts. Savings 25% to 50%. Send for big free catalog. CONSOLIDATED THEATRE SUPPLY CORP. 1600-M Broadway, New York.

30 USED 16 MM. SOUND PROJECTORS. $135. ROSSH, State Theatre, Pittsburgh, Pa.

SET HOLMES EDUCATORS, COMPLETE WITH amplifier. HERRICK THEATRE, Herrick, Illinois.

POSITIONS WANTED

PROJECTIONIST. 15 YEARS' EXPERIENCE. Sound, projector maintenance. BOX 1057, MOTION PICTURE HERALD.

PROJECTIONIST AND SOUND MAN. GO ANY- where. BOX 1332, El Paso, Texas.

NEW GENERAL EQUIPMENT

HERE'S AN ALL-STAR CAST FROM THE NEW S.O.S. catalog: “Type-it” slide mats, package of fifty, 36c; photo cells, 88c type, guaranteed, $1.49; sea-tuck kits, $1.98; fire extinguishers, $2.95; thumb tacks, carton of 1,000, 75c; sand urns, $2.95; chair ash dispensers, $1.95; G.E. motors, 1/12 h.p. 220 v. 3 ph., $1.95; gold bronze exit boxes, $3.19. Thousands of others. S.O.S., 565 Eleventh Avenue, New York.

FOR SALE—NEW JOHNS-MANVILLE MOTION picture booth, size 6' x 8', in perfect condition; factory crated—never been unpacked. WEBSTER PAPER AND SUPPLY CO., INC., Central Terminal Building, Albany, N. Y.

THEATRES

THEATRE WANTED, 500 TO 1000 SEATS. GIVE all information in first letter. Must stand investigation. KENNETH WILLIAMSON, Box 125, Plainwell, Mich.

600 SEAT THEATRE TO LEASE. APPLY TO A. J. GIBBONS, Metropolis, Illinois.

LONG TERM LEASE. MODERN 650 SEAT THE- atre, operating continuously. New York State, City, 8,000. Price $5,000. Responsible party only. BOX 1080, MOTION PICTURE HERALD.

HAVE SEVERAL THEATRES FOR SALE or lease, but not for rent, to reliable showmen. If interested will gladly supply details. BOX 134A, MOTION PICTURE HERALD.

WANTED TO BUY

WILL BUY FOR CASH ALL TYPES OF PRO- jector heads and sound heads if in good shape as well as allied sound parts. Prefer bankrupt sale or group of replacement equipment. BOX 99A, MOTION PICTURE HERALD.

USED LENSES, SERIES I AND II. GIVE DE- description and price. BOX 1094, MOTION PICTURE HERALD.

STAGE RIGGING, DRAPES, CURTAINS and other equipment for stage production. Must be in good condition. Will pay cash if reasonable. BOX 131A, MOTION PICTURE HERALD.

THREE HUNDRED SECOND-HAND THEATRE chairs wanted. Must be in good condition and comfortable style. Price must be very low. Will pay cash if available. BOX 129A, MOTION PICTURE HERALD.

BOOKKEEPING SYSTEMS

THEATRE ACCOUNTING BY WILLIAM F. 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—$4.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

MOTION PICTURE SOUND ENGINEERING—547 pages: illustrated; covers every practical method and process in present-day sound engineering. Leading engi- neers explain every detail of apparatus and its ar- rangement, 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. $4.95 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THE 1938-39 EDITION OF THE INDUSTRY'S IN- ternational reference book, “Motion Picture Almanac,” edited by Terry Ramsaye, is now available. It has the most facts about the motion picture business ever published. It is indispensable to every executive in the industry. This issue contains more than 12,000 biographies of important film people. Send your order today with a check for $2.25 and your copy will be promptly mailed, postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.


NEW 56 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject, re- viewed in Buyers Number, 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.

TRAINING SCHOOL

LEARN MODERN THEATRE MANAGEMENT, advertising. Train for better theatre positions. Free information. THEATRE INSTITUTE, 315 Washing- ton, Elmira, N. Y.

PRESS OF C. J. O'BRIEN, INC.

NEW YORK
TOP RANK

EASTMAN Super X won its top ranking on performance. The results obtained from its combination of speed, fine grain, and general photographic quality make it the world's first choice in negative materials.

Eastman Kodak Company, Rochester, N.Y.

(J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)
"You make ze hit wiz heem,

I make ze hit wiz you...

BOOM!

and speaking of hits... here is
zat beaucoup Paramount hit
"SAY IT IN FRENCH"

A Paramount Picture with
Ray Milland • Olympe Bradna
Irene Hervey • Janet Beecher • Mary Carlisle

Directed by Andrew L. Stone • Screen Play by Frederick Jackson
Public Pays 61 Different Taxes On Tickets to Film Theatres; 16.4 Cents Out of Every Dollar
—Says the National Consumers Tax Commission

Leftists Urge Propaganda At ‘Democracy’ Film Session

Court Rejects Plea to Limit Monopoly of a Sound Patent

Amusements Answer Nazis With Benefits for Victims

Trade Pact Gives No Relief From New British Quota Law
The happy Hardy Family...in their newest adventure! When Andy tries to make the Wild West wilder...when Marion tries to lasso a buckin' cowboy into love's corral... when the judge outsmarts six-shootin' justice...the whole world opens its heart to fun, excitement, heart-throbs!

OKAY, AMERICA! HERE'S THE PICTURE YOU'VE BEEN WAITING FOR

OUT WEST WITH THE HARDYS

Screen Play by Kay Van Riper, Agnes Christine Johnston and William Ludwig Directed by George B. Seitz

A Metro-Goldwyn-Mayer Picture

"I'm glad you kissed me! I know now...we were made for each other!"

"Course, I'm only 8 now...but maybe, in 4 or 5 years...we can get hitched."

"Ouch! Where the West begins! You'll laugh 'til it hurts."

Those folks are here again...and even closer-up of your patrons!
HOW TO CASH IN ON THE GREATEST HARDY PICTURE!

With overflowing heart you’ll agree that “Out West With The Hardys” is positively the best of all this amazing series!

There was roaring laughter, there were cheers—and tears—when it was screened in M-G-M’s projection room, and you’ll react likewise when you screen it!

Never was a picture sitting prettier for smashing business! The millions who literally adored “Love Finds Andy Hardy” are waiting for the new Hardy picture as no previous attraction was ever awaited!

SHOUT the news from your screen, from your lobby, from the pages of your newspapers!

DON’T LOSE ONE single opportunity to tease it along from his moment to your play-date!

BOOK it for extra time immediately, because you’ll have to hold it over!

INCREASE your ad space to sock it over!

EXPLOIT it as you’ve never exploited before!

THE FRIENDLY COMPANY brings you the friendliest picture ever to come to the screens of America—“OUT WEST WITH THE HARDYS”!
ANGELS WITH BROTHER RAT
THE SISTERS
FOUR DAUGHTERS
THAT'S A
Boy! That's a

DAWN PATROL FOR XMAS

ART OF THE NORTH in Technicolor

SATISFIED FEELING

say WARNERS have come thru!!
That's what SUBMARINE PATROL has been doing in all pre-release runs! In its hold-overs in New York, Baltimore, San Diego, Chicago! And in later runs in Seattle, Cleveland, Indianapolis, Houston ... where subsequent days (and this is amazing!) were double or more than double opening days! And that's exactly what it will do for you!
"RUBBER HOSE"

A NY notion that the ultimate designs of some of the New Dealers, after these several amazing years, have by now been completely revealed is to be dismissed, forthwith. Apparently the nation is but at the beginning. Latest of the thrilling wonders comes from that newest of the Administration's stars, Mr. Thurman Arnold, assistant attorney general, who has decided, obviously with more practical backing than abstract authority, that American business is to be run by the Department of Justice.

Most significant, in sequel to the consent decrees in the Ford and Chrysler anti-trust suits, with their commitments involving restriction of advertising operations, is an amplifying statement from Mr. Wendell Berge, a special assistant attorney general, that:

"These restrictions are of signal importance and are illustrative of the possibilities of obtaining through consent decrees public benefits not actually required by law."

Not so long ago, in the period of the issues between the White House and the Supreme Court, we were being told that the old horse-and-buggy judiciary was in effect usurping the legislative functions of government, vetoing the will of the people as expressed by the law makers. Now, it is made manifest, under the club of suits, prosecution and "consent" decrees, there will be no waiting for the formalities of legislation and the ventilating processes of enactment. It is to be necessity only for the Commissar to decide.

To be sure, the "consent decree" method is not entirely unknown to the traditions of "the law." In the main, however, the technique has been limited to the use of a section of rubber hose in the basement of the police station.

CAMPAIGN

IN an article in the New Republic of November 23, one Mr. Leo H. Lehmann makes attack on the motion picture industry's Production Code, asserting that it is a part of a program of the Catholic Church for censorship of literature, radio, stage and screen.

Specific allegation is made that Mr. Martin Quigley made "the first unified step" with the Code. Says Mr. Lehmann: "Today the Catholic church controls Hollywood through Hollywood's master censor, Joseph I. Breen."

Mr. Lehmann's heated recrimination tends to defeat its purposes of alarm when it says: "... threat of federal censorship, troublesome political censorship boards and general criticism over the quality of productions" made the industry receptive.

What Mr. Lehmann really says is that the industry decided it needed a code as a way out of its difficulties. He does not complete the story by examining the success of its application, nor does he present to his readers the moral precepts of the Code. That would not help his inferential argument. He could hardly make a case if he admitted that the Code asks nothing more esoteric than common decency. It would be hard to be against that, too.

It also would not have made copy in support of the theme to have exposed the fact that Mr. Quigley, with a considerable investment in the institution of the screen, including most of his working career, was in his Code activities vastly interested that it be of service to the industry and its customers. Mr. Lehmann gives Mr. Breen a history unsupported by the facts.

More curious is Mr. Lehmann's statement that the Papal Encyclical of July 2, 1936, "condemned the motion picture industry in no uncertain terms.

..." Apparently he has not read it. He might have found in that Roman document the observation to the churchmen of America: "... you... will be able to insist with justice that the industry in your country has recognized and accepted its responsibility before society."

In view of his considerable sojourn in Catholicism and his Catholic scholarship, one might have expected, from Mr. Lehmann, both a more careful and more accurate representation of the papal expression.

HELPFUL HEDDA

NOT so long ago, Mr. Westbrook Pegler, the bitter sage of New Canaan, suggested in print that he was becoming annoyed with columnists, a pontificating lot who about six times a week sit down and dispose, authoritatively, of any or all of the world's problems in a matter of a few hundred words.

An exact exemplification in our own special world of the motion picture is afforded in an outgiving a fortnight ago by Miss Hedda Hopper in Mr. Harry Chandler's Los Angeles Times.

Miss Hopper is charmingly equipped to record the cafe chatter of Hollywood, or even some of the lighter gossip on the studio lots, but a reading indicates that even at the length of two columns of The Times she has not quite comprehended all of the industry's problems in international relations, nor yet the nature and mood operandi of the Production Code. She puts her copy in the position of unskilfully, ineptly, monkeying with the machinery. Maybe she'd better let the machinery alone.

IT MOVES

THERE is that about the state of the world today which makes for a considerable national consciousness. That is at once the reason for both the production and acceptance of "The Declaration of Independence," a romantically patriotic short.

It has had a typically enthusiastic reception at the Radio City Music Hall and Mr. W. G. Van Schmus has written to Mr. Harry Warner: "You would be amazed and gratified at the reception, with applause, not only at the end but breaking out spontaneously during the course of the picture. The subject is one that should be thoroughly familiar to all of us, and yet, somehow, is not. It has been treated with such imagination and dramatic effect it makes a profound impression. I am happy to have had the privilege of showing it on our screen."

Just in case you haven't seen it, "The Declaration of Independence" is an action picture with a suspense sequence.

"FIVE THOUSAND years hence students will learn more about New York from its garbage than from the ruins of Rockefeller Center," according to Dr. Alfred V. Kidder, historian of the Carnegie Institution. Not if our editorial wastebasket is found among the ruins.

TERRY RAMSAYE
This Week

61 Taxes on Ticket

Sixteen and four-tenth cents of every dollar paid in motion picture theatre admissions goes to taxes, according to the National Consumers' Tax Commission, which cites 81 different federal, state and local taxes that are paid by the public on each ticket purchased.

The taxes are listed on page 12.

Deny Compromise

Individual companies and the Motion Picture Producers and Distributors of America, through Frederick L. Herron, foreign head of the MPPDA, this week denied any possibility of a compromise between Italy and the American film distributors on ENIC, the Italian government's film monopoly, scheduled to become effective December 31st.

The denial was made in answer to a statement by Minister of Popular Culture Alfieri which appeared in the Corriere della Sera, Milan. Alfieri had said, "We have not committed an act of hostility against the American film companies. The proof of this is that the only opposition to the monopoly has been the 'Big Four,' which have declared that they will not accept the system. Other American companies are negotiating with us." The reference to the "Big Four" is understood to mean Loew's, Twentieth Century-Fox, Paramount and Warner Brothers, which maintain their own distribution systems in Italy.

Dilemma

Britain's problem of two "super pictures" on one program, the double feature in American trade parlance, is taking on new significances following the report of the General Council's negotiating committee of the Cinematograph Exhibitors Association that the dilemma is unsolvable. At first considered a reflection of a weak position of the independent exhibitor, Wardour Street is beginning to see in the situation an evidence that the distributors as well are victims of the circuits' strength, writes Aubrey Flanigan from London.

The article appears on page 35.

Persecution Protest

Protest movements and benefits designed to aid the victims of persecution in Germany and Italy were launched this week in the motion picture and allied entertainment fields. Endorsement of the Federal Government's action in recalling the United States ambassador to Germany to "conferences" was general.

Plans for benefits and charity drives as well as the latest decrees of Nazi Germany and Fascist Italy are reported on page 17.

Folsom Protests

While his company in common with others who allow employees to share in profits, think it "good business" in preventing strikes and rapid labor turnover, he would oppose an "incentive tax" to compel other industrial units to adopt the plan, Marion B. Folsom, treasurer of the Eastman Kodak Company, one of the largest manufacturers of motion picture films, this week told the subcommittee of the Senate Finance Committee, investigating profit sharing systems.

Eastman employees on March 27, 1939, will shunt in the 27th annual wage dividend, since that company's plan started in 1912. The company's directors recently voted that a total of $2,000,000 be paid. All regular employees who are working on March 27, or who have worked all or part of 26 weeks in 1938, will be eligible.

Patent Limitation Denied

The United States supreme court on Monday declined to limit the extent of the monopoly conferred by the ownership of a patent, and rejected appeals of the Department of Justice for judicial limitation of such monopoly.

The issue involved was American Telephone's suit for patent infringement against General Talking Pictures, which was charged with using a vacuum tube in a theatre sound amplifier whereas the license permitted only its use in broadcast reception. Highlights of the case appear on page 16.

"Films for Democracy"

Denouncing critics of their organization, 300 members and guests of the organizing committee of "Films For Democracy," a "non-profit" organization formed to produce films "educating the people to democracy," at a dinner last Friday in New York City's Town Hall raised almost $3,000 in contributions to promote a fund-raising dinner; heard speakers New York's lieutenant-governor-elect, Charles Poletti, New University's Dr. Ned Dearborn, and Professors Robert Speer, Henry Pratt Fairchild, others in education and public life praise their organization; and heard plans for production of three films the first year, to cost about $100,000 each.

The story of the meeting is on page 13.

Studying Sound

Hollywood's eight largest studios, working with the Research Council of the Academy of Motion Picture Arts and Sciences, this week announced another step in their joint program to raise the standards of sound in all theatres.

The new method is in the form of a series of "balancing films," of regular release print types, upon which a 1,000-cycle tone has been recorded to check the volume level balance between the minimum two projectors in theatre booths to enable projectionists to present a complete show without unwarranted changes in the loudness or softness of the dialogue or music.

Statistical Marathon

The Federal Communications Commission's widely heralded investigation of "monopoly" in the radio broadcasting industry bogged down this week in a morass of statistics on programs, writers, actors and comparative number of receiving sets. Less than half the witnesses to be heard for the National Broadcasting Company had appeared and none of the array expected to be marshaled by Mutual and Columbia.

The proceedings are condensed on page 21.

Television Rules

Pressure is being brought to bear on the Federal Communications Commission, following recent announcement of the impending removal of the medium from its experimental phase to the public domain, to bring about the formulation of standards, rules and wave band assignments. Such formulation would permit television broadcasters to sell advertising on sponsored programs.

The objections of Commission engineers and developments in the field are outlined on page 32.
Anticipation

The program of trade practice self-regulation to be formulated by the distributor-exhibitor round table conferences remained in the speculative phases with whatever commitments reached upon kept secret pending revelation of the complete plans. Representatives of the Motion Picture Theatre Owners of America are to resume discussion with the distributors' committee on December 13 in Montreal, at conferences with Allied and the non-affiliated units have not been set. The government's suit was seen in Washington Wednesday as precluding anti-film legislation in the next session of Congress. See page 18.

No Relief

No mention was made of the motion picture industry in the trade treaty signed last week by representatives of Great Britain and the United States in spite of the hope of American companies that the negotiations might result in relief from some of the provisions of the new British Films Act. A treaty signed at the same time with Canada, however, has brought reductions on colored positive prints not made in Canada and on black and white "emergency" positives occasionally imported from the United States. The treaties are discussed on page 14.

Arnold Wants Congressional Fund
For "Business Control" Program

Thurman Arnold, head of the anti-trust division of the Department of Justice, on Tuesday disclosed in Washington that he would seek additional funds from Congress to expand the activities of his division, eventually setting up regional offices in leading cities to prosecute anti-trust violations. Mr. Arnold's division for more than two years has had scores of investigators in the field of motion picture practice, resulting, for one thing, in the current U.S. suit against the majors. Also, the Department only recently filed a criminal contempt suit proceeding against the majors in Chicago, and is continuing investigations elsewhere.

Mr. Arnold Tuesday told newspapermen that his division will need 150 additional investigators and lawyers to carry out expanded plans, giving further evidence of the United States Government's "business control" program.

Mr. Arnold denied that the Justice Department desired to control advertising. Referring to the Ford and Chrysler consent decrees, he said that the anti-trust division did not want to control advertising. This was a purely isolated case, he added. Furthermore, he emphasized that in the movie industry anti-trust action he foresaw no curb of advertising.

What Happened

Associated Press Wednesday cabled from London that Sir John Simon, chancellor of the exchequer, had told the House of Commons that the British government acted in conjunction with Joseph P. Kennedy to suppress a Paramount newsreel, which the British government felt, might have had "a prejudicial effect" during the Chechoslovakian crisis and that Sir John had said his government believed the newsreel would have hampered Prime Minister Neville Chamberlain in his conference with Adolph Hitler at Godesberg on the Rhine late in September.

Ambassador Kennedy, told of Sir John's statement, said that it was "inaccurate to give the impression" that he "personally took any action which caused the newsreel to be changed." The ambassador explained, according to Associate Press, that he merely referred the matter to the office of Will H. Hays in the United States and did not know that the Hays organization had taken action in the matter.

The Paramount organization received Sir John's praise for their "sense of public duty," but opposition in Commons cried "government censorship."

Wanna Bet?

by FRANCIS L. BURT
in Washington

A representative delegation from Motion Picture Producers and Distributors of America is expected to attend the eighth international conference of North and South American states which will meet in Lima, Peru, December 9, according to the State Department.

The announced intention was interpreted as an attempt of the film industry to forestall a spread, to this side, of "nationalistic" curbs on American pictures, which have closed or restricted a number of European markets.

At the Hays office in New York it was emphatically denied that any MPPO representative or home office representative would attend the conference—except newsreel men.

Ticket Code

Efforts of the League of New York Theatres to make Broadway ticket brokers adhere to the code to limit advances to a maximum of 75 cents per ticket are receiving new support, with plans for additional legislation towards that end being discussed Monday by theatrical interests at a meeting with Paul Moss, N. Y. C. license commissioner, and Howard Spellman, city councilman. Mr. Spellman will introduce a bill before the City Council to compel theatre owners to limit the resale price, and Mr. Moss, in January, intends to sponsor a bill before the state legislature to transfer the licensing power over ticket agencies to cities.
This Week In Pictures

RKO's new Director of Exhibitor Relations, H. M. Richey, above right, discusses policies and duties with Ned E. Depinet, vice-president of RKO Radio Pictures. Mr. Richey's headquarters have been established at the home office in New York.

DISTINGUISHED representation for the pomp of Empire at the opening of "Sixty Glorious Years" at the Radio City Music Hall in New York. Left to right: Leslie Howard, Godfrey Haggard, C. M. G., O. B. E., British Consul General; Anna Neagle, W. G. Van Schmus, Music Hall managing director; Noel Coward and Herbert Wilcox.

JOHN GRIERSON, British Government film officer, arrives in Canada to undertake the organization of documentary film production by and for the Dominion Government. Story on page 15.

P. J. WOOD, above left, secretary, and Martin G. Smith, president of the Independent Theatre Owners of Ohio, surround David Palfreyman of the Motion Picture Producers and Distributors of America at the annual convention banquet of the exhibitor organization in Columbus. The gesture is familiar.

A WIDE audience of newspaper readers is the target of Columbia's screen animation of the cartoon strip "Blondie." The four principals in the scene at left are Larry Simms, Arthur Lake, Penny Singleton and Dorothy Moore.
LEADERS of Films for Democracy, below, meet in New York to organize and discuss plans for production of motion pictures treating "vital issues" from a "progressive viewpoint." Left to right, Susan Brandeis of the State Board of Regents; Samuel Rodman, executive secretary of the group; Dr. Ned Dearborn and Henry Pratt Fairchild of New York University. See page 13.

IN the familiar pose of star arriving above, is Nancy Kelly, of Twentieth Century-Fox's "Submarine Patrol," in New York for the opening of the picture at the Roxy.

BECAUSE of the illness of her father, Betty Warner, 18-year-old daughter of Harry M. Warner, receives in his name a citation from the American Legion for distinguished Americanism at a mass meeting of 3,000 Legionnaires in the Warner Hollywood theatre, below. Presenting the citation is Dr. John R. Lechner, chairman of the Legion Americanism committee.

JOSEPH D. BASSON, above, president of Local 306, IATSE, discusses plans for employment of union projectionists for all film showings at the New York World's Fair.

ARTHUR LOEW, below left, head of the MGM international department, in Mexico City on a Latin-American tour. With him are Mrs. Isabel C. de Niebla, Mrs. Loew, and Carlos E. Niebla, MGM manager in Mexico.

GRACIE FIELDS, right, ranking British star who arrives in New York this week en route to Hollywood for her first production there.

MURRAY SILVERSTONE, right, executive head of United Artists, informs the press of plans discussed by the board of directors, including a 1939-40 release schedule increased by Chaplin and Fairbanks productions, introduction of a profit sharing system on a "reward for merit" formula, and new attention to the Latin-American market. Story on page 22.
Sixteen and Four-Tenths Cents of the Dollar in Most Cases Is Diverted, Commission Finds; Forty-one Federal Levies

Sixteen and four-tenths cents of most of the dollars that go through the box office windows of motion picture theatres in the United States are diverted to taxes, the public, exhibitors and the industry generally paying 61 taxes, mostly indirect, on each ticket, 41 of them of a federal nature, 20 levied by state and local governments.

This state of affairs is cited by the National Consumers Tax Commission, which has headquarters in Chicago and active units working in each of the 48 states and in the District of Columbia, to point out burdensome taxation on business, which passes the taxes on to the consuming public.

The Commission, a non-profit non-partisan organization, according to its statement, fights to protect the public against excessive taxes and to get relief for the public from existing heavy taxation. Mrs. Kenneth C. Frazier, of Dallas, is national president, leading a national committee of 48.

Practically All "Hidden"

The Commission's investigation of the tax situation as it concerns theatre tickets was conducted over an extended period, and its conclusions in this instance are based on its own tax figures and on official reports compiled by the Bureau of Home Economics Division of the United States Department of Agriculture.

The taxes are all "hidden," with the lone exception of the "labeled" federal and state admission taxes. In the case of the Federal admission tax, of course, only tickets priced more than 40 cents are taxed.

The hidden taxes range all the way from the general property tax to tire and tube taxes paid by those who transport motion pictures between the exchanges and theatres, and include taxes paid by the film manufacturer, producer, distributor and exhibitor. They are listed by the Consumers Tax Commission as all being passed on to the buying public, and include the following:

Taxes Paid by Film Manufacturer
1. Federal Income
2. Federal Capital Stock Value
3. Unemployment Compensation
4. Old Age Benefit
5. Excess Profits
6. Telephone & Telegraph
7. Electrical Energy
8. Stamp Taxes:
   - Bond Issue
   - Bond Transfer
   - Capital Stock Issue
   - Capital Stock Sale or Transfer
9. General Property
10. State Income
11. State Stock Transfer
12. Corporation Franchise

Taxes Paid by Producer
13. Federal Capital Stock Value
14. Federal Income
15. Unemployment Compensation
16. Old Age Benefit
17. Excess Profits

Taxes Paid by Distributor
18. Telephone & Telegraph
19. Electrical Energy
20. Stamp Taxes
21. Tire & Tube Excise
22. Federal Motor Fuel
23. General Property
24. State Income
25. State Motor Vehicle
26. State Motor Fuel
27. Corporation Franchise

Taxes Paid by Exhibitor
28. Federal Income
29. Federal Capital Stock Value
30. Old Age Benefit
31. Unemployment Compensation
32. Stamp Taxes

U. S. TAX RECEIPTS
OFF LAST YEAR'S

Federal admission tax collections for October, for the seventh successive month, were under those of the corresponding period last year, it was disclosed by figures made public Wednesday by the Bureau of Internal Revenue at Washington.

Receipts for the month, the bureau reported, totaled $1,966,617, a drop of $72,000 from the September record of $1,668,827 and $370,000 under the October, 1937, total of $1,966,617.

Collections for the 10 months ended with October were $785,000 under those of the same period last year, totaling $15,651,832 against $16,441,430. The greater part of this loss has taken place since June 30, bureau records for the first four months of the current fiscal year placing total admission tax collections at $6,309,070 compared with $6,921,416 last year, a drop of $612,346.

Supreme Court Will Hear
ASCAP Appeals in January

The United States supreme court in the first week of January will hear appeals by American Society of Composers, Authors and Publishers against legality of legislation in Washington and Florida. On the outcome of these appeals depends the fate of similar legislation enacted in Nebraska, Montana, and Tennessee, forbidding ASCAP from operating there.

ASCAP's attack against the Nebraska legislation to be heard in federal court in Lincoln, Neb., will be delayed until after the first of the year.

Edgar H. Kerner has been appointed assistant manager of the Trinidad branch by Columbia. Mr. Kerner's promotion comes after three years in the home office.

60. Electrical Energy
61. General Property
58. State Income
59. State Stock Transfer
60. Corporation Franchise

Paid Directly by the Consumer
61. Federal and State Admission Taxes

The last-named assessment is the only one plainl labeled," says the National Consumers Tax Commission.

Accessory Sales of Drive at $197,777

Accessory sales in the Motion Pictures' Greatest Year drive have mounted to $197,777 or $100,000 over the figure quoted since the recent presentation by Howard Dietz of the report of the advertising committee.

The sale of a million additional Movie Quiz booklets also has been reported by campaign headquarters since the October total of 30,000,000.

All newsstands will give notice to the public of the closing weeks of the $250,000 Quiz contest.

Trailer No. 10, completed by National Screen Service, will be distributed through the campaign's regular exchanges. The trailer ties in with the holiday season; the announcer appears as Santa Claus, distributing gifts in the form of prizes.

The latest overseas request for Movie Quiz booklets comes from Surrey, England. Similar inquiries have come from Bombay, India, Mexico, Japan and Norway. Only residents of the United States and Canada are eligible.


The Christian Science Monitor next week and the Chicago Daily News join the list of newspapers reproducing the full-page complimentary ad on motion pictures, which the New York Sun ran November 1st and 7th.

18. Telephone & Telegraph
19. Electrical Energy
20. Stamp Taxes
21. Tire & Tube Excise
22. Federal Motor Fuel
23. General Property
24. State Income
25. State Motor Vehicle
26. State Motor Fuel
27. Corporation Franchise
28. Federal Income
29. Electrical Energy
30. Federal Capital Stock Value
31. Telephone & Telegraph
32. Carrier Employees Compensation
33. Carrier Excise
34. Stamp Taxes
35. Excess Profits
36. General Property
37. State Income
38. Federal Income
39. Old Age Benefit
40. Unemployment Compensation
41. Federal Motor Fuel
42. Tire & Tube Excise
43. Excess Profits
44. Federal Capital Stock Value
45. Stamp Taxes
46. General Property
47. Corporation Franchise
48. State Motor Fuel
49. State Stock Transfer
50. Motor Vehicle Registration
51. Federal Income
52. Federal Capital Stock Value
53. Old Age Benefit
54. Unemployment Compensation
55. Stamp Taxes

November 26, 1938
JUDGE DENIES FILMS AID JUVENILE CRIME

Judge Henry S. Waldman of the Union County, New Jersey, juvenile court, this week answered allegations that some films contribute to juvenile crime and delinquency. Not one of the 4,000 children who have appeared in his court in the last seven years started on a delinquent career as a result of "going to the movies," the judge said, adding "A study of the film going habits of 198 delinquent girls and boys in our court during 1937 disproves the theory that delinquent children are interested only in gangster pictures. The cowboy is a greater hero to the boys than the gangster."

In his opinion, the judge said: "In the main, the public is not aware of the fact that many of the movies are not seen by boys and girls in delinquency centers. In many communities, the motion picture industry has been very successful in educating the lay public of the evils of motion pictures."

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**ACCEPt “DEMOCRACY” FILMS OR FACE ROADSHOWS, THEATRES ARE TOLD**

Woman Speaker Praises "Publicity," Given Spanish Loyalists at Dies Hearings; Another Calls "Concealed Propaganda" Best

Some 300 guests of the organizing committee of Films for Democracy, at a dinner last Friday in New York City's Town Hall, approved the sending of the motion picture organization and heard New York's lieutenant governor-elect, Charles Poletti, declare: "We have to fight damn hard for democracy and for civil liberties."

A warning was sounded to the motion picture industry that if theatres do not accept the organization's films, the group will "take them out of the market," with the help of organized labor.

Paid or pledged was $2,789 and plans were announced for a fund-raising dinner with 1,000 guests expected.

The first three pictures will be made at a total cost of $250,000, the Town Hall meeting was told.

The organization, formed some four months ago, mainly through the efforts of its executive secretary, S. Rodman, proposes to "safeguard and extend" democracy, choosing motion pictures as the most effective means of "educating" the public.

Mr. Rodman refused to reveal any of his background to Motion Picture Herald, unless a copy of the story to be written on the dinner was submitted to him. At the dinner Mr. Rodman stated that he had spoken in behalf of Loyalist Spain to various groups in several cities; and the offices of North American Committee to Aid Spanish Democracy said that Mr. Rodman had spoken under their auspices on various occasions.

Correspondent in Spain and Russia

In relating his own entrance into the organization, Dr. Ned Dearborn, chairman of the organizing committee, and dean of the New York University division of general education, revealed that Mr. Rodman's enthusiasm for democracy was" a result of Mr. Rodman's experiences as a correspondent of the London News Chronicle, newspaper with "decidedly liberal" views, in Spain, Russia and other countries.

In the group discussion following the speeches, one woman praised "the publicity" which the Dies Congressional Committee, investigating un-American affairs, had given the North American Committee to Aid Spanish Democracy, of which she was a member. The audience applauded her.

Robert Doll, representative of the Manchester Guardian, one of England's great newspapers, speaking as a guest, declared the group should bear in mind that "the best form of propaganda is the motion picture." He reminded them of "Russian pictures like Potemkin," which appealed to everyone, and therefore got hold of the unconverted.

Roadshows If Not Approved

Another guest asked whether the films to be produced by the organization could be distributed through the approved circuit of "the Hays organization," to which Mr. Dudley Murphy, director for Paramount of "Third of a Nation," replied that there was no reason to doubt that the Hays office would give its approval, as "We all know that Mr. Hays believes in democracy—whereupon laughter arose from the gathering.

Mr. Rodman, in answering the same question, said that the films, if not approved by the Motion Picture Producers and Distributors of America, would be "roadshowed," and seen by the Visual Educational Committee of The Congress for Industrial Organization, and the membership of the American Federation of Labor.

Speakers of the evening, Judge Poletti, Professor Dearborn, Susan Brandeis, of the New York Supreme Court, and Mr. Kern, president of the Municipal Civil Service Commission; Helen Hall, of the Henry Street Settlement; Fred MacKay, of Jam Handy Picture Corporation, producer of the films on industry; and Dudley Murphy praised the evening, pledged their support.

Judge Poletti expressed pleasure in being with "men and women who are fighting for democracy." Mr. Kern advocated use of the same type of propaganda which has been so long associated with "the motion picture industry," and pointed to Frontier Films pictures as showing "the practicality of the job upon which we are about to embark."

"Yearning to Express Themselves"

Mr. Murphy, asserted many players, story writers, and technicians in Hollywood were "yeering" for a chance "to express themselves." He said they were high priced for capitalist enterprises, but would give their services cheaply for the organization, and that pictures at a cost of $100,000 each were entirely practical.

The real volumen of the evening was reserved for an editorial by Martin Quigley, publisher, in last week's Motion Picture Herald and Motion Picture Daily, and one in the Herald by Terry Ramsaye, editor of the Herald. The editor condemned the organization for its special pleading, its leftist sponsors, and its determination to invade the entertainment screen. Mr. Ramsaye told the gathering in a word, Professor Robert K. Speer, head of the elementary education department of New York University, and treasurer of Films for Democracy, red to a meeting of a man named Martin Quigley. Said Professor Speer: "Reactionaries are not concerned with ordinary democratic movements; they are infec-tive. Reactionaries attack those movements which are effective. Their instant response indicates we are effective."

Professor Speer then read congratulatory messages from actor Fredric March and Judge Julian Mack, and shouted, waving the Motion Picture Herald above his head: "And these are the answers to Martin Quigley!"

Sociologist Replies

Professor Henry Pratt Fairchild, head of the sociology department of the New York University graduate school, referred to the editorials with the remark that, "in this instance, I am inclined to believe that the critics are more ill than the thing they criticize."

Copies of the Daily and the Herald had been circulated among the guests before the dinner, and then had been handed to Professor Speer before he made his "reply."

"Letters from Thomas Mann, Franz Boas, Herman Shumlin, Libby Holman, Kirk Mather, Lee Pressman, Will Rogers, Jr., Carleton Beals, Abraham Flexner and others were read to the gathering."

Mr. Rodman outlined plans for a fund raising dinner which would be attended by 1,000, with Harold Ickes, Secretary of the Interior, as probable honor guest. Plans for such a dinner were dependent on the response of those present, he said: $2,789 was pledged at the Friday dinner meeting.

Committee and Board Members


Paramount Censor Authority Calls "Zaza" Reports False

Luigi Luraschi, Paramount studio censorship authority, this week branded as untrue published reports that "Zaza," production starring Claudette Colbert and film critic Will Hays, Marshall, has been denied a Production Code Administration certificate. Reports described by Mr. Luraschi as unfounded were that a basic story situation and a French music hall staging of a can-can dance number were in conflict with PCA standards as presented. He said retakes and editing will require three weeks.
Canadian Import Duty on Positive Films Reduced to 2⅓¢ a Foot; Excise Tax Dropped

American motion picture companies were given no relief from England's quota restrictions in the new reciprocal trade agreement which the United States, and the United Kingdom, signed last Thursday afternoon by President Roosevelt and Cordell Hull, secretary of state, and by Sir Ronald Lindsay, British ambassador, and Arnold Overton, second secretary of the British Embassy in Washington.

There had been some anticipations during the treaty negotiations that the friendship of Joseph P. Kennedy for the motion picture industry might result in some concessions. Mr. Kennedy, former motion picture executive, had been appointed ambassador to the Court of St. James's at London at about the time the negotiations were started, early in the year.

Aside from the usual provisions that the contracting parties will afford fair and equitable treatment to each other's products in cases where quotas or other limitations on imports are imposed, the only mention of films in the British treaty was the binding of present duty status by ten of the British colonies whose imports of American pictures range only from $1,735 to $113,829 a year.

Canadian Import Duty Cut

In a second agreement, with Canada, signed at the same time, however, the American picture industry was given definite recognition by a provision for a reduction in the Canadian import duty on positive films from three to two and one-quarter cents per linear foot, and the erasing of the special three per cent excise tax on U. S. film imports. This is the first agreement on films to be made by Canada, the original pact signed by the Dominion in 1913, and one of the first movements for any concession on motion pictures. Canadian imports of positive films last year were valued at $254,000.

The duty on films will go into effect January 1, the effective date of the treaty. Actual abolishment of the special excise tax will not take place until the Canadian Parliam-

Both for Three Years

The greatest Canadian gain in the matter of actual films will be in the duty reduction on positive prints not made in Canada and on black and white “emergency” positives occasionally imported from the United States. There will be little effect on the cost in Canada of black and white positive films which are made in Dominion laboratories from master negatives brought in from the U. S. for the purpose. All colored prints, imported, however, and the so-called “emergency” prints are the occasional pictures which are required after the master negative has been returned to the U. S. The cost of making a print in Canada is three cents per foot while the cost of American-made positive is 4½ cents per foot in the Dominion. This difference, it is believed, will warrant the continuance of the present procedure of making prints in Canada.

The British agreement also will become effective January 1, 1939. Both ran for three years, during which tariff reductions or concessions are granted by the countries on a total of 1,000 products.

Among the tariff concessions granted the United States on goods entering the United Kingdom is a reduction from 33⅓/4 per cent ad valorem in the duty on theatre sound amplifiers and loudspeakers.

Present duty status under the British pact is protected against changes in the colonies of Bahamas, British Guiana, British Honduras, Ceylon, Fiji, Gold Coast, Jamaica, Northern Rhodesia and Trinidad and Tobago, whose total imports of American films in 1936 amounted to but $390,000.

Aside from the binding of colony rates there was no mention of films in the 175-page British agreement.

Few New Operations In Film Securities

Operations of officers and directors of film companies in the securities of their corporations continued in low volume in September. It was reported Tuesday by the Securities and Exchange Commission at Washington in its semi-monthly summary of such transactions.

The only activities noted were the acquisition of 700 Universal Corporation common voting trust certificates by Daniel M. Sheaffer, of Philadelphia, a director; and the disposition of 600 shares of Paramount common by Y. Frank Freeman, New York, an officer, and the acquisition, through his wife, of 600 shares of the company's second preferred stock.

The report showed that at the close of the month Mr. Sheaffer held 15,500 Universal Corporation voting trust certificates direct and, through Standard Capital Company, 26,500 certificates and 111,283 common voting trust certificate warrants. The disposition of 600 shares of Paramount common by Mr. Freeman cleaned out his holdings in that class and the acquisition of 600 shares of second preferred was his first in that class.

George J. Shaefter, elected an officer in Keith Albee Orpheum October 21st, held no equity securities in the company on that date, it was shown.

White Estate $237,250

The will of Pearl White, probated in London last week, showed that the star of silent films left an estate of $237,250. After bequests to friends, servants and to charity, the residue was divided equally among her brother, her sister, two nieces and two nephews.

MGM Winners Return

Nine members of Metro-Goldwyn-Mayer’s domestic staff returned this week on the Queen Mary after a month’s trip in Europe for winning an international billing contest.

Fletcher to GN

Tex Fletcher, the “Lonely Cowboy” of radio, has been signed by Grand National to star in its Troubadour of the Plains” series of westerns.

New Film Law Book in India

A two volume work titled “The Law Relating to Places of Entertainment and Amusement” has just been issued in the first edition. The author, K. Venkoba Rao, advocate in the High Court in Madras, India, covers nearly every phase of the law as it relates to public places of entertainment, like the cinema. In the preface, Mr. Rao mentions the many types of litigation possible in the motion picture field alone, and says, “The present work is an attempt to present the various aspects of these types of cases and elucidate them on authority and criticize them on principle.”

In the first chapter of his book the author sketches the outlines in different countries of the industry which he says, “typifies the entertainment having the largest popular appeal in India today.”

In chapter 12 deals with motion picture theatres; in chapter 4 libel by sound films is discussed. In chapter 11 is an outline of the American law relating to places of entertainment, along with a summary of distribution contracts. Chapter 10 gives the abstract of opinions in important outstanding film cases. Chapter 12 gives a complete report and history of the Cinematograph Films Bill, and changes sustained before passage by parliament. Among the many special appendices is one on New York state Bills affecting the industry.

Normandie Theatre Opening

Tri-National’s “Sacrifice D’Honneur,” will be the feature at the opening next Wednesday of the new Normandie theatre, at Park Avenue and Forty-third Street, New York City. The picture was made in France, is English-titled, is distributed in the U. S. by Tri-National Films, Inc.

“Great Waltz” Contest

About 1,500 cities in virtually every state will have participated in Metro-Goldwyn-Mayer’s “Great Waltz” contest by the time the finals are held at the Waldorf-Astoria December 12th, according to William R. Ferguson, exploitation manager.

Jack Kirsch, president of Allied of Illinois, will be guest at a testimonial dinner at the Congress hotel in Chicago December 2d. Henri Elman, Chicago Monogram manager, is handling reservations.

George Friedl, jr., director of sound engineering, International Projector Corporation, left Tuesday for Hollywood to cooperate with producers in use of the Simplex Four Star Sound System.

The “March of Time” radio program will go off the air December 2d. Time Magazine has been sponsoring the program, and another sponsor has not been found.

Consolidated Film Industries has declared a dividend of 25 cents on the preferred stock, payable December 27th to stockholders of record December 5th.
MOTION PICTURE HERALD

November 26, 1938

CANADA TO USE FILMS AS PROPAGANDA AID

by KRIS WINTER
in Copenhagen

Motion picture publicists in Denmark are faced with a difficult problem following the announcement from the Copenhagen Editorial Board to the effect that advance notices in the daily press are to be limited to one picture and 10 lines reading matter on any one motion picture to be released in this country.

This action by the distributor's publicist (in Denmark practically all publicity work in connection with the press, whether daily or periodical, must be arranged by the distributor) the choice between publicizing his picture in the Sunday supplements of the big circulation dailies about two months in advance of the premiere and leaving the weekly and monthly publications out in the cold when the picture finally appears, or dropping paper, it is understood the supplements and stressing space in weeklies and monthlies a month before an opening.

The view generally held by the publicists is that all publicity should appear at about the time of the release and that publicity appearing a month or more before this date is virtually wasted effort.

The Copenhagen Editorial Board is comprised of the editors-in-chief of the 10 Copenhagen dailies. It is known that the motion picture was made by Niels Haager of Politiken, largest circulation daily in the city, but beyond this fact, no other information for the motive is available.

Major Plans Three Films

Walter Futter and Leslie Howard, who recently formed Major Pictures, Ltd., arrived this week on the Normandie. Mr. Futter said the company plans to make three pictures in England, with Howard starring, production to start in January. Stories lined up include "The Mississippi Bubble" and "The Life of General Gordon," the latter in color. Sir James Barrie's "The Admirable Crichton" will also be made if the rights can be cleared.

Censors Protest "Birth"

First official act of the new "moral welfare" board (censors) in Wausau, Wis., has been to oppose showing of "The Birth Of a Baby." The Ritz theatre played it six days, barring children under 10.

RKO Radio has authorized first-run engagements for "Snow White and the Seven Dwarfs" during Christmas Week, Jules Levy, general sales manager for the company, said this week.

Mae West's first starring vehicle to be made by her Mae West Empire Productions will be a musical instead of "Catherine the Great." The film is to get under way early in January.

Newsreel Theatres, Inc., will open a new house on December 21 in the Associated Press Building, Rockefeller Center, New York. The house is in the same block as the Music Hall.

A second newsreel theatre has opened on Hollywood Boulevard east of Vine Street, Los Angeles.

John Grierson, British Government Officer, in Montreal on Call to Start Project

by COLIN R. HAWORTH
in Montreal

Canada, first to governmentally engage in film production, beginning about 1914, is to again engage in screen production activity, and again in exploitation of the physical resources of the Dominion.

Canada's plans to organize the governmentally production of motion pictures about the Dominion came out into the open Monday with the arrival in Montreal of John Grierson, British Government film officer. He was here from Edinburgh (Picture in pictorial section). On a visit to Canada earlier in the year Mr. Grierson had looked into the project and left, "indefinite" as to what might be done by Canadians; this time, however, he admitted he had been summoned by the government at Ottawa, to start a project.

Mr. Grierson's ultimate aim is to have Canadians, both governmental and private producers, turning out "documentary" films dealing with Canadian life and progress, with the airways of the Dominion, its mines, farming, the development of the MacKenzie river, wheat growing and other such subjects, films such as those produced by the "alphabetical" agencies of the Administration in the United States.

The Briton's stay in Canada is of undetermined length, but will probably be three months. During that time he says he will make Ottawa his headquarters and act in an advisory capacity rather than take control. He hopes to demonstrate to Canadians the manner in which documentary film work has been done in England with success.

The first Canadian motion picture enterprise was founded and conducted by B. E. Norrish, who had entered the government service in connection with water power surveys for the department of national resources. Early Canadian pictures were distributed as "scenics" on the General Film Company's program entered by the Essanay Film Company of Chicago.

About 1919, in equal to its successful sponsorship of pictorial presentations of the visit of the Prince of Wales to Canada on the world screen, the Canadian Pacific railway participated in the formation of The Associated Screen News, Montreal, with Mr. Norrish as its managing director. At this point the official government film activity began to approach a dinamismo, and became infrquent, their screen showings few. This condition has obtained for many years.

First Film Enterprise

The films produced under the new scheme in all probability will be distributed not only abroad for their publicity value to Canada but at home too. According to the visitor from London, local government officials, including the premier, MacKenzie King, and many cabinet members, are impressed with the value of such films to develop national unity in Canada, overcoming petty provincial prejudices which exist due to the Dominion's territorial vastness and the consequent remoteness between persons in different sectors.

Local Dominion distribution, however, presents a problem. For while exhibitors in England are now using such pictures with success, Canadian exhibitors are inclined to frown on them. This might not be unexpected, Mr. Grierson thought, by the showing of the films in small town halls, churches and other public buildings where exhibitors will not run them.

The field for the production of films dealing with Canada is excellent, he believes. The government here is anxious to undertake it; private producers are equally exalted, and exhibitors overseas, disappointed by the standard of Canadian films, are more than willing to provide an outside market, according to Mr. Grierson. He is not, however, sure of other markets.

The dramatization of such subjects, he points out, does not mean fictionalization. Facts alone will guide the production and if they will be assembled and presented in a fashion that gives entertainment value to the reels, he hopes.

To Be Shown at Fair

This system of dealing with subjects, which when mishandled can be dull, uninteresting shows, has proved its value in England, the Briton claims. English producers, he said, have so captured the knack that the films have become a feature in the home market. This style of production in films will be amply exhibited to the American public at the New York World's Fair next year when England's exhibit opens a motion picture section there. Mr. Grierson's plan to organize the documentary film industry in Canada is based on the principle of employing newspapermen experienced in "dging out the real story." It is, he claims, "much the same system used in building up the Canadian Broadcasting Corporation." In this regard he already has forwarded to Ottawa a list of names gathered on his first visit here, of suitable or interested men.

During his stay in America, Mr. Grierson will confer with Frank C. Badgerly, director of the Canadian Government Motion Picture Bureau at Ottawa and Mr. Norrish, of Associated Screen News, Ltd., in Montreal.

U. A. Theatre Circuit To Reel East Leaders

Members of the board of directors and officers of United Artists Theatre Circuit, Inc., are slated for reelection, the directors at the annual stockholders meeting in Baltimore next Monday, and the officers at a directors' meeting in New York shortly.

Officers are: Joseph P. Schick, chairman; James B. Shubert, vice-president; Dennis F. O'Brien, vice-president; William P. Phillips, vice-president and treasurer; Bertram S. Nayfack, secretary, and A. M. Geiger, comptroller.


Thalberg Dartmouth Course

Dartmouth will soon start an "Irving Thalberg Memorial Course in Screen Writing." Professor Benfield Press is spending several weeks at the MGM studios to gather background.
SUPREME COURT Refuses to ACT ON PLEA TO LIMIT MONOPOLY OF PATENT

Rejects Appeal of Department of Justice in Reaffirming Its Decision Against General Talking Pictures Corporation

As a result of the court's decision, General Talking Pictures is liable for triple damages. Pointing out that the American Transformer Company was one of a number licensed by the A & T T "patent pool" and that its activities were restricted by its license to manufacture and sale for use in certain specified fields, the court explained:

"Transformer Company, knowing that it had not been licensed to manufacture or to sell amplifiers for use in theatres as part of talking picture equipment, made for that commercial use the amplifiers in controversy and sold them to Pictures Corporation for that commercial use. Pictures Corporation ordered the amplifiers and purchased them knowing that the Transformer Company had not been licensed to make or sell them for such use in theatres. Any use beyond the valid terms of a license is, of course, an infringement of a patent. Where a patented invention is applicable to different uses, the owner of the patent may legally restrict his license to a particular field and exclude him from others. Transformer Company was guilty of an infringement when it made the amplifiers for, and sold them to, Pictures Corporation. And as Pictures Corporation ordered, purchased, and leased them knowing the facts, it also was an infringer."

MOTION INQUIRY TO GO INTO PATENTS

Restriction of patented devices and its effect on the national economy will be the first order of business of the Congressional-Executive Monopoly Investigating Committee, Senator O'Mahoney, its chairman, said last week after a conference with President Roosevelt.

Senator O'Mahoney said the committee probably would begin hearings the first week of December and would continue in session, after an adjournment for the Christmas holidays, for "as long as is necessary to tell the story." Government investigators now engaged in making studies on which the inquiry is based will be the first witnesses to testify, the Senator told the Washington press.

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The case was watched with interest by large patent holders both within and outside the picture business.

The rehearing of the A & T & T case resulted in an intervention by the Government on the grounds that the court's first decision last spring would extend patent monopolies in a manner not intended by Congress. The Government argued that a patent holder had no legal right to control the use of his patent article once he had sold it or permitted it to be sold in ordinary trade channels.

Says U. S. Question Has No Bearing

In the majority opinion delivered by Mr. Justice Brandeis, the supreme court ruled that the vacuum tubes had not "passed into the hands of a purchaser in the ordinary channels of trade," and that consequently the Government's question had no bearing on the case.

The action had arisen when General purchased certain A & T & T patented vacuum tube articles from American Transformer Company, an A & T & T licensed vendor, the tube in the equipment being used for national amplifiers and broadcast radio reception, A & T & T, through its subsidiary, the patent holder, claimed infringement.

General corporation argued that no infringement was involved since royalties had been paid and no changes made in the tubes. This contention was rejected by the court.

Black and Reed Dissent

As was the case last May, also, the U. S. high court divided on the question, five members joining in the majority opinion to which Associate Justice Hugo L. Black and Stanley Reed dissented, while Associate Justice Owen J. Roberts took no part.

Referring to past decisions holding that a restrictive license is legal, the opinion held that "as the restriction was legal and the amplifiers were made and sold outside the scope of the licence, if the effect is only the use as if no license whatsoever had been granted to Transformer Company. And as Pictures Corporation knew the facts, it is in no better position than if it had manufactured the amplifiers itself without a license. It is liable because it has used the invention without license to do so."

We have consequently no occasion to consider whether the defendants would have been if the amplifier had been manufactured 'under the patent' and 'had passed into the hands of a purchaser in the ordinary channels of trade.' Nor have we occasion to consider the effect of a 'licensee's notice' which purports to restrict the use of articles lawfully sold."

Ascertaining that in decisions reaching back almost a century the court has held that when a patented article is sold and passes into the hands of a purchaser it is no longer within the limits of the monopoly conferred by the patent, Associate Justice Black, in his dissenting opinion, charged that the majority had returned to an interpretation of the patent law which was expressly overruled within five years.

In result," he declared, "the judgment here is a second departure from the traditional judicial interpretation of the patent law."

Triple Damages Ordered

"As a consequence of the return to the interpretation of the patent statutes previously repudiated and explained," he commented, "petitioner is enjoined from making full use of, and must account in triple damages for using, tubes and amplifiers which he owns. . . . The after sale, and has not stipulated otherwise. Neither stipulation nor practice could justify extension of patent monopoly beyond the limits of legality fixed by Congress and recognized by the court within three-quarters of a century," he concluded.

Griffith Promotes Five

Five promotions of Griffith Amusement Company managers include Carl Benefiel, city manager at Enid, Okla., to Pampa, Tex., as city manager; George Limerick, Cleburne, Tex., manager, to Enid, succeeding Mr. Benefiel; Frank Ayedlotte, city manager at Drumright, to Cleburne, as city manager; Galy Varnell, Hugo, Okla., city manager, to Drumright in the same capacity, and Taylor Joyce, assistant at Griffith's Stillwater, Okla., theatre, will manage two Griffith theatres in Hugo, Okla., as city manager.

The original stockholders of International Cinema, Inc., independent laboratory on the west coast, have acquired the Corporation, Cinema Laboratories, Inc., which this week purchased for $70,000 the physical assets of the laboratory at a bankruptcy sale. Under the deal, which must be consummated in 30 days, the lab will receive 30 per cent cash for their claims and 40 per cent in preferred stock of the new corporation.

Charles F. Iles and H. E. McKinney, owners of the Iowa Film Delivery Company, have purchased the Meadows Transfer Company, Des Moines.
PROTESTS AND BENEFITS IN SHOW BUSINESS FOLLOW NAZI'S ATTACKS

Italy Restricts Business Activities; Mexico's Censors Snip Mussolini from Newseel; Berlin Press Attacks March of Time

Protest meetings against the Nazis' treatment of Jews in Germany, and benefits for those being "purged" were opened this week in several quarters in the motion picture business and allied amusement fields, from Broadway to Hollywood.

At the same time, press services reported from Rome that 15,000 Jews in Italy had lost their jobs under II Duce's edict of November 10th, aimed particularly against the holding of government positions by "non-Aryans," and was also restricting them in general business and professions, presumably including motion pictures.

Three German refugees, who arrived Tuesday in New York from Berlin, on the "Prin- dell" will seek employment with American film companies. They were in the business in Germany. One, Franz Paul Wishar, formerly connected with Terra and UFA, will confer with William J. Lampell, president of the film industry, before going to Hollywood. The others are Theodor Daniel Bachenheimer, stage manager and director, and Kurt Dry, song writer.

The decree last week of Italy's Minister of Propaganda, Dino Affieri, barring all foreign cartoon characters except Mickey Mouse, Donald Duck and Popeye, is of little effect because the American distributors are withdrawing from that market anyway, on January 1st, as a result of another law, which creates a government monopoly in distribution.

II Duce, in turn, was deleted from newseels appearing in Mexico City where censors scored shots of the Italian dictator playing golf, on the grounds that showing the Fascist chieftain indulging in such a non-proletarian diversion would hardly do.

A note from the United States to Germany, asking formal assurances that the decree ostracizing Jews from business enterprises does not apply to those holding American citizenship, was presented at the Foreign Office in Washington on Monday.

Just being released is March of Time's "Uncle Sam—the Good Neighbor," which treats of the activities of the U. S. State Department in countering Nazi Germany's influence and bid for power in South and Central America, as well as Germany's challenge in Europe and Japan's in China.

NAI POLICIES HURT FILMS, SAYS 'NATION'

The "escape-from-reality" themes so dominant in current German films; the expulsion of that country's best writers, directors, producers, and actors; the suppression of films by boycotts instituted in reproof against German governmental measures; the imitating taboos which make almost impossible the producing of a script good enough to avoid cutting which bangers coherence in the production—these are given as factors of the dilemma facing the German motion picture industry, in an article in the Nation, of November 19, entitled "Films in Nazi Germany."

The result, according to the article, has been a drastic drop in exports for human rights."

The telegram was signed by the executives of the Samuel Goldwyn, Alexander Korda and United Artists organizations.

The film division of the Theatre Arts Committee in New York, gathered a large number of additional signatures which were appended to the same message.

Mary Pickford, speaking in Washington, denounced dictators, demanded that women take a big national defense program.

Calling Hitler "mad as a March hare," she predicted that "when he finishes with the Jews he will turn to the Catholic Church, then to the intellectuals and finally to the country that has the most gold."

Benefits for Refugees

The show business—screen, stage and radio—has started to put on benefit shows for Jewish refugees from Germany. Motion picture pictures are contributing from box office proceeds, among them the Karl Hohbottle—Bob O'Donnell Interstate Circuit in Texas, N. L. Nathan's Famous Players Canadian Corporation, and others.

Some $100,000 was grossed by the United Palestine Appeal Fund from its "Night of Stars" show at New York's Madison Square Garden, last week, where scores of stars from radio, the stage and screen performed.

Special benefit performances of "Abe Lincoln in Illinois" and "Knickerbocker Holiday" were given at the Plymouth and Euliss Barrymore theatres in New York.

German refugee relief committees will benefit from the proceeds of a special preview showing of "Pygmalion" at the Astor in New York next Wednesday evening. Nicholas M. Schenck has issued invitations for the performance.

In Hollywood, the Anti-Nazi League, numbering scores of movie personalities in its ranks, held an open demonstration against the Nazis.

On Friday night, the Theatre Arts Committee staged a protest rally at the Fulton Theatre, New York, and E.B. Dowling was a guest. Although the Chicago censor board said they expected "a hard rubber" of "Pro- tum," a Russian film depicting Nazi persecution of Jews at the Sonone theatre, Police Commissioner James Allman thinks otherwise.

Charity Group Pledges $225,000

Members of the motion picture and theatrical committee of the New York-Brooklyn Federations of Jewish Charities campaign pledged to raise a quota of $225,000 at a luncheon meeting at the Hotel Astor Tuesday. The drive ends January 31.

Louis K. Sidney, of Loew's, will head a Hollywood committee.

B. S. Moss reported he had organized the accessories field, and William Morris, Jr., says the artists' representative group is functioning.

Meetings have been set for December for independent exhibitors, with William and Harry Brant as chairman; for the legitimate theatre group, headed by William Klein, Sam Forrest. Harry Goetz and Marcus Heiman; independent producers, headed by Leon Rogers, and music publishers and composers, under the chairmanship of Louis Bernstein and Irving Caesar.

David M. Bernstein and Albert Warner are co-chairmen of the amusement division.

Among those at the meeting were:

Barney Balaban
Nate J. Blumberg
Jules Brulatou
Leopold Friedman
Arthur Israel, Jr.
Aran Freedman
Hein Levy
B. S. Moss
Martin Quigley
Jack Alicoate
Louis Nizer
Harry A. Doob
Eugene Picker
Anthony Schenck
Marvin Schenck
Fredric Ullman, Jr.
Fred J. Schwartz
Ed. Rugoff
William Brant
Harry Brandt
M. A. Schlesinger

Jack Cohn, vice-president of Columbia, was appointed chairman of the Motion Picture and Theatre Division of New York City's Christmas Seal Sale for the benefit of the New York Tuberculosis and Health Association. William S. Paley, president of Columbia Broadcasting System, will head the radio division, and Lucille Manners is chairman of the radio entertainers group.

U.S. Bests Nazis in Equipment Sale

The Polish Telegraph Agency, government instrument at Warsaw, has ordered for 200 American-made 16 mm. sound film projectors, together with gasoline-electric generators, according to a report to the United States Department of Commerce. The order was made out to the American Commercial Attaché at Warsaw. They were sold in competition with projector manufacturers in Germany.

The telegraph agency is the official news, newsreel and information agency of the Polish government. The total value of the projectors is estimated to be $65,000. Delivery is to be made in lots of 25 to 50.

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MOTION PICTURE HERALD
INDENPENDEH EXHIBITORS
DEMAND CONCILIATION

MPTOA Returns to Conference Table with Distributors on Self-Regulation December 8th

Industry action on self-regulation awaits the resumption of negotiations between the distributors and the exhibitor groups with December 8th set as the date for the MPTOA returning to the conference table, and dates still to be set on Allied and non-affiliated units’ meetings.

Sales managers and counsel of the eight majors will meet Friday in New York to go over the distributors’ trade practice proposals, and the final program will be ready in a week for presentation to exhibitors.

Broadway was speculating this week over the outcome of the program, with predictions freely made that the strain of block booking will be eased, the right to buy probably achieved, clearance rules changed, score charges eliminated, the forcing of shorts abandoned and a general industry-wide system of arbitration or conciliation set up. How these would be achieved was as much of a mystery as the true nature of the program itself, pending the final conferences.

The only open action of the week was a declaration by the Independent Theatre Owners of New York demanding conciliation on the grounds that exhibitors have “too much to lose by legislation and regulation.”

Daily Reports on Theatre Deals

Solution of the problem posed by the Department of Justice demands that the defendants major circuits in the suit-trust suit maintain the status quo in operations, pending trial, is seen in the circuits’ submission of daily reports on theatre deals to the government.

Inherently threatened in the government’s stand had been a possible preliminary injunction against the defendant companies, to prevent them from entering in theatre dealings.

On the other hand, attorneys for the defendants feel the compromise is indicative of Government hesitation because of possible fears that injunctions could not be obtained without effort, long and costly.

United Artists counsel have asked the Government that Mary Pickford, Douglas Fairbanks and Charles Chaplin be eliminated as individual defendants in the suit; and it is understood that the Government may drop as defendants those of other companies no longer associated with them, or active.

Among those who may come under this category are Courtland Smith, formerly Pathé News head; Merlin Ayresworth, formerly RKO board chairman; Leo Spitz, who used to be RKO president; Dr. A. H. Giannini, no longer the president of United Artists; H. A. Fortington, president of the London Film Company; five of directors; E. A. Schiller, of Loew’s; Charles Rogers, no longer the Universal production chief, nor connected with the company; Adolph Ramish, member of the Universal board.

Action in Philadelphia Suit

A preliminary hearing in the anti-trust suit brought by Herbert J. Elliott, of the Fennrock Theatre, Philadelphia, against 12 major producers and distributors, was adjourned last Friday when Mr. Elliott obtained a consent release on three films, “Hold That Co-Ed,” “Straight, Place and Show” and “That Certain Age.” The suit is based on a clearance question on the booking of the Paramount on the Paramount board on which the plaintiffs claims his theatre has precedence over Warner Brothers’ Lane theatre.

Federal Judge Welsh declared that he wished to go into the case tomorrow and demanded that counsel prepare their case fully for the next hearing. The hearings will be resumed December 10th.

At Friday’s hearing, Mr. Elliott’s attorney declared that it was impossible to obtain witnesses for the plaintiffs because of fear of retribution, and charged that a representative of the defendants, who was not specified, had that day refused to deal with Mr. Elliott unless the suit was withdrawn.

Extension in B. & K. Case

Federal Judge James Wilkerson, in Chicago, last Friday, extended the time for the filing of answers in the case against Balaban & Katz and the major companies instituted by 101 independent exhibitors November 15th. Judge Wilkerson told the defense this would be the final time extension. He also said he would not be able to try the case before January 1 or perhaps early in February.

More than 5,000 documents will be used as evidence, according to the defense attorneys, who told the court that the contracts asked for by the plaintiffs’ legal counsel, Rosenberg and Stein, would be near that number. The documents to be photostated include all contracts with B. & K. by the major companies for the last five years.

The defense attorneys, with Robert Golden as spokesman, told the court Friday that 57 of the 101 plaintiffs who are connected in any manner with the $B.$ & $K.$ contracts with the majors.

The Government’s criminal suit in Chicago against Barney Balaban, B. & K. and the major companies, excluding Columbia, will come up for hearing on November 28th. Answers to the Government’s claims that the consent decree of 1932, handed down by Judge Woodward, had been violated, are due at that time.

Paramount Plans

Only quota Films

Paramount will confine its British production activities to the making of quota films only, with no high-budgeted films for world distribution planned. Production will be under Adolph Zukor, who arrives in London in two weeks, from Hollywood, where William Le Baron, as production general, and Y. Frank Freeman, as business head, have taken over Mr. Zukor’s California studio duties. From London, an invitation has been sent to Mr. Zukor to attend the Cinema Luncheon Club on December 14th. The club is composed chiefly of exhibitors.

The leader line on Paramount productions —“A” pictures—will be dropped January 1st after appearing on the company’s releases for more than a decade. The decision to eliminate the line follows Mr. Zukor’s transfer to London to head Paramount European operations. He continues as chairman of the board.

Mr. Freeman will leave New York Monday to assume his new post at the studio and Mr. Zukor will sail from New York for London on December 2nd.

CITES INDEPENDENTS’ GAINS IN MPTOA

A statement sent out from MPTOA headquarters, over the signature of Ed Kuykendall, president, said that “the MPTOA now has the largest number of small independent exhibitors in its ranks that have ever been represented in a national organization of theatre owners."

“…a responsible, representative exhibitor organization, through which independent exhibitors can coordinate and make effective their joint efforts, will be more than ever needed in the immediate future,” he said, “with the drastic changes in our business that are impending, with Congress on the warpath and with the government threatening to impose new and increased taxes. The federal admission tax law comes up for reenactment this year. If the industry is hopelessly divided and we are defensively disorganized, fighting each other, we will be a pushover for unfair, special taxation and drastic regulation.”

Washington and
Arkansas Units

Hold Sessions

L. O. Lukan of Seattle was reelected president of the Motion Picture Theatre Owners of Washington at the 16th annual session in Seattle last week. The meeting was attended by approximately 125 theatre owners of Washington, Oregon, Idaho and Alaska.

Other officers are: Milton Kenworthy, first vice-president; Paul Aust, second vice-president; Cecil Gwinn, third vice-president, and James M. Hone, reelection executive secretary and treasurer. Three new trustees are John Hamrick, Mildred Bishop and Henry Davidson.

The Independent Theatre Owners of Arkansas held its semi-annual convention Sunday and Monday at the Hotel Marion in Little Rock. About 100 exhibitors attended.

The convention adopted a resolution attacking motion picture theatres by showing the first-run pictures for a nickel. A discussion of unfair trade practices was also held. S. A. Arnold of Little Rock was appointed a special representative to recruit new members for the organization.

Officers are J. F. Norman, president; G. Carey, vice-president; R. V. McGinnis, secretary-treasurer; O. G. Wren, W. E. Malin, Charles Bonner, K. K. King and L. F. Haven, are directors.

Executives and actors of Paramount will be official hosts to the Independent Theatre Owners of California at a special entertainment program at the Carthay Circle, Hollywood, December 16th, in connection with the organization’s annual get-together.

The program will consist of a stage show to be produced by Leroy Prinz and Cliff Lewis and a screening of “Artists and Models Abroad.”

The Milford theatre, Chicago, has been taken over by Harry Balaban from Melchor Brothers.
That bright, fresh slant of 20th again!  
Hilarity in the hoosegow... where the "lifers" only stay in for the laughs... and it breaks their hearts to break out! "Should net a neat profit for exhibs!" chortles Daily Variety. "A rip-roaring comedy! One for showmen to shout about!" —reports Motion Picture Daily
THE MERRIEST GALLERY OF ROGUES EVER TO ROCK THE BIG HOUSE!

Chipper and Darby! The world's slickest salesmen—they even sell themselves!

Slim! Pardon him?...The governor wouldn't even excuse him!

Fisheye! A trusty whose mother wouldn't dare to trust him!

Memphis! He puts that swing into the lock-step!

THE MERRIEST GALLERY OF ROGUES EVER TO ROCK THE BIG HOUSE!

UP THE RIVER

PRESTON FOSTER • TONY MARTIN • PHYLLIS BROOKS • SLIM SUMMERVILLE • ARTHUR TREACHER • ALAN DINEHART • EDDIE COLLINS • JANE DARWELL • SIDNEY TOLER • BILL ROBINSON


Executive Producer Sol M. Wurtzel

20th Century Fox
Inquiry into Broadcasting "Monopoly" Drifts into "Fishing Expedition": Only Half Dozen Witnesses Heard in 10 Days

Making slow progress in its investigation of "monopoly" in broadcasting, the Federal Communications Commission this week was doggedly plugging away on what had frankly degenerated into a "fishing expedition."

At the close of the first ten days of the Washington hearings, which may continue for months, the FCC had heard a mere half dozen of the 16 witnesses who will be offered by National Broadcasting Company alone, with probably an equal number from the Columbia and Mutual broadcasting systems.

On Wednesday John Royal, vice-president of NBC, in charge of programs, from the witness stand asserted that the reason that NBC asks writers to sign with non-compete material was self-protective to avoid plagiarism suits against the firm and not for purposes of securing a monopoly and control of writers.

Mr. Royal also said that while NBC insists that certain religions, educational and public affairs sustaining programs be carried by all stations which it owns or operates, local managers of other stations are free to refuse other sustaining programs in favor of features of more local interest.

O. B. Hanson, chief engineer of NBC, testified that the advent of sound motion pictures nearly ruined the broadcasting industry. With Hollywood clamoring for sound equipment and personnel trained in sound, he said NBC was forced to sell its 50 per cent stake to Mr. Holby. This "raid" almost wrecked operations, he testified.

First definite issue to be raised by William J. Dempsey, FCC counsel, was the propriety of NBC operating a talent booking office and seeking to tie up artists for radio, including television, vaudeville and other entertainment. The activities of the NBC bureau were discussed by Daniel S. Tuthill, assistant managing director, who testified that last year it had a net profit of $286,882 on commissions of $674,891 collected from talent booked to radio advertisers, film producers and others to the amount of $6,632,274. Motion picture bookings were $189,230, on which commissions were $25,476, but sales, naturally, were to radio advertisers, who paid $4,028,187.

Although Mr. Dempsey hinted that some of the 300 artists signing management contracts with NBC may have been taken away from Columbia and other booking agencies, Mr. Tuthill insisted that the interests of the artists were well taken care of.

No other medium can bring an obscure artist into prominence as quickly as broadcasting, Mr. Tuthill testified. Among the clients of Bas Moring, whose earnings jumped from $75 to over $3,000 a week in three years, and the "Fibber McGee" act which, getting $150 a week, climbed up to $5,000 in the same time. The Committee stepped out of its usual line of questioning to ask Mr. Royal about censorship in broadcasting.

Questions pertained particularly to the script of "Beyond the Horizon," broadcast recently by NBC. It received some adverse comment from listeners.

"UPPER BRACKETS" PAY 82% OF ADMISSIONS

Eighty-two per cent of all box-office revenue accruing to exhibitors in the Chicago area is spent by families with incomes over $7,500 a year, those of lower incomes contributing but 18 per cent, according to a "market pattern" made up by the Chicago Daily News.

Exploitation percentages in some other lines run as follows:

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<th>Income above</th>
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<td>Reading</td>
<td>83,5</td>
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<td>Gifts, taxes</td>
<td>88</td>
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<td>Food</td>
<td>67 95</td>
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<td>Housing</td>
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<td>Education</td>
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The Chicago territory is the second largest in the country.

Mr. Royal said the play had been staged by 60 or 70 churches, schools and clubs throughout the United States.

In regard to "scarcas" on children or other programs, Mr. Royal said:

"Radio mustn't be blamed for all excitable children—or adults."

He testified that NBC is trying to clean up the situation... with respect to children's features, has strict rules against ad libbing and has been unable to do much about prize contests because they are popular... responses being received in one week in one contest.

Mr. Royal testified that NBC agrees with the Commission as to the unsavoriness of such features as the highly publicized Mexican love song and the Mae West "Garden of Eden" broadcast.

At the same time, he revealed that NBC mail shows a surprisingly small proportion of criticisms.

The Commission was told by Hugh M. Beville, chief statistician for NBC, that research shows that the American type of program is the most popular.

Research Figures

Offering more dance music than any other country, Mr. Beville's charts showed, the United States has the most receivers per 1,000 of population. On the other hand, the proportion of receivers dropped as the volume of dance music was reduced and that of serious music increased, and the countries concentrating on serious music have the fewest receivers.

The nearly 38,000,000 receivers in use in the United States are more than the aggregate number in the twelve other countries which have more than 1,000,000 sets each. While the U.S. television population is more than 100 sets per 1,000 greater than Denmark, which has the second highest ratio.

Mr. Beville also submitted statistics showing that NBC's programs contributed more than an originating point for broadcast programs and, whereas 66.6 per cent of NBC programs originated there in 1930 only 37.6 per cent were originated in 1937, while in the same period Chicago originations jumped from 7.7 to 24.4 per cent, and those of Hollywood, seven years ago not even in the picture, now amount to 7.1 per cent.

The NBC program department has a budget for the current year of $5,200,000. It was testified by Mr. Royal, of which $1,375,000 is for the purchase of talent for sustaining programs and $2,223,000 for orchestras. The cost of talent for commercial programs was placed by him at $150,000, but the total cost of commercial, international and other programs other than sustaining, including talent and the services of the sustaining organizations in all, will run to $100,000,000 or more a year, he said.

Shows, he testified in reply to questions by Chairman Frank R. McNichol, may be put on for as little as $500 or $1,000 talent expense or for as much as $20,000 to $30,000.

U. S. Reports 22% Drop in Radios

Retail radio sales the first half of 1938 were 22.4 per cent under those of the corresponding period last year, it is indicated by the U. S. Census Bureau on the basis of a census of 243 stores, representing six per cent of the establishments and 10 per cent of sales shown by the 1937 census.

Total sales of the 243 cooperating stores jumped from $5,602,000 in 1935 to $8,080,000 last year. Sales during the first half of 1937 were $3,807,000 and for the same period this year, $3,024,000.

New Activity Set For Film Councils

The National Motion Picture Council of the National Board of Review of Motion Pictures has prepared an outline of activity for film councils and other film study groups.

The organization of film councils, according to the outline, should have as their objectives:

1. To demonstrate through the education of public opinion, the effectiveness of selection and classification, instead of censorship, as a means of forwarding the development of the motion picture and its best uses.
2. To encourage through open meetings, forums, classes and other means, the study of the motion picture as a medium of entertainment, education and artistic expression.
3. To concentrate the attention of the public on specific worthwhile films through the publication of a Photoplay Guide to the Selected Pictures being currently shown at local theaters.
4. To arrange family Friday night or weekend programs of selected family films, and junior pictures, picturing particularly the pleasures and the tastes of children, through cooperation with local exhibitors.
5. To endorse and further the use of visual education through motion pictures in the schools.
6. To arrange and promote occasional exhibitions of exceptional and cultural films that would not ordinarily be shown in commercial theatres.

U. S. Produces Four More

Four pictures, available in 16 and 35 mm for free use, are being released by the United States Bureau of Mines, of the Department of The Interior. The pictures depict the production story of copper and were made with the cooperation of a large copper company.
MOTION PICTURE HERALD
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FAIRBANKS AND CHAPLIN
AGAIN ACTIVE FOR UA

Chaplin Will Make One Feature, Fairbanks To Produce Two or Three

Douglas Fairbanks and Charles Chaplin were "welcomed back into the fold" of active producers, and plans were discussed for new season product of its other producers, including one Hollywood picture to be made by Alexander Korda, at the annual meeting last Friday of the United Artists' board of directors, in the New York offices of chief executive Murray Silverstone.

Present were attorney Charles Schwartz, representing Mr. Chaplin; Douglas Fairbanks; Mary Pickford; James Muve, representing Samuel Goldwyn; Emanuel Silverstone, representing Alexander Korda; Harry J. Miller, treasurer; attorney Dennis O'Brien; Murray Silverstone. Miss Pickford's departure for Chicago forced adjournment of the meeting, along with projected presentation of the company's stockholders, to November 30.

Mr. Chaplin will make one picture, starting in January; he will produce, direct, and star in it.

Mr. Fairbanks will make two or three on the Coast, under the banner of his new company, Albin Films.

Referring to Mr. Fairbanks decision to produce again, Mr. Silverstone said that Mr. Fairbanks' project appeared to be "a great plan as he presented it to us; however, it is doubtful if Fairbanks can make more than one or two a year. He's an individualist, you know."

Mr. Fairbanks will leave for Europe soon to conclude arrangements for his new producing company. An associate in the company is British financier Montague Marks. Mr. Fairbanks' first picture will probably be "Little Mockus," he reported; but this could not be confirmed. It is also understood that Mr. Fairbanks will not appear in any of his productions.

Mr. Muvev will bring to the next meeting details of Samuel Goldwyn's new season plans.

Profit-Sharing Plan

The next meeting probably will see approval of the revised "profit-sharing plan" which all partners are understood to be agreed upon, but which was not taken up at the meeting. It provides for extra participation in the profits of pictures produced by them, and becomes effective January 1. The original plan provided for distribution of profits to all partners whether or not they produced pictures. The revision allows only those who produce pictures to participate, and then only to share proceeds from their own productions.

South American revenue will more than make up for the loss of the European market, Mr. Silverstone declared, in an interview after the meeting. United Artists is reported to be doing $14,700 a week longer.

Mr. Silverstone said he believed American action now will save South American markets, and cultivation of it will overload the revenue lost in Europe. United Artists will probably finance and produce Spanish dialogue pictures on Hollywood. He revealed he had discussed the South American situation recently with 20th Century Fox executives.

Mr. Silverstone will visit England briefly in early December, and plans to be back here before Christmas. United Artists is interested in 30-odd foreign producers and all United Artists releases would have premières on the day after Christmas in London—"The Cowboy and The Lady," "Trade Winds," "The Young In Heart."

Closed with Mr. Silverstone this week were David O. Selznick, president of Selznick International, and John Hay Whitney, chairman of that company's board, who arrived in New York Thursday from England. A new releasing contract with United Artists was discussed.

According to Mr. Selznick, "Intermezzo" will be the first picture in the company's $19,200 lineup, and there will be five additional.

The law firm of Dwight, Harris, Korgel & Caseley is new counsel for Samuel Goldwyn. Schwartz & Froligh, former attorneys for Goldwyn, continue their interest in United Artists, however, as counsel for the company and for Chaplin. The company has also added Ernst S. Lubow as treasurer. Other counsel for the company are O'Brien, Driscoll & Raftery who also represent Mary Pickford and Douglas Fairbanks.

U.A. Theatre Circuit Earnings

The general slump in theatre business the last year was seen as a major factor in the decline of the earnings of the company ended August 31st, by United Artists Theatre Circuit, Inc. The annual report shows a net income of $148,743.37, compared with $364,973 the previous fiscal year.

The circuit owns and is interested in a total of 200 theatres, half of them in the New York metropolitan territory. The circuit has a 50 per cent interest in Robb & Rowley United, of Los Angeles, and interests in mid-west and coast houses.

In the New York area, the circuit owns the Rivoli, by Broadway, a first run house, controlled Motors, and theatres.

The circuit had $547,623 in cash on hand August 31st, compared with $485,883 the previous year. Theatre investments at cost or appraised values, less reserves for depreciation and amortization, of $1,072,068, are carried on the books at $3,603,553, which is $178,000 under last year. Capital stocks and advances to affiliated companies owned less than 100 per cent, total $2,485,188. Total current assets are $8,365,083. Net income the past year, exclusive of the deductions for interest, depreciation, amortization, and Federal income tax allowance, was $573,440.88, compared with $627,224 for the previous period.

Cobian Signs del Carril

Hugo del Carril, Argentine tango singer, has been signed by Rafael Ramos Cobian of Productions, Inc., for two Spanish pictures. Mr. Cobian is from New York from the Argentine last part of January enroute to Hollywood.

Distribution deals for all of South and Central America, with the exception of Peru, has been closed by Monogram, according to Norton V. Ritchey, export manager.

FHA Opens Bids Short Reels On New Series

Five producers of commercial and institutional films have submitted bids to the Federal Housing Administration, to produce films for that agency in color and in black-and-white, demonstrating FHA activities. The three producers are the Kameo Corporation of America, in New York; Pathé News, which already has done work for the government; Hollywood Industrial Picture Company, Culver City, Cal.; Loucks and Norling Studios, New York, and Splay Commercial Pictures, Hollywood.

Motion Picture Corporation's bid was as follows: for color sound, $15.50 per foot up to 1,000 feet, $15.75 to 2,000 feet, and $16.50 per foot thereafter. The company offers 35 mm sound prints at 12 cents per foot, up to 1,000 feet, and nine cents on any film longer; for color silent, $7.60 to 1,000 feet, $7.75 to 3,000 feet, and $8.00 per foot longer. Black-and-white sound would cost $7.60 per foot up to 1,000 feet, $7.75 to 3,000 feet, and $8.00 per foot longer.

Pathé did not offer prices on prints, but quoted films cost $15 per foot up to 2,000 feet, $16 per foot up to 3,000 feet, and $17 per foot longer. Color silent, $11.18. Black-and-white sound at $4.50 per foot and black-and-white silent at $4.50 per foot.

Loucks and Norling made the distance from New York responsible for variation in prices, as follows: $15 to $17 per foot for color sound films, if made within 400 miles of New York; $15 to $17 for the same, if over 500 miles. They offered 35 mm prints at 13½ to 17½ cents per foot, the price depending upon quantity ordered. They charge a two cents additional per foot price for prints on acetate (safety) base. Their 16 mm sound prints would cost $7.60 per foot up to 1,000 feet, $7.75 per foot up to 2,000 feet, and $8.00 per foot longer.

The same company offered silent color films at $14, $15, and $16 if within 400 miles; $15, $16, and $17.50 if made within 1,000 miles; $15, $16.50, and $18 if made within 1,500 miles; and $15, $16.50, and $18 if made within 2,000 miles. Prints in 35 mm were offered at $11, $12, and $13 if within 400 miles; $12, $13, and $14 if made within 1,000 miles; $12, $13, and $14 if made within 1,500 miles; and $12, $13, and $14 if made within 2,000 miles. Prints in 16 mm were offered at $11, $12, and $13 if within 400 miles; $12, $13, and $14 if made within 1,000 miles; $12, $13, and $14 if made within 1,500 miles; and $12, $13, and $14 if made within 2,000 miles.

The Splay company quoted $4.15 per foot for sound color; $3.89 for silents; $3.25 for black-and-white sound, and $3.15 for the same, silent.

All bids except that by Splay Commercial Pictures were formal.

Jersey Allied Meetings

Setting its schedule so that each monthly meeting will be held in different part of the state, New Jersey Allied plans its next in Newton November 29. Members will meet in Passaic in December; Trenton, in January.

Max Suderov has formed the Kameo Amusement Corporation to operate the Kameo, Bronx, New York, and the Jackson Amusement Corporation to operate the Jack-son Amusement Corporation, Louis Morinberg, president, and Jack Field, secretary, is the new owner of the Cameo, Jersey City.

Dario Faralla has incorporated Dario Productions in Sacramento, Calif., and will make a series of Spanish pictures starring Tito Guizar for producer release. Irving Applebaum is production manager and Ralph Berger is art director.
Six Start

The number of pictures started on their way the past week was nothing to brag about. Only six were given the go ahead signal, but two of the starters are of more than ordinary interest. Daryn Faye, Marie Adams in "A Christmas Carol," a bit of factual and romantic history, was born of a surprising accomplishment.

Deluxe new picture of the week was "Juarez," Warner Bros., which will hold the story of Maximillian and Carlotta, ill fated emperor and empress of Mexico. One of the company’s most ambitious undertakings in scope and cost, the production will star Paul Muni and Bebe Davis under the direction of William Dieterle. The supporting cast will feature a small regiment of the screen’s most capable players. Important parts have been assigned Brian Aherne, Claude Rains, Gale Sondergaard, John Garfield, Donald Crisp, Joseph Calleia, Gilbert Roland, Montague Love, Harry Davenport, John Miljan, Charles Middleton, Georgi Cane, Frank Reicher, Robert Warwick, Gilbert Emery and Hugh Sothern.

The second unusual starting subject is RKO-Radio's "The Flying Irishman." The story is based on the adventures of the young man who, upon flying across the ocean, announced that he had flown the wrong way, will star its inspiration, Douglas Corrigan. The supporting company will include Paul Kelly, Robert Armstrong, Donald McBride, John Arledge, Curtis Bernhardt, Dorothy Appleby, Peggie Ryan and Joyce Compton.

Two by Monogram

"Tough Kid from Timbuctoo," starring William Tabbert, Lillian Elliott, Judith Allen and Dick Purcell, will feature Jack Randall and Dorothy Short with Walter Long, Charles King and Warner Richmond. The "Trigger Pals" were started at Grand National. The cast includes Art Jarrett, Lee Powell, Al St. John, Dorothy Short, Stankey Blute, Ted Adams and Nina Gilbert. Initial sequences were begun on "King of the Turf," in which Adolphe Menjou and Roger Daniel will be starred by Edward Small.

Ten Completed

As the number of pictures actually shooting on November 19 stands at 48, a healthful increase above the average generally in the work at this season of the year, 10 pictures were completed as of the above date. Two productions were marked off the list at Republic. Both are action romance stories. Roy Rogers, Mary Hart, William Farnum, Chester Gummles, Lulu Belle and Scotty, Stanley Andrews, Matty Roubert, Pat Hemmings, Frank Jacquet and Joseph Whitehead will be seen in "Shine on, Harvest Moon." "Federal Manslaughter," which will present Robert Livingston, June Travis, Horace MacMahon, Margaret Mann, Charles Halton, Barbara Laine, William Tabbert, Philip Harris, Jay Tucker, Matt McHugh and Frank Conklin. MGM completed "A Christmas Carol," a picturization of Charles Dickens’ Yuletide classic. The cast will feature Reginald Owen, Terry Kilburn, Gene, Kathleen and June Lockhart, Leo Carroll, Ronald Sinclair, Lynne Carver, Ann Rutherford, Lionel Brahm, D’arcy Corrigan and Yorke Sherwood.

For Paramount release Harry Sherman finished "Arizona Bracelets." A "Hopalong Cassidy," it will, as usual, feature William Boyd, Russell Wrather, Monte Blue and Dorothy Short. Many of the cast will return for the first few pictures, a regular feature of the deal. The films of the "Hoppy" series will be directed by trailer Yvette Freyne will be as will Russell Hopton, Sonny Bupp, Jack Rockwell, Roy Barcroft, John Merton, Bob Kortman and "The King’s Men."

Columbia Finishes "Racketeers"


"Swing, Sister, Swing," wound up at Universal. Benny Morris, Johnny Downs, Kathryn Kane, Eddie Quillan, Ernest Trues, Edna Sedgwick, Nana Bryant and Ted Weens and his orchestra are the top names.

From Argentina

Dario Faralla productions signed up Argentine Actress Armanda Varela for a role with Tito Guizar in "Papa Soltero." Announced by 20th Century-Fox, the picture is December 1 and the publicity release has it that this will be Miss Varela’s first trip to Hollywood. Maybe so, the young lady who is a real Argentine nonetheless has been singing in a local night club for months under her actual name, Jean Kelly.

Old Timers

News that Warner Baxter is again to play the role he created in "The Return of the Cisco Kid" proved that pictures can’t do very well without the old timers. Sound and color have come, but there’s still a considerable harking back to the personnel of the silent films. Leading men and women of yesterday, character players and comedians are still at the top of the heap.

Ronald Colman is more popular than ever. Lionel and John Barrymore are never out of work. Claudette Colbert remains glamorous as does Norma Shearer, Janet Gaynor and Joan Crawford. Gary Cooper remained the same with "The Lady and the Cowboy." Carole Lombard is now at the peak of her career.

They were stars in the silent days. So were Wallace Beery, Lewis Stone, Victor McLaglen, Edmund Lowe, Jack Holt, Charles Bickford, Constance Bennett, Roland Young, Charles Buttrick and May Robson. Time has not hampered Joe E. Brown’s talent to make fun or has it blunted Edward Everett Horton’s whimsicalities.

Hersholt Signed

A new policy of increased budgets and top name casts for all future pictures to be made by producer Sol M. Wurtzel has been announced. Wurtzel’s program calls for 28 pictures for the 1939 release schedule. First coming under the new set up was the assignment of Jean Hersholt to a part in "Mr. Moto in Port Rico" which will star Peter Lorre. Marjorie Weaver who made a hit in "Mad for Love" is Co-Ed and was slated for the lead in "Winner Take All" which will be started shortly.

Marque names will appear with the familiar personalities in the next "Jones Family" feature which will go before the cameras about December 1. Future Jane Withers feature will also carry stronger support cast names, as will the "Charlie Chan."
The Beachcomber

(Paramount)

Psychological Melodrama

Theatre-goers of adult understanding may be promised a rare cinema experience by showmen billing this Paramount import, first fruit of the union of the Erich Pommer and Charles Laughton talents in their significantly christened Mayflower Productions. Mr. Laughton's performance of the title role is a riper and richer portrayal than his Captain play, his Rembrandt, his Ruggiero or his Henry VIII, and his vehicle is as finely wrought a work as any he has had, although similar in theme to none of them.

Opening skilfully, the scene is an attempt at reaching his best with as good as the accomplished Mrs. Laughton (Elsa Lanchester) and there are effective secondary performances by Tyrone Guthrie and Robert Newton. They are a white couple, three English and one Dutch, stationed on an island in the Dutch East Indies.

The Beachcomber played by Mr. Laughton is a classically dissolute person, a libertine, a sort, a chaos who has completely abandoned all, although not embittered remissness. He entices native school girls from the classroom of the resident missionary's sister, defrauds the native mechanics, wrecks a cove whence he has eloped one of the dusky belles and lands in jail. The missionary and his spinsterish sister demand his deportation, but the Dutch contrôleur, a lonely Dutchman secretly fond of the reprobate's company, sentences him instead to three months at hard labor on a nearby island densely populated by entertaining native ladies and totally without work to be done.

The spinster is sent to nurse the sick on another island and the boat bringing her back puts in to pick up the beachcomber. A breakdown in the control system allows them to escape and they find themselves adrift on a barren rock with only male natives for companions and she mistakes his aversion for gentlemanly restraint. When, on return home, the missionary and the commandant compliment him on his gallantry he goes berserk and returns to his drunken state.

Later on force of circumstances makes him unwilling aide to the spinster in an outburst of typhoid among the natives in a remote settlement. Whilst awaiting the arrival of enraged warriors who will murder them he mentions that he is the rebellious son of a vicar and she replies that her father drank himself to death. The native attack does not occur and picture's end finds the two back in England happily married and gazing out over the Thames.

The story was adapted for the screen by Bartlett Cormack from "Vessel of Wrath" by W. Somerset Maugham, a circumstance explained by the setting and its adventurer and counter part. As produced and directed by Mr. Pommer the film is a masterly narration. Technologically and artistically it is of challenging calibre. There is a tale told around Hollywood to the effect that young actors screen tested by Paramount are given the script of "The Beachcomber" read and enact, after which they are shown the film and the performances in it as examples of present day perfection. They could not experience so thorough a lesson in any other way.

It is rather important that showmen plan their campaigns in such fashion as to assure adult attendance. There is no reason whatever for labeling it an English production, save where that label is an asset, because Hollywood seldom produces so modern a demonstration of production technique. There need be no hesitation whatever about billing it as Mr. Laughton's best performance.

Prepared for release November 22nd at the Village Theatre in Westwood with impressive success.

—WILLIAM R. WEAVER.


Exposed

(Universal)

Comedy-Melodrama

There's quite a bit of diversified entertainment and exploitation material in "Exposed." It's a combination of several elements, importantly comedy, melodrama and romance, used with a wealth of interesting topical material and so put together that action and excitement are permitted full swing. The picture makes no pretence at being big but was designed to appeal to those who like to see something doing all the time on the screen.

"Click Stewart," ace photographer of a pictorial magazine, (see photograph derecit "Reardon," but publication brings a libel suit. Anyway, if he can find a true photographer of any kind, he can get his next issue into the mails. The situation of Stewart seems to be a bit tricky, as she not only has a womanizer for a husband, "Reardon," but a heavy-set attorney, wrongfully sent to the electric chair, who's hollering for help in the manner of "Click's" real adventures.


Previewed in Universal City stage room.—GUS MCCARTHY.


CAST

Click Stewart .......... Glenda Farrell
Widow Pringle .......... William Kruger
Skippy .......... Herbert Mundin
Reardon .......... Charles D. Brown
Tilly .......... Tony Mitchell
Lucky Lorraine ......... Richard Lane
Tom longituding ........... Lewis D. Collins
Mike Rome ........... Bernard Neild
Tim .......... David Oliver
Daisy .......... Frances Robinson
William .......... Eddie "Roachester" Anderson
Process Server .......... Maurice Clay

Out West with the Hardys

(M-G-M)


CAST

Hopalong Cassidy .......... William Boyd
Windy .......... George Hayes
Lucky .......... H. B. Haynes
Jane Leeke .......... Evelyn Venable
Buck Peters .......... William Duncan
Judson Thorpe .......... Charles (Tony) Hugman
Pete .......... Dickie Jones
Susan .......... Roy Barcroft
Mrs. Sadie Seely .......... Emily Fitzsimmons
Quiet .......... St. Brendan Boys' Choir

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.
MIDGETS IN A MUSICAL WILD WEST DRAMA SURE CAN BE COLOSSAL
...And that's the rarest thing in the Show World — that's why this picture is an exploitation natural — Just as much for adults as for the kids — Released at a time when you need something different to talk about!

A Special Release *

JED BUELL'S MIDGETS

THE TERROR OF TINY TOWN

Screen play by Fred Myton
Directed by Sam Newfield
A COLUMBIA PICTURE

RELEASED DECEMBER 1ST
Peck's Bad Boy with the Circus

(RKO Radio - Principal Production)

Comedy

“Peck’s Bad Boy” of yesterday’s juvenile literature, stock stage plays and a picture or two, probably doesn’t mean much to today’s youth, but the entertainment that has been incorporated into “Peck’s Bad Boy” this year.

There’s a story basis for the production. It has to do with how a typical, mischievous, modern lad, “Bill Peck,” got to summer camp and was used as a scapegoat over his play with “Tecumseh Bogeys.” En route, a detour is made into a circus and the real fun of the show is found in the sequences encountered.

One gag comedy and the humor, notwithstanding the superabundance of stock shots, is enjoyable.

Tommy Kelly and Ann Gillis, the juvenile team succeeds splendidly. Jimmy Thomas and Louise Beavers, are hero and heroine. Edgar Kennedy, as a lion tamer, gives another expert demonstration of his show building but brittle comedy talents. Director, Richard Whorf, directed the picture as the menace to Miss Gillis, but the rest of the characters, Spanky MacFarland, Billy Gilbert, Grant Mitchell, Nana Bryant, William Demarest, Wade Boteler, Mickey Rentschler and Louise Beavers, contribute much that accentuates the comedy content.

Previewed at the Pantages theatre, Holly-

wood. The audience was made up mainly of adults, but a few youngsters were present. They were the ones to whom this reporter paid attention and I believe the audience can do the same if they are interested in the picture.

Come On, Rangers

(Musical Western)

“Come On, Rangers” is a lively story of the transition of Texas from a republic to one of the United States, a period in which action, Western songs being interpolated in such a manner as to add the progress of the narrative.

Supporting Rogers are Mary Hart, Raymond Hatton, Robert Mitchum, Una Merkel, Malcolm McGregor, Jane Darwell, Boris Karloff, David Brian, Roy Roberts, Harry Woods, Bruce MacFarlane, Lane Chandler, Chester Gummere and Lee Powell. Joe Kane, veteran of the western field, guided this Charles E. Ford production and built from the concise, original screenplay of Gerald Geraghty and Jack Nattfled a combination of entertainment, action and sentiment.

Songs delivered in a style which has gained Rogers remarkable success on radio, in films and on personal appearances are “I’ve Learned About Women” by Johnny Marvin, “Tenting Tonight on the Old Camp Ground,” old favorite dating back to 1914, “Cripple Creek” and “Song of the West” by Eddie Cherkose and Walter King.

Discharged from the Texas Rangers with other days in the free world behind, the懊恼ation in favor of the U. S. Cavalry, “Roy” joins the army only to find it ineffective against the maudlin sweeping the land. He deserts after his brother is killed by outlaws in order to wipe out the crooks with aid of former Rangers.

Previewed at the Forum Theatre in Los Angeles, the audience was unusually responsive to the picture. Released November 21, 1938.

Everybody’s Baby

(20th Century-Fox)

Domestic Comedy

The character, plot and manner of treatment of this Jones Family feature makes a noticeable change from the customary style. Though, clean, wholesome and no unusual people are shown, it has more appeal to adults than to all the family, particularly juvenile audiences. Tersely, the film concerns itself with a situation that has plague us for too long, that is, the parents have to do with the conflict of old-fashioned child raising versus the ultra modern ideas of child psychology. The hokum, of course, is elaborated upon and the audience comes up to find that those concerned in the picture’s making were not quite sure of the ground they were treading.

“Baby” has a bawl and its rearing is imme-

diately entrusted to ideas outlined by psycholo-

gist “Doctor Pilcoff.” The family finds out that they cannot pet or play with it as is the custom of all great grandparents, great-grandparents, uncles, aunts and fathers the world over. “Bennie’s” devotion to “Pilcoff’s” rules

(Continued on page 30)
Here is another offering to demonstrate Republic's money-making ability to make speculative action pictures at comparatively low cost. Every foot of this gripping and highly entertaining story of British army activities in the Northwest and its display of British film-making talent marks a triumph for the studio and the film. The action sequences and the direction are up to account for itself nobly on any budget. The Army has been put in support. Production and direction are splendid. Republi's "Storm Over Bengal" justifies its increased budget by its commercial and artistic values. One of the higher output pictures of the studio, "Storm Over Bengal" is 65 minutes crammed with fast action, suspense and romance laid in Northwest India during the fictional uprising of a religious fanatic seeking to overthrow the British rule.

Generous exploitation campaigns, touching the same ground as Paramount's "Lives of a Bengal Lancer," boxoffice success of several years ago, are indicated.

Motion Picture Herald
Hollywood, Nov. 16.—One of the better pictures to come from Republic, "Storm over Bengal," by virtue of its commercial and artistic values, justifies the increased budget. Its 65 minutes are filled with action, suspense and romance set against the background of Northwest India during the revolt of a fanatic seeking to overthrow British rule.

Motion Picture Daily

Republic reached a little in "Storm Over Bengal." The large scope of the subject is not common with this studio's product. But if this film is a "feeler" to test the studio's ability in producing Class A product, then it has achieved its goal. Its fast action, beautiful camera work and excellent musical investiture give the picture license to play houses which ordinarily do not book. Republic's product. It's good for a spot on any bill.

Hollywood Reporter
**Strange Boarders**

*(GB)*

**Comedy, Mystery**

This British equivalent of “The Thin Man” is a detective story, from the pen of E. Phillips Oppenheim, in which his British secret service is called on the night of his honeymoon to investigate a new spy scare. The deepest secret is necessary and so the heroine and spy are given a storybook brick in the head, and that is where the comedy comes in. The bride always ‘turns up at opportune times. There is no such thing as a ‘Strange Boarders’ in its own right good melodrama with an element of suspense. The character actors are finely drawn. The solutions develop into slapstick and there is a deal of broad comedy throughout, sometimes seeming to get in the way of the melodrama.

**Mr. and Mrs. ‘Yap’**

Tom Walls, popular British star, plays the secret service man while Rene Saint-Cyr, French actress, and speaking with an accent, is the bride. The picture was directed by Herbert Mason at the Pinewood Studios in England.

**Rated at the Progress theatre on upper Third Avenue, New York, where an audience, paying no attention to the picture, serial and slapstick comedy, appeared to be enjoying both the melodrama and the comedy.**

— P. C. M. Murray, Jr.


**CAST**

Tommy Blythe — Tom Walls

Lena — Louise Lane

Sir Charles — George Cozen

Colonel — Frank Mead

Luke — Leon M. Lion

Miss Pitter — Martha Hunt

Dr. — Cyril Raymond

Barstow — Ronald Adam

Mrs. Fry — C. Denler Warren

**Little Tough Guys in Society**

*(Universal)*

**Comedy**

The six young men referred to in the title are able and active enough to carry their own picture, but they don’t have to. They have here the mature and definite touch of the talents of Mischa Auer, Edward Everett Horton and Mary Boland to rely upon. Or it is the other way around. Whatever the approach may be, the performances of commanding comedy value are expertly matched and balanced in this distinctly positive entertainment.

The title itself, as known as “The Little Tough Guys” are genuinely tough characters, as presented, but not criminals. The story, a screen play by Edward Eliscu and Mortimer Offner, has to do with two sets of traffickers on the East Side after an ill-advised working of a glass factory, from which their fathers have been discharged because of overproduction, and they stay on a rich country estate where they are under obligation to rescue the young son of wealth from a severe attack of ennui.

Mary Boland as the jittery dowager whose son they must save, has to do with Jack (se) as the seer, Edward Everett Horton as the butcher who first despises and finally emulates the tough-looking, top-dog, upper-class psychoanalyst, turn in sparkling characterizations. David Huber personifies the criminal influence inherent in the home surroundings of the young men from Tenth Avenue without dramatizing it disproportionately.

**Rated at the Pantages theatre, Hollywood, where audience approval was quickly and uninhibitedly manifested.**

— W. R. W.


**CAST**

Dr. Trenkle — Charles Auer

Misa Auer — Mischa Auer

Mrs. O’Deen — Florence Vidor

Mr. O’Deen — Gouverneur Morris

Mrs. O’Deen — Mary Boland

Loner — Jack Barnard

Ralph — Jack Oriental

Walt — Randolph Scott

Young Tugger — Buck

Hobart — Helmer Ruben

Williams — David Oliver

Phyllis — Dorothy Dew

Yap — Dave Gorcey

Tugger — Beulah Bondi

Trouble — William Benedict

Monk — Charles Duncan

**Wedad**

*(Egyptian Film Company)*

**Romantic Drama**

To the list of foreign countries sending films to this country in 1938 is added Egypt. It would be hard to imagine a story so received from a preview audience of American Egyptians and allied peoples—that it has a definite appeal for them. For others the interpretation fails. The retail story is sentimentalized.

The story is a simple one detailing as it does the romance between “Wedad,” a slave girl, and a rich merchant. The film is much too long for the story it has to tell. Many feet of film are given over to the singing of the slave girl, “Wedad,” unaccompanied to the Occidental ear. The film has considerable comedy, perhaps the last part but a piece. It is also steeped in Egyptian customs of the period, of the dancing slave girls and the Nile.

**Prevented in projection room in New York.**

— P. C. M.

**The March of Time**

*(RKO Radio)*

**No. 4, Vol. 5**

**Uncle Sam’s Good Housekeepers**

To exemplify the claim in the descriptive title, “Uncle Sam’s Good Neighbor,” is the main business of the subject through the secretary of state, Cordell Hull, the red voice of diplomatists. Career men of the foreign service are pictured in an interesting array of institutional shots, also their superiors at the international nerve centers of London, Paris, Berlin, Rome, Tokyo and Shanghai. The sequence reporting work of the diplomatic campaign of Fascists forces to worm their ways into economic and governmental life of South American countries and the efforts expanded to economic domination, makes it an interesting and thought-provoking material.

American audiences should acclaim this exposition of foreign fare for the merit of timely information which it contains. — Running time, 10 minutes.

**Schubert’s Unfinished Symphony**

*(Paramount)*

**Very Good**

This is excellent for specialized audiences that respond to symphonic music. The entire subject comes under the division of the March of Time, “Schubert’s Unfinished Symphony” by Franz Schubert. Frederick Fehder conducts the 122 piece National-Paragon Orchestra. The camera has caught characteristic poses of the conductor and musicians while playing. Running time, 10 minutes.

**Going Places**

*(Universal)*

**Puerto Rico**

**Very Good**

The story of Puerto Rico, founded by Spain and currently a possession of the United States, is a blending of the old and new, ancient and modern. In this travelogue, which is enhanced by the beauty of the island, the principal points of interest are shown. Graham MacNamee is the narrator. — Running time, 10 minutes.

**The Night Watchman**

*(Warner Brothers)*

**Good Color**

This is about a timid little cat who remembers that he is a cat and should not be scared by tough mice. Our hero is Tommy Cat, Jr., replacing his ill-fated father as night watchman in the building where he and his companion, a dog, live. He recovers gumplonk, beats, routes them. The tough mice are tough, indeed, in the Warner Bros. crème melodrama tradition; and Tommy has a cute, ineffectual manner and voice. Should please all classes. — Running time, seven minutes.
Republic Exchanges

Initial New Pact

All but two exchanges this week had signed the new Republic five year percentage pact with its franchise holders. Jack Berko-
witz, Buffalo and Albany, and Arthur Brom-
berg, Atlanta, have contracts extending to
next July.

The new agreements, retroactive to last July 1 and giving the home office a greater percentage, had been signed up to this week by 16 franchise holders, the latest being Robert With-
ers and Clarence A. Schulz, of Republic Pic-
tures Midwest Film Distributors, in western
Missouri and Kansas.

Recent sales deals by Republic include the

signing up by President James Grainger of the E. J. Sparks Florida Theatres for the entire
Republic output in 87 spots. Jack Bellman,
 eastern district manager, closed with the Con-
 ference circuit for 15 houses in New York.

Herbert J. Yates has arrived in Hollywood,
 as has Hiram Brown, Jr., who succeeds E. H.
 Lavenstein as studio purchasing agent.

Charles Ford, who joined the company a year
ago as executive producer, coming from Univer-
sal where he had been newsreel editor, has re-
signed, "to enter into production on his own."

Reports are that, under its new five year
distribution deal with British Lion Film Cor-
poration, Republic already has received a cash
advance of $250,000. The deal cancelled the
previous four-year commitment, which would
have expired in July.

Gene Autry has signed to star in Republic's
radio program, to be known as "Under Western
Stars," to be carried by Columbia Broadcasting,
and produced by Bill Lawrence, CBS.

Sears Drive Meetings

Held by Warner Men

Following meetings in New York and
Chicago to set up plans for the forthcoming
Sears Drive, Warner Brothers' district man-
gers this week held intra-district meetings
with branch managers. The sessions were
supervised by Roy Haines, eastern and
Canadian sales manager, and Ben Kalmen-
son, western and southern sales manager.
The meetings were in San Francisco, St.
Louis, New Orleans, New York and
Toronto.

Warner's has scheduled a $25,000 adver-
tising budget to promote "Heart of the
North," set for release December 10th, and
done in color. The New York exchange on
Monday moved into a new headquarters at
315 West 44th Street.

National Decency Legion

Classifies Eleven Pictures

Of 11 pictures reviewed and classified by
the National Legion of Decency in its listing
for the current week seven were approved for
general patronage and four were listed as
unobjectionable for adults. The pictures and
their classification follow:

Class A-1, Unobjectionable for General
Patronage: "Arrest Bulldog Drummond," "King of the Sierras," "Nancy Drew, De-
tective," "Paris Honeymoon," "Rhythm of the
Saddle," "Sharpshooters," "Submarine Pa-
trol." Class A-2, Unobjectionable for
Adults: "The Beachcomber," "Pedig of Old
Drury" (Reissue). "The Shining Hour,"
"Singing Blacksmith" (Yiddish).

Tradition

AND SERVICE

Our technical resources and
laboratories are at your disposal.

ILFORD LIMITED
CINE SALES DEPARTMENT

NATIONAL HOUSE, WARDOUR STREET, LONDON, W. 1,
ENGLAND.
SARNOFF TELEVISION ANNOUNCEMENT BRINGS PRESSURE ON FCC FOR RULES

Griffis’ Statement That Paramount Will Enter Field Also Is Expected to Bring Commission Action

Washington sees the Federal Trade Commission jarred into establishing a definite policy on television as a result of the statements by David Sarnoff, president of Radio Corporation of America, and Stanton Griffis, executive board chairman of Paramount pictures, that their companies, independently, are preparing to market television sets.

Mr. Sarnoff had told radio manufacturers, men present in New York, that RCA would be ready to market in time for the opening of the World’s Fair, New York, in April, 1939, and Mr. Griffis, visiting the studios, called in Hollywood newspapermen two weeks ago to say that Paramount would be in on “the new art,” as a “leader.” Both announcements now are expected in Washington to bring the FCC to act.

The Commission, several months ago, was given word that plans were being made to put television sets on the market, and tentative overtures were made by radio interests for consideration of new regulations which would provide for permission station assignments, remove the “experimental” restrictions which bar advertising, and pave the way for commercialization.

So far as can be learned, those overtures were repulsed by Commission officials, although it was said that FCC engineers have been closely watching recent developments, and particularly the transmissions which were undertaken by the National Broadcasting Company and others.

Programs, Financing, Prices

The Commission so far has said nothing regarding its plans for the future treatment of television, but it is said Commission engineers, in outlining the situation, have held that there are factors other than the mere ability to transmit satisfactory pictures which must be taken into consideration. Those factors, it is said, include the provision of satisfactory programs, adequate coverage, financing and the production of receivers at prices consonant with the current economic situation.

With the disclosure that television finally is actually to be introduced for public consumption, pressure is again being brought to bear on the Commission in Washington to enact policies it will adopt with respect to that branch of the radio industry.

Failure to move now, while television still is “anybody’s game,” the FCC is warned, may result in the Commission having to face the strength of a monopoly when finally it does go into the market. It is being pointed out that a period of unregulated development of a new industry domination usually falls into the hands of the best financed interests.

One other factor, the Commission officials are represented as feeling that no permanent recognition should be given television until its basic problems have been solved and until an agreement has been reached as to which of the several transmission methods now under study shall be adopted as standard.

Inferentially, these FCC engineers believe that television as actually presented will not live up to the promises which have been made for it. In the first place, it is held, there is no assurance that receivers in the hands of unskilled purchasers will give the same results as those used in the test transmisions by experienced people, and in the second place there is no assurance that the purchaser of a receiver will be able to pick up more than the very few stations using the type of transmitters for which it was built.

However, in some quarters, it is held that current developments may make it imperative that the Commission take action without further delay. On the other hand, the wisest course, they say, is to have at least some semblance of stability and an opportunity to probe the possibilities of sponsored and advertising programs as a means of financing development.

Can’t Advertise Receivers

Under the provisions of the six-months’ experimental licenses which now are issued to television stations, it will be impossible for RCA or other set manufacturers to advertise their receivers over their television services.

Indications, however, are that the Commission will not give consideration to permanent rules until after the telecasting services which are now scheduled to start next spring have been in operation long enough to give some idea of just how perfect picture radio is in actual practice, at least. Accordingly, any advertising of television will have to be carried in other media.

Says 35mm Is Best Television Width

The ideal size film for television of motion pictures is 35mm—not 16 mm, or 8 mm, according to a paper by three engineers of the Radio Corporation of America, read before the Atlantic Coast Section of the Motion Picture Engineers, last week in the Hotel New Yorker. The engineers were G. L. Beers, E. W. Engstrom and I. G. Mallof, and the title of the paper was “Some Television Problems from the Motion Picture Standpoint.”

Other factors discussed were proper scanning of films; screen color; contrast and range in the image.

The first television broadcast from the New York World’s Fair was made last week when two “telemobile” units of National Broadcasting Company and the Commission of America transmitted a celebration of the arrival of 1,000,000 tulip bulbs from the Netherlands.

Also sent from the Fair grounds were images of all sets. FCC engineers were pleased at the reception, particularly because of the distance involved, seven and one-half miles, the longest distance covered to that time, and because of the variable atmospheric conditions. It was raining during the tests.

GUESTS TO PARTICIPATE

Guests at the General Electric building at the World’s Fair will participate in television broadcasts, as well as see them, according to plans announced by the company. In the building will be a new portable radio and television transmitter. The company will also exhibit its television receivers during the Fair, but has not announced whether they will be for sale.

An RCA-NBC mobile unit “caught” a fire on Ward’s Island, New York City, last week. The engineers of the unit had been viewing scenes at an Astoria swimming pool. They were forced to abandon theoref before action. The television “broke” in the New York newspapers.

The demonstration of NBC, CBS and the Dumont television laboratories, of Montclair, New Jersey, Paramount will make a short explaining television in operation, according to shorts department head Lou Diamond.

Full Play Is Broadcast

In London last week the British Broadcasting Corporation essayed broadcasting a full length play from the St. Marin’s theatre. The play was J. B. Priestley’s “When We Are Married.” Scheduled to be televised this week is the opening of the next season, on the night of the opening opening, Thursday, of “Under Your Hat,” starring Jack Hubert and Cicely Courtende. The BBC already has televised a film first night, and shots from the play “‘St. Martin’s Lane” with Dumont were Phil and Jacob Dubilier. Dumont has been experimenting with television at its laboratory in Montclair, N. J.


George E. Schwartz has been appointed manager of Universal’s Philadelphia exchange, succeeding Sig Wittman, resigned.
ESSENTIAL BOOKS
FOR SUCCESSFUL
THEATRE OPERATION

AIR CONDITIONING

by CHARLES A. FULLER

567 pages, dealing with air and its properties, plant load calculation, air distribution, grilles, heating and dehumidification, fans, cooling coils and airwashers, mechanical refrigeration processes and machinery, well drilling and well-water cooling, ice cooling, storage refrigeration, evaporative condensers and water saving devices and methods, unit coolers, automatic control, air cleansing and purification, and codes and ordinances regulating installation. Book is bound in cloth, has index system and psychrometric charts.

H. F. RICHARDSON'S
BLUEBOOK of PROJECTION

This is the revised sixth edition and is now in its second printing. It includes 722 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," and is cross indexed for immediate reference in any projection room emergency.

MOTION PICTURE ALMANAC

The 1938-39 edition is bigger and more comprehensive than ever before. International in scope, it contains over 1200 pages crammed with vital facts and figures covering every phase of the Motion Picture Industry. The Who's Who section alone, includes more than 12,000 biographies. Every exhibitor needs this annual industry reference. Edited by Terry Ramsaye.

THEATRE ACCOUNTING

Written by William F. Morris. Acknowledged to be the best bookkeeping system for theatres. Enables you to keep your accounts easily and accurately, tabulating each day's receipts and expenses. Guards against income tax troubles and losses through errors. Thousands of exhibitors are using this ledger because it is easy, self-operating and accurate. Order yours to-day.

MOTION PICTURE
SOUND ENGINEERING

547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment.
NEW GRAND NATIONAL REORGANIZES COMPANY

Hammons to Organize Unit to Take Over Fine Arts Program; Quota Films Set

The producing and distributing structure of the "new" Grand National Pictures was reorganized suddenly Tuesday evening, with President E. W. Hammons announcing that a new producing company, as yet unnamed, would take over the assets and program of Fine Arts Pictures, which, originally had been set up as the company's main producing unit.

Also announced were plans for production in England of eight quote pictures, intended for English consumption only, and Grand National's own distribution organization in England, headed by Jeffrey Bernerd and Edward R. Russell. Mr. Bernerd until two weeks ago was with Gaumont British in London.

Decision to form a new production company by taking over Fine Arts Pictures' assets was the result of discussions between Mr. Hammons and Franklyn Warner, head of Fine Arts, in New York, Monday. Mr. Warner had been using the Grand National studios for production. He last visited the studio last week with the understanding of obtaining greater administrative authority, and a possible half interest in Grand National Pictures. He was reported to have argued for these grounds that his company was supplying 26 of the 44 films on the organization's schedule.

The result was the withdrawal of Mr. Warner from the company. Grand National will continue to distribute three completed Fine Arts Pictures, "Shadow Over Shanghai," "Cipher Bureau," and "Frontier Scout," and a new picture now being edited, "The Long Shot." The new company will complete the 22 remaining pictures on the program, and in addition, produce at least two A pictures and increase appropriations for future productions. The new unit as yet has not been named.

British Unit Set

Mr. Bernerd, as head of the new Grand National British company, will be assisted by Edward B. Russell, managing director of Educational Films, Ltd., as a managing director. The company will handle shorts and features and will have exchanges in all key spots in Britain. Plants and equipment to be used in Britain for production are not yet revealed.

According to Arthur Lee, head of Gaumont British in America, Mr. Bernerd's GB contract was settled several weeks ago. Mr. Bernerd had been director and general manager of Gaumont British Distributors, Ltd., a director of the General Theatre Corporation, Ltd., of London, an affiliate of Gaumont British, and general sales manager of Gaumont British Pictures.

Present Grand National Pictures is the result of a recent merger between Grand National Films and Educational Pictures.

Grand National Films, which began about two years ago, closed its producing season under a production contract for 12 pictures set up in 1937. In 1938, Educational operated under a production contract with the corporation under 27-B. In it, Educational saw the opportuity for studio and story properties, acquisition of films already made, and a sales set-up in key cities, as well as a foreign department. The merger, talked about for months, became a fact in October, with name being changed from Grand National Films to Grand National Pictures, and with Educational officers assuming control, and Educational being financially the parent company. Capitalization of the new company was $5,000,000.

Officials of this new company are E. W. Hammons, president; Jack Skirball, vice-president; George Blake, secretary; T. R. Williams, treasurer; Harold A. Martin, assistant treasurer; and Edward Alperson, general sales manager.

The board of directors of Educational Pictures, the parent company, met Wednesday morning to elect the board of directors, as follows: E. W. Hammons, president; Bruno Weyers, vice-president; T. R. Williams, secretary and treasurer; Harold Saxe, assistant treasurer.

Franklyn Warner, whose producing company, Fine Arts Pictures, was acquired by Grand National Pictures, said of the transaction before leaving New York for the coast, that he had "nothing but the warmest feelings and sincerest good will towards Grand National. I predict an exceptionally bright future for the company."

Schaefer Makes First RKO Studio Visit

For his first visit to the RKO studios, since he was named president of the company, George J. Schaefer left New York this Friday. In addition to his RKO presidency, and that of Keith-Albee-Orpheum, B. F. Keith Corporation, and RKO Pathé New York, Mr. Schaefer was recently elected president of RKO Proctor Corporation, and board chairman of RKO Orpheum Corporation.

Leo Spitz, whom Mr. Schaefer succeeded, is back in New York after time spent at the studio, and a vacation at Palm Springs.

"Jules Levy Appreciation Week" will be observed by RKO Canadian offices from this Saturday to next Friday. RKO Canadian district head is L. M. Devaney.

Universal Puerto Rico Office

Universal will open its own distribution office in Puerto Rico, in line with which a general revision of distributing, an arrangement in the adjacent territory is being made, J. H. Seidelman, foreign manager, said this week. Carlos Matos has been named manager of Universal Pictures Corporation of Puerto Rico, the new distributing company. The company also will handle its own distribution in the islands of Curacao and Aruba, as of December 31st. A two year distribution agreement for Venezuela has been made with Luis Martinez. These territories formally were handled for the company by Jaime Puig Aronsema, who continues as Universal's agent for Colombia.

Warner in New York

Jack L. Warner, vice-president in charge of production of Warner Brothers, arrived in New York Thursday on the Normandie. He stayed in New York only a day to inspect the new Warner theatre in London. Mr. Warner will remain in New York until December 3rd for conferences with Gradwell Sears, sales manager; Major Albert Warner, vice-president and treasurer, and Charles Einfeld, director of advertising and publicity.

New RKO Plan May Be Adopted Before Year's End

Hope for final disposition of the RKO reorganization plan before the end of the year was advanced this week by a statement from Federal Judge William Bondy, before whom the plan is being discussed, in which he said he hoped to conclude her examination before December 2nd, date of the next hearing. The judge said at Tuesday's hearing that he was examining all arguments against the plan carefully, and if it was found fair, he would look at the technical details somewhat broadly, so as to hasten the plan's adoption.

Tuesday's hearing was devoted mainly to objections raised by lawyers in opposition to the plan. John St. Stover, attorney for Ernest W. Strin, who holds 1,204 shares of original RKO stock, claimed the RKO stockholders consented to the plan were not valid, because only his client, and none of the stockholders, or debenture holders had filed sworn proofs of claim.

Carl Hamilton C. Rickaby, counsel for those who advocate the reorganization plan, said it was not necessary for the stockholders to file proofs of claim, and that the debenture holders had filed proof of claim through the debenture trustee.

Warners to Continue Cosmopolitan Releases

Warner Brothers' distributing arrangement with Cosmopolitan Productions will be extended for a period of years, probably on the present basis of releasing six pictures a year under the Cosmopolitan label.

The new agreement is still to be completed and further meetings are scheduled when Harry M. Warner recovers from his illness. The present agreement expires at the end of this year, and will be completed when Warners deliver two more pictures.

Actors Guild in Air Show

Kenneth Thomson, executive secretary of the Screen Actors Guild, said Tuesday that "Dos Amores," produced by Columbia Productions for Paramount release, has been given a long term contract by Rafael Cobian.
Industry Realizing That Renters, as Well as Independent Exhibitors, Are Victims of Circuit's Strength

by AUBREY FLANAGAN

in London

The fidelity with which the vicissitudes of international warfare reflect themselves on the battlefields of Wadour Street was never more vividly or more provocatively revealed than in the present impasse over the problem of two super pictures in one program.

On the face of it the complete and confessed inability of the Cinematograph Exhibitors Association, or at best its executives, to find a solution to what is a crucial problem, and the deadlock into which the matter has drifted, would seem, on the face of it, to be a failure, a complete and self-admitted defeat for the great mass of British exhibitors.

With the passing of the sting and the return of normal vision, however, an increasing body of realists are moving to the belief that it is in fact a defeat for the distributors and, what is more significant, a defeat which ultimately may well strengthen the exhibitor's position in the film hire market.

On the pleading of the General Council's own Negotiating Committee and on the Council's own admission, the problem of two long programs, the guilt for which is allegedly laid at the circuit's door, is insoluble. There is no apparent solution to which does not bring in its train a cost already beyond the reach of the independent exhibitor, in fact, has soared in furious revolt...but the circuits' position is, if not unchallengeable, at any rate unsalvageable.

Circuits' Hands Free

Obvious it is now that the circuit houses can continue unhampered by domestic discords and protests, to show two super films in one program, with or without vaudeville support as they will. The independent exhibitor and the CEA in general are powerless to prevent it. Independents, faced with this inconvenient competition, must, as the saying goes, take it and lump it.

What hitherto has been lost from view, but now is being recognized, is that though it is a defeat for the protesting independents, admittedly a minority, it also must be hailed as a defeat for the distributors who are avowedly and vociferously, whatever may be the economic consequences and working up to it. Forgotten for a time was the objection of the Cinematograph Renters Society, forgotten even the fact that grading as composed and presented, the film was evidently designed to stop it. Now it is realized that independent exhibitors to some degree, and the renters themselves, are in a like position of being victims of the circuits' strength and uncompromising tenacity.

Recognized is it, too, that the victory of the circuit interests in regard to the showing of two supers in one program must have an effect on the whole processes of film hire. If the circuits continue to show two supers in one bill, against alleged objections of the distributors, it must, contend the realists, have an effect on distribution, and to the ultimate benefit not only of the circuits but of exhibitors in general.

It would seem perfectly true that though this latest development may not necessarily weaken the position of the distributors, it certainly will unsettle the dominance. The circuit over the independent exhibitor would in the face of it seem consolidated to a great extent, but the ultimate gain, following a victory of a body of consumers over the producer corporation, should in the long run be felt by all.

It is generally felt that the negotiating committee, to whom the buck was passed back last month, were justified in the attitude that if the rank and file of the exhibitors could not agree on what a "super film" was, it was impossible to solve the problem of the "super film." In their own words, "there is strong opposition to the idea of a number of Branches to any grading of pictures. Your Committee has also noted suggestions that they should interpret the circuits and try to get the showing of two super films on one programme stopped. Your committee would point out that it is perfectly useless for them to be expected to find any solution while a considerable section of the Association is not prepared to have films graded."

The problem, in fact, was declared insoluble.

Independent Say Otherwise

The more rebellious and turbulent independents are still convinced that the problem could be solved. Indeed, some of them have declared that nothing ever has been more unsatisfactory than the manner in which the matter was dealt with by the committee. There are some who even interpret the committee's activities and decisions as being entirely pro-circuit. But the committee has the impossible task to fulfill, that they were, in fact, being asked to solve a problem without being given a definition of the problem.

As already suggested in these columns, the question of two features in one program is, though in many ways, a cause celebre, limited to individuals. It is by no means the fact so far as the independents are concerned, is that the circuits have consolidated their stronghold. The present shortage of films, the fact that the circuits, being biggest buyers of product, have first choice and the fact that although these may be the normal workings of the economic law the ultimate question of price is left to the arbitrary decisions of salesmen, are likely to drive the independents, who after all form the greatest bulk of British films, into supporting that plea for a general campaign in the matter of film rentals of which President Kenneth Nunn, president of the small man, is the standard bearer.

It was perfectly clear from the recent local examinations of the problems, that the vast bulk of the product was being distributed in any form by any organization system, even thought aimed to solve the two features in one problem, would inevitably have repercussions which would result in the rationing of product and the demand for increased prices. The logicity of exhibitors starting a process of grading to which they already have expressed their objection, barriers must be set up which the matter spoke louder than the politics.

"Arbitrary," "unqualified opposition," "surprise and alarm," these are far examples of the language in which CEA branches have described the proposal—a very half hearted alternative—to set up their own system of grading.

According to Jack Prendergast, the independent market represents $18,000,000 ($90,000,000) per annum, which means that the independents contribute $6,000,000 ($30,000,000) to each year to the renters' coffers. Factual arguments such as this are not likely to appeal to the growing realist camp in the CEA, with an aim to the circuits, not to the exhibitors, but on political but on economic grounds. It remains now to be seen what the next move will be. It will not be one of bland acceptance.

Consider Producers' Association

Formation of a producers' association to continue on a wider scale the work of the Film Group of the Federation of British Industries was decided at a dinner of the FGI this week to consider the future course of the organization. American producers in England were invited to join the planned organization.

The London branch of the CEA has advised its members officially to cooperate with the London City Council in carrying out the new seating rule. An audience of 6,000,000 visits theatres each week in the London area, the annual report of the London Passenger Board, traffic trust covering metropolitan area, shows. The report also estimates that there are 41 houses with 44,000 seats in the West End alone. As a result of CEA pressure, backed by an almost complete unanimity and collaboration among rank and file members, distributors in the future will pay greater attention to the condition of prints.

British Films on Broadway

British-made films are enjoying unusual first-run representation in New York. "Pygmalion" is completing its third and last week at the Capitol and "Sixty Glorious Years" at Radio City Music Hall. "Pygmalion" will star at the Astor December 1st. "The Citadel" and "Pygmalion" are both directed by Alfred Hitchcock. The stage version of "The Citadel" was produced by David Mayer, which made the first-named. "Sixty Glorious Years" is being released by RKO Radio.
THE TIME IS RIPE FOR A NEW WESTERN STAR

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("WILD BILL HICKOK") ELLIOTT

Believing that in the highly competitive field of Western showmanship, the constant development of new personalities is absolutely essential, COLUMBIA is elevating to stardom the youthful hero of the sensational serial, "The Great Adventures of Wild Bill Hickok"... BILL ELLIOTT.

We urge every exhibitor to book his first starring picture, "IN EARLY ARIZONA", and to back it with a two-listed campaign that will build him up into one of your strongest Western attractions.
COLUMBIA

CRIME TAKES A HOLIDAY: Jack Holt, Marcia Rolston, Douglas Dumbrille—Jack should take a holiday. Columbia learns to produce better sound. The sound in this was very poor, musty and booming. Jack is too good a talent to be handicapped by poor recording. Story itself not exactly his type. Business unconnected. Played November 3—Ed. crew, Empress Theatre, Waukau, Okla. General patronage.

GLADIATOR, THE: Joe E. Brown—If you can credit Joe Brown in college, this picture is okay for a screwball comedy, that has some laughs, and an audience that is not too critical, which goes for the weekend run. The picture will get by, and comedies are supposed to have some license, so Joe is in college in this one, and that's all. E. Hancoc, Columbia Theatre, Columbia City, Ind. General patronage.


WIDE OPEN FACES: Joe E. Brown, Jane Wyman—We have played better Brown's this picture. It got by nicely on a Friday-Saturday Gate. Do not expect too much from it will be disappointed. Running time: 62 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

First National

GARDEN OF THE MOON: Pat O'Brien, Margaret Lindsay, John Payne, Johnnie Darrow—First fair musical show which pleased average business. Gets its title from name night clout operated by Pat O'Brien in which John Payne sings and leads the orchestra in a number between 15 and 20 minutes. Played November 7—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Gaumont British


Grand National

SOMETHING TO SING ABOUT: James Cagney, Evelyn Dale—Something to crow about, too! Our biggest weekend in some time and that's what we all looking for.—Harkend Rakin, Plaza Theatre, Tillbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

BOYS TOWN: Spencer Tracy, Mickey Rooney, Henry Hull—Needless to say, this should do business everywhere.—Rudolph Covi, Covi Theatre, Hermine, Pa. General patronage.


CROWD ROARS, THE: Robert Taylor, Maureen O'Sullivan, Frank Morgan, Lionel Stander—This is a good picture. Taylor further proves he's a real "man." Lionel Stander is a knockout. Some people said there was too much lighting, but the more the better for me. Running time: 82 minutes. Played October 12—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.


GREAT WALTZ, THE: Luisa Rainer, Fernand Gravet, Miliza Kariuz—What a headline! Pulled it on second day and substituted "The Citadel" and instead of having the best vaudeville show in town, we have all the exchange stuff. Played November 6—Ed. Crew, Empress Theatre, Waukau, Okla. General patronage.


MANNEQUIN: Joan Crawford, Spencer Tracy—Four did not do too well. Played November 7—E. C. Bolece, Majestic Theatre, Conway, N. H. General patronage.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power—A very fine bit of acting, directing and photography that means not a thing in this situation. I am very sorry to say that we had a very poor turn-out for this special of Metro's. Personally, I thought that Power had no business whatsoever in the same picture with Miss Shearer and the rest of the fine cast, but then that's a small matter. Picture pleased those who came. Running time: 117 minutes.—A. E. Flicker, Rialto Theatre, Payneville, Miln. Small town and rural patronage.


SHOPWORN ANGEL: James Stewart, Margaret Sullivan—Very fine picture. Pleased all who came to see it.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

STABLEMATES: Wallace Beery, Mickey Rooney—This is a honey and should do business and pleases patrons.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

STABLEMATES: Wallace Beery, Mickey Rooney—Here is a grand picture. One of the best you ever ran. Action, smiles and tears, and two grand stars. When you run this, remember if I was right. Running time: 90 minutes. Played November 13—8. W. Chapes, Annex Theatre, Animasoe, N. D. Rural and small town patronage.

TOY WIFE, THE: Luise Rainer, Melyn Douglass—It's a good one. Don't have we to play these kind of pictures in small towns. It is well acted.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

VACATION FROM LOVE: Dennis O'Keefe, Florence Rice—Fair program picture.—Leon C. Bolece, Majestic Theatre, Conway, N. H. General patronage.


Metropolitan

BOY OF THE STREETS: Jackie Cooper, Maureen O'Connor—This is really "tops" at the B. O. Had one of the biggest previews I ever had. It's good entertainment, too. Running time, 76 minutes. Played September 24—R. L. Hall, Altec Theatre, Van Alstyne, Texas. Small town patronage.

ROSE OF THE ROYAL ES: Movita, John Carroll—A "zero" type of a drama that is above average, and we also did above average business on this.—J. E. Stocker, Myline Theatre, Detroit, Mich. Neighborhood patronage.

Paramount

ARKANSAS TRAVELER: Bob Burns, Jean Parker, Fay Bainter, John Beal—This is what the doctor ordered. A down-to-earth picture that goes in a small town and has what it takes. Burns' first starring picture and Fay Bainter's second starring picture. We just can't have it. Miss Bainter may not carry her weight but she is very good and is always a finished performance and that goes for "B" in "White Banners" and she is tops in this one.—W. H. Hardman, Royal Theatre, Frankfort, Kan. General patronage. (Continued on following page)
MARTIN D. HARRIS
Vice President,
Capitol Theatre, Inc.
Operators of the State Theatre
Hartford, Conn.

Saves $3,000 When
Hurricane, Flood
Ravage Theatre

HARTFORD, CONN.—"When the hurricane and flood, that put many New England theatres in the dark, struck our big State Theatre here, we immediately called our Altec inspector, Charles E. Maas," said Martin D. Harris, vice president of Capitol Theatre, Inc. "When he first arrived, the auditorium was full of water, and he had to ride across the stage on a raft to inspect the works.

"I fully realized for the first time the importance of the testing and other equipment the Altec man uses. By means of it, Maas saved us from having to make almost a complete rewriting job, and enabled us to open our theatre, one of the largest in New England, without any serious electrical troubles.

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Theatre in flood stricken New England with comprehensive Altec agreements received thousands of dollars worth of emergency replacement parts without additional cost. Let the Altec man in your neighborhood explain the value of an Altec agreement to you.

TRUE STORIES FROM ALTEC FILES

MOTION PICTURE HERALD

Nove mber 26, 1938

It Actually Happened to This Exhibitor!

BUCCANEER, THE: Fredric March, Francesca Gaal, Margot Graba, Akim Tamiroff, Hugh Sothern — action, adventure, suspense, 75 minutes.---The story of the last of the buccaneers, a real-life pirate who held his firm in the days of such legendary pirates as Blackbeard and Old Tom Taffy.---Full of action and suspense, this film is sure to be enjoyed by all pirates and buccaneers of today.

CAMPUS CONFESSIONS: George Murphy, William Tabbert, Alice Faye, Norah Nevin, Donald Woods, Ruby Keeler.---A picture of college life, full of fun and laughter.---A great picture for all audiences.---Nothing spectacular, but just homey entertainment.

MAD MISS MANTON: Barbara Stanwyck, Henry Fonda, Frances Mercer, Whitney Bourne—An amusing mystery comedy.---Leon C. Bould, Majestic Theatre, Conway, N. H.

MOTHER CAREY'S CHICKENS: Fay Bainter, Ruby Keeler, Anne Shirley, James Ellison, Ralph Morgan, John Loder, et al.---A picture of the life of a mother in the early 1900's.---Interesting and entertaining.---For all audiences.

SAVE YOUR ТЕАТЕR: Betty Grable, Fred MacMurray, Ray Milland, Charles B. FitzSimons.---A picture of the life of a mother in the early 1900's.---Interesting and entertaining.---For all audiences.

THEY CAME TO CHICAGO: Lyle Talbot, Iris Adrian, George Melford.---A picture of the life of a mother in the early 1900's.---Interesting and entertaining.---For all audiences.

TITANIC: Wallace Beery, William Tabbert, Joseph Schildkraut, William Bell.---A picture of the life of a mother in the early 1900's.---Interesting and entertaining.---For all audiences.

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Gentlemen: Have the Altec man call me for an appointment, I want to hear the Altec story.
PYGMY HUNT, THE: Captain and the Kids—Excellent for all the kids and them only. Paramount has this company skinned to pieces when it comes to making cartoons. Running time, seven minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SURF HEROES: Pete Smith Specialties—Another ringer for Pete Smith.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.


 Paramount

GOOD LOOKING WINNERS: Granada Rice Sporlings—The unusual in a Granada Rice Spotling, showing women's port in sports. Interesting and instructive. Quite a contrast in the women of yesterday and today. Running time, 10 minutes. —J. A. Reynolds, Director of Recreation, Prison Theatre, Stateville, Tottenham, N. J. Primrose patronage.

POPULAR SCIENCE: No. 3—The best we have played to date as there were plenty of diversified subjects to please all. Running time, seven minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RKO Radio

GOOD SCOUTS: Walt Disney Cartoons—Excellent in recitals, because this is active entertainment. Running time, seven minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

 Vitaphone

BOLTED DOOR, THE: Floyd Gibbons’ “Your True Adventure”—One patrons don't care for these adventures. They are not worth the rental. Running time, 10 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MR. AND MRS. JESSE CRAWFORD: Vitaphone Varieties—Excellent. One of the best shorts we have played for a long while. Running time, nine minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ROMANCE OF LOUISIANA: Broadway Brevity—A historical short that was pleasing to the eye but very dragy as to action. Strictly historical, dealing with the Louisiana; audience wants action or comedy and not history. Just fair. Running time, 20 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

November 26, 1938

MOTION PICTURE HERALD

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many people said that it was the very best that I had ever shown. I really liked it and thought little Shirley did a great piece of acting. She had a fine supporting cast, and her singing was better than usual. This is the sweet, lovely type of picture that any patron will enjoy. We did have a full house, and he can be sure that no one will go away dissatisfied. Running time, 50 minutes. —Playboy, November 1.-J. H. Young, Star Theatre, Mendenhall, Miss. General patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—Beyond a doubt, "Suez" is all that the producers claim it to be and that's saying a lot! Tyrone Power plus his outstanding role, and if anything, Annabella, who isn't as great a beauty as Loretta Young, out- plays Power in the drama. We feel in the audience leaves something down deep within the spectator. Running time, 88 minutes. —Playboy, November 1.-J. H. Young, Star Theatre, Mendenhall, Miss. General patronage.

THREE BLIND MICE: Loretta Young, Joel McCrea, Gail Patrick, Johnפור, J. C. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

WE'RE GOING TO BE RICH: Gracie Fields, Victor MacLagen, Brian Donlevy—Not much chance of us catching "We're Going To Be Rich," but as it's the sort of picture that we did above average business with this. We brought this reissue at a reasonable price, and we are sure that we can make a profit on the other side of the ledger on this. This is an outstanding picture in every way. —J. E. Stocket, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

DRUMS: Sabu, Raymond Massey—A very interesting feature dealing with England's trouble in India today. We hope giving us a very picturesque view of what they have to contend with. This is a very heavy show that will not appeal to the masses but will have high favor with those who like to concentrate their whole attention upon the screen and who can follow a greater deal of subtlety. —Columbus Journal, October 29.—A. E. Gies, Myrtle Theatre, Pensacola, Fla. General patronage.

WHITE RAINBOW: Claude Rains, Fay Bainter—The poor Saturday afternoon feature for some time. Those who saw the picture praised it but it would not draw. Runner time, 14 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

Short Features

Columbia

HEALTHY, WEALTHY AND DUMB: Three Stooges—These Three Stooges are some fun. For a "husker" for any program, just book any of these comedies. Running time, 18 minutes.—E. L. Hall, Arvest Theatre, Van Alstyne, Texas. Small town patronage.

Metro-Goldwyn-Mayer

BURIED TREASURE: Captain and the Kids—Quite good.—Frether, Paramount Theatre, Dover, Ohio. Small town patronage.

United Artists

COUNT OF MONTE CRISTO, THE: Robert Donat, Elsa Lanchester—Got behind this as if it was a man's picture. We did above average business with this. We brought this reissue at a reasonable price, and we are sure that we can make a profit on the other side of the ledger on this. This is an outstanding picture in every way. —J. E. Stocket, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

FRANKENSTEIN (reissue): Boris Karloff, Colin Clive—The biggest gross on this one than on any other picture this year. These horror films still pack them in. "Old" Universal has given me three out of my five biggest hits. —Frankensteins, "Dracula," "Sweetheart" and "Little Tough Guy." Running time, 71 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.


LITTLE TOUGH GUY: "Dead End Kids," Robert Ellis—We haven't done any stop this idea that the "Dead End Kids" are worth the feature length picture. —Mr. Jinks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RAGE OF PARIS, THE: Danielle Darrieux, Doug las Fairbanks, Jr.—Universal copped a bow on this because it is one swell piece of entertainment. Being the first first in the week they did a grand job, but it is hard for a foreign star to catch at the box office, it is the first one and oh, boy, what a joker you will find a name for plain folks to pronounce or even get right. They are too much. But if they keep on making them as good as this, she will become a box office in spite of the name.—J. E. Stocket, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, page Rich, talk: Halliwell —I saw this lovely picture at the Alabaster Theatre, Birmingham, and was well pleased with it. Thel Deanna real was more like her real self in this.
For the man who borrows your copy of MOTION PICTURE HERALD

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MOTION PICTURE HERALD


It is a November morning’s darkest hour. An owl, eagle of the night, is hunting on the meadow at our bend of the Silvermine river. The telechron, humming remotely of the sixty-cycle impulse of some far dynamo, says it is four o’clock. Your writer, in this fireside chair since midnight, has just come back from far places and high excitements, adventuring through the pages of a volume that is a caucade of the Now, a ride with the horsemen of the apocalypse into the hell and the humor that is our world.

Little facts of touchable, immediate reality seem amazingly important at this moment of return, facts like the gleam on the andirons, the color in a taken finger, the pent-up clinging blurring sound of an oil burner tending to its business against the chill of impending dawn. I have been away a long time and into trying places—at Washington with Arthur Krock, so sharply objective about deals, Old and New; G. E. R. Gedye, under the beguiling chapter heading of “Vienna Waltz,” has made me die with Austria; and again I have thrilled and suffered, while Elliot V. Bell recorded “The Decline of the Money Barons,” and Russell Owen led me off to the South Pole, and then, dammit, off to Hawaii and the Massie case again.

It appears that this preview volume came to me in part because M. Lincoln Schuster thought it might be provocative of interest by reason of its inevitable challenge to one congenitally redundant to reportorial interest and in part because of Douglas Churchill’s probably well-founded suspicion that I would be looking into it anyway.

Under the inditing title of “Graustark” Mr. Churchill, who is the Hollywood correspondent of the Times, and Frank Nugent, of New York, motion picture editor, have accordingly collaborated.

But when one reads in the first paragraph that: “Future generations will see 1938 on the screen and wonder if this truly has been the age of rebellion and war, TVA and SEC, of the tics of strength between dictatorships and democracy, of the intense scrutiny to which all the rules and laws of our twentieth century civilization have been subjected,” one is aware of Mr. Nugent at the microphone speaking his standard piece about how the movies ought to get into the thick of the day’s troubles.

And all Mr. Churchill practically conveys one that “motion pictures are your best entertainment.” He writes so blandly, engagingly well, with a sleck technique that has a certain shimmer even among the many able wordmongers of the Times. One can be almost sure that the reason he does not say anything is because he has decided not to. The words, though, have a certain annoying fascination like eating popcorn.

It is made manifest that Mr. Nugent went to the Brown Derby and had a laugh—the tea-bone is the best buy there—and that he was about the studios and told some of them that the Times would publish it even if they did bar Mr. Churchill off the lot.

Then there is quite a sequence-of-dig at “Beverly of Graustark,” a certain, oh so sweet, slouch cat weathersolo Juno, functioning in the region under letters of many-pund-realism from a publisher noted for his appreciation of costantiques. That seems unfair, but a lot of fun to yours-the-undersigned who was among the very first (1916) to get “the heat” from “Beverly.” So far as she was concerned Chaplin was a bust until we bought large space. We didn’t. Also we wrote her then publisher’s obituary. We are going to write another.

Under the title of “We Saw It Happen,” after reading Mr. Krock in Washington, and several other penetrating surveys, one might wonder what these gentlemen of the Times cinema pages were doing with their forges through the careers in screenland of such personages as Harley Clarke, John Otterman and David Sarnoff, through the rise of both Balaban and Katz, the ledger matter of the charge off of $40-000,000 by the Chase National Bank, the spectacular and imaginative and creative job that Joseph M. Schenck did with a motion and Darryl Zanuck, the special significance of the rise of Stanton Griffs, the suppressed report of Joseph P, Kennedy on Paramount, the extraordinary floration of interest in the American racetrace in Hollywood, etc., ad lib. and also ad infinitum. These boys have been away on a review when the business happened. Anyway they know how co-webs are made by “the back lot.”

—TERRY RAMSAYE

Charles Laughton and I—by Elsa Lanchester (Mrs. Laughton), 269 pages, illustrated. Harcourt Brace & Company, $3.50.

Here is biographical, and autobiographical, entertainment with a deal of amusing gossipy, the most competent and most competent writing. Mrs. Laughton’s work in this gay book about her husband presents a viewpoint, a technique and an order of thinking that might well be an example to many a contemporary with vastly more imposing literary pretensions. Her book calls for adjectives—pungent, poignant, rivalisms, all with a composed decency. But it is loaded.

Mr. Laughton has been quoted: “As in her style of writing, Elsa is a sweet unsophisticated person, but suddenly, through an apparently chance but invariably carefully worked out remark, which has probably taken weeks of thought; you feel somewhat as if you had been kicked by the hind leg of a giraffe.”

Mrs. Laughton is not unappreciative of Hollywood, and she expresses a conviction that America has done such a job with the motion picture that production overseas might profit by some of its examples.

Most importantly she has written a book to read, filled with many the merry chuckle and a deal of hard sense. By an actress about an actor, it’s a miracle. If you know an actor send it for Christmas. It might care him.

—T. R.
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TECHNICAL

The Bluebook School

ANSWER TO QUESTION NO. 135

Question No. 135 was: (A) What is a mushroom? What causes it? (B) Do properly stored carbons suffer any harm because of length of storage? (C) Name proper SRA carbon combinations and proper amperage for each.

The following made acceptable answers:


(A) W. Schoeneman says, "The enlargement of a problem for a mushroom is, it is caused by carrying too short an arc.

This was essentially the reply of more 200 who believed the same. 

(B) M. and J. Devoy say, "Properly stored in a dry atmosphere, carbons, we believe, would suffer no damage if stored for any reasonable time. Whether or not storage in excessively damp air would eventually cause some damage we are not certain, though it seems possible. However, if nothing but dampness reached them they would, we believe, work without any loss and the time needed for the opposite would be quite extended.

"Coming down to practice, except that storage be where the stock in storage be not covered with more or less dirty water, it seems probable that storage in the shape of a mushroom may be a problem in the future, according to the tips that sputtering at the arcl will be experienced. National Projector Carbons, says, "Carbons should always be stored in a dry place. They are porous and will absorb moisture if stored in a damp location, with the result that sputtering at the arc will be experienced. National Projector Carbons are thoroughly dry when they leave the factory, but is always the responsibility of the user to keep their proper condition by proper storage. For this reason, the practice of some projectorists of laying a few carbons in the hopadome or on top of a rheostat before building is to be commended. Carbons are not perishable. A damp arcl after being thoroughly dried, is as good as ever."

While this may cause be accepted as authoritative, still it seems such damage must necessarily be imparted by clean water or by moisture drawn from at least reasonably clean air.

(C) J. R. Prater says, "The proper SRA carbon combination for 28 to 32 amperes is 12 mm. positive, and 8 mm. negative; for 32 to 42 amperes a 13 mm. positive and 8 mm. negative. Positives are also available in 10 mm. and 14 mm. diameters, which can be used with the 8 mm. negative to cover 21 to 24, and 42 to 52 amperes, respectively. Although the total light which can be produced with SRA units ranges from about 6,000 to 13,000 candle-power, this amount of light is never all available to the collector (mirror) of the lamp. Further, more, increasing the amperage does not increase the crater efficiency per square millimeter of area; it merely increases the area of the crater. This increases the diameter of the spot formed at the projector aperture, and seldom results in much more light getting through the aperture, which is the only part of the spot which produces screen illumination. So many different factors—such as focal length or magnification factor of collector (mirror), size, and placement of projector lens (governed by mirror diameter and distance from aperture); working distance of projector lens (in that particular theater), and free diameter of projector lens—must be considered when amperage is increased in an attempt to gain more screen light, that the only safe guide is to make an actual test and measure the increase as it is reflected from the screen. A local photographer or camera dealer can do this with an exposure meter or photometer.

Following his answer Brother Prater remarks, "Regarding the point brought out in Section B to Question 129 (October 15th issue) by our new Alaskan friend, M. F. Stout, I believe that steam does effect the conductivity of the arc and cause flickering light, but not on account of the difference in conductivity between steam and carbon. The high temperature pockets within the carbon which contain sufficient air and moisture to form steam would have the conductivity of damp air before the steam was produced, which would be very nearly that of the steam itself. However, the actual burning of the arc depends upon the conductivity of the carbon gas which fills the gap between the carbon tips. We all know that steam will not burn without this gas, and that when steam under pressure escapes from the tips of the carbons, the steam will seriously disturb the gas in the arc gap, often blowing a considerable portion of the gas entirely out of the gap. Since the entire arc voltage is consumed in carrying the current across this short gap between carbons, even slight changes in the conductivity of the gas in the arc stream will cause serious disturbances in the light produced."

Mobly so, Brother Prater, but my own view is that by the pressure generated by confinement, the steam blows off minute particles from the carbon, National Carbons moisture within the carbon will cause sputtering of the arc, but do not say exactly why. The "blow-off" is merely my own theory.

Peru a Market for Latest Equipment

There are approximately 205 motion picture theatres in Peru, all of which are reported to be wired for sound with the exception of about 25 small theatres situated in remote sections of the provinces, according to a report to the Department of Commerce at Washington, from the office of the American Commercial Attaché at Lima. Practically all motion picture theatres in the Lima-Callea district and in the other commercial centers of the Republic are equipped with two projectors. Dealers report that the immediate future prospects for the sale of sound and projection equipment are confined principally to supplementing antiquated and inferior equipment, the report states.

Film Process Group Increasing Capital

Permission to increase its capitalization from $25,000 to $300,000 has been granted Motion Picture Process Corporation of Hollywood, by the secretary of the State of California. Plans of the company are for expansion of operations, now devoted chiefly to supplying process shots to major studios, to include development of the commercial department.

Officers are John Gentile, president, Mario Castegnaro, vice-president and treasurer, and Bertha Castegnaro, secretary.

Three New Film Stocks Produced by Eastman

Improvements over previous stocks used in filming motion pictures are claimed by Eastman Kodak Company for three new negative films: "Plus-X," fine grained and speedy, for general studio work; "Super-X," faster than the previous "Super-X," for news work under difficult lighting conditions; and "Background-X," ultra-fine grain, for background use and exterior work.

J. E. Brubout, Inc., distributes Eastman motion picture film.
IN COURTS

Name Schwartz Examiner In New York Tax Action

Arthur Schwartz of the law firm of Schwartz and Frolich have been assigned to conduct the examination of industry witnesses in connection with the New York City comptroller's attempt to assess distributors more than $100,000 in penalties and interest for failure to pay the two per cent city sales tax from March, 1935, to June, 1937. The distributors contend they acted in good faith relying upon legal opinion that a sales tax would not apply to films, which are leased and not sold.

Regal Sues GB

Columbia British Pictures Corporation of America, Gaumont British Picture Corporation, Ltd., and Arthur A. Lee have been named defendants in a suit filed in New York supreme court by Regal Distributing Corporation and Kayart Theatres Corporation. At the same time the plaintiffs filed application to examine Mr. Lee, both individually and as an officer of the defendants, to the usury laws in frame a complaint. In the suit the court was asked to rule that the French picture "Rothschild," to which Regal has United States distributing rights, does not infringe upon the defendant's picture, "Mr. Hobo."

Sue for Short Negative

Theodore Nemeth and Mary E. Bute, doing business as Expanding Cinema, Film Service Laboratories, Inc. and Paul Guffanti were named defendants in a suit filed in New York supreme court by Rutherford Boyd, to recover the negative of "Parabola," a one-reel film dealing with the law of curves, in which he claimed the defendants were wrongfully withholding. The defendants have counter-claimed for $7,500.

Award $30,000 to Widow

Federal Judge Harry Holzer in Los Angeles this week awarded a $30,000 judgment without limitation of liability to Mrs. Helen Gommesen, widow of Kristen Gommesen, against Metro-Goldwyn-Mayer. Mr. Gommesen was a seaman who was swept overboard in the Pacific during the filming of "Captains Courageous." The suit was based on the contention that the ship was unseaworthy and improperly manned.

Columbia Appeal January 3rd

The New York appellate division has set January 3rd for oral argument the appeal of the defendants, Columbia Pictures Corporation, Jack and Harry Cohn, A. H. Gaumnini, and other officers and directors from the decision of New York Supreme Court Justice Hohst in case filed in 1930 against the Columbia Pictures Corporation, alleging violation of Columbia's contract between Mr. Cohn and the plaintiff, Betty Davis, a film actress. The suit charges Columbia with paying excessive salaries to executives, and issuance of illegal voting trust certificates.

Joyce Receives $1,000

John E. Joyce, as special master of Paramount Public, Inc., was awarded $1,000 this week by Federal Judge Alfred C. Cohn. The order providing for the allowance stated that further commissions will be heard by Mr. Joyce completed his work. He has received a total of $14,000 since his appointment in 1933.

Roxy Accountant Gets Fee

Barrow, Wade, Guthrie and Company, accountants, were awarded an additional $2,555 by United States District Court Judge Francis G. Caffey for the closing of the operating account of the old Roxy (N.Y.) theatre receivership. The work was done at the request of Howard S. Sullman, former trustee.

SHORT PRODUCT PLAYING BROADWAY

Week of November 19

CAPITOL
Passing Parade, No. 1.... MGM
Hot on Ice.... MGM

CRITERION
Grid Rules.... MGM
Festival..... MGM

MUSIC HALL
The Whaler.... KKO Radio

PARAMOUNT
Schubert's Unfinished Symphony.... Paramount
Goonland.... Paramount

RIVOLI
Campus Cinderella.... Vitaphone

ROXY
New Comer, The.... 20th Century-Fox
Timber Toppers..... 20th Century-Fox

STRAND
The World Is Ours.... Campaign Film
Mechanix Illustrated.... Vitaphone
Little Pancho Vanilla.... Vitaphone

Deny MGM Plea

Application to examine Jack Buchanan, Don Gordon, Jean Hollingsworth, Lena Frederickson and Grace Dubois in Los Angeles before trial of the infringement suit brought by Henry Rose against Metro-Goldwyn-Mayer has been denied by Judge William Bondy in federal court in New York. Mr. Rose charges plagiarism of his script, "Burrow, Burrow," in the MGM short subject, "Man of the People."

Disney Files Counter Suit

Walt Disney Productions has entered a counter suit in Court in Los Angeles against Thorn-Emery for the infringement of Walt's story of 1935 used in "Snow White and the Seven Dwarfs." "Some Day My Prince Will Come Back" Mr. Disney claims that his firm copyrighted the story 21 months before Mr. Allen copyrighted the "Old Yeller," of which he is the publisher and not the composer.

Adjourn Kinder Hearing

Hearing on a motion to dismiss Abraham Kinder, as president of Empire State Motion Picture Operators' Union, for contempt of court for violation of a preliminary injunction was adjourned this week by New York Supreme Court Justice Alfred Frankenthaler. The motion was made by Joseph Kimmel, former operator at the Marbelle, who contends that his discharge was an injunction granted by Supreme Court Justice Aaron L. Levy.

Meltzers Drop Suit

With the signing of a new lease, the suit against Continental Properties Inc., recently filed by the Meltzer Brothers in Chicago, has been dropped. The suit concerned the leasing of the Milford, owned by Continental Properties, whose officers are Harry and Elmer Balaban. Milton Spitz and Morris Leonard.

A one-reel documentary of the recent Atlantic hurricane called "Shock Troops of Disaster," and showing the work of relief and reconstruction forces of the WPA, was screened at the National Archives auditorium in Washington this week.

OBITUARIES

L. E. Royster Dies; Columbia Salesman

L. E. Royster, Columbia salesman in the Kansas City area for several years, died in Kansas City last week after an automobile accident. Mr. Royster was the son of a publisher of the old Memphis Commercial-Appeal.

Charles Moning Dies

Charles Moning, 69, one of New England's old-time exhibitors, was found dead in his office in Plymouth, Mass., November 10th. Police attributed his death to suicide.

Charles Weeghman

Charles Weeghman, 64, retired Chicago theatre owner, restaurant operator and baseball club owner, died there last week.

W. C. Meloy

W. C. Meloy, 75, retired theatre owner of Shelbyville, Ind., died there last week. His wife and three sons survive.

Viola Tree

Viola Tree, 54, died in London November 15th after an illness of many months. She was the eldest daughter of Sir Herbert and Lady Tree and appeared in many stage productions and made two or three pictures. She wrote the play "The Dancers," in collaboration with Gerald du Maurier.

Charges Against IATSE To Be Heard December 1

Dr. Towne Nylander, Los Angeles regional director of the National Labor Relations Board, has set December 1st for hearings on charges brought by Jeff Kibre, minority faction leader of Local Studio 37, against the International Alliance of Theatrical Stage Employees. Mr. Kibre's petition to the board accused the IATSE of company unionism.

The Screen Writers Guild has sent registered letters to all producers pointing out that the Guild has been designated sole bargaining agency for the writers and warning that continued negotiations with Screen Playwrights "are not only illegal under the provisions of the National Labor Relations Act, but also raise additional serious questions as to good faith."

Cobe With Grand National

Robert Cobe has been appointed manager of the Grand National exchange in Boston. Harry Fisher has been promoted to division manager of the Boston area. George Rabinowitz, Boston, replaces Mr. Cobe as Republic manager in New Haven.

Howard Estabrock, writer, has severed his connection with Samuel Goldwyn after serving eight months of a one-year contract.

Astor Pictures Corporation has moved its offices to the RKO Building, Rockefeller Center, New York.

Universal has extended the contract of Jerry Sackheim, executive assistant to Cliff Work at the studio.
LETTERS FROM HERALD READERS

DISAGREES WITH STAND ON 'FILMS FOR DEMOCRACY'

Dear Mr. Quigley:

After reading in the New York Times of November 20th a fuller explanation than your abridged one in the Motion Picture Herald of November 19th setting forth the aims and ideals of the new non-profit organization, the Public Democracy, I am amazed at your skepticism of the sincerity and soundness of their program. Your editorial on this subject inspired this reply, which I hope you will publish.

If, in publishing the names of the personnel heading 'Films for Democracy,' your aim was to discredit the organization, I am sorry to disillusion you, because I for one have reacted in the opposite manner. I would deem it an honor and a privilege to be associated with such people as: John G. Tugwell, Dr. Mary E. Woolley, Fredric March, Dorothy Canfield Fisher, Fritz Lang, Toller, W. H. Auden, Ivan Moskvin, and all the others, each a recognized national and international authority in his or her particular calling. To cast aspersions on such a group of men and women, one must produce unpersuasive proof of guilt. Your editorial is devoid of any evidence citing even one instance where anyone of the group was ever found guilty of jeopardizing democracy.

You contend that the general public is not interested in films of educational or, as you prefer to call it, "propaganda" nature. Why then is it that among the Ten Best Films of 1937, the outstanding themes were social problems—viz: Emil Zola, The Good Earth, Captains Courageous, Lost Horizon, A Star Is Born, Stage Door, Dead End, and Winterset. And there were also box office hits.

And if you care to look still further back, do you remember The Big Parade, What Price Glory, King of Kings, The Covered Wagon, Abraham Lincoln, All Quiet on the Western Front, Arrowsmith, Scarface, Fury, They Won't Forget, Henry the VIII, Raspayyn and the Three Empires, Bengal Lancer, Louis Pasteur, Mutiny on the Bounty, etc., etc., etc.? Currently, I cite Boys' Town as the classic example of what is entertainment plus good box office plus social theme. Does not that negate your theory that the public shuns the film with a message?

Furthermore, are you not narrowing down the meaning of the word 'enjoyment'? The dictionary defines it briefly: 'To feel or to perceive with pleasure.' One person may enjoy an opera or a concert, while another may enjoy a prizefight or a wrestling match. Enjoyment is a matter for the individual to decide.

The word 'propaganda' has also been so abused that it's high time we became aware of the word and realized that the word 'propaganda' should not be used to terrorize. My 98c dictionary briefly defines it as an 'organization having for its purpose the spreading of principles or doctrines.' Everything is propaganda, depending on the point of view. I, therefore, strongly object to the implications of the heading of your editorial: 'The Propagandists.' Meaning What?

In the final analysis, it is our great theatre-going public who will be the judges of the merits of this or any other trend in the development of stage or screen.

Let us, therefore, encourage, rather than discourage, the patriotic endeavor on the part of these prominent educators, artists, playwrights, civic workers and statesmen, in their effort to safeguard and extend democracy in America, through the medium of "Films for Democracy."—George Kraska, Fine Arts Theatre, Boston.

NOTE:

Persons of position frequently lend their names to movements such as "Films for Democracy" because of the broad, meritorious objectives listed and without exact knowledge of the subject matter and methods involved. It is reasonable to assume, and I have so assumed, that various of the persons listed in this movement are not precisely aware of what they have been led into.

The motion picture subjects mentioned are primarily entertainments. Social, economic and political implications, if any, are in the background, there is very little difference between such subjects and others which are intended primarily as instruments of propaganda with the entertainment feature used only as bait to an unsuspecting public.

You borrow from the viewpoint of totalitarianism when you understand that motion pictures, the stage, literature and the dance must all be perverted from their original purposes to the end of dragooning the public mind in such habits of thought as may be dictated by prophets of the New Order.

It is not the word propaganda that has been so much abused. Rather it is the vast multitude in many countries abroad who have been abused by the uses of propaganda, until the time has arrived when the term may well be regarded as a word of terror. The modern uses of propaganda, such as this latest effort to pervert the entertainment screen, constitute an import destructive of the vitality of the American way of life.—M.Q.

FAVORS PRESS BUREAU FOR U. S. FILMS ONLY

To the Editor of the Herald:

I am entirely in agreement with Messrs. Dietz, Schaefer and Birdwell in their suggestions (Motion Picture Herald, issue of Nov. 19) for a permanent publicity bureau, which I believe would represent the motion picture industry. As a matter of fact, I have felt for a long time that it was a great mistake in not setting up an agency of this kind long ago.

It seems to me that this very desirable end can be swiftly and effectively accomplished with the minimum cost and difficulty. In this connection I would suggest that this permanent press relations bureau be established within the Motion Pictures Producers and Distributors of America structure, thereby coordinating and centralizing all good-will efforts in behalf of the industry—the avowed purpose for which the MPPDA was created.

I agree with Mr. Birdwell, however, that the head of the bureau be appointed for life, nor that the bureau represent the film industry of the world. Merely to represent the American film industry will be sufficient, neither do I approve of his suggestion that the industry cooperate with the Government in the defense of democracy, feeling as the Motion Picture Herald does that the screen is to entertain and nothing else.

Mr. Dietz's report is definitely constructive. Were the recommendations contained therein followed, and with it, the suggestions of the entire industry, we would tremendously benefit thereby.—Joseph G. Ehrlich, Rochester, Mass.

KEEPS FILM RECORD FROM 'THE HERALD'

To the Editor of The Herald:

I am the manager of a war department theatre at this post and one of the first things I did was to subscribe to The Herald. While we do not use your pictures through the Kaiserslautern offices and are more or less governed by the protection demanded by the exhibitors in Leavenworth, I still keep a very complete record of releases.

Each week I take The Herald and note any new pictures under the "Coming" list presented each week. I go to the box office window on the picture showing the stars, the release date, if stated, and other pertinent data. Then I cut from the pages of the Herald, the write-ups under "The Cutting Room" and "Showmen's Reviews" and paste them on the back of the cards previously filed. This gives me, an "amateur" at this game, a very comprehensive outline of the pictures and a fair review of the feature.—Major F. J. Pearson, Inc., The Command and General Staff School, Office of the Recreation Officer, Fort Leavenworth, Kan.

SAYS DUAL BILLS CAUSE COMPLAINTS ON QUALITY

To the Editor of The Herald:

Last night I witnessed the most perfect example of the fallacy of the double bill policy in the exhibition of motion pictures and came to a more perfect realization of why the theatre-going public are steadily increasing their complaints as to the quality of pictures the producers of double bills do not see.

This example is so enlightening as to create the further realization that there is nothing wrong with the fine pictures the producers are making, but the method of presentation on a double bill is so involved as to confuse the minds of those witnessing these pictures, . . .

In order to have retained the fine impression created by "The Great Waltz," one should have left the theatre at the end of the picture.

We would suggest that every producer make it a point to drop in at the different theatres playing his picture at different times during an evening. They can then determine what effect their own pictures make upon themselves, particularly when they have entered during the third reel of their pictures and have to sit through another picture on the accompanying double bill program, and then sit through the first two reels of their own picture.

It is not my thought in presenting this thought to criticize, nor to do anything other than be helpful and constructive in an industry I love and respect. It is only because of our continually increasing efforts for the past three years to control film producer and exhibitor that the double bill policy is breaking down every fundamental principle of the motion picture industry.—R.H. Poole, General Manager, Independent Theatre Owners of Southern California and Arizona, Los Angeles.
NEW AIR CONDITIONING TYPE FOR SOUND STAGES

Stored Cold Water Augments Refrigeration Available from Machine During Shooting

Air-conditioning has found something of a new problem, requiring specific modification of its usual technique, in the growing need of air conditioning for the studio sound stage. Three companies alone—20th Century-Fox, Paramount and MGM—have 35 air-conditioned sound stages, and this number is likely to be steadily increased among most of the Hollywood studios because of the greater use of the stage for sequences involving extensive “long-shot” shooting,” which requirement has been in substantial measure eliminated by the process background.

This development and the air-conditioning methods applied are discussed in a paper, now made available, by C. M. Wert and L. L. Lewis of the Carrier Corporation, and read by Mr. Lewis before the spring convention of the Society of Motion Picture Engineers.

Sound stages are so constructed, it is pointed out, that they retain a great deal of the heat generated within them, a principal source of which is the lighting. Without air-conditioning, both performers and members of the technical staff become oppressed by the atmospheric conditions unless production is stopped and doors are opened to “air out” the stage. Although heating of the stage is not usually required during shooting, it is needed during the building of sets and at other times when the large studio doors are constantly being opened; cooling and humidification during the cooling periods are of course necessary, and the air-conditioning system provides these as well as the heating. Additionally, it is of utmost importance to cleanse the incoming air of dust particles that might reduce the quality of the photography.

Features of the System

The air-conditioning system for sound stages described by Messrs. Wert and Lewis employs the economical storage type of refrigeration, which is said to be particularly applicable because of the intermittent and variable heat loads contended with. When no scenes are being filmed, the water in the storage reservoir is cooled by the relatively low-capacity refrigeration machine; during shooting, when maximum cooling is required (beyond the capacity of the machine alone), the stored cold water augments the refrigeration available from the machine.

Distribution of Conditioned Air

In distributing the filtered, heated or cooled and humidified air, the system must provide for concentration of air in any specific part of the stage, since atmospheric conditions for one set may not be adapted to another.

It has been found, according to Messrs. Wert and Lewis, that the variable set requirements and other factors advised delivery of the conditioned air downward at low velocity “against a blanket of heated air rising upward.” The conditioned air displaces the warmer air. The supply outlets are placed at such heights that the conditioned air is sure to reach the breathing zone, and do so without creating drafts, while the warmer air can ascend to areas well above it.

Prevention of System Noise

The system must of course be carefully treated for the prevention of system noise penetration into the stage area. The treatment cited by Messrs. Wert and Lewis consists of the concentration of sound-absorbing material at one point, “in cells or passes through which the air must flow.” Plenum effects, wherein air is discharged into large acoustically lined chambers, the discharge velocity being impacted against the walls of the chamber, have also proved very effective, they add.

Harris' Senator Theatre Opens in Pittsburgh

The Senator theatre, Pittsburgh, dedicated to the late Senator John P. Harris, was opened Thursday by Harris Amusement Company, following an invitation preview Wednesday night at which ex-Senator Frank H. Harris delivered a dedicatory speech. Mr. Harris, president of the company, is a brother of the founder of the circuit, and a son, John H. Harris, is general manager.

The house, known as the Aldine when operated by Loew's, was closed for ten years. Nearly $100,000 has been spent in remodeling and increasing the seats to $2,000.

Columbia Will Increase 1939 Newspaper Budget

Increased newspaper advertising and emphasis on certain pictures were laid down as a general policy for the forthcoming year, by Columbia's sales manager, Abe Montague, speaking in New Orleans last weekend to a quarterly meeting of exchange men from Atlanta, Charlotte, Dallas, Memphis, Oklahoma City, and New Orleans. Pictures to be emphasized will be “Plane No. 4,” “Blondie,” “Golden Boy,” and “Our Wife.”

One thousand are scheduled to attend the 19th annual dinner-dance Saturday night at the Hotel Astor, of the Motion Picture Associates.

French Film Exchange has leased offices at 545 Fifth Avenue, New York City. Leo Malchin is a principal.

B. N. Judell has acquired the mid-western territorial rights to “Adventures of Chico,” produced and distributed by Woodward Productions.

Dave Snell has been assigned to do all the musical scoring on Metro-Goldwyn-Mayer's short subjects.

Pathe Dissolution Awaits Approval Of Stockholders

Pathe Film Corporation stockholders will meet December 12 to approve liquidation plans calling for retirement of Pathe preferred share at $100 a share; a pro-rata distribution of the company's Monogram stock and RKO notes, purchase by Robert R. Young, and other Pathe directors of the Bound Brook, New Jersey plant, and its business.

The plan was completed this week, and seal of the Securities Exchange Commission was expected this week, also. Eighty per cent of the stockholders must approve before December 31, if the liquidation is to be effectuated under the Federal Revenue Act, section 112-B.

Mr. Young and his associates are offering $300,000 in 25-year debentures for the Bound Brook plant, and its business, this being equal to 90 cents on the common stock. The debentures would be retired through a sinking fund equal to 20 per cent of the yearly profits. The purchasers would invest $200,000 as working capital.

The 7,968 preferred shares would be retired as follows. The company's 3,300 shares in Dupont Film Manufacturing Corporation would be pledged as collateral for a loan of $1,000,000, which would be used to retire the preferred shares at $100 a share. It is estimated that if Dupont dividends continue at the rate paid in 1937, they will be enough to pay off the loan in two years.

The company holds 66,000 shares of Monogram stock, and $240,000 of RKO notes. These would be distributed pro-rata among common stockholders.

Mr. Young and his associates are said to control about 60 per cent of Pathe common.

Variety Clubs Dine and Elect

In Kansas City, this Friday, the local Variety Club was to hold its annual charity ball; the Washington (D.C.) Chapter Club elected a slate of officers for 1939, headed by A. E. Lichtman as chief banker; and in Columbus, Governor Martin Davey was a luncheon guest.

Besides Mr. Lichtman, elected as chief banker, the Washington unit elected Hardie Meekin, of RKO Keith's, first assistant chief banker; and Sidney Lust, independent exhibitor, second assistant chief banker.

Harry Brown, Grand National branch manager, is the new secretary; Sam Gelb, and Columbus division manager, is again the treasurer; Ray Bell, of Loews, continues as executive secretary; and A. Julian Brylawski, chief banker of the past season, is new delegate to the councils of the national organization.

The occasion of the luncheon in Columbus last week was the presentation of the Congressional Medal of Honor to Paramount cameraman John Herrmann, who photographed the second Byrd expedition to Little America.
THE DOUGH DOES IT

The circuit sale of Christmas gift tickets by Famous Players-Canadian in 1937 doubled the number disposed of in 1936. Last year’s figures are expected to be topped by a wide margin in the current drive now in operation.

Why? First, a commission is offered to staff members on what they sell outside the theatre. Second, the manager gets his through the circuit’s famed Sharing Plan which allows him to include in his grosses the sales made by his staff.

In other words, gentlemen, the Famous Players-Canadian theatre-tickets-as-Christmas-gifts plan goes over like a house afire because an incentive is provided for the boys and girls to get out there and push the ball. The incentive is the extra do-re-mi, and no more effective shot-in-the-arm has been discovered since Eve swapped an apple for the facts of life.

THREE-SHEETS THE BOXOFFICE ONLY

It was a chance meeting with a circuit operator that encourages your Chairman to set down here what came up in the conversation about contributions from the managers of his theatres.

The executive had somewhat of an opinion that contributors to this department were endeavoring to three-sheet themselves at the expense of their operations. At the same time, he praised the Round Table as an aid to the box office, emphasized that the Herald came regularly to every manager.

We answered that the Round Table was purely a clearing house for ideas from the field for every man’s ticket-window. Since the executive agreed that these pages aided his men in rolling up satisfactory grosses, we pointed out further that the only way for this department to continue functioning “in high” for his circuit, was for his managers to send in ideas in return for those they received from these pages.

"Thus," we stressed, "if your managers obtain good ideas from the Round Table, contributed by other theatremen, that bring in extra business for you, isn’t it only fair to allow them, in turn, to assist in maintaining our aims and purposes, which you endorse, by forwarding reports on the things that worked for them and might be of help to the man who does his share for the other fellow. If there is any ‘three-sheeting’ involved, it must spotlight what was done rather than the man who did it."

The Round Table has long ago proven its importance in fattening box-office grosses. For this reason alone, executives should encourage their managers to contribute to keep it important.

BET ON THE WINNER

Acknowledging the First Mention Certificate voted him in the Third Quarter, a Round Tabler expresses himself in this refreshing vein:

"The receipt of a Quigley Award causes an exhilaration that cannot be expressed with mere words. In reading over the inscription, it seems to say: ‘Well done, lad, but just a trifle short. However, there is still another Quarter in the year—try again’."

Far be it from your Chairman to go inspirational on the membership, but in these days it’s like a breeze from the ocean to meet spirit so buoyant, force so determined. Whatever the project, everyone can’t take top honors, everyday. But place your bet on the boy who uses one recognition as a foothold to the next. In the long run, he pays off.

JOIN THE S. P. T. A. I. D.

On behalf of the suffering patrons, your Chairman announces his annual call for membership in the Society for Protection of Theatregoers Against Icy Draughts. Round Tablers interested in guarding ticklish ankles and tender necks from the darts of chilling breezes are invited to join. To do so, members agree to watch foyer and exit doors, crack down on ventilators through which the wind dives on defenseless heads.

With the season of sneezes and snuffles upon us, action is the watchword, and right now. Neither Clark Gable nor even Hedy Lamarr is equal to the job of warming up the customers against that kind of competition.

A-Mike Vogel
Round Table In Pictures

Viewed from the main bridge which connects East and West Rockford, Ill., is mammoth sign painted on the side of the State Theatre, Rockford, through the efforts of Manager Charles F. House to sell his six latest attractions. It is reported that approximately 50,000 cross the bridge daily and Mr. House plans to add a new attraction as each is played off.

This is no Hollywood set, folks, but rather Nature's marvelous backdrop of the Rocky Mountains. Charlie Pincus, Centre Theatre, Salt Lake City, utilized his theatre tower to display a multi-colored 32-foot banner to herald the engagement of "Drums." Banner was visible from the center of the city.

There have been various exploitation promotions arranged by Round Tablers to round up a quartette of sisters on "Four Daughters", but Spitzer Kohen, manager of the Globe Theatre, Newark, goes a step farther, reports Bob Paskow, Warner New Jersey publicity director. Kohen dug up a local sister foursome who also were musicians, thus following more closely the character of the four girls in the picture.

Organized by Julius Fischer for the premiere of "Marco Polo" at the Capitol Theatre, Singapore, S.S., was a street parade with men in ancient Chinese costumes. Carrying banners in Chinese and English, publicizing the opening, aggregation toured entire city ahead and during run.
Special Postal Telegraph branch office was set up in the lounge of the Lincoln Theatre, Miami, through tieup effected by Sonny Shepherd. Patrons were invited to send, free of charge, Postal telegrams to their friends, urging them to see "Alexander's Ragtime Band". Girl was on duty during entire run of picture, and Sonny reports plenty of business.

Below is shot of lobby display at Loew's State, Boston, arranged by Fred Greenway for "Stablemates". Wally and Mickey, pedigreed pups shown, were awarded in connection with a dog contest planted by Publicist Joe DiPesa in the Boston Traveler week ahead. Pooches were named for Wallace Beery and Mickey Rooney, appearing in the film.

Silver Setron, Logan, Philadelphia, receives $100 "White Banners" check for best advertising campaign in that territory. Left to right are Harry Goldberg, Warners' publicity director; Setron; Leon Davidoff, district manager; Ted Schlanger, Philadelphia circuit head, and John Flynn, zone manager.

Draw of Monogram's "Gangster’s Boy" starring Jackie Cooper is indicated by marquee billing at RKO Proctor’s, Newark, N. J. Adding to the effectiveness of the smash display was giant setpiece planted in outer lobby. Campaign arranged by Bob Ungerfeld.

Reported to have been highly successful was camouflaged lorry used by Walter Hinks, Alex Cinema, Paisley, Scotland, to exploit "Jungle Princess". Various specimens of jungle creatures were promoted from the Glasgow Museum and girl dressed in sarong stationed in center.
Santa Claus Convention Planted in Hollywood

Aimed for top attention by local newspapers is the Santa Claus convention arranged by Mort Goodman, in the December campaign promoted by the Warner Hollywood and Downtown Theatres in Hollywood in Los Angeles’ Pacific Coast zone of Warner Brothers’ theatres. Mort intends inviting each department store Santa Claus to the theatre to see picture being shown Christmas week.

To be featured again this year is the famed Santa Claus Lane, Hollywood Boulevard, bedecked in holiday atmosphere. Starting about four weeks before the holidays, Santa Claus makes a nightly trip down the famous Lane atop a spectacular replica of Santa’s sleigh with Domer and Blitzen and all the reindeer before him. In addition to Santa are different movie stars each night, and one of the best bets, Mort reports, is to plant personalities from the current attractions at the Hollywood and Downtown Theatres atop the float.

Other ideas reported include the placing of tremendous Christmas trees in the lobby of each of the theatres, this to be negotiated at no cost to the houses, cooperating department store defraying expense. In exchange they will have the benefit of scattering toys at base of tree, tin card carrying store credit.

"LET’S HEAR FROM YOU"

Excuse It, Please

Last week’s picture section showed a tin made for “Alexander’s Ragtime Band” by Paul Archambault, assistant manager. Idea was conceived and executed by Frank X. Shay, manager.

Chain Telephone Calls Aid “Man to Remember”

Zone manager “Skip” Wesner, Warner Theatres in Philadelphia, enrolled members of the Motion Picture Forum to help exploit his “Man to Remember” engagement at the Aldine Theatre through a telephone-call idea.

Following special screening, 20 women of the organization volunteered to make 50 calls each, extolling the merits of the picture as a “must.” Continuing the chain, each person called by this committee was asked to make 10 additional calls.

Various other special screenings were held for important groups, trailers used in the 21 Warner houses throughout Philadelphia and through tieup with the director of the Board of Health, literature was sent to all city institutions. Radio promotion included spot announcements daily over local stations.

"LET’S HEAR FROM YOU"

"Know Thy Neighbor" Party

Inaugurated by Mayes

To create goodwill between the theatre and patrons, Al Mayes, advertising manager, Palace, Graham, Texas, in a house-to-house canvass, distributes five-by-eight cards on one side of which are printed titles of his three weekly changes. Reverse side, which has a red number stamped on it, advises recipients that someone on the same street has a card bearing the same number. Under the heading “Know Thy Neighbor,” Mayes suggests that they visit their neighbors to find the corresponding number and then come to the theatre as his guests, bringing the cards along.

Paramount Plans National Tiems

Emphasis on exploitation for coming Paramount pictures is indicated by a number of campaigns arranged by Cliff Lewis and his studio advertising staff, including nationwide publicity on “Union Pacific.” In a meeting with W. M. Jeffers, president of the Union Pacific Railroad, Lewis has worked out an elaborate plan for the coming attraction, which centers around all simultaneous previews at half dozen cities. Further plans also call for a national broadcast from each point, a traveling train theatre for reviewers, traveling exhibits of Union Pacific relics and props from the picture, a nationwide essay contest with scholarships as awards and contact with the National Association of Miniature Train Builders. The railroad company will cooperate in posting, providing folders and placards, imprinted menus, servicing of mailing lists and the like.

On “Paris Honeymoon,” novelty letter from Akim Tamiroff is planned and another mailing piece from Claudette Colbert will plug “Zaza.” Lucky horseshoes, which play a prominent part in the picture, will go out from Bing Crosby.

"LET’S HEAR FROM YOU"

Live Window Slant Helps Sell “Room Service”

Tieup with five and ten was arranged by manager Ed Miller and publicist Manny Pearlstein, Warners’ Hipodrome, Cleveland, in advance of “Room Service,” whereby girl artist was stationed in window doing caricatures of the Marx Brothers, window also contained stills and prominent theatre credit cards.

Hat, designed as a replica of the one worn by Harpo in the picture was placed in haberdasher’s window, price tag were requested to guess the size and win prizes. For laughs, 22 by 28 cards featuring Groucho were displayed in windows of two of the larger downtown barber shops starting three days in advance. Copy read “Don’t buzz for Groucho, come in now,” etc., etc.

Contest in the Plain Dealer broke with a first story of 150 lines four days ahead, subsequent stories running straight through day of opening. Cash and ticket prizes were awarded to those submitting best 100 word letters on the funniest or strangest orders ever received from a boss or customer.

"LET’S HEAR FROM YOU"

Oriole Mails Window Cards to Merchants

For the opening of “Too Hot to Handle,” at the Wisconsin, Milwaukee, Louis Orilove, MGM exploiter, imprinted several window cards and then addressed them to prominent individuals in the city with proper postage, etc. The cards were then placed on mail boxes and on them a sticker “Don’t bend.” Cards attracted considerable attention and still could not be removed from the boxes as they were legible mail. Cards could not put the cards inside their mail bags because they were too large and thus wherever they went passersby read the Wisconsin message.
Capitalizing on the intense local mayoralty campaign in which there were seven candidates and充满了a wave of serious politics, Francis Deering launched a drive to have the stars of “There Goes My Heart” elected to office as a highlight of the exploitation for the engagement at Loew’s State, which

Ten automobiles were hired to cruise through the city’s main streets on opening day, with large signs covering them calling upon the people to “Vote for Fredric March for Mayor of Mirth.” One was listed Virginia Bruce as candidate for “Commissioner of Frolic” and Patsy Kelly for “Collector of Laughs.” Through the cooperation of the police boys were allowed to escape the “electioneering” laws and hand out throwaway candidate cards within 150 feet of the polls, announcing the picture’s opening date.

“LET’S HEAR FROM YOU”
Various Institutional Aids Used by Cooper
Recently inaugurated by A. R. Cooper, Prince Edward Theatre, Prince Edward Island, Canada, was a series of community singing songs to be held at the theatre on a night a week, sponsored by a Toronto weekly paper and broadcast from local radio station. Paper paid all broadcasting fees and supplied slides for the songs, the radio station to handle the leader and pianist and as Cooper says, the only thing up to him was to supply the audience. In contacting the future patrons, who are the children of today, the theatreman arranged with four schools to get a list of students from around the theatre and mail out a book of eight up to high school ages. To these a card with appropriate congratulatory verse and pass were mailed on their natal day.
Another goodwill gesture was to send by means of a microphone placed in front of the screen, the sound of selected programs via radio station, to local sanitorium, where bed patients were able to listen in by means of head phones, to programs that they would in all probability be able to see or hear. Newspaper covered the idea.

“LET’S HEAR FROM YOU”
Still Sells “Moonshine”
Promoted by C. C. Stephens, Cherokee Theatre, LaFollette, Tenn., for his “Kentucky Moonshine” engagement was a genuine mountain still promoted from the sheriff. Planted in front of his theatre with various kind sundry jugs containing soft drinks, patrons were invited to step up and have a drink on the house.

“LET’S HEAR FROM YOU”
Street Bally Helps “Sheik”
Chap dressed in costume similar to that worn by Rudolph Valentino in “Son of the Sheik” for part of Jack Gamble’s exploitation on that picture at the Regent Theatre, Norwalk, Conn. Horse, properly harnessed, heralded the opening, title and theatre, and Jack reported the ballyhoo as gaining the anticipated attention.

The animated blizzard, occupying last week all nine of the store’s Fifth Avenue windows, brought Lord & Taylor plenty of street attention and extra business. It appears it also brought a protest from the Fifth Avenue Association, of which the store is a member. Squawk, made because display violated association rules against sound and movement in windows, came on last day of exhibit aimed to speed buying of winter apparel in face of spring weather. Sales jumped immediately, with temperature obligingly dropping, as did squawk.

“Snow,” made of cornflakes treated with acid, is known as maciszetti. Blizzard was simulated with blowers, illusion heightened by sound device on balcony. Windows, without merchandise except ski pants and poles for atmosphere, were decorated from inside with “snow” and frosted panes on which was traced: “It’s coming, sooner or later.” Frost was so well simulated that children, gathered outside, were reported trying to trace words and pictures on the windows.

Cashier In Lobby Telephones Patrons for “Wonderful Time”
As advance for their date on “Having Wonderful Time” at Wilner and Vincent’s Colonial, Allentown, Penna., Manager Charlie Bierbauer and Nick Todorov, publicist, stationed cashier in lobby ahead of opening to call selected list and plug the forthcoming attraction. In addition, girl’s conversation was audible to patrons entering.
Numerous street signs were used, among which was a 300 pound piece of ice stationed at side of theatre, guest tickets going to those coming closest to guessing time the cake would melt. Another neat stunt was the citywide distribution of keys, some of which fit a padlocked heart attached to giant cutout of Ginger Rogers stationed in lobby. Tickets also went to winners and much merriment ensued as holders tried their luck at opening Ginger’s heart.

Tour trucked the city piled high with barrels, copy on back read “Barrels of joyful entertainment await you at” etc. etc. Also stationed in front of theatre was lad supposedly asleep in a chair, card at side had copy with clock set at 12:20 and request that he be awakened at that time to see the picture.

“LET’S HEAR FROM YOU”
“Gay Nineties” Gets Colorful Opening
Old time nickelodeon false front plastered with stills attracted considerable attention to the premiere of “Gay Nineties,” according to Harry Rose, Poli’s Globe, Bridgeport, Conn. Entire staff was dressed in Gay 90’s costumes, carrying imprinted sales.
For his lobby, museum was erected consisting of bally artist and woman in costumes working on kerosene lamp stage, distributing gazettes. On the walls were photo enlargements of cast including bygone actors and actresses. Also spotted strategically were antiques, relics, wooden Indian, tandem bikes, Diamond Jim Brady jewelry, etc., etc.
Harry Greb, Canadian middleweight champion, was introduced before Bonzo at fight arena, stating that he had come down by plane to attend the opening. Premiere was given the usual Hollywood opening with lights, cameras and city’s notables who turned out for the event.

Fire Department Turns Out on “Old Chicago”
The first public appearance of East Chicago’s new fire-fighting equipment took place in front of the Indiana Theatre there in a tieup effected by Jack Albertson to exploit “In Old Chicago.” Public was treated to a demonstration of exactly what happens when an alarm is turned in and how speedily the equipment arrives on the scene. Feats of valor and thrilling rescues were staged by the firemen, which were climaxd by dummy dressed in usher’s uniform which was used for a net jump. Papers picked up the stunt and covered it with plenty of publicity and photos, in each of which the picture and playdates received mention.
Kids were catered to by Albertson, who staged a “back to school” matinee. Special shorts were booked for the event and through cooperation of leading merchant, promoted prizes were awarded each child attending. Show was plugged on trailer and lobby easei constructed for the occasion, in addition to the distribution of lucky number heralds for free admissions. Another kid activity was a soap box derby with the Mayor acting as starter, and presenting prizes to winners of the various heats.

“LET’S HEAR FROM YOU”
Creates Atmospheric Display
Attractive lobby display was constructed by Maddry Wallace, Forsyth Theatre, Winston-Salem, N. C., for his showing of “The Buccaneer.” Replica of the ship was placed on table, top of which was painted to represent the sea and to the right was an islet with palm trees, embossed treasure chest partially buried in the sand. Painted above and on either side of the display were cutouts of Fredric March and scene stills.

“LET’S HEAR FROM YOU”
Plane Drops Heralds
Since “Men With Wings” opened at the Embold Theatre, Fort Wayne, Ind., on Armistice Day, advertising manager Betty Cowley reports that the theatre flew a plane above local parade as it toured the city. Varied colored heralds with playdates and picture copy were dropped from the ship, which flew as low as city ordinance would permit.
YOU ARE INVITED TO JOIN UP

LEONARD A. KLAFTA
started as an usher at the Luna Theatre in Kankakee, Illinois, and became the assistant manager of this house within a year. He changed his job, becoming the assistant at the Paramount, also in the same city. He then attained a managerial post at the Majestic Theatre and we look forward to hearing from him from time to time.

LEONARD BERKOWITZ
began as an usher at the Kinema Theatre, Brooklyn, N. Y., in 1934, and two years later was promoted to assistant manager. He was then transferred to the Utica Theatre and subsequently to the Rivera and Leader houses, also in Brooklyn. He returned to the Kinema and at present is acting as the assistant there. We have it in writing, from Leonard himself, that we will hear from him.

O. H. ROBERSON
handles the exploitation and publicity for the Indiana and Lawrence Theatres in Bedford, Indiana. His first job was with M. Switow and Sons, in 1925, as an usher at their Kentucky Theatre, in Lexington, Ky., remaining in their employ until 1938. While with them he worked with a tab unit and performed various other duties. He then joined the McCarrel circuit and is very much pleased with the type of work he is doing.

DON A. JOHNSON
began in theatre business in Chicago, Illinois, at the Marshall Square Theatre, and a few months later was sent to the Illinoian as manager. He went from there to the Casino and then to the Deluxe Midwest. He joined the Schoenstatt Circus a while later, remaining with them for seven years, during which period he managed ten of their different houses, remodeled three and opened two.
He came on to act as skipper of the Vic Theatre in Indiana Harbor, Indiana, one of the Indiana-Illinois Circuit theatres, and has been doing a good job of it there for the past seven months.

REED D. YOWELL
is the assistant manager of the Rex Theatre, Pampa, Texas, acquiring this post after many years of extensive work in the picture industry. In 1926 he started as a janitor in Tonkawa, Oklahoma, then transferred to Borger, Texas, as a relief operator. He secured the job of chief operator of the A house in Enid, Oklahoma, in 1929, and the next year found him in Lubbock, Texas, as chief projectionist of three houses. He moved to Pampa in 1932 as chief over three houses, remaining in that position until 1936, when he became general advertising man. The following year he became exploitation man and a year later secured his present job.

ELBERT S. THOMPSON
manages the San Marco Theatre, South Jacksonville, Fla. Six years ago he started as an extra usher in the Palace in Jacksonville and gradually worked up to assistant manager at the same house. After remaining at the above position for two years he was transferred to the Lyric in Gainesville, where he acted in the same capacity. Two years later he became the manager of his present house, from where we anticipate frequent reports on his activities.

CLARENCE E. GOLDER
started out as a bill boy at the Gaiety Theatre, in Ronan, Montana, later became doorman, janitor, bill poster and operator. He left there for Missoula, Montana, doing the doorman duty at the Rialto, Strand and Liberty. His next job was acting as regular doorman, house manager, bill poster and shipper at the Strand Theatre. He moved to Butte, Montana, to become manager of the Fox-American Theatre, the following year went to Delta, where he became manager of the Fox-Egyptian house. He resigned after a year’s service there to manage the New Reno and Liberty Theatres in Kellogg, Idaho.

ED HAMM
is a newcomer to showbusiness, beginning his career last year at the Roxy Theatre, Buckeye, Arizona. His progress has been very rapid, going from popcorn boy and janitor to projectionist devil. Shortly after, when the El Rey opened in Glendale, Arizona, he was sent over to manage this house. The circuit took over the Glendale house and Ed was made city manager for both the Glendale and the Roxy Theatres.

HARRY G. RAWLINS
worked as an usher in the National Theatre, Richmond, Va., from 1931 to 1933, while still in school. His next house was the State in the same sector, also acting as usher. Six months later he was promoted to assistant. The next year found him transferred to Arlington as assistant and he also operated at the State and Lee houses in Falls Church, Va., in the same capacity. He received a managerial post in 1937 at the Ashton in Arlington, then transferred to his present situation as manager of the State in Falls Church.

HARRY MARGOLESKY
is the manager of the Leader Theatre in Brooklyn, New York. He began a career as an usher, about five years ago, at the Congress Theatre in the same sector and after working at that job for a year became an assistant at the Carlton. Two years later he was made manager of the Leader, remaining there only two months, and was then recalled to manage the Carlton. However, he was transferred to manage the Leader after serving at the Carlton for a year and a half and is still at it.

Birthday Greetings

James E. Aaron
Harry Abbott
J. I. Adams
William W. Artz
Don Ballard
H. Barker
C. V. Bells
Howard Berg
Jack Bonomo
Melvin E. Bourasse
Clifford Boyd
G. Brinols
Fred Brown
T. C. Carter
Walter Chenoweth
M. O. Cowles
Frank L. Cronon
Harry W. Crull
M. J. Cruz
Lucente Dominick
Joseph F. Enos
Robert F. Ettchberger
William Eaton
H. Paul Faaschauer
P. E. Fenelon
V. W. Fisk
William M. Glackin
Joseph J. Greene
Mort Greene
Ed Hamm
Harvey J. Hanreddy
Lionel Hamsher
Frank H. Harrington
Don Johnson
John P. Jones
David Kemalsy
Harry Knoblauch

Murray Lafayette
George S. Lang
Harold Leand
Harold Lloyd
Henry Lowry
John R. Ludwig
Mac McCarthy
John McKay
H. C. ("Dick") Main
William Markwell
Raymond J. Mallien
Lloyd M. Mills
Edward J. Mooney
Lafayette Moore
Frank Murphy
Fred Nelson
Harry Neun
Julius Nyska
Leslie Paige
George L. Pappler
Harland Rankin
Harry G. Rawlins
William M. Redmond
Jack Reis
Lawrence M. Robiccek
Ed Rosen
Z. Schneider
E. T. Sizemore
Flynn Stubbfield
John T. Tkach
J. Maddy Wallace
Reinhold Wallach
Cecil Ward
Chas. F. Weisbecker, Sr.
August A. Wolf
Ned Wright
F. W. Zimmerman

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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- Cowboy Country, Mel...Mus
- Crime on London, Mel...Col
- Crime Ring, Mel...RKO
- Crime School, Men...FN
- Crime Takes a Holiday Tour, The, Mel-MGM

**D**
- Dangerous Cargo, Mel...20-Fox
- Danger on the Air, Mel...Univ
- Dark Eyes, Mel...RKO
- Dark Rapture, Mel...Univ
- Dark Sands, Mel...Univ
- Dark Victory, Mel...WB
- David Copperfield, Mel...MGM
- Dawn Patrol, Mel...WB
- Delinquent Parents, Mel...Progressive
- Desert Adventure, Com-Mel...Para
- Devil's Island, Mel...WB
- Devil's Party, The, Mel...Univ
- Dished, Mel...Para
- Divorce of Lady X, Com...Col
- Dock on the Havel, Mel...Casino
- Doctor Rhythm, Com...Para
- Dodge City, Mel...Mel
- Down in "Arkansaw," Mus...RKO
- Down on the Farm, Com...20-Fox
- Drumming School, Mel...MGM
- Duke of West Point, Mel...UA
- Duke Steps Out, Mel...Mus
- Durango Valley Raders, West...Rep
- Dusty Sentinels, Mel...Pallavicini
- Dybukh, The, Mel...Geist

**E**
- Each Dawn I Die, Mel...WB
- Edge of the World, Mel...Pax
- Empty World, Mel...RKO
- Evergreen, Mus...GB
- Everybody's Baby, Com...20-Fox
- Exile Express, Mel...GN
- Exposed, Mel...Univ
- Extortion, Mel...Col

**F**
- Fast Company, Com-Mel...MGM
- F. B. I. Doesn't Answer, Mel...GB
- Federal Man Hunt, Mel...Rep
- Female Fugitive, Mel...Mono
- Fools Maker, The, West...Rep
- Fighting Thoroughbreds, West...Rep
- Fight for Peace, Mel...Warwick
- Fisherman's Wharf, Mus...RKO
- Five of a Kind, Mel...RKO
- Flight at Midnight, Mel...Col
- Flight Into Darkness, Mel...Kaiser
- Flight Into Nowhere, Mel...Col
- Flight to Fame, Mel...Rep
- Flirting with Fate, Com-Mel...MGM
- Foggy Quay, Mel...Victoria
- Fools for Scandal, Com...FN
- Four Daughters, Mel...FN
- 4 Men and a Prayer, Mel...20-Fox
- Four's a Crowd, Com...WB
- Freshman Year, Com-Mel...Univ
- Frog, The, Mel...GB
- Frontierman, West...Para
- Frontier Scout, West...GN
- Fugitives for a Night, Com...RKO

**G**
- Gambling Ship, Mel...Univ
- Gang Bullets, Mel...Mono
- Gang Smashers, Mel...Papkin
- Gangs of New York, Mel...Rep
- Gangster's Boy, Mel...Para
- Garden of the Moon, Mus-Com...FN
- Gateway, Mel...20-Fox
- Ghost Town Riders, West...Univ
- Gil Murphy Lives, Com...Col
- Girls' School, Mel...Col
- Give Me a Sailor, Com...Para
- Gladiator, The, Com...Col
- Go Chase Yourself, Com...RKO
- Going Places, Com-Mel...WB
- Gold Diggers in Paris, Mus...Mel
- Gold Is Where You Find It, Mel...FN
- Gold Mine in the Sky, West...Univ
- Gone Harlem, Mel...Sack
- Goodbye Broadway, Com...Univ
- Grand Illusion, Mel...World
- Great Man Vote, Com-Mel...RKO
- Great Waltz, The, Mus...MGM
- Guilty Trails, West...Univ
- Guilty of Murder, Mel...RKO
- Gun Law, West...Mel
- Gun Rack, West...Mel
- Gunsling Trail, West...MGM

**H**
- Hard to Get, Com-Mel...WB
- Harlem Rides the Range, West...Sack
- Having Wonderful Time, Com...RKO
- Heart of Arizona, West...Para
- Heart of the North, Mel...Col...WB
- Held for Ransom, Mel...Mel...GN
- Her Jungle Love, Mel...Col
- Heroes of the Hills, West...Rep
- Hey! Hey! U. S. A., Com...GFD
- Higgins, Family, The, Com...Rep
- Highway Patrol, Mel...Col
- His Exciting Night, Com...Univ
- Hold That Co-ed, Com...20-Fox
- Hold That Kiss, Col...Mel
- Holiday, Com...Col
- Homicide Bureau, Mel...Col
- Honohbas, Mus-Com...MGM
- Honor of the West, West...Univ
- Hotel Imperial, Mel...Para
- Hunted Men, Mel...Para

**I**
- I Am a Criminal, Mel...Mono
- I Am the Law, Mel...Col
- Ice Follies, Com-Mel...MGM
- Idiot's Delight, Com-Mel...MGM
- If I Were King, Mel...Para
- Illegal Traffic, Mel...Para
- I'll Give a Million, Mel...Col
- I Married a Spy, Mel...GN
- I'm From the City, Com...RKO
- In Early Arizona, West...Col
- In Old Chicago, Mel...Mel
- In Old Mexico, West...Para
- Inside Story, Mel...20-Fox
- International Spy, Mel...Col
- Invisible Enemy, Mel...Rep
- I Stand Accused, Mel...Rep
- Island in the Sky, Mel...20-Fox
- I Take This Woman, Com-Mel...MGM
- It's in the Air, Mel...ABFD
- It's Spring Again, Com...UA
- I've Got a Horse, Mel...British Lion

**J**
- Jesse James, Mel...Col...20-Fox
- Jassette, Com...20-Fox
- Joy of Living, Mus-Com...RKO
- Juarez, Mel...Mel...Proto
- Just Around the Corner, Mus-Com...WB

**K**
- Kate Plus Ten, Col...General
- Keep Smiling, Com...20-Fox
- Kentucky, Mel...Col...20-Fox
- Kentucky Moonshine, Com...20-Fox
- Kidnapped, Mel...20-Fox
- Knights of the Plains, West...Spectrum
- King Kong, Mel...RKO
- King of Chinatown, Mel...Para
- King of Alcatraz, Mel...Para
- King of the Underworld, Mel...WB

**L**
- Ladies in Distress, Com...Rep
- Lady Buckaroo, West...GN
- Lady in the Morgue, Mel...Univ
- Lady Objects, The, Mel...Col
- Lady Vainca, Mel...GB
- Lafayette Case, The, Mel...Col
- Land of Fighting Men, West...MGM
- Last Barrier, Mel...GN

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<td>(See &quot;in the Cutting Room&quot;)</td>
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<td>Riders of the Black Hills</td>
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<td>(See &quot;in the Cutting Room&quot;)</td>
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<td>The Three Musketeers (G)</td>
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<td>(See &quot;in the Cutting Room&quot;)</td>
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November

MOTION PICTURE HERALD

1938

26,

Title

Star

One Wild Night (G) 850

Passport

Bad Man 853
Husband (G) 854..

Rascals

(G)

Panamint's

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849

842

(G)

-

Talbot

J.

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Sharpshooters

(Gl

Smith Ballew- Evelyn Daw
July
S. Erwin-P. Moore-J. Woodbury. July
Jane Withers - Robert Wilcox Robt. Kent - B. Minevitch's
Gang
May
Smith Ballew - Evalyn Knapp -

8.38

904..

Straight

Place

and

Show

(G)

(Exploitation:

(G)

Nov.

5. '38.

20.'38.

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Apr.

8. '38.

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Sept.

9. '38t

Murder

for

I8.'38t

A

Going

Be

to

Mar.

I9,'33

.53. Aug.

13. '38

.64 Sept.

24,'38

.56.

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62. June

.

Brooks. Sept. 30.'38t.
Kelly-

I.

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.68 Oct.

.

Jed

Rich

Oct.

.

28,'38t.
24,'37

Dec.

Whalen.
Deane-Rus-

Stuart-Michael

Prouty-Sliirley

.

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.

I,

'38

.95. Nov.

West

of

22.'38

IDI.Oct.
67. Nov.

27. '37

75. June

II. '38

60,JLly

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Made

.for

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Leo

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921

Jesse

Keep Smiling
Kentucky 923

'38..

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"In the

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Little

Mr.

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The 932

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Prouty

Moto

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H. Wilcoxon

Feb.

I0,'39t.

Brooks

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20,'39t

Takes

a

Dec.

I6,'38t

.

78. July

Without

Bars

Sanders

Whaien-Lynn

Henry Arthur-Jean
Gracie

Fields

.

Harrison

-

Luchaire- Edna

Best

Gurie

Heifetz-Sigrid

Joscha

Trevor

Claire

John

Takes

(See "In

Winds

.

.

Jan.

.

Oct.

15, '38

*60.Oct.

22. '3U

.61

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Air

Devils

2038

(G)

Dick

(Exploitation: Aug. 20, '38,

Bandit

Bob

3051

The

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Broadway

Goodbye

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McLaglen Beatrice
Glcnda Farrell - Otto

V.

Roberts

.May

.

Kruger

Miindin

.

3.'39t..

Ernest Trucx Lundigan-C. Moore...
2012.. Alice Brady-Charles Winninger-

Dec.

2,'38T

.

*65.Nov.
68.NOV.

I9,'38

70. Aug.

27, '38

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.57

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..66. July

'38..

2,

'38

26. '38


15. '33

20, '38

65.

May

28, '38

Nov.

4.'38t.

Sept.

2.'38t.

Apr.

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.63

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I.

..68.Aug. 20, '38

'38

Oct.

2l.'38t

Nov.

I

70. Mar.

26,'38

57

l.'38t.

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61

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19. '38

.Apr.

22. '38


28.'38t.

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Maguire

I.

Dixie Dunbar

Tom Brown-Tommy Riggs...

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Guilty

61. June

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Wm.

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Valerie

Reynolds..

Armand Denis... .Aug.

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and

Herbert

Mar.

.May

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57.)

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Exposed 3032

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Field

Baker-Marjorie

Mr.

2009

(G)

.

D. Woods-N. Grey-W. Lundigan

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Wallace

Purcell-Beryl

Running Time
Minutes Reviewed

65.)

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Bari

Mary

-

Rex

Andy Divine Wayne-George Bancroft
a Trip
Constance Bennett- Roland YoungMowbray
Billie Burke-Alan
the Cutting Room." Oct. 29, '38.)
Fredric March - Joan BennettRalph Bellamy-Ann Sothern
the Cutting Room," Sept. 17. '38.)

Coach

Black
.

Field

Virginia

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-

Bore!!

Corrine

The

Age.

Restless

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69. Nov.

.

King-Joseph Schildkraut

Michael

931

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Merle Oberon

Title

Geo.

-

Lorre

John

Pardon Our Nerve (G)
Road Demons (G) 918
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5,

12. '38.)

Byington-

Faz<;nda

Lorre

Peter

Nov.

Lombard-James Stewart-

Carole

Vacation

(G)

29,'38t.

*90

.

Adolphe Menjou

Lynn Bari

-

Spring

-

Cortez- Virginia

R.

Mr.

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Louis

(See "In

Whalcn-Jcan Rogers
Tyrone Power - Henry Fonda Nancy Kellv
Gracie Fields Roger Livesey
Loretta Younu- Richard GreeneWalter Brennan
Room." Nov. 19. '38.)
Shirley Tcmpla- Richard GreeneAnita Louire - Ian Hunter Cesar Romei o- Arthi.r Treacher

Last Warning 926. Peter

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Hardy-Harry LangdonBurke
Alice Brady
James Ellison - J. Lang
J.

Moon

the

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Michael

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Oliver

Other

Each

26. '38

Mar.

Prouty-S. Byingtor-S. Oeane

J.

Oct.

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.

Carrillo

Toler-Phyllis

Louise

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Point

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the

McLaglen-

Donlevy

Preston

Farm (G) 920.. Jed

the

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Topper

Pauline Moore

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Field? -Victor

Arizona Wildcat, The (G) 929. Jane Withers

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Francine

Again

Spring

It's

Coming

Dangerous Cargo

Fairbanks, Jr

Goddard-B. Burke-R. Young

Bordeaux - Brian
Aherne - Victor McLaglen..
Louis Hayward-Joan Fontaine.

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(Captain

Tiade

Honolulu

Janet Gaynor-O.

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Brian

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..9G,Jsn.

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Gracie

Charlie Chan

I.

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Erwin-M. Weaver... June

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847...

March- Virginia BruceAlan MowbrayNancy Carri^ll- Eugene Palette.

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July

Fredric

.

'38

Power

Tyrone

-

Lorre-Jayne Regan

sell

We're

(Exploitation:

'38

(G)

(G)

(G).

(See "In the Cutting Room."

Bancroft. .Nov.

For.ter-Geo.

Young

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9.

Young

Niven-S.
908
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77;Apr.

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Annabella

Time Out

Heart

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Ethel

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My

Goes

Ralph

Pcirker

Peter

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Richardson- Edna Best..

Barry

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Bros.

Loretta

Mice

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Richard Arlen-Phyllis
..Richard
Grenne-Nancy

909.

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May

(G)

Preston

Suez

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Minutes Reviewed

Rel. Date

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Title

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Donlevy

Bari-Michael

Ritz

Patrol

.

,

Stuart- Michael

Lynn

911

Submarine

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Gehrig

Gloria

(G)

.

Prcutv-S. Byington-S. Deani

J.

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916

Burn

to

Edw. Bromberg

I0,'38

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Brian

Speed

Lyie

-

June

Lou
in

Dick Baldwin

Running Time
Minutes Reviewed

Date

Rel.

June Lang

57

RELEASE CHACT—CCNT'D)

<TtiE

Safety

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70.

May


I4.'3lj
I,

'38

6,

'38

"

Roger

Livesey

Jan.

20,'39t

Jan.

I3.'39t.

Dec.

23,'38t.

Apr.

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Spin

Tail

925

Faye

A.

Bennett

C.

-

Nancy

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Davis-Chas.

Kelly-J.

Farrell.

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Haley-A. Menjou-A. WhelanOakie - T. Martin

J.

J.

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the

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York

Sleeps

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.

9,'38t.

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922

Whalen-Joan Woodbury
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Michael

Binnie Barnes-George Barbier

.. J-.n.

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6.'39t

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•1)0.

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of

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-

80;

Henry Fonda

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25.'38t.

Nov.

2028

Paris,

of

The (G) 2005

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Kelly
Callejo

D.

.

(Exploitation: Sept.
Reckless

Living

Road

Reno

to

17. '38.

(G) 2021
(G) 3017

De Luxe

Robt.

Hope

3013

(G)

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10, '37

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67. Apr.

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17, '38

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.70. Nov.

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.Apr.
.Sept.

..

68. Aug.

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Hampton - R. Scott
Broderick

-

.Apr.
-

Glenda

Marshal

Farrell-Alan
Service

103.

67. July

2,'38t.

Aug.

.Sept. 23, '38t.

.

Bennett-V. Price-C. Ruggles-

C.

John

Halliday

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Mitchcll-P.itsy

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Kellv.

Sabu Roger
Livesey - Valerie Hobson
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Massey

Auer - H. Broderick Hodges
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John Boles-Madge Evans-Bruce
Cabot
.May
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'38,

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Raymond

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22, '38..

Bob Baker- Dorothy Southworth.. .Nov.
Barton MacLane-Glenda Farrell-

Leo

son

(Reviewed under the

.July

Constance Moore-Robt. Wilcox. .July

55;

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Apr.

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.

.

.90. Nov.

12, '38


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Lady X, The (A).. Merle Oberon-Laurence OlivierBinnie Barnes-Ralph Richard-

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Eilers-Paul

Baker-Cecilia

Helen
.

Rogers

W. Gargan-J. Hodges-A. Devine

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75,

91:

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Prison

.

R. Wilcox

Parrish

Crabe-Jean

Larry

.

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'38.

)

Boland-Edw. E. HortonMischa Auer-Helen Parrish..

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Justice

5,

50.)

Mary

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M.

Thomas

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Carrillo

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66.)

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I7.'39t

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Rathbone

Marco Polo (A)

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Title

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Little

Brooks-

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Nov.

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(A)

Helen

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Fosttr-Phyliis

Preston

Tony

New

While

Tough Guy

Little

103,

up.

Ritz Bros. -D. Ameche-G. Stuart-

Binnie

Up

10, '38.

(Exploitation: Sept.

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Three

.Aug.

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(G)

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Brown-Nan Grey.

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2058

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T.

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56

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63.

May

29, '38

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BickforJ-B.

John Halliday
(Exploitation:

-

Chas.

2l.'38t
23, '38


28.'38t.

.

I4,'38t.

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,

.78. Nov.

I9,'38


8, '33

94.)

Bob Baker-Marjorie Reynolds... .June

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3, '38

5. '38

.63.NOV.

57


**SHORT FILMS**

**COLUMBIA**

**BROADWAY COMEDIES**

Title | Rel. Date Min. | Notes
--- | --- | ---
Crime | 8,'38..6... | May 9, 1938.
Fright | 23,'38..8... | Aug. 9, 1938.

**COLUMBIA TYPHOON CRUSOE**

Title | Rel. Date Min. | Notes
--- | --- | ---
Kingdom for a Horse | 7-30, '38 | May 25, 1938.
Herace Lapar and Orch. | May 25, 1938.
Return of the Buffalo | June 6, 1938.
We Live in Two Worlds | June 6, 1938.

**COLUMBIA TOURS**

Title | Rel. Date Min. | Notes
--- | --- | ---
Big Top, The | May '33..6... | July 26, 1933.
Eliza Rosa Apaia | May '33..6... | July 26, 1933.

**COMMUNITY SING**

**COLUMBUS**

**MUSICAL COMEDIES**

**Grosby Comes Across, The** | 7-23,'38 | July 29, 1938.
**MGM**

**BABY MANSIONS**

Title | Rel. Date Min. | Notes
--- | --- | ---
**CAPTAIN AND THE KID** | (In Select) | Notes

Title | Rel. Date Min. | Notes
--- | --- | ---

**EDUCATIONAL**

**Twentieth Century-Fox**

Title | Rel. Date Min. | Notes
--- | --- | ---
Big Bird | May '38..9.. | July 19, 1938.

Title | Rel. Date Min. | Notes
--- | --- | ---
**GEMINI MINIATURES** | City of Lost Men, The | Aug. 20, 1938.


**MUSICAL COMEDIES**

**Grosby Comes Across, The** | 7-23,'38 | July 29, 1938.
**MGM**

**BABY MANSIONS**

Title | Rel. Date Min. | Notes
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**CAPTAIN AND THE KID** | (In Select) | Notes

Title | Rel. Date Min. | Notes
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**MGM**

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**Twentieth Century-Fox**

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Title | Rel. Date Min. | Notes
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**GEMINI MINIATURES** | City of Lost Men, The | Aug. 20, 1938.

**MUSICAL COMEDIES**

**Grosby Comes Across, The** | 7-23,'38 | July 29, 1938.
**MGM**

**BABY MANSIONS**

Title | Rel. Date Min. | Notes
--- | --- | ---
**CAPTAIN AND THE KID** | (In Select) | Notes

Title | Rel. Date Min. | Notes
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Title | Ret. Date Min. | Picture | Date | Original Min. | Title | Ret. Date Min. | Picture | Date | Original Min. |
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LEON ELROD COMEDIES | LEON ELROD COMEDIES | | | | | | | | |
REEFS REEL COMEDIES | REEFS REEL COMEDIES | | | | | | | | |
RKO RADIO SPORTS | RKO RADIO SPORTS | | | | | | | | |
RKO RADIO SPACE COMEDY | RKO RADIO SPACE COMEDY | | | | | | | | |
RKO RADIO SPOT-COMPLEMENTS | RKO RADIO SPOT-COMPLEMENTS | | | | | | | | |
JOE KELLY'S KOMEDIES | JOE KELLY'S KOMEDIES | | | | | | | | |
THE UNDEFEATED GULL | THE UNDEFEATED GULL | | | | | | | | |
RKO PATHE FAST COMEDIES | RKO PATHE FAST COMEDIES | | | | | | | | |
RKO PATHE SPORTSCOMES | RKO PATHE SPORTSCOMES | | | | | | | | |
THE UNDEFEATED GULL | THE UNDEFEATED GULL | | | | | | | | |
RKO PATHE SPORTSCOMES | RKO PATHE SPORTSCOMES | | | | | | | | |
THE UNDEFEATED GULL | THE UNDEFEATED GULL | | | | | | | | |
RKO PATHE SPORTSCOMES | RKO PATHE SPORTSCOMES | | | | | | | | |
USED GENERAL EQUIPMENT

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"BOOK OF THE MONTH" FOR EVERYDAY use. Big new S.O. catalog features: "Type It" slide mats, package of fifty, 8c; photocells, 868 type, guaranteed, $1.49; seat-patch kits, $1.98; fire extinguishers, $2.95; thumb tacks, carton of 1000, 75c; sand uras, $2.95; chair ash dispensers, $1.95; G.E. motors, 1/2 h.p., 230V 3ph., $1.95; gold bronze exit boxes, $1.19. Thousands of others. S. O. S., 636 Eleventh Avenue, New York.

FOR SALE—NEW JOHNS-MANVILLE MOTION picture booth, size 9'3" x 8", in perfect condition; factory crated—never been unpacked. WEBSTER PAPER AND SUPPLY CO., INC., Central Terminal Building, Albany, N. Y.

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MANAGER. MUST BE THOROUGHLY EXPERIENCED. State age, education, former positions. BOX 1084, MOTION PICTURE HERALD.

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THEATRE WANTED, 500 TO 1000 SEATS. GIVE all information in first letter. Must stand investigation. KENNETH WILLIAMSON, Box 125, Plainwell, Mich.

HAVE SEVERAL THEATRES FOR SALE OR lease, but not for rent, to reliable showmen. If interested will gladly supply details. BOX 1344A, MOTION PICTURE HERALD.

SMALL THEATRE IN TOWN OF 1500 TO 2000. Will pay cash for a bargain. Prefer West Virginia or Virginia location. Would lease. Also will buy 600 used seats. Write BOX 798, MOTION PICTURE HERALD.

MODERN THEATRE, NEW EQUIPMENT. TOWN 1500, Central Indiana. Good Income. $4,000 cash. BOX 1082, MOTION PICTURE HERALD.

SUCCESSFUL OMaha, NEBRASKA theatre for sale. $5,000 cash will handle. BOX 1083, MOTION PICTURE HERALD.


WANTED TO BUY

USED LENSES, SERIES I AND II. GIVE description and price. BOX 1074, MOTION PICTURE HERALD.

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PROJECTIONIST, 15 YEARS' EXPERIENCE. Sound, projector maintenance. BOX 1077, MOTION PICTURE HERALD.

PROJECTIONIST AND SOUND MAN. GO ANYWHERE. BOX 1022, El Paso, Texas.

THEATRE MANAGER, BOOKER, 5 YEARS' experience. JACK LANG, 99 Parsons St., Detroit, Mich.

BOOKKEEPING SYSTEMS

THEATRE ACCOUNTING BY WILLIAM F. 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.

THE 1939-1940 EDITION OF THE INDUSTRY'S INTERNATIONAL reference book, "Motion Picture Almanac," edited by Terry Ramsaye, is now available. It has the most facts about the motion picture business ever published. It is indispensable to every executive in the industry. This issue contains more than 12,000 biographies of important film people. Send your order today with a check for $3.25 and your copy will be promptly mailed, postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUE BOOK OF PROJECTION—advertising. Revised Sixth Edition. The revised edition includes 732 pages of up-to-the-minute text charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter" cross index for immediate reference in any projection room emergency. ORDER TODAY! $5.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject, reviewed in Buyers Number, 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.

TRAINING SCHOOL

LEARN MODERN THEATRE MANAGEMENT, advertising. Train for better theatre positions. Free information. THEATRE INSTITUTE, 315 Washington, Elmira, N. Y.

PRESS OF C. J. O'BRIEN, INC.
NEW YORK
EASTMAN Super X won its top ranking on performance. The results obtained from its combination of speed, fine grain, and general photographic quality make it the world’s first choice in negative materials.

Eastman Kodak Company, Rochester, N. Y.

(J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)
Paramount plays
Santa Claus again!...

“ARTISTS AND MODELS ABROAD”

“TOM SAWYER, DETECTIVE”

Your holiday business is already in the bag!
Pre-Christmas Inventory of Hollywood

1. Pictures Set for Release in December

2. Features on Which Shooting Has Been Completed
The new Judge Hardy Family picture "OUT WEST WITH THE HARDYS" in its first 34 engagements is the biggest M-G-M hit in a season of hits! It is doing the best business of the entire Hardy series, including the previous record-breaker "Love Finds Andy Hardy." It is beating "Boys Town", "Too Hot To Handle" and all the biggest M-G-M "A"ttractions!

(AS WE GALLOP TO PRESS! "Out West With The Hardys" Holding Over Everywhere!)
You're Welcome!

The way 'Angels with Dirty Faces' ran away with the Thanksgiving business is only a modest idea of what's ahead for Christmas!

Because, gents, there are no other holiday shows like Warners'!

Give more thanks—Kris is coming by plane!
Mr. Exhibit

For a Merry Christmas

"THANKS FOR EVERYTHING"

The freshest comedy idea 20th ever grabbed out of its entertainment surprise bag!

Released
December 23rd

Twentieth Century Fox

1938 1939

For a Prosperous New Year

"KENTUCKY"

in TECHNICOLOR

A great picture captures a great tradition!

Released
December 30th

Twentieth Century Fox
POLICIES

SOME of the red, pinkish and leftish young men who write for the press appear to have arrived at a notion that Motion Picture Herald has no enthusiasm for the "Films for Democracy" project and its program for muscle-in on the amusement screen by duress of class pressures. These lads are not, one might hope, thereby getting proud of an extraordinary perspicacity.

The charge is made that the expressions of the publisher and the editor alike have been calculated to discourage the movement.

The more direct fact is that Motion Picture Herald is rather interested for reasons of broad import in the preservation of the amusement business as the amusement business.

To ask a motion picture theatre to assume a political position, to engage in controversial presentations, to deal in issues, has about as much mercantile merit as a soap box speech at the opera.

This position has no relevancy to the merits or demerits of the social causes concerned. It is relevant to a considerably informed opinion about what is good and bad for the box office.

Pictures of special pleading and opinion can be acceptable where only one order of opinion is permitted.

Conspicuously the policy importantly prevails in the motion picture theatres of two nations, Russia and Germany. How are they doing?

NOW are more vociferous in proclamations against censorship than these same radical persons.

They are unable, however, to perceive the identities of dictatorialisms involved in saying "you must not" and "you must."

The censorship which tells you what you may not say is probably in the ultimate result considerably less invasive of human rights and liberties than its obverse which tells you what you must say.

The motion picture industry dedicated to the entertainment of the multitudes is not equipped to engage in, or responsible for, the issues and problems of the period. It would, however, enjoy the privilege of doing business during alterations.

THE chip-on-shoulder approach and we'll-tell-you attitude of the "Films for Democracy" announcement is the inevitable revelation of attitude that begets hostility.

Just suppose, if one might, that instead this group had announced: "As a forward looking organization of creative-minded persons we have discovered an important opportunity for the screen with a new line of product, with a new address to the audience, calculated to interest, perhaps please the patrons of the screen, give the motion picture new meaning and stimulate the box office. We are going to try to compete with the investment of as much brains as we can assemble and about a hundred thousand dollars a negative. Ideas are bigger than budgets. We are promised some Hollywood talent and we aim at amusement pictures with a social consciousness. We think they will be box office."

That sort of entry would have been rather better calculated than the shouting announcement that the exhibitor would either take "Films for Democracy" or they would open in competition under agitator auspices.

But that would not do at all. The movement pertains not to the picture business but to the industry of hell-raising.

TWEETING

QUITE a pother has been had in the press under such headlines as would imply that the British Government engaged Joseph P. Kennedy, ambassador, to censor a Paramount newsreel.

The facts seem to be that the Government learned of the impending release of portions of a reel containing critical expression, precisely at the time that Neville Chamberlain, prime minister, was in his ordeals of conference at Godesburg—that the Government mentioned it to Mr. Kennedy—that Mr. Kennedy mentioned it to Will H. Hays—that subsequently the material concerned did not appear on theatre screens—that the film was British made and intended only for British consumption. Probably the whole matter could have been handled in London. And probably it ultimately was.

The answer seems to be, what of it? Britain was substantially in a state of war, with trenches in the parks and a-fever with mask drills and gas terrors.

Given the equivalent situation in the city of New York, what pressures might be expected on the policies of American newsreels. Does anyone remember when Woodrow Wilson made it his personal business to have the Japanese flag removed from the foe army in the Hearst serial "Patria"?

THE language of the law and the lawyer gets naif at times. The defendants in the major monopoly suit this week in Federal court asked a bill of particulars from the Government for four purposes, the fourth of which is "to prevent surprise." They might just as well decide now not to be surprised at anything.

SOMETHING needs to be done about these brutal sports.

A few weeks ago Mr. Westbrook Pegler spaired his back in a soft-ball game and took to bed. Mr. Ed Anthony of Colliers, author of Frank Buck and Clyde Beatty books, broke his sacroiliac playing croquet, and now Mr. Robert Gillham is on crutches in sequel to a violent pass at badminton.

DON'T tell the Motion Picture Research Council, but there are signs that the Lone Ranger is tending to invade and even displace Santa Claus in pre-holiday department store attentions in New York, Brooklyn and Chicago. Al Adams discovers.

STUDIO gadgetry grows apace. From the Goldwyn plant comes announcement that Mr. Gregg Toland, chief cinematographer, has perfected "a development which may revolutionize all camera carriages. It is a hydraulic lift," to replace the standard tripod. It sounds to us very much as though Mr. Toland had put his camera in a barberchair.

Terry Ramsaye
This Week

Product

Presently a topic of wide discussion in the field is the product principal distributors will release during the holiday season. An inventory of December dates and a further listing of product on which shooting has been completed has been compiled by Motion Picture Herald, the information covering the lists of 12 distributors and release dates of their product.

The lists are presented on page 12.

Warner Profit

Net profits of $1,929,721, equal to 41 cents a share on the common stock of the company, were reported for the fiscal year ended August 27th by Warner Brothers. Losses during the summer and heavy amortization writedowns during the year were responsible for a drop in earnings from the $3,282,765 shown for the first nine months. A substantial decrease in amortization charges was predicted for the second quarter of the present fiscal year by Harry M. Warner, president, in his annual report to the stockholders.

The financial report was followed by conferences of home office and production executives in New York on the subject of immediate sales and the product for next season.

Consolidated balances and supporting statistics are on page 25.

"Frills and Puffing"n

Witnesses for the National Broadcasting Company are trying to use the Federal Communications Commission hearing as a medium of advertising for the network, Frank R. McNinch, chairman, informed Philip J. Hennessy, Jr., NBC counsel, who he sought to introduce pamphlets describing Radio City and the NBC organization. Mr. McNinch called them "frills, advertising and puffing." Later O. B. Hanson, chief engineer for the network, attacked the Commission's wavelength allocation policy, charging that 10 kilocycle separation between channels was hampering the development of high fidelity reception.

The week's testimony is condensed on page 24.

Good Will Films

Extensive use of motion pictures will be made by the United States Government in its campaign to counteract Fascist and Nazi propaganda in South America by substituting information on the United States, its policies and products. Six films of a series to be sent to the southern continent have been completed and others are to be made. Government officials said the pictures will not constitute competition for private distribution or exhibition but rather will help sell commercial American films. Present plans call for the expenditure of at least $30,000 for projectors and equipment to facilitate showings which will be held, among other places, in embassies and consulates.

Plans are outlined further on page 15.

RKO Divisions Shifted

Reorganization of divisional operation of the 46 RKO metropolitan theatres along geographical rather than corporate lines, in order that the division managers may apply themselves more thoroughly to the operation of the theatres, was announced this week by John O'Connor, vice-president in charge of RKO theatres. The number of theatres operated by each division manager has been reduced, thereby establishing an additional division. The division managers will have jurisdiction in their territories for both first and second-run houses. The division managers are Charles McDonald, Louis Goldberg, Russell Emde and Sol Schwartz.

Copyright in Peru

At the Eighth International Conference of American States, opening December 9th, the copyright question will be treated as part of the program of establishing closer relations between this country and those in South America. In the delegation headed by Cordell Hull, secretary of state, and including Alfred Landon, Republican presidential candidate in 1936, is Dr. Edith Ware, executive secretary of the Committee on Copyright, which has been sponsoring the recent copyright meetings in New York among the various parties interested, including representatives of the motion picture industry.

This country has copyright agreements with several South American countries, and Miss Ware has copies of these agreements with her.

Pleads Guilty

Edward G. Levy, motion picture theatre attorney in Connecticut and general counsel of the Motion Picture Theatre Operators' Association, and the Connecticut MPTOA, accused in connection with a utility investigation for which large fees were alleged to have been collected, pleaded guilty Tuesday in superior court at Waterbury, Conn., as 27 other defendants went on trial on conspiracy charges, accused of defrauding Waterbury of more than $1,000,000.

Appointment of Hugh M. Alcorn as special prosecutor was followed by indictments last May of some of the state's biggest politicians, both Republicans and Democrats, including T. Frank Hayes, lieutenant governor, and the Democratic mayor of Waterbury. Mr. Alcorn himself was an unsuccessful gubernatorial candidate, two years ago, and the indictments in this case were the principal ammunition in the last political campaign.

Mr. Levy's New Haven law firm, Levy and Levy, had participated in a revamping of Waterbury's light ratings, as a result of which he is reputed to have saved the city $250,000 in a few years, and for which he collected fees now in dispute.

He has been serving the Connecticut MPTOA since 1927 and the MPTOA since 1932.

Wage-Hour Study

Elmer F. Andrews, national administrator of the Wages and Hours Law, will confer with motion picture executives this weekend on application of the law to the Hollywood branch of the industry. Mr. Andrews was to speak in Los Angeles Friday night.

Conferences were planned this week between studio attorneys and union representatives on possible revision of the basic labor agreements with five Internationals which provide for a work week of 54 to 60 hours.
Would Pro-rate Taxes

California Congressmen, led by Senator elect Sheridan Downey, plan to seek legislation in the next Congress, this winter, which would pro-rate Federal income taxes of Hollywood and Broadway stars over a period of years, to benefit them when their box office power starts to dwindle.

Companies with receipts not exceeding $250,000 a year and net incomes of less than $25,000 will be relieved of much detail in preparing income tax reports next year through a new form announced Wednesday by the Treasury Department. See page 17.

3 New Film-Radio Shows

Slated for early production are three new radio shows with film affiliations. Jesse Lasky's show, put on in cooperation with RKO Radio Pictures and sponsored by the Writley Company in the interest of Doublemint Gum, will make its debut over the Columbia network on January 8th. Called "Gateway to Hollywood," the show will be a motion picture talent quest.

The show of the Screen Actors Guild and sponsored by the Gulf Oil Company is to start on the same date, with proceeds going to the Motion Picture Relief Fund.

Herbert Ebenstein, film man, and William and Harry Brandt, New York theatre operators, have formed Radio Attractions, Inc., to produce air shows.

Television Challenge

Television, within two years, will bring a competitive test between radio-broadcasting and the motion picture on the determination of the source of talent for telecasting.

Hollywood naturally has a place in television, both in its development and the eventual form it will take.

These conclusions are made by the Academy's Research Council in its third annual report on television position in relation to motion picture production, as detailed on page 31.

Paramount Television

Paramount studio officials denied on Wednesday that the company will inaugurate television programs in Paramount or any other theatres in January, as reported. They pointed out that the Dumont Laboratories is for experimental purposes only and specifically prohibits commercial operation. Although experimental broadcasts are to start the latter part of January, the company would not have the authorization to sell a television program even if it was practicable to deliver one.

Stanton Griffis, of Paramount and a director of Madison Square Garden, said television rights to Garden events would go to the highest bidder.

Burlesquing Films

The proposal of WPA Theatre Project officials to burlesque the motion picture business in a "Horse Opera" "living newspaper" play became a definite plan this week, after recognition in New York between WPA Theatre officials of that city and those in Chicago, where the burlesque will be produced this winter as the industry starts the observance of its golden jubilee.

WPA play-producers say they originally had intended a "cavalcade" of films, but that the industry indicated a complete lack of interest, whereupon the Federal Theatre Project decided to burlesque the business.

Plans for the play appear on page 14.

RKO Decision Expected

Federal Judge William Bondy, at the hearing Tuesday on the RKO reorganization plan, said Friday's hearing might definitely dispose of the matter. The judge declared himself concerned about the delays, and said he would regard the technical parts broadly, so as to hasten the company's emergence from section 77B before the year's end.

Special Master George Alger, who approved the plan, was this week awarded $27,500 for services. Judge Bondy this week also ordered RKO trustee Chemical Bank and Trust Company to pay $5,512 to RKO trustee Irving Trust Company which will pay the amount to attorney Winkens, Neilson, and Ridell, and accountants Price, Waterhouse and Company.

Columbia in France

The possibility that Columbia Pictures might undertake production in France, while at the same time, definitely establishing a distributing organization of its own there and in Algiers was revealed this week, according to Pierre Autré, cabling from Paris.

The distributing organization to be established would have exchanges not only in Paris but additionally in Lille, Marseilles, Lyons, Bordeaux and Strasbourg.

These revelations were made prior to the departure of Jack Cohn, vice-president of Columbia, for the United States on the Queen Mary. Mr. Cohn was in Paris with J. A. McConville, general foreign sales manager; Joseph Friedman, European manager, and Al Segal. Mr. Cohn also closed with Paul Graetz of Transcontinental Films, for Columbia distribution of Transcontinental product.

Mr. Cohn was guest of honor before sailing at a dinner tendered him by Jean Zay, French Minister of National Education, in recognition of the aid rendered French films by the deal.
MEMBERS of the Twin City Variety Club test out their new quarters in the Nicollet Hotel, Minneapolis. Seated at luncheon in the club's bar and buffet room are W. A. Steffes, chief Barker; A. A. Kaplan, Dale and Faust theatres, St. Paul; Ray Wiley, United Artists; Charles Rubenstein, Hollywood theatre, Minneapolis; Ben Friedman, Lea Amusement; Joseph Stern, Republic, and George Granstorm, Grandview theatre, St. Paul.

WALT Disney who captured the industry and the world, except for the dictators, with a mouse is preparing to capitalize on the bull—Ferdinand by name—who is shown above, far from his beloved cork tree and wild flowers, being towed in the annual Thanksgiving Day parade of fantasy conducted by a New York department store.

BILLY Trerise, below, head Movietone News cameraman in Australia with the negative of the newsreel's sequences on the Melbourne Cup race in the flying laboratory built in an airliner so that prints of the race pictures could be shown in Sydney, 580 miles away from the track, four hours after the barrier was lifted.

EDWARD Kuykendall, president of the Motion Picture Theatre Owners of America, overtakes the Metro-Goldwyn-Mayer trailer puppet show and demonstrates with one of the mechanical actresses that he has everything under control.
PARAMOUNT'S executives, considering the departure of Y. Frank Freeman from Exhibition to Production, gave him a party at the Waldorf-Astoria. Here Neil Agnew holds his best customer, while Stanton Griffis regards.

SAM Pinansky and Mr. Freeman confer on a document the nature of which is not disclosed. The table looks slightly oblique but that is just a viewpoint.

BARNEY Balaban starts Mr. Freeman toward Hollywood and the new life in the land of sunset and came-the-dawn. The presence of the legal department as represented by Austin Keough is to be taken as of social significance only.

JAMES Cagney of the New York Cagneys demonstrates his quickness on the draw in a scene from Warner Brothers' "Oklahoma Kid," a roaring opus reminiscent in this scene of "The Great Train Robbery," also a good picture. The production, presently in work, is being directed by Lloyd Bacon and is rated in the higher brackets of budget cost and production values. Rosemary Lane plays the feminine lead and the cast includes Donald Crisp, Humphrey Bogart, Hugh Sothern and Ed Pawley.

JACK L. Warner and Mrs. Warner on the Normandie gangplank in New York after a trip to the Continent and England where they attended the opening of the new Warner theatre in London.

AN illuminated sign forty feet high, right, dominates a fireworks display for the benefit of a London hospital by courtesy of Dennis Lyons' Columbia British exploitation crew in preparation for the European premiere of "You Can't Take It With You" at the Gaumont Haymarket theatre, London.
WHAT HOLLYWOOD OFFERS THIS MONTH AND FILMS PAST SHOOTING STAGE

Cognizant of wide exhibitor discussion of the availability of product during the Christmas holiday period, a compilation was completed this week of the feature releases of the 12 principal distributors between December 1st and 31st.

Also compiled is an inventory of additional product on which shooting has now been completed.

December Releases
(In chronological order of release dates)

COLUMBIA
Title | Release Date
--- | ---
Rio Grande | Dec. 8
The Strange Case of Dr. Meade | Dec. 15
California Frontier | Dec. 15
There's That Woman Again | Dec. 24
Smashing the Spy Ring | Dec. 29

GAUMONT BRITISH
Title | Release Date
--- | ---
The Lady Vanishes | Dec. 14
The Frog | Dec. 29

GRAND NATIONAL
Title | Release Date
--- | ---
The Long Shot | Dec. 14
The Lady Buckaroo | Dec. 29
The Last Barrier | Dec. 29
Exile Express | Dec. 30
Trigger Pals | Dec. 30

METRO-GOLDWYN-MAYER
Title | Release Date
--- | ---
Flirting With Fate | Dec. 2
Dramatic School | Dec. 9
Christmas Carol | Dec. 16
The Awakening of Katerina | Dec. 23
Sweethearts | Dec. 30

MONOGRAM
Title | Release Date
--- | ---
Song of the Buckaroo | Dec. 7
I Am a Criminal | Dec. 7
Tough Kid | Dec. 14
Wild Horse Canyon | Dec. 21
Sky Pirate | Dec. 28
Parole (tentative title) | Dec. 28

PARAMOUNT
Title | Release Date
--- | ---
Little Orphan Annie | Dec. 2
Ride a Crooked Mile | Dec. 9
The Frontiersman | Dec. 16
One-Third of a Nation | Dec. 23
Tom Sawyer, Detective | Dec. 30
Artists and Models Abroad | Dec. 30

RKO
Title | Release Date
--- | ---
Next Time I Marry | Dec. 29
The Great Man Votes | Dec. 30

REPUBLIC
Title | Release Date
--- | ---
Federal Man Hunt | November
Fighting Thoroughbreds | December
Orphans of the Street | December
Red River Range | December

UNITED ARTISTS
Title | Release Date
--- | ---
Trade Wind | Dec. 22
Duke of West Point | Dec. 29
Topper Takes a Trip | To be Set

UNIVERSAL
Title | Release Date
--- | ---
Stranger Faces | Dec. 2
Secrets of a Nurse | Dec. 9
Swing, Sister, Swing | Dec. 16
Ghost Town Riders | Dec. 16
Newboy's Home | Dec. 23

WARNER-FIRST NATIONAL
Title | Release Date
--- | ---
Comet Over Broadway | Jan. 1
Heart of the North | Jan. 10
Dawn Patrol | Jan. 24
Going Places | Jan. 31

Inventory of Additional Product
(In chronological order of completion of shooting)

COLUMBIA
Title | Shooting Completed | Release Date
--- | --- | ---
Homicide Bureau | Aug. 19 | Dec. 9
North of Texas | Sept. 9 | Dec. 9
The Thundering West | Oct. 21 | Dec. 23
North of Shanghai | Oct. 28 | Dec. 30
Wreckage | Sept. 4 | Dec. 30
Frontiers of '49 | Sept. 11 | Dec. 30

GB PICTURES
Title | Shooting Completed | Release Date
--- | --- | ---
Climbing High | Oct. 20 | Jan.

GRAND NATIONAL
None Reported

MGM
Title | Shooting Completed | Release Date
--- | --- | ---
Stand Up and Fight | Nov. 11 | Jan. 6
Pygmalion | Made in England | Jan. 6

MONOGRAM
None Reported

(Continued on opposite page)
SHOOTING FINISHED ON THESE FILMS

(Listing continued from opposite page)

PARAMOUNT

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<tr>
<td>Return of the Fox...</td>
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<td>The Sunset Trail...</td>
<td>July 22</td>
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<td>July 22</td>
<td>Jan. 13</td>
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<td>Zane...</td>
<td>Sept. 9</td>
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<tr>
<td>Disbarred...</td>
<td>Sept. 15</td>
<td>Jan. 20</td>
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<td>St. Louis Blues...</td>
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<td>Feb. 3</td>
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<td>Riders of the Range...</td>
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<td>King of Chinatown...</td>
<td>Oct. 14</td>
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<td>Ambush...</td>
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<td>Arizona Bracelets...</td>
<td>Nov. 18</td>
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<td>Two Weeks with Pay...</td>
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<td>Bulldog Drummond's Secret Police</td>
<td>Nov. 25</td>
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REPUBLIC
None Reported

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<td>Pacific Liner...</td>
<td>Nov. 18</td>
<td>Jan. 6</td>
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<td>White Slave (Tent)...</td>
<td>Nov. 25</td>
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<tr>
<td>Arizona Legion...</td>
<td>Nov. 25</td>
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<tr>
<td>Beauty for the Asking...</td>
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20TH CENTURY-FOX

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<td>Aug. 26</td>
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<tr>
<td>Pardon Our Nerve...</td>
<td>Oct. 21</td>
<td>Mar. 3</td>
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<tr>
<td>Jesse James...</td>
<td>Oct. 28</td>
<td>Jan. 27</td>
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<tr>
<td>The Three Musketeers...</td>
<td>Nov. 11</td>
<td>Feb. 3</td>
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<td>The Little Princess...</td>
<td>Nov. 25</td>
<td>Mar. 10</td>
</tr>
<tr>
<td>Tall Spin...</td>
<td>Nov. 25</td>
<td>Jan. 13</td>
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UNITED ARTISTS
None Reported

UNIVERSAL

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<thead>
<tr>
<th>Title</th>
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<tr>
<td>Honor of the West...</td>
<td>Nov. 4</td>
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<td>The Last Warning...</td>
<td>Nov. 4</td>
<td>Jan. 6</td>
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<td>Pirates of the Skies...</td>
<td>Nov. 11</td>
<td>Feb. 3</td>
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<td>Phantom Stage...</td>
<td>Nov. 18</td>
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<tr>
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<td>Nov. 18</td>
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WARNER-FIRST NATIONAL

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<td>Blackwell's Island...</td>
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<td>Torchy in Chinatown...</td>
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<td>Wings of the Navy...</td>
<td>Sept. 9</td>
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<td>Women in the Wind...</td>
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<td>Crime Is A Racket...</td>
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<tr>
<td>Off the Record...</td>
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<td>They Made Me Criminal...</td>
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<td>Secret Service of the Air...</td>
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<td>Adventures of JaneArden...</td>
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<tr>
<td>Dark Victory...</td>
<td>Nov. 30</td>
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Broadcasters Act on Self-Regulation;
Congressional Radio Inquiry Nears

Acting almost within the shadows of the chambers where the Federal Communications Commission is conducting its governmental investigation of alleged monopolies in radio, the National Association of Broadcasters, in Washington, last Friday, moved to formulate a code of self-imposed regulation for the air, appointing a special committee of industry leaders to set up a code.

Self-regulation has been discussed among radio leaders for some time and was put forward by David Sarnoff, president of Radio Corporation of America, as the "American" solution of the radio problem, during his testimony before the FCC probers.

The special committee, representing a cross-section of network and independent operation, consists of:

Neill Miller, president of the National Association of Broadcasters, chairman; Edward Klauber, executive vice-president, Columbia Broadcasting; Lenox Lohr, president, National Broadcasting; Theodore Streibert, vice-president, Mutual Broadcasting; Paul Morency, station WIBIC, Hartford, Conn.; Edgar Bill, station WMBC, Peoria, Ill., and Ed. Craney, station KGIR, Buffalo, Mont.

The first meeting of the committee will be held in New York, December 5th, and it will bring in its final recommendation to the board of directors of the NAB meeting in Washington, December 12th and 13th.

A demand of Senator Wallace H. White of Maine for Congressional investigation of radio is gathering strong support in Congress, in view of the slow and apparently unrevealing nature of the Federal Communications Commission's present monopoly probe.

Senator Clyde L. Haring of Iowa is now working on a bill to establish a board of review for examination of programs. What he proposes is said at the Capital to amount to Federal censorship.

Senator White will sponsor a measure calling for a study of the "outstanding" problems of radio. Presumably this will include chain ownership and control, newspaper control of stations, superpower, international broadcasting, libel responsibility of broadcasters, and even patent ownership.

Closing Threatened
In Union Dispute

It was reported early this week that the Warner Earle theatre in Philadelphia would be closed December 2nd unless a dispute with the Philadelphia local of the musicians' union over employment terms was settled before that date. The dispute originated at the Fox theatre and has spread to other stage show houses.

Stoppage of work under any conditions is prohibited in working agreements signed by the musicians' union, Local 6, and the San Francisco World's Fair. Employment terms and wage scales are included in the contract.

City Requires Theatres
To Report Annual Gross

The Hot Springs, New Mexico, city council has passed an ordinance making it mandatory on theatres to file an annual statement of gross business in order to determine whether or not the annual license fee of 25 cents a seat is too high, according to the council. The gross business statement applies to other businesses besides theatres as well.

Alarmed at the prospect of an early return of the Ontario amusement tax, athletic associations of the Canadian Province have extended cooperation to the theatres. The subject was to be discussed at the annual meeting of the Allied Sports and Amusement Association in which both sports bodies and theatre organizations hold membership. Colonel John A. Cooper, head of the Motion Picture Distributors Association of Canada, is president.

An ordinance has been introduced in the Cincinnati City Council prohibiting admittance of children under 16 to any theatre which does not have an appropriate license, to be issued annually by the City Treasurer at a cost of $2, and to be revocable by the City Manager for violation.

Rodgers at Chicago

William F. Rodgers, Metro-Goldwyn-Mayer general sales manager, and other home office executives plan to attend a district managers' meeting in Chicago on Saturday. Mr. Rodgers plans to leave for Chicago on Thursday, so as to attend the testimonial dinner Friday night to Jack Kirsch, president of Allied Theatres of Illinois.
WPA TO PROCEED WITH BURLESQUE OF FILMS

Chicago Federal Theatres Officials Say $150,000 Will Be Spent on “Horse Opera”

by William F. Crouch

in Chicago

Uncle Sam’s WPA Theatre Project is going right ahead with its proposal to “glorify” the motion picture business in reverse, as “Horse Opera,” under that title, in a WPA “living newspaper” play, to be put on in Chicago this winter, as the industry starts the observance of its golden jubilee.

What was originally intended to be a graceful salute to the screen during its 50th anniversary in 1939 will become just the opposite.

WPA Theatre Project officials say that they’re about-face in favor of a “Horse Opera” lampooning the business resulted from a refusal of the film industry to cooperate on the original plan.

The play will be staged in Chicago, but whether it will be routed to other large WPA theatre centers—New York and Los Angeles being the two largest—has not been decided.

**Doubt Cooperation**

WPA officials have indicated that “Horse Opera” will still be produced as a constructive piece, if industry officials are willing to cooperate, but this is considered doubtful.

The idea had been mulled over in Chicago for many months, on the expectation that the WPA would get assistance from the film companies. A script, in rough form, very rough in fact, according to Chicago theatre officials, was turned over to New York offices of the Motion Picture Producers and Distributors of America, for comment. The WPA authors had created several scenes which burlesqued film executives and stars, but did not feel that they were sufficiently serious to result in rejection of the entire idea.

Drama critic of the Chicago Daily News was one of the few authors who were not aware of the project.

**Starting Work at Once**

Following conferences in New York with other Federal Theatre officials, John McGee, director of the project for the Midwest, has returned to Chicago to start work immediately on “Horse Opera,” described as “musical drama.”

More than $150,000 will be expended in getting the production ready, Chicago Federal Theatre officials say. The tentative date for the opening of the play will be February 15th. No less than 300 persons will have a part in some phase of the production, it was said.

At present eight persons in Chicago are engaged in research to obtain material for use in the play, digging into the industry’s “closets” for “skeletons.” This material in the main concerns the history of the film business.

The legal action against the industry by the Government is being closely watched in hopes that it will divulge a variety of charges that would be considered good material for the play.

Films of olden days were needed for the original plan and these would have to come from the film companies. When the companies refused to cooperate the Federal theatre group decided to abandon the “Horse Opera” version. Instead of using help from the industry to make the production, they turned to revelations of “inside information” heretofore never brought to the screen on the stage.

Negotiations are now on with various independent film libraries and laboratories that sell old film to get bits of celluloid that show how and why pictures were made, for, one, took a part in the business.

These film excerpts will be tied in in some way as part of the “expose,” along with sequences on any monopolistic tendencies, reports of effects of films on children, gangster films, films and morals, etc.

The play “Horse Opera,” which is an original by Emmett Lavery and John McGee, will be rewritten extensively in the next few weeks.

Film executives and many of the stars will be incorporated in the play with masks used by the actors to resemble these celebrities. Chorus numbers with producers’ doubles doing the dancing, blackouts about story conferences, the burying of relatives for important positions in studios and exchanges will also be dramatized.

The WPA theatre executives in Chicago say they will be talking to the industry, which will have a change of heart and cooperate with them. They say that are open to “suggestions” as to how they could “improve” their play so that it may be helped during the industry’s Golden Anniversary next year.

**Fairbanks Begins Producing Soon**


Mr. Selznick is expected to return here in January. Meantime, the two will confer with financial associates in London and Switzerland.

Mr. Korda will continue on to Hollywood when he reaches New York, to produce his first picture there. Mr. Selznick, in an announcement to the press in Chicago Tuesday night, said his “Christmas present to the world” would be the announcement of who would play the role of “Scarlett O’Hara” in “Gone with the Wind.” said that the picture would be released next Thanksgiving Day, in sixteen reels, for roadshowing during its first year.

Mr. Selznick also said a six-picture deal with United Artists was set, and would start after “Gone with the Wind” was finished.

All directors of United Artists Theatre Circuit, Inc., were re-elected at the annual stockholders’ meeting in Baltimore Monday. Directors include Harry D. Buckley, A. H. Hirsch, Joseph Greene, John S. Mayfield, Dennis F. O’Brien, Willard V. King, William P. Philips, Joseph M. Schenck and Lee Shubert.

**To Reorganize Federal Theatre in New York**

A complete reorganization of the business administration of the WPA Federal Theatre Project in New York City, intended to put the project on a par with the commercial theatre in terms of operating efficiency, was announced this week by Paul Edwards, administrative officer in charge of the five WPA Federal Arts Projects in New York, and George Kondolf, director of the theatre project in New York.

Mr. Edwards estimated that initial savings of between $5,000 and $10,000 a month would be effected through the reorganization. He said efforts over a period of more than a year to institute economies had already brought the per capita cost of running the relief theatre to the lowest point in its history.

**Form New Company**

William Steiner and Harry Webb have formed a new producing company to be known as Metropolitan Pictures, Inc. The company plans eight Bob Steele westerns and eight “melodramas.” Mr. Steiner is general sales manager.
Films in $1,000,000 U. S. Project to Cement Latin America Goodwill

Plan Calls for Distribution of Six Films from U. S. Through Embassies and One from Other Republics in This Country

Enlisting all trade, cultural, scientific and technical forces of the United States in an effort to counteract Nazi and other totalitarian-state propaganda in South America, the State Department at Washington, Tuesday released a plan recently submitted by the Government’s Inter-Departmental Committee on Cooperation with the American Republics, recommending a film project as part of a $1,000,000 “propaganda” program to be run by the Latin American United States and the 20 Latin-American republics. The report came on the eve etc.

The report, now on the desk of the President, points the United States, for the first time, toward the use of motion picture as an inspired medium to enhance its position abroad. Thus the screen again is moved on the checker-board of internationalism in the trend of the day in virtually all large countries to solidify their own military and economic borders with “exchange programs” by films fabricated by their governments.

The U. S. plan is a part of the President’s strategy to fortify all the Americas against threats by foreign interests, economic or otherwise, arising from the Government’s survey of American defenses, undertaken when the world appeared on the brink of war, last September.

For Building Goodwill

The United States is years behind some foreign countries in adapting the motion picture as a governmental builder of goodwill on the outside as witness the inspired films of Soviet Russia, Germany, Italy and others, in circulation for years. However, virtually every important Federal agency and New Deal “alphabet” bureau will have a hand in using the screen within the U. S. borders, producing and distributing motion pictures pertaining to the activities of each.

Any progress made by the Government in advancing the economic position of this country in South America stands to benefit Hollywood motion pictures, it would seem.

The U. S. plan naturally extends to countries for new screen markets, to make up for some of the huge losses suffered in rentals abroad by foreign restrictions and out-and-out barriers. U. S. producers have found that the Nazis, for one, already have undertaken to win over South American countries for their products, including their motion pictures. These pictures are in the main intended to gain sympathy and support of political causes.

$176,500 for Film Project

Established by President Roosevelt last May to draft for his consideration “a concrete program designed to render closer and more effective the relationship between the Government and the people of the United States and our neighbors,” the Inter-Departmental Committee on Cooperation with the American Republics has explored the field of cooperation available to each of the many Federal agencies in Washington. The program now presented calls for

They First “Look” to Hollywood

“Asserting that the trend in motion picture content is running away from the ‘vulgar,’ and toward a higher quality, the United States Government this week observed through the National Resources Committee that motion pictures will play an important part in the cultural development of the Latin American republics of the Nation as it approaches its peak of population, expected to be reached with an eventual maximum of 158,000,000. The Committee reached this conclusion in a report Tuesday to President Roosevelt.” —Motion Picture Herald, July 9th.

Trends in Motion Pictures

The committee explained that it is “of the opinion that various of the activities of the Government of the United States, including those in the technical and scientific field, are susceptible of dramatization through motion pictures, and that such presentation would be of definite interest and value to the other American republics.”

“It is proposed as a beginning to utilize six such existing films, which will be sound-tracked in Spanish and Portuguese,” the report continued.

“The trend is toward the possibility of producing two pictures, one for distribution in the American republics which will be descriptive of the United States, and one picture for each of the Latin-American republics, for showing in the United States. The committee emphasizes that the contemplated projects will not be competitive with private enterprise, but will be intended for such enterprise.”

“In addition it is proposed to utilize the United States Film Service as a coordinating agency and as a clearing house for motion picture matters of special interest to 21 Latin American republics, and in connection with the foregoing program to equip the embassies and legations of the United States in the American republics with motion picture projection equipment.”

Complete Cost Sheet

The committee accompanied its recommendations with a complete cost sheet showing that the expenses of the project would be as follows:

Production:
(a) Rescoring, re-editing, and narration in Spanish and Portuguese of the six films, $30,000; (b) Production of one film on the American republics for the United States, $45,000; (c) Production of one film on the United States for the American republics, $45,000; total, $120,000.

Distribution:
(a) Distribution and exploitation of six films—press releases, stills, posters, exhibits, press books, educational study guides for schools, special exhibition materials for circles, museums, theatres, schools and other non-theatrical outlets, and radio stations; packing and shipping, and general handling of prints, $6,000; (b) Services of one man as a secretary, office expense and overhead, for a Film Library and Film Exchange serving the 20 Latin-American republics, $2,500; both, $8,500; (c) Establishment of equipment and向外 expenses of travelling representative in Mexico, Chile, Argentina and Brazil, to hold meetings with United States embassy and foreign government officials, civic, artistic and cultural leaders, press, representatives of motion picture organization, etc., $6,000; total, $22,500.

Special:
(a) Screening room equipment for embassies of the United States in Argentina, Brazil, Chile, Colombia, Cuba, Mexico and Peru, each to have permanent projection equipment consisting of booth, two 35 mm. projectors, one 16 mm. projector, turntable, screens and sound equipment, $28,000; (b) For expenses with respect to preparation of films, sound-tracing, editing, etc., $10,000; total, $38,000.

Coast Guard Films

As part of the general program, it was recommended that the Coast Guard send a 327-foot cutter and a 165-foot patrol boat on a cruise of the Central American republics, and that, in connection with the cruise, motion picture films of the Coast Guard be distributed for showing in the ports.

It is reported that no special projects need be developed for broadcasting, in view of the fact that the Federal Communications Commission already is seeking to improve service to Latin-America, and that a special committee appointed by the President, with Chairman Frank R. McNinch at its head, is writing a report on international broadcasting for submission to the President in January, and is aiming to raise the standards of programs and engineering and to eliminate interference.

Establishment of a new governmental division concerning international communications— including motion pictures—in the State Department, to be headed by Thomas Burke, formerly with the Bureau of Foreign and Domestic Commerce, was announced on August 26th by Secretary Cordell Hull in Washington. (See Motion Picture Herald, August 27th, page 13.)

The United States Government, through the Department of Commerce acting in cooperation with the national Chamber of Commerce, on November 19th, 1938, has taken a step in that direction when it announced the setting up of an agency which will undertake the distribution and exhibition of industrial and consumer education motion pictures through non-theatrical channels. (See Motion Picture Herald, November 19th, page 97.)
U.S. SET TO PROCEED WITH SUIT; SELF-REGULATION PROGRAM READY

Department of Justice Hopes to Start Trial in January; Distributors' Petition for Particulars Has 35 Requests

The United States Government stands ready to go to trial at any time with its antitrust suit against the motion picture business.

The Department of Justice on Tuesday told a Washington correspondent of Motion Picture Herald that it would proceed when the companies were ready, and that it anticipated much earlier action than indicated by the 90-day delay expected by the defendant majors. The Department hopes to whittle down the delay to 45 or 60 days, which would bring the case to trial late in January.

Some optimists, however, continue to point out the possibilities of a "consent" decree, which gives the distributors an opportunity to settle. The Department has not been so optimistic, however, and it is expected that the suit will go to trial.

35 Requests Made

The majors make 35 specific requests for particulars, among them whether the Government is charging single monopolization or separate monopolizations, the period of time covered in the alleged monopolization, the time and places conspiracy was entered into, and the names of those against whom the violations are alleged to have occurred.

The Government is opposing the defendants' petition for a bill of particulars, especially that part requesting the names of those involved in the alleged violations.

Motion Picture Herald

Distributors' Committee Molds Final Draft of Concessions To Be Submitted for Approval to Exhibitor Organizations

The organized industry's program of self-regulation for distribution and exhibition is ready, the distributors' committee this week finalized a complete draft of concessions, practices and procedure based on agreements among the majors and on the negotiation held with exhibitors.

The text of the program, however, will not be divulged until its arrival in New York of the committee of the three exhibitor groups in a few days when the majors will first publicly hand out the proposals to them for final adjustments. Local consolation boards, greater cancellation privileges and relief in other frequently disputed practices are part of the program.

The distributors' committee, headed by William F. Rodgers of MGM, as chief negotiator, worked far into the night this week to clarify the language of the program made necessary by the insistence of some of the majors in a phraseology that would leave no misunderstandings either as to the commitments of their companies or expectations of exhibitors.

Final acceptance, of course, will depend on the action of the boards of the MPTOA, Allied and the various affiliated state groups whose committees will shortly converge on New York for the final negotiations.

Date of the program's enactment, if definitely determined, has not been divulged. Complete unanimity of all of the various exhibitor organizations is not necessary for enactment.

Trial of Loew Minority Stockholders' Suit Opens

Trial started Wednesday in the suit by minority Loew stockholders against the company, its officers and directors, before Judge Louis A. Valente, in New York Supreme Court. Emil K. Ellis was the attorney for the minority and Joseph H. Proskauer represented the defendants. Mr. Ellis' opening charges of "conscientious conduct" were met by Mr. Proskauer's reply that "there is not a scintilla of evidence to support any of the charges."

Principally disputed is the profit-sharing contract of several Loew executives which goes into effect January 1st. Also attacked are contracts under which Loew executives received profit-participation contracts and stock options.

J. H. Hoffberg will open a branch office in Los Angeles in conjunction with William Smith to distribute Hoffberg product throughout California, Arizona and Hawaii Islands.

Guy Holmes, censor for Kansas City since 1926, died Tuesday at the age of 63.
Senator-Elect Downey of California Will Suggest Stars "Bank" Salaries with U. S. to Draw on in Lean Years

Attempts to pro-rate federal taxes of film stars of Hollywood and stage stars of Broadway over a period of years will be made at the next Congress, this winter.

The plan, to be introduced by Senator-elect Sheridan Downey, of California, would in effect turn Uncle Sam's Treasury Department into a trustee for film stars and other theatrical professionals whose financial life is cited as a series of ups and downs, who are required to pay high taxes in "fat" years on incomes that must be spread over "lean" years.

Senator-elect Downey would have U. S. revenue laws permit Hollywood and Broadway professionals to "bank" their high salaries with the Government and draw upon them in lean years, paying taxes as the money is taken out.

Agitation by the professionals against the present methods of taxing came into the open a few years ago when the Revenue Bureau began to release publicly, via the House ways and means committee, lists of annual salaries reported. Unhappily, the salary roll year by year is almost published.

The newspapers carry the figures of course, with special emphasis on the $370,000 salaries of the Gaar-Cooper, the $360,000 salary of the Ronald Colman's, $350,000 by the Claudette Colbert, and on up the line.

But they did not note that these salaries were liable to federal and state taxes running as high as 66 per cent. The newspapers left the inference with their reading public that the large Hollywood incomes mentioned were net, which they were not.

Drawing Power Fluctuates

The stars have been complaining down through the years, that the high taxes paid by them without regard to lean and fat years are not taken to consideration the wide fluctuations of box office drawing power, on which all star salaries presumably are based. A typical instance is the $480,000 salary reported two years ago—which was liable to 66 per cent tax—and the complete non-activity of Miss West in production since then.

Reporting in the Revenue Bureau salary list for 1937, Motion Picture Herald, on Jan. 29, 1939, page 68, recorded gross salaries of $6,129,296 for some 40 important Hollywood players, whose salaries were liable to total federal taxation of some $2,829,199 and state taxation of $140,342, without computing any reductions, leaving a potential balance of but $2,809,678 on the $6,129,296 incomes.

Hollywood stars have contended that the salaries of "high-bracket" businessmen, for example, are based on a much smaller percentage, and therefore, their tax payments are pro-rated evenly over the years.

It is not likely, however, that the proposed attempt in Congress will be without attack by opponents of any such "favored-person" taxation. Seemingly writers, artists, illustrators, and the like, have shown a certain interest in the new move, but who similarly have "fat" and "lean" years of creative effort, would seek to be included.

Capitol observers concede that the idea would require extreme changes in Administration attitude on the subject of taxes. While United States Treasury officials at Washington were understood this week to have taken an interest in at least examining the proposal, the plan was seen running upon several sizeable snags, not the least of which is the difficulty of cutting through the subject he Revenue Bureau have put the system which would not involve a tremendous amount of bookkeeping on the part of the Internal Revenue Bureau. Another and even more important phase is the fact that more than 50 per cent of all U. S. income taxes are collected from persons with earnings during the year in excess of $50,000, and from whom a vociferous protest likely would come if a comparatively few professionals were to benefit while others were excluded.

Seeking New Tax Sources

Offered at a time when the Treasury is casting about for new sources of revenue, and at a time, also, when the Administration is desirous of limiting new tax legislation to a minimum, Washington sees an even narrower chance for adoption of any proposal which would reduce revenue and open the way for a general rewriting of the revenue laws.

There is admittedly in Washington a growing desire to eliminate the "fat" from the "soak the rich" program of the Administration, but there is also a definite fear that the easing of the burden on that class would necessitate the adoption of levies which would fall heavily upon the smaller wage and salary earners.

Any proposals to give tax relief to film personalities and others in the public eye will have to pass a Congress which is committed to a policy of protecting the small taxpayer as much as possible and which, even in the depths of the depression still all suggestions that the income tax base be broadened to bring into the ranks of taxpayers the several million persons whose incomes are below the taxable minimum of $1,000 for a single person or $2,500 for the head of a family.

A portable projector to be used for playbacks on location has been developed at the Paramount studios by Lorin Grignon, chief transmission engineer.

Kenneth McKenna has been signed to a new long term contract as story editor for Metro-Goldwyn-Mayer.

Eddie Schreiber has been assigned to short subject publicity at Vitaphone.

Senate Finance Subcommittee Asks Views on Tax Concessions to Concerns Adopting Profit-Sharing for Employees

Leaders in the motion picture industry, together with executives in a number of other major lines of business, have been asked by a subcommittee of the Senate finance committee to make known their views of the desirability of amending the tax laws so as to give concessions to business concerns adopting profit-sharing plans for their employees.

Letters have been written to a large number of industrial leaders, including Will Hays, head of the Motion Picture Producers and Distributors of America, Inc., and Nicholas M. Schenck, president of Loew, Inc., Walt Disney, and others.

Action of the subcommittee, which is headed by Senator Clyde L. Harring (D., Iowa), and consisting of Senators Edwin Johnson (Dem.) of Colorado and Arthur Vandenberg (Rep.) of Michigan, was taken, it is understood in an effort to obtain testimony countering the adverse views expressed by representatives of the American Federation of Labor and the National Association of Manufacturers, both of whom have already been practicing profit-sharing under one plan or another.

The testimony of several of these officials, who submitted their testimony on the Eastman Kodak Company, was to the effect that no special inducements should be given to the adoption of profit-sharing schemes and expressed the fear the tax concessions would lead many companies to adopt profit-sharing on such a basis as to result in a lowering of wages scale.

It was pointed out to the subcommittee that profit-sharing companies are permitted now to make deductions from gross income for the money divided among employees, and doubt was expressed whether further tax exemptions would be practicable, at least without a tendency to lower wage rates to offset profit sharing.

Imperial Pictures Offering Stock

Imperial Pictures, Inc., headed by William M. Piror, is making a public offering of 424,000 shares of common stock, with initial offering price of $1.50 per share. The company's balance sheet as of August last showed total assets of $92,952 against total liabilities of $53,185. The company has four pictures in distribution and plans for at least 32 films in the coming season. Distribution is being handled by franchise holders in 20 key cities and an addition 10 cities is being arranged for.

Kenneth O'Hara, executive editor and president of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, is a vice-president of Imperial Pictures.

Joseph Gould has been assigned to the press book department at United Artists, succeeding Ann Suter.
Discuss Aid for Reich Refugees

Several presidents of the large companies met last Friday in the New York offices of the Motion Picture Producers and Distributors of America to discuss what steps might be taken to give financial aid to "Non-Aryan" German refugees. At MPPDA headquarters it was decided that the associations had acted independently, merely using the Hays organization's large board room for the meeting, and that no MPPDA representatives attended. The exact nature of the discussions and plans arrived at was not disclosed.

Plans to raise funds by a nationwide raffle of paintings contributed by famous artists were formulated by film company art directors and advertising and publicity representatives at a meeting in New York this week. The group adopted the name of the Motion Picture Art Fund for German Refugees.

The sale will be held February 12th at a place to be determined. A dance may be held in connection to raise additional money for relief. Tickets for the sale will be printed in books of 20 to be sold for $25 each.

Vincent Trotta, chairman of the committee, reported that 50 and 100 oil paintings might be contributed by leading artists. Al Margolies presided at the meeting as temporary chairman. A permanent chairman will be elected Friday. The nominating group includes Gordon S. White, Alec Moss, Morris Helprin and Mr. Margolies.

The finance committee consists of Mr. Helprin, chairman; George Fraser, David Strumpf and Mr. Margolies. Hal Danson heads the ticket committee. Other committee members are: Mervin Kravetz, ticket director; Leonard Gaynor, newspaper publicity; Herb Berg, trade publicity; Paula Fraser, inter-company publicity and permanent secretary. In addition there will be one representative from each company assisting on each committee.

Karl Hoblitzele, R. J. O'Donnell and John Moroney, and their Texas Interstate Circuit, at the southwest, will donate one day's gross receipts in 137 theatres to German refugee relief. Film companies have agreed to cooperate with the committee.

Nicholas M. Scheneck, Metro-Goldwyn-Mayer president, will sponsor a special showing of "Pygmalion" at the Astor theatre in New York next Wednesday night for German refugee relief.

Japan, Germany Plan Exchange of Films

Interchange of films between Japan and Germany is provided for by the recently signed Tokyo accord on "cultural cooperation." Details are to be determined later through the basic agreement which contains several restrictions in the domains of films, science, radio and youth movements.

Loss of U. S. Films Seen Blow to Italy

Vittorio Mussolini, the Premier's eldest son, is worried about what will happen to the Italian film industry, which American films are withdrawn from Italy after the first of the year, according to an Associated Press dispatch from Rome last week.

The dispatch said that the concern of the Premier's son, expressed in an article written for the trade journal, Cinema, was aroused by the decision of large American distributors to withdraw their pictures rather than deal with the new Italian film monopoly.

Mr. Mussolini said the abrupt withdrawal of 200 American films "might influence the public
to stay away from the movies" because it "has not too much confidence in our production."

Mr. Mussolini said negotiations must be opened with other nations to fill the gap.

Alfieri Says Italian Market Is Not Closed

In an interview with the correspondent of Milan's largest newspaper, Corriere dello Sport, the Minister of Popular Culture, Dino Alfieri, declared it was not incorrect to assume that the Italian cinematographic market had been closed to foreign producers.

He said that the recent steps taken by the Italian government were aimed to bring about a new order, and "a normal economic program of the government in the self-sufficiency program of the government."

Italo-German Cultural Pact to Affect Films

American film distributors in Rome this week were reported to have expressed the opinion that the Italo-German cultural pact between Germany and Italy will have a definite effect upon Nazi-Fascist film commerce, since the agreement specifically covers motion pictures.

Report Purge by Japan

A reliable source in Vienna, according to an Associated Press dispatch from Berlin, said this week that an undisclosed number of Austrian Jewish musicians and programmers at the music conservatory in Kohe, Japan, had found their contracts abruptly annulled by the Japanese government.

New Shorts for UA

The Countess Keller, who, with her husband, Count Friedrich Keller, has completed a series of color shorts under the series title of "World Windows," was to arrive in New York from London Thursday. The Countess plans to donate one day's gross receipts to the United Artists on American distribution.

William Dover, personnel manager at the Twentieth Century-Fox studio, has resigned. He plans to enter production.

ANTI-NAZI LEAGUE AD ASKS RIEFENSTAHL BAN

The Hollywood Anti-Nazi League for the Defense of American Democracy, in advertisements in coast newspapers Tuesday asked the industry to "close the door to all Nazi agents."

"Today Leni Riefenstahl, head of the Nazi film industry, has arrived in Hollywood. There is no room in Hollywood for Leni Riefenstahl," declared the League. "In this moment when hundreds of thousands of our brethren await certain death, close your doors to all Nazi agents. Let the world know there is no room in Hollywood for Nazi agents!"

The League, which includes many of the production industry's prominent names among its members, is headed by Donald Ogden Stewart.

According to the Associated Press, Miss Riefenstahl said she was surprised to be "falsely personally attacked."

"At my arrival in New York," she said, "I informed the press my trip is absolutely private and that I have no official orders to carry out."

Film Amateurs' "Ten Best" Named

Editors of "Movie Makers," organ of the Amateur Cinema League, have selected the "ten best" non-theatrical films for 1938. Among the films was "Mexican Fiestas," by Ralph E. Gray, of Mexico City. This film also has won the Hiram Percy Maxim Memorial Award.

Other winning films were "John Doe, Citizen," by Frances Christensen and Harry Merrick, of Los Angeles; "Riches from the Sea," by T. J. Courtney, of Halifax, N. S.; "Santa Passes Out," by John Martin, of Leck, England; "Trees, a Picture Poem," by the late Ripley W. Bugbee, of Pitman, N. J.; "Vida Paezitiana," by Randolph B. Chardy, of Los Angeles; "West Coast," by W. W. Champion, of Fresno, Cal. None of the above received compensation.

Other winners, produced for compensation, were "Entitled to Success," by Charles J. Carbonaro, New York City; "How To Use Your Camera," by Kenneth F. Space, of the Harmon Foundation, New York; "Follow the Ploy," by the T. W. Willard Motion Picture Company, New York.

Pennsylvania Censor Fight Ends; New York Case Up

Because state's attorney general Bard advised that they had not made out a legal case, the Pennsylvania State Board of Censors this week withdrew its appeal to the state supreme court, from a decision of Judge Curtis Bok, setting aside their censorship in March, on "Baltic Deputy," a Soviet film, as "incompetent and prejudicial." This apparently ends the fight to ban the picture.

In Albany this week, Supreme Court Judge Pierce H. Russell upheld contention by Board of Regents' Charles Brind that appellate division was proper court to review case of "Birth of a Baby," barred by the New York State censor board. Justice Russell ruled there was a motion for trial by jury, of the American Committee on Maternal Welfare, Inc., and Sam Citron, producer.

The Pennsylvania Board of Censors this week passed "Professor Mamlock," a Russian made anti-Nazi film.

Tri-National Film Opens New Theatre

The French film "Sacrifice D'Honneur," which is being distributed in this country by Tri-National Film Co., had its premiere last night at the Normandie theatre on Park Avenue and Fifty-third Street in New York, Wednesday night. The occasion also marked the opening of the Normandie.

Variety Club Ball

Kansas City's Variety Club held its annual charity ball last Friday night. General chairman of the event was Morris Cresswell and Finton Jones co-chairmen. The committee was headed by Lenora Herring, Mr. Jones, Mr. Cresswell, George Baker, Mr. Jameson, Frank Hensler, Sam Abend, E. C. Rhoden, Harry A. McClure and Landon Laird.
THE HOLLWOOD SCENE

Finish 14; Start 8

Through Thanksgiving week, besides celebrating the holidays, Hollywood started eight pictures and finished fourteen. The larger figure on the completed side of the ledger shows that a lot of attention was given to mapping up the expanded production program that has been the order of the past few weeks. The 8 means that the town has settled down to the normal average annually arrived at during the late fall and early winter weeks.

In the big four, major studio—Universal and 20th Century-Fox, the regular seasonal run of product has been cleaned up. Activities during the immediately future weeks will be devoted to the manufacture of bigger pictures. This condition is noted in the list of newly started films, where all but one is a potential candidate for the show-window picture classification. New work at MGM, where two were started, is typical. "Huckleberry Finn" will present Mickey Rooney, Walter Connolly, William Frawley, Elizabeth Risdon, Lynne Carver, Rex Ingram and Jo Ann Sayers. "Song of the West" will team Nelson Eddy with Virginia Bruce, Lionel Barrymore, Victor McLaglen, Edward Arnold and H. B. Warner head the support.

Columbia Launches Pair

Columbia started two pictures. Warren William, Ida Lupino, Virginia Weidler and Rita Hayworth will be the principals in "Loon's Daughter." The cast for "Let Us Live" will be headed by Henry Fonda, Maureen O'Sullivan and Ralph Bellamy.

Two from Missouri" started at Paramount, Bob Burns is the star. Gladys George, Judith Barrett, E. E. Clive, Berry Mackay, Doris Lloyd and Raymond Hatton are included in the cast.

Many big pictures are in preparation at 20th Century-Fox, where "Mr. Moto In Porto Rico," which will feature Peter Lorre, Warren Hymer, Charles D. Brown and Richard Lane, went into work.

Universal began work on "You Can't Cheat an Honest Man." It will parade W. C. Fields, Charlie McCarthy and Edgar Bergen, Frank Jenks, Edward Brophy and Robert Oliver, Grace Goodall and Frank Melton. Many more names will be added.

At Warner Bros. "Broadway Cavalier" was started, Wayne Morris, Pat O'Brien, Joan Blondell and Maxie Rosenbloom will head the large cast.

To the Cutting Room

Paramount and RKO-Radio, which are credited with half the number of completed productions, and Universal, which wound up three, were the only studios which finished more than one picture. Radio finished four, "The Great Man Votes" will feature John Barrymore and Little Peter Holden with Virginia Weidler, Donald MacBride, Clarence Kolb, Katherine Alexander, Luis Alberni, J. M. Kerrigan, Benny Bartlett, Brandon Tynan, Elizabeth Risdon and Granville Bates, Victor McLaglen, Chester Morris and Wendy Barrie are the stars of "Pacific Liner," which will also present Barry Fitzgerald, Alan Hale, Allan Lane, Paul Guiltsoyle, John Wray, Walter Miller, Douglas Walton, Arthur Loft, Halliwell Hobbes, Cy Kendall and Aida Kuznetzoff. In "Beauty for the Asking" Lucille Ball, Patric Knowles, Donald Woods and Frieda Inescort will be seen along with Leona Maricle, Inez Courtney, Frances Mercer, Whitney Bourne and Ann Evers. "Arizona Legion" will star George O'Brien in the company of Laraine Johnson, Carlyle Moore, Chili Wills, Edward Le Saint, Harry Cordin, Tom Chatterton, William Royle, Glen Strange, Monty Montana, Joe Rickson and Robert Burns.


"The Little Princess," 20th Century-Fox, Shirley Temple's first picture in color, will also present Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher, Sybil Jason, Mary Nash, Miles Mander, Marcia Mae Jones, Deidre Cline and Ira Stevens.

Star of MGM's "Stand Up and Fight" is Robert Taylor. Additional name value is supplied by Wallace Beery, Florence Rice, Helen Broderick, Charles Bickford, Charles Grapes win, Barton Maclane, Robert Gleckler, Jonathan Hale, Minor Watson, Claudia Morgan, John Qualen, Clinton Rosemond, Cy Kendall, Paul Everton and Selmer Jackson.

Monogram finished "I Am a Criminal," in which John Carroll is the star.

The Columbia contribution to the list of completed productions is "Rio Grande Round Up," an outdoor action adventure story, Charles Starrett and Iris Meredith are the leads. Sons of the Pioneers will supply the musical content and Hank Bell, Bob Nolan, Fred Kohler, Jr., Lee Prather and Blackjack Ward will participate in the excitement.

Items

Darkened skies, caused by nearby forest and brush fires, forced Universal to cancel shooting on "Newsboys' Home." MGM to hold up "Idiot's Delight," and Warner Bros. to delay "Oklahoma Kid."

Following completion of "Charlie Chan in Honolulu," 20th Century-Fox decided to continue Sidney Toler permanently in the role of Charlie Chan.

RKO-Radio has discontinued the "Affairs of Annabel" series.

Jason Joy was named supervisor of writers and directors at 20th Century-Fox, succeeding William Dover, recently resigned.

Rex Ingram, whose last picture was "Green Pastures," will play the role of the slave in MGM's "Huckleberry Finn."

MGM is negotiating with Warner Bros. to purchase rights to "The Desert Song." If deal is made Nelson Eddy and Jeanette MacDonald will be starred in the Sigmund Romberg operetta.

Having shoved "Rio," Universal has chosen "Half an Angel" for Danielle Darrieux's next starring vehicle. Edward Ludwig will direct.

With Fox Films and 20th Century-Fox for more than ten years, Warner Baxter will complete his career with the company by appearing in the title role of "The Return of the Cisco Kid," a follow up story to the picture which first made him a star.
Box Office Champions for October


The Wizard of Oz
(MGM)
Fantasy
Notwithstanding such productions as "Alice in Wonderland" and "Babes in Toyland," or the very topical modern screen has shunned the imagery of fairy tales. Consequently MGM's all-color picturization of L. Frank Baum's famous story of enchantment becomes a subject of unusual importance. Beloved as a stage show, carried into almost every city and town a generation ago by David Montgomery and Fred Stone, it has been made before as a picture, in 1925.

Thematically, the story details the preposterous adventures which befell a little Kansas farm girl and her dog after a cyclone has struck her home.

As "Snow White and the Seven Dwarfs" was a sensational success, producer Mervyn LeRoy, who directed "The Wizard of Oz," is expected to reap propitious results from the picture. The Wizard of Oz" is Dorothy, the girl. Ray Bolger is the Scarecrow, Jack Haley the Tin Woodman, Bert Lahr the Lion, Billy Burke the Good Witch, Margaret Hamilton the Wicked Witch, and Charley Gravelpin will be seen as the child's uncle. The glittering pageantry, spectacular settings, exotic costumes and elaborate dancing specialties will be there, besides a half a dozen or more songs numbers which Yip Harburg and Harold Arlen composed for Miss Garland, Bolger, Lahr and the Munchkins.

The care that was exercised in choosing the cast and attending to every detail of story writing, planning production detail and arranging music, specialty and score, was reflected also in the selection of the director. "Captains Courageous" and "Test Pilot," stories vastly different in conception than "The Wizard of Oz" were more than successfully brought to the screen by Victor Fleming. Assignment of Fleming to bring this production to screen realization in all its beauty and charm should serve as a worthy exploitation item.

Release date: To be determined (possibly not until about Easter time.

Pirates of the Skies
(Universal)
Crime Melodrama
A series of baffling crimes has perplexed the state air and motor police. The cleverly disguised instigators have been using carrier pigeons to transmit advance knowledge of large money and jewel shipments. They have contrived a hideaway which defies detection. Then a harried seaman and flier, who found transport aviation too tame, joins the air police.

"Pirates in the Skies" will present about ten well-known performers. The hero is Kent Taylor, who has been acclaimed "A Girl with Ideas" and "Prescription for Romance," have given him considerable following, especially among women patrons. The heroine is Joan Carroll, of Twentieth Century-Fox. The chief villain is Lucien Littlefield, one of Hollywood's veteran actors. Regis Toomey will be seen in a sympathetic role.

The supporting players featured are Frank Puglia, Ray Walker, Marion Martin, Stanley Andrews and Guy Usher.

Swing, Sister, Swing
(Universal)
Music and Comedy
Swing music, jitterbug dancing, romance and comedy are being woven into "Swing, Sister, Swing," a topical feature story of the picturesque adventures of a trio of small towners, who in introducing a new dance technique set New York and a large portion of the country upside down, until a nation-wide comes along quickly to make them backnumbers.

The featured players will be Ken Murray, for years a stage comedy headline star and radio broadcast notable and lately seen in "You're a Sweetheart"; Johnny Downs, graduate of the original "Our Gang" and former Paramount player last seen in "Aligiers" and "Hold That Co-Ed"; Kathryn Kane, long absent from pictures in favor of the stage and radio, and the popular but not very busy of late Eddie Quillan.

Important parts have been assigned Ernest Truex, last in "Swing That Cheer," but remembered for "The Adventures of Marco Polo," Nana Bryant, and a newcomer from the stage, Edna Sedgwick. The music will be provided by Ted Weems and his orchestra.

The production is based on an original story by Kurt Kelly, who is also the producer. The screen play is credited to Charles Grayson, who did "Freshman Year" and was a collaborator on "Swing That Cheer".

Direction was assigned Joseph Santsky, who has made many pictures combining comedy and romance with music, among them "She's Got That Swing," "There Goes the Groom" and "Smartest Girl in Town".

Release date: December 12, 1938 (tentative)

Shine On Harvest Moon
(Republic)
Action in the West
In an unusual mistake may be made, because of the title, it may be noted that the picture will have nothing to do with autumnal festivities, sentimental romances born in the times when the frost is on the pumpkin, or anything broccoli.

The hero is Roy Rogers, who had been nominated successor of Gene Autry during a moment that that western champion was fighting with the Republic, and who, according to the "What The Pictures Did For Me" section, did all right in his first feature, "Under Western Stars." Other personalities are Mary Hart, another recent discovery, Lulu Belle and Scotty, who come of the National Barn Dance radio broadcast program, William Farnum, Stanley Andrews, Matty Rourke, Pat Henning, Frank Jaquet and Joe Whitehead, plus the usual assortment of good and bad cowboys.

In actual history and pulp paper fiction Jackson's Hole has little been an infamous place as an invasion-proof hole in the mountains for cattle rustlers, the while their allies in crime manage things in town.

The story that has written more stories about the west when it really was the west than any man alive without running out of fresh ideas or the ability to renovate old ones, is the author of the story. It is being directed by Joseph Kane who from "Sagebrush Troubadour" in 1935 up to "Billy the Kid" in 1938 has had 25 outdoor action films.

Release date: To be determined.

International Spy
(Columbia)
Melodrama
The principal name value in this melodrama of international intrigue will be represented by Ralph Bellamy, Fay Wray, Regis Toomey, Walter Kingsford and Ann Doran. Supplementary personalities are Warren Hull, Forbes Murray, Lorna Gray, Paul Whitney, John Tyrrell and Mary Wallace.

In transcribing the story to the screen, the unusual technique of the Ruth Elders, Jacqueline Cochran, Amelia Earharts and their adventurous sisters never have been glorified on the screen until now.

The production is based on a story by Frank Wead, who has written many screen stories of the skies, and is being directed by Roy Del Ruth.

Concerned mainly with women, though men are important in both the romantic and melodramatic phases, women players will be featured, Alice Faye, Constance Bennett, Nancy Kelly and Joan Davis heading the cast. They with Jane Wyman and Joan Valerie are the distaff representatives. "Tailspin" also will present Regis Toomey, frequently with Shirley Temple, also Jane Richmond, Wally Vernon, Edward Norris, Robert Lovetry, Warren Hymer, J. Anthony Hughes and Jack Pennick.

Release date: January 13, 1938.

Release date: December 3, 1938
THE REVIEWS IN IMPORTANT KEY SITUATIONS PROVE THAT LOEW’S ARE RIGHT IN BOOSTING BLONDIE TO THEIR PATRONS.

‘The Shining Hour’ is for adults but its program partner is notably for the family ... It’s BLONDIE and it’s a blamed good little comedy based on the newspaper comic strip of the same name. Arthur Lake, Penny Singleton, Gene Lockhart, little Larry Simms and the others do a capital job with roles and scenes. The Simms youngster is corking as Baby Dumpling, and Lake and Miss Singleton do Blondie and Dagwood, his parents, credibly and amusingly. As a rich real estate man who likes to tinker, Lockhart adds a deal to the fun. And there’s Daisy, the dog, one of the most humorously expressive performers of the lot.”

... Rochester Democrat & Chronicle

“Chic Young’s comic strip, BLONDIE, has been the inspiration for the film of that name and it is amazing how faithfully the screen characters bear likeness to the pen and ink sketches. If you turn back to the funnies and then visit Loew’s you will see how accurately the job has been done.”

... Louisville Courier-Journal

TEST ENGAGEMENTS (Single Feature) at the
Senate Theatre, Springfield, Ill.; State Theatre, Richmond, Va.; RKO Lyric Theatre, Cincinnati, O., prove that “BLONDIE” is one of the Year’s Best Audience pictures ... Not only GOOD business but GOOD WILL BUSINESS!

Arthur Frudenfeld—R. K. O. Lyric Theatre, Cincinnati, O., says:—“It will turn in one of the best grosses of the year—in spite of snow storm on opening day.”

Sam Bendheim—Neighborhood Theatres ... State Theatre, Richmond, Va., says:—"BLONDIE is one of the BEST AUDIENCE pictures we ever played. ..."

Dave Jones ... Senate Theatre, Springfield, Ill., wires:—“We played it up as a test spot preview and had the patrons fill out preview cards. Everyone enjoyed the picture and would like to see more in this series.”
IF YOU ARE A SHOWMAN, YOU WILL GET BEHIND BLONDIE WITH EVERYTHING YOU’VE GOT! YOU’LL NOT ONLY MAKE GOOD MONEY WITH BLONDIE, BUT YOU’LL MAKE GOOD NEW FRIENDS FOR YOUR THEATRE!
FCC CHARGES WITNESSES SEEK TO TURN PROBE INTO AD FOR NETWORK

NBC's Chief Engineer Says Federal Commission Rules Hamper Establishment of High Fidelity Radio Transmission

The Federal Communications Commission's "explorations" into practices and procedure of radio broadcasting, undertaken two weeks ago at Washington in an attempt to determine whether a "monopoly" exists, took a new turn this week when witnesses for the broadcasters were charged by Commissioner Frank R. McNinch with moulding their testimony into advertisements for the networks. Drifting into a "fishing expedition," the hearings up to this week have been productive of loads of statistics, but little else.

Commissioner McNinch's charge was occasioned by the attempt of Phillip J. Hennessy, Jr., counsel for NBC, to display exhibits which "would detail" the rise of the American broadcasting systems. Mr. McNinch characterized the maneuver as "purely and obviously advertising" and called some NBC pamphlets "frills and puffing."

Other developments in this week's hearing included the allegation by F. B. Hanson, NBC chief engineer, that the FCC by its 10-kilocycle separation between channels, hampers establishment of "high fidelity" radio transmission. This was denied by FCC counsel, George Porcher, who asserted no separation of less than 40 kilocycles is now used by stations in the same locality.

Physical Side Explained

B. F. McClancy, NBC traffic manager, explained to the Commission the physical side of network programs. The chief difficulty, he explained, was economical transmission. RCA has a contract with American Telephone and Telegraph for use of its wires at a cost more in line with program revenues for NBC, an RCA subsidiary.

With the calling of Mr. McClancy and Dr. C. B. Jooliffe and W. C. Lent, engineers, all of NBC, the committee on Wednesday settled down for a long examination of the technical points in network broadcasting. Witnesses emphasized engineering difficulties in linking and shutting out 150 stations from program to program. The amount of changing of wires is done by the telephone company.

Ten years of effort and millions of dollars have been expended in the technical development of television, from which there is little hope for any return for many years to come, and then only through network operations, according to Mr. Hanson.

John F. Royal, vice-president in charge of NBC programs, completing his testimony, explained the need of balanced programs and the steps taken by his department to assure diversification.

It is left to the local manager of network stations to decide whether he shall take the programs offered by NBC, he said. In the case of stations owned or operated by the chain, there is a standing rule that certain religious, educational and public affairs sustaining programs must be carried, but any other program, sustaining or commercial, may be refused by the station in favor of a program of more interest locally.

Advertising as Entertainment

Conceding that there is a trend to get "plugs" into the program, FCC counsel, Mr. Royal refused to accept the suggestion of William J. Dempsey, FCC counsel, that such programs are rapidly becoming advertising throughout. On the contrary, he said, if advertising can be made entertaining it is not objectionable to the amusement parts.

He said that, while broadcasting had a definite effect upon motion pictures in bringing in sound, the film industry, in turn, had a sharp effect on NBC when the first successful sound film was released.

"Hollywood was in a hectic state, clamoring for sound equipment and personnel," Mr. Hanson explained. Hollywood, he said, took "from our side more than 50 per cent of our engineers." The raid, he said, "almost wrecked our operations."

Television Problems

Mr. Hanson attempted to outline what he thought would be the field for picture radio.

"Television program cost will far exceed sound program costs because of added costumes, makeup, sets and personnel, complicated technique and increased rehearsal time," he said, "to which must be added the cost of carrying the investment of the television equipment, to say nothing of a sound system which must also be provided and operated.

"For this reason networking of television programs is essential from an economic standpoint as well as to provide spontaneity. Unfortunately, no facilities exist for the transmission of television material from city to city. Only two methods are known, one by coaxial cable and the other by radio relays; neither facility is available nor yet developed. Both methods appear to be expensive and may for some time be beyond television's ability to pay for either one of them."

The advent of television, Mr. Hanson intimated, will necessitate the provision of facilities even more comprehensive than those of Radio City, where NBC has 26 stations. This will be due to the increasing rehearsal time that will be required to stage shows, as scripts cannot be used. At present, for every hour on the air, programs are rehearsed for seven hours, tying up a studio for eight hours.

The FCC this week broke up what was described as a "monopoly of its own," in the practice of law before it. Effective January 1, the number of attorneys practicing before it will be halved. A "two-year rule" was adopted, limiting the prohibition imposed upon a lawyer who left the employ of the commission to "matters they have passed upon or handled while in the service of the commission." The commission also adopted a "motions docket," and provided for hearing arguments on petitions and motions filed on pending proceedings.

Two GB Claims Disallowed

Federal Judge Alfred C. Covey on Tuesday, in New York, disallowed and expunged two claims of GB Theatres Corporation, in the amounts of $730,120 and $667,297, against Paramount Publix. GB has formally consented to the wiping out of the claims, since in 1926 it made two indentures, and then in 1930 Paramount Publix purchased a large part of GB Theatre's assets and assumed obligation of indentures. Later Paramount Publix transferred the assets to Olympia Theatres, Inc., which assumed the obligations. Now Olympia is in receivership and GB Theatres has had its claims paid in that estate.

MGM Sued for $1,500,000

Metro-Goldwyn-Mayer was named Tuesday in a $1,500,000 plagiarism suit by Frank Walsh, writer, who says the company used his original, "1 Found Kinkel," as the basis for "Too Hot to Handle." Walsh said his story was submitted three years ago and rejected.

Van Schmus Honored

W. G. Van Schmus, managing director of the Music Hall in New York, who is now on the Coast, was honored Wednesday at a luncheon given by Warner producers, directors and executives.

Hartley in South

E. M. Hartley, manager of the sound department of National Theatre Supply Company, is making a trip through the South visiting the company's branches. On Thanksgiving Day he attended the opening of the new Paramount theatre, Miami, equipped with Simplex E-Y Projectors and Simplex Four Star Sound System. Manager Stonebrook ran a trailer on the equipment.
WARNERS NET $1,929,721 IN YEAR; 1939-40 PRODUCT CONFERENCES OPEN

Heavy Amortization Writeoffs, Summer Losses and $370,000 Undistributed Profits Taxes Cited in Earnings Drop

Warner Brothers Report Gross Income Of $102,205,911 for 1937-1938

The consolidated income account of Warner Brothers Pictures and subsidiaries for the year ended August 27, 1938, compares as follows:

<table>
<thead>
<tr>
<th>Year Ended</th>
<th>Gross Income</th>
<th>Cost and expenses</th>
<th>Amortization of film costs</th>
<th>Profit after costs</th>
<th>Amortization and depreciation of properties</th>
<th>Interest and miscellaneous' charges</th>
<th>Profit</th>
<th>Other income</th>
<th>Total income</th>
<th>Minority interest</th>
<th>Federal income taxes</th>
<th>Federal surtax</th>
<th>Net profit</th>
<th>Operating deficit</th>
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<td>August 27, 1938</td>
<td>$102,205,911</td>
<td>$59,917,578</td>
<td>$30,278,972</td>
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</tbody>
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Includes depreciation of studio properties. [Exclusive of depreciation of studio properties.

Credit: Debit.

November 26, 1938 will show a very substantial reduction as compared with the corresponding quarter a year ago," he concluded.

41 Cents a Share

The $1,929,721 year's profit, after amortization of film depreciation, interest, federal income taxes, $370,000 surtax on undistributed profits, minority interest, and so on, was equivalent after annual dividend requirements on 103,187 shares of $3.85 cumulative preferred stock (on which unpaid dividends amount to $2,380,253 or $25.00 per share, to and including September 1, 1938) to 41 cents a share, (par $5) on 5,701,000 shares of common stock, excluding 100,254 shares held by company. This compares with $1.18 a common share on the $5,876,183 net in the preceding year.

Current assets as of Aug. 27, 1938, including $4,065,157 cash, amounted to $26,098,040 and current liabilities were $18,896,828, compared with cash of $4,038,252, current assets of $28,213,904 and current liabilities of $23,099,813 on Aug. 27, 1938.

Net current assets of subsidiaries operating in foreign territories having exchange restrictions (where current assets exceed current liabilities) totaled $276,374 on August 27, 1937, this against $214,559 on August 28, 1937. Net current liabilities of foreign subsidiaries with exchange restrictions (where current liabilities exceed current assets) were $32,176 on August 27, 1937, year against $49,026 a year earlier.

WARNERS Extend Refund Date

Warner directors, Monday voted to extend to March 15, the time when stockholders might avail themselves of exchanging their presently held optional six per cent convertible debentures (due 1939) for new debentures (1948), under the company's refunding plan.

This is the third extension, since the plan was proposed. The previous time limit was December 1.

Since the present debentures do not expire until September, 1939, it is expected that the company will obtain the required amount to put through the plan of refunding. The company can declare the plan in effect when 75 per cent, or about $22,000,000 of the $29,400,000 present debentures outstanding, shall have been deposited for the plan.

Presently, Warner Bros. have on file for exchange, $18,864,000 of the present debentures, making the required amount shy around $3,000,000 of principal amount.

The plan of exchange provides that the new debentures: (1) will bear the same rate of interest as the present debentures, six per cent; (2) will be entitled to the benefit of a sinking fund under which there will be retired, on Dec. 15 of each of the years 1939, 1940 and 1941, three per cent of the largest aggregate principal amount of the new debentures which shall have been outstanding at any one time—on Dec. 15 of each of the years 1942, 1943 and 1944, four per cent of such largest aggregate principal amount—and on Dec. 15 of each of the years 1945, 1946 and 1947, five per cent of such largest principal amount. (3) will not be convertible into coupon stock.

Conferences on

In New York

Six of Warner Brothers' top-line executives, from studio and home office, opened conferences in New York on Monday, to last a week, on the subject of immediate sales and product for the (Continued on following page, column 1)


**Warner's Open Product Sessions**

(Continued from preceding page)

next season. First brasses outlining of plans for merchandising releases for the 16 weeks from December 25th to April 15th.

At the conferences are Major Albert Warner, vice-president; Harry M. Warner, president; and Jack Warner, vice-president in charge of production; Hal B. Wallis, associate executive in charge of production; Gradwell L. Sears, general sales manager; Charles Einfeld, director of advertising and publicity, and Carl Leserman, assistant general sales manager.

It was decided to accord heavy campaigns to back the company's releases during the 16 weeks, for "The Dawn Patrol," "Wings of the Navy," "Crime is a Racket," "Off the Record," "Going Places," "Oh, Oklahoma Maid," "Yes, My Darling Daughter," and "Blackwell's Island.

Competition for $25,000 prize money in the "Sears Drive" will be set up, with each of the company's six district sales managers acting as captain of his district. Prizes will be awarded the winning districts, as well as the winning branches in each.

**Resume Sessions on Coast Jan. 15**

Mr. Sears left the conference Tuesday night on a swing throughout the country ending at the studios in Burbank on January 15th, at which time he will join a continuance of the product meetings, where President Harry M. Warner presides. Attending will be Jack Warner, Hal Wallis and Charles Einfeld, who leave for Hollywood Friday.

Pat O'Brien and James Cagney have accepted the caparisons of the western and eastern divisions for the "Sears Drive.

Drive plans were outlined at territorial meetings held last week when district and branch managers met.

Carl Leserman is coordinator of the drive.

Joseph Bernhard, general manager of Warner theatres, left New York Monday for meetings with the managers of the Chicago and Milwaukee zones, held at the Blackstone hotel in Chicago. James Conston, zone manager, presided.

Wednesday he held a meeting in Pittsburgh with the managers of that zone.

**Warner's Have Ten in Work**

With ten new pictures in work, a new production peak for the season has been reached at the Warner studios in Burbank. Latest to go before the cameras are "Broadway Cavalier," "Snake in the Money Ring" and "Sweepstakes Winner."


Mayor Daniel W. Hoan of Milwaukee has named Charles W. Trampe, head of Monogram Warner Brothers Company and Film Service, Inc., to the film commission to fill the vacancy created by the resignation of George Fischer. Mr. Trampe was recently honored by the industry on the occasion of his 25th anniversary in the film industry.

A three-reel sound motion picture, "Iowa Comes of Age," is ready for theatrical showings throughout Iowa, it was announced this week by M. L. Hutton, Iowa State Conservation Director, and the members of the Iowa Conservation Commission. The film carries the thematic idea of Iowa's Centennial Year.

**PRODUCT SESSIONS IN HOLLYWOOD**

Conferences on 1939-40 product are beginning to shape up in Hollywood, with officials of Twentieth Century-Fox, RKO Radio, Universal and Paramount already in California for the purpose.

George J. Schaefer arrived in Hollywood Monday, on his first visit as new RKO president. Nate J. Blumberg, Universal, also was on hand for two weeks of new-product talks. Y. Frank Freeman, new Paramount studio manager, was still another arrival.

S. R. Kent, president of Twentieth Century-Fox, will head a home office delegation westward on December 8th, to meet two days later with Joseph M. Schenck, Darryl Zanuck, Sol Wurtzel and William Goetz, on 1939-40 product, outlining new sales policies.

Floyd Odlum, head of the Atlas investment trust, was to arrive in Hollywood this weekend to discuss studio matters at Paramount and RKO.

**Richey Honored; Schine's Plan Set**

Henderson M. Richey, who recently became director of exhibitor relations for RKO Radio, was honor guest at a testimonial dinner at the Book-Cadillac hotel in Chicago Monday night tendered by former associates in that city.

Also attending the dinner were Ned E. Depinet, vice-president of RKO, and Jules Newmeyer, general manager for RKO; W. A. (Al) Steffes, George W. Trendle, David M. Idzal, William A. Carlson and David Newman.

Philip Fox of Columbia has been named chairman of the committee arranging the testimonial dinner for Louis M. Schine and J. Meyer Schine in honor of their quarter of a century in the film industry at the Hotel Ten Eyck in Albany December 19th.

Sub-committee heads are Bernard G. Kranze, Clayton Eastman, M. A. Grassgreen, Ralph Pidow, Arthur Newman, Leon Herman, A. Gerald Leary, Eugene Lowe, Paul Krumenacker, Bernard Mills and Ben Smith. Jack Walsh is handling exploitation.

Proceeds from the sale of tickets and the souvenir program for the Jack Kirsch testimonial dinner given at the Book-Cadillac Hotel in Detroit Monday night by former associates in that city.

**Ball to Oil City**

John Ball, theatrical press agent, has been reappointed director of publicity for the Drake and Lyric theatres, operated by Oil City Theatre Company, Oil City, Pa.

Milt Francis, writer and composer, has been added to the production staff of Warner Brothers Vitaphone studio in Brooklyn.

**Two Suits Would Bar Pathe Plan**

In an effort to block a special stockholders' meeting called for December 13th to consider dissolution of Pathe Film Corporation, Anna Bashlow and 15 other stockholders filed suit in New York supreme court this week for an injunction to restrain the meeting. Hearing was set for December 5th.

The complaint declares that Pathe will receive an inadequate price as a result of the stockholders' solicitation and asks that the stockholders be enjoined from voting approval of the resolution of the board of directors which was passed November 9th.

The 16 stockholder-plaintiffs claim to hold 2,245 shares of stock. Named as defendants are Pathe, O. Henry Briggs, Henry J. Guild, Robert McKinney, Robert R. Young, Charles A. Stone, Louis Phillips and Arudni Watters. To take action in the Paterson premises, liquidation must be completed in December.

The E. I. du Pont de Nemours Company of Wilmington this week also filed a court action seeking to enjoin the distribution, under the Pathe liquidation plan, of 3,500 shares of du Pont Film Manufacturing stock held by Pathe.

**Briggs' Statement**

Mr. Briggs retorted that "counsel for Pathe has advised the company that du Pont's action is based on a contract (made in 1925) which has since been superseded," by subsequent contracts made in 1929, 1930 and 1935. He added that contingent royalties, amounting less than one-half of one per cent of Pathe stock are seeking to enjoin the other 99.94 per cent of the stockholders from holding their stock upon the plan of dissolution, contending that "the plaintiffs have based their complaint upon the erroneous theory that it is the directors who are voting to dissolve when as a matter of fact it is the stockholders."

Pathe's Round Brook laboratory would be acquired by Mr. Briggs, T. P. Loach and Arthur Miller, laboratory superintendent in association with Mr. Young and selling $254,000,000 in 25-year debentures is accepted by stockholders under the liquidation plan.

Under the proposed plan the 7,833 shares of $7 preferred stock will receive $100 a share plus accrued dividends, funds for which will be provided by a bank loan of approximately $1,071,800, which also will take care of a note for $150,000 due Central Hanover Bank and Trust Company.

Report of Pathe Film Corporation and subsidiaries for nine months ended September 30, 1938, shows net profit of $21,613,243, after amortization, depreciation, federal income taxes, etc., equivalent to $2.76 a share on 7,833 shares of $7 cumulative convertible preferred stock.

This compares with $276,487, equal after preferred dividends, to 40 cents a share on $85,095 shares of common stock for the nine months ended September 30, 1937.

**Actors Guild Wants 15%**

Harris Connick, managing director of the 1939 San Francisco International Exposition, said he is disappointed by the boycott of the Exposition by the Screen Actors Guild, concerning booking of screen players for appearances. Mr. Connick declared the Exposition would be glad to have the stars at the "right price," but the Screen Actors Guild wants 15 per cent of the receipts, which he termed "too much."
THEY SING
THEY LOVE
THEY FIGHT
THE SMALLEST PEOPLE IN THE WORLD!

Novelties are the life-blood of show business... because they are what people talk about. They are the very essence of 'word-of-mouth'.

You'll need one just when "The Terror of Tiny Town" is released... December 1... in plenty of time for the Christmas season.

It's the first all-midget feature ever filmed. Its actors take themselves seriously—there's a real hero, a real villain (both on Shetland ponies), a heroine (saved in the nick-o'-time), all played with seriousness that leads to laughs by the hundred.
YOU NEED A REAL NOVELTY

They sing:
"MISTER JACK AND MISSUS JILL"
"SHE'S THE DAUGHTER OF SWEET CAROLINE"
"LAUGH YOUR TROUBLES AWAY"
"DOWN ON THE SUNSET TRAIL"
"HEY, LOOK OUT"!

A SPECIAL RELEASE *
JED BUELL'S MIDGETS
in
THE TERROR OF TINY TOWN

Screen play by Fred Myton
Directed by Sam Newfield

* This picture is sold separately and not included in Columbia's regular 1938-39 product contracts
IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

11 in Production

With six months of the new Quota Act past, there is still little sign of any numerical boost to British production. At the moment of writing, eleven films, none of them of the more highly expensive caliber, are in production with seven studios involved, but four of these are for release by American organizations.

"So This Is London," perhaps the most expensive of the four, for release by Twentieth Century-Fox, and "Inspector Hornleigh," likewise are on the floor at Pinewood though both are due to finish approximately at the time this dispatch leaves England. The other two are the Warner-First National "They Drive by Night" and Irving Asher's "Spy in Black," for release by Columbia. The remainder of the pictures which occupy the other seven stages—a small total out of the industry's seventy or more—are more modest pictures of either single or double quota category, mostly single.

Palatial

Large sets are a feature of two current Associated British productions on the floor at the Elstree studios under the aegis of producer Walter Mycroft. They are designed for the current productions "Black Eyes," being directed by Herbert Brenon, and "Murder in Soho," under the direction of Norman Lee. For the first named film, art director Ian White has erected a palatial interior for the setting of a fashionable Russian restaurant of pre-war vintage, and for the second John Meade has designed a reproduction of a dance floor and cabaret stage of a mythical London night club.

No effort would appear to be too great for the Elstree folk to obtain realism in their film, for not only is Otto Kruger being coached by two former waiters but he has spent a few days in Paris watching Continental waiters at work. Walter Rilla, the Prince Consort's brother in "Sixty Glorious Years," has been brought into the cast of "Black Eyes."

Sequel by Capt. Norton

The local success of "This Man Is News" has inspired Capt. Richard Norton and Anthony Havelock Allan to make a sequel, which will go into production in the near future at Pine wood, including co-stars Valerie Hobson and Barry K. Barnes. It has been tentatively titled "Legitimate Expenses." Precisely the same unit will be used, with David Macdonald directing the film. The setting this time will be in Paris.

This will be the 28th production of 33-year-old Anthony Havelock Allan, who is in charge of the Pine wood version of "The Lambeth Walk." One of his ambitions is to film "Love on the Dole" with Wendy Hiller.

What is called one of the longest takes in talking picture history has been made on "The Lambeth Walk," which is being directed by Albert de Courville from a scenario by John Paddy Carstairs. The take, four and a half minutes, involves six players, Lupino Lane, Sir Seymour Hicks, Wallace Lupino, Knid Stamp-Taylor, Nora Howard and Leslie Bradley, in a complicated, rapid-fire cross talk, and was successfully concluded in just under an hour. Four cameras were used.

Five Reigns

An epic of five reigns entitled "Through Five Reigns" is being made by W. J. Gell, managing director of Pathé Pictures, and is to be a spectacular feature chronicling the development of the arts and sciences and the industrial progress of the world, and its effect on the lives of the people. Its canvas is planned to record not only the rise and fall of nations but the destinies of individuals and creeds, the development of industries and new inventions and the drama of the ordinary Englishman in the war 1914-1918.

It will not be a jingoistic record, but a chronicle of forty-odd years of life and progress in Britain.

Cornish Harbor

Cornish fishermen, in their blue jerseys, have come to Denham to aid local color to scenes in the Irving Asher production, "Q Planes," for Columbia release. A reproduction of a Cornish harbor has been set up at Denham, with four fishing smacks at anchor and two rowing boats bobbing lazily against the harbor wall. This fictional village is the scene of action in the film, when newsreel cameramen led by Valerie Hobson, in the guise of a woman reporter, pursue foreign airplane thieves. Tim Whelan is directing.

Victorian Era

The social graces of the Victorian era, especially those to be found in a period Bloomsbury boarding house, are to be illustrated pointedly in Gainsborough's new comedy for Twentieth Century release, "A Girl Must Live," in course of production at the Islington studios.

A notable setting for much of the action in the film, which is being directed by Carol Reed, youthful exponent of realism, is its Bloomsbury boarding house which has been brought to life with the aid of flower pots containing leafy "annuals," antimaccassars, overcrowded mantle shelves and stuffed birds encased in glass. Particular care was taken with this set, which took thirty workmen four days and required the collaboration of a small army of property men to complete the dressing.

The story is of three chorus girls—Margaret Lockwood, Renee Houston and Lilli Palmer—and Mary Clare, one of the foremost character actresses of the present day, as a red-headed wreck of the Gaiety chorus of yesteryear. Supporting the four players already mentioned are George Robey, Naunton Wayne, Hugh Sinclair, Moore Marriott and others.

Studio Representative

Mosja Danischewsky, locally known as Danny, has been appointed press representative at the Ealing studios. The post has been vacant for some considerable time. Danischewsky previously has been associated in a publicity capacity with MGM, British Lion and Capitol.

Natives Recruited

In the sun baked sands of the Sabaloka Gorge, forty miles from Kathu in the Sudan, shooting is now in full swing on Zoltan Korda's London Film Production, "The Four Feathers."

The War Office and the Sudanese Government have collaborated, and already a considerable amount of footage has been dispatched to Denham for processing.

Several thousand natives of the Fuzzie-Wuzzie tribe have been recruited at Sukin for the battle scenes.

Ralph Richardson now has joined the unit, having finished his work in "Q Planes."

Danish Theatre Tax Yield Rises

During the fiscal year 1936-37, the yield from the Danish amusement tax totalled $2,090,000, an increase over the preceding year of about $71,500, according to a report of the Department of Commerce. The report stated that motion picture theatres in Denmark accounted for about 75 per cent of the tax, and were chiefly responsible for the rise in receipts.

George H. Rosenbaum has been made branch manager of the Gaumont British exchange in Cleveland.
Theatremen Note Increasing Use of Films in Broadcasting; Ostrer Seeks Concessions for Motion Picture Industry

by AUBREY FLANAGAN

in London

Though it cannot yet be said to have reached the stage of an immediate menace there is every indication that television as an entertainment force is likely to face the cinema showman with a stronger challenge than ever in 1939. Recent developments in the television world indicate that the constant alertness—not to be confused with nerves—of the more enlightened sections of the industry has been by no means inappropriate.

Most significant of all the significant television events of the past few months was undoubtedly the public show in the Gaumont British owned Tatler cinema, London, of the British Broadcasting Company’s broadcast of the 1938 Armistice ceremony at the Cenotaph.

It was a signal occasion, intrinsically as it was to the extent of which the BBC, Government-backed monopoly over the whole of broadcasting and television, permitted the presentation of one of its television broadcasts to the general public. Now, with the success of the Tatler show, as argumentative example, Isidore Ostrer, chief of Gaumont British and power behind Baird Television, has persuaded the BBC chief, to attend to the demonstration of television on the large screen of a London cinema.

Sees Barriers Breaking Down

Long in negotiation with the BBC, Mr. Ostrer is convinced that the Tatler show is a precedent, that it will presage the breaking down of the BBC barriers, and that 1939 will see its way, if not a general use of television in picture theatre entertainment.

CEA Shows Concern

British exhibitors manifest their concern—true, a rather shy concern—with the advance of television in the constant meetings and reports of the television committee of Cinematograph Exhibitors Association, who are watching the progress of the new force, both as an entertainment and as a technical science. It is true that they currently, in their local meetings, give formal expression to the increasing use of films in television and to the multipaction of television shows in public houses and other public and semi-public institutions. They are, however, more alertly watching those developments which may bring television into the picture theatre, convinced, as they are, in increasing numbers that the most commercial and economic way in which to combat the menace of television as a rival entertainment force is to use it to their own ends.

The Armistice broadcast, made possible by the unobtrusively manifested public spirit of the BBC, was, generally speaking, a technical success. A screen 8 ft. by 6 ft. was used, and the image projected by a cathode ray tube giving greatly increased light. Despite an occasional mistiness in some of the projections and a tendency to curvature on the outer edges of the image, the broadcast came over well. A large audience was present, and members of the public were admitted on request but, under a stipulation by the BBC, without payment.

Televiing Outdoor Events

The broadcast brought one stage nearer the theatre televising of major outdoor events, among which, during the recent television year, has especially thrilled the “Trooping of the Colours, Test Matches, the Cup Final, the Boat Race and the Lord Mayor’s show.” These are the brand of public events which the exhibitor probably would welcome as an opportunity to televise, coming as they do directly in the same category as red-hot newsreels, broadcasts such as Mr. Ostrer probably will obtain permission to televise in the theatres of his circuit, which are not all equipped as yet.

Such a permit would at the outset be confined mainly to major Gaumont British theatres, to newsreel houses, and possibly to key cinemas on the Odeon chain, many of which are equipped for the Deutsch-linked Scophony system. The leading house, the Odeon in Leicester Square, annually stages a television serial from the Leicester Square tower. Few other cinemas are yet ready for television, exhibitors having been warned by their General Council not to embark on contracts for equipment until given the executive command “GO!”

BBC Pays Half of Rental

Before any concrete achievement in the field of picture house television is possible it would seem necessary that some spirit, or gesture of collaboration between the motion picture industry and the television authorities. As the matter stands at present, exhibitors take the utmost exception to the constant televising of newsreels, for which the BBC pays half the rentals charged the picture house, and to the increasing use of films in the BBC service. It is offered as an apology that the films used, such as Gaumont’s “Aunt Sally” and “Jack Ahow” and certain foreign pictures, are old ones, but as Councillor Harry Mears, Portsmouth candidate for the vice-presidency of the CEA, has aptly pointed out, there is often more money in old films than in the new.

Broadcasts such as these, and broadcasts such as that of a complete play from a West End theatre the other week, may not be immediately profitable to competing film systems, but they are a significant precedent. With this in view exhibitors are demanding the formation of a joint trade committee to tackle this question of film supplies at the same time as Mr. Ostrer is doing his best to persuade the television advisory committee to make concessions to the motion picture industry.

The number of television sets, even after the boom of Radiolympia, in use privately is still considerable, although the manufacturers’ statement that technicians will remain static for some years must stimulate sales to some degree. The sales they will stimulate to the public houses and public halls where glamorous television shows are given for British exhibitors a more urgent consideration.

Documentarys and World’s Fair

Growing concern has been manifested among British showmen, makers of documentaries and other democratic forces, at the manner in which British films are being selected for show at the New York World’s Fair. Criticism has been leveled in such circles against the committee which has been elected by the Government to choose these films, notably on the grounds that no member of the trade beyond a representative of the newsreel makers has been invited to sit upon it. The selection committee, chairman of which is the independent writer, Philip Guedalla, numbers members of the Department of Overseas Trade, the Foreign Office, the Travel and Industrial Association, Members of Parliament and one representative of the British Film Institute.

The subject reached the House of Commons Tuesday night with a member challenging the Government on the constitution and work of the joint committee.

It is claimed that the films made by those banded under the Associated Realist Film Producers group, many of them made for munitions and other reasons, social welfare groups and industrial corporations, provide a more graphic and catholic canvas of democratic Britain today than is found in the travel films of newsreels which have already taken the first step, so to speak, on their way to New York.

Gainsborough-20th Fox Deal

Twentieth Century-Fox quota pictures will be made by Gainsborough (Gaumont British) under 20th-Fox supervision at the Gainsborough studios, with Robert Kane directing the arrangement. Twentieth Century obtains full access to the services of all Gainsborough players, writers and scripts. The deal includes the services of Maurice Ostrer and Edward Black, Gainsborough vice-ces. Eight pictures, it is understood, will be required.

The County Councils Association of England will recommend general adoption of theatre seat price regulations similar to those recently passed by the Trades Council and opposed by the Cinematograph Exhibitors Association. The regulations call for prominent display of the theatre’s seating plan in the lobby, with figures showing the number of seats available in the lobby of the number of vacant seats to avoid standing.

At a meeting of the creditors of Julius Hagen, producer, liabilities in excess of two million pounds were mentioned, with assets valued at $250.
HOLLYWOOD DEMANDS A PLACE IN TELEVISION SUN” DUE IN TWO YEARS

Research Council Sees Possible Vast Market for Specialized Designed Films When Television Arrives

Hollywood is determined that it is rightly and properly the motion picture industry’s business to devote itself to the development of television and to take “those steps which may be required to exercise intelligent influence with respect to the form and function it may take on.”

Addressing the industry through the Research Council of the Academy of Motion Picture Arts and Sciences, which it finances for film technical development and study, the large producers and studios of Hollywood on Monday predicted that when television comes into its own it may well open up a vast market for films especially designed for television distribution.

Forecast of a possible competitive battle, probably in two years, between broadcasters and motion picture exhibitors, was issued by the scientific committee of the Research Council, of which Carl Dreher is chairman. Participating in the study with Mr. Dreher were the committee’s seven other members: Dr. Charles E. Clark, J. G. Frayne, Barton Kreutzer, Wesley C. Miller, Hollis Moyse and William Mueller.

Tracing the developments of television in England, Germany, France and the United States, the report said that experimentation now takes on a larger scope, with emphasis shifting from technical research to economic and social aspects. The public from the role of quizzers to participants shortly. On the extent and manner of that participation the effects on the motion picture depend,” said the report that the Academy’s recommendation that the British move forward with a public information campaign.

"That such effects will be evident in the next two years is altogether to be expected. That the repercussions will result in revolutionary changes in the motion picture industry is a fact which is found within that period is unlikely... The complexity of television and the magnitude of its artistic and financial problems are an automatic brake in this respect.

Broadcasters’ Stake

"Should (broadcast)film competitive factors predominate, it is quite obvious that the strength of interest in the television field cannot afford to ignore their own very substantial stake in the business of aerial broadcasting."

"Although it may be true that at the end of its growth, financially it has become a mature industry, mindful of its investment in the present while looking into the future, and this tendency constitutes a protection, if one is needed, for the other entertainment industries as well."

Describing television as still a new industry, the report said: "The situation is one which calls for open observation and analysis by the motion picture industry, and to an increasing degree as events take their course. Accordingly the committee recommends that the Academy Research Council should immediately proceed to a more thorough consideration.

"This investigation should cover the artistic, technical, legal and economic phases of the subject. Therefore in order that future activities may encompass all phases of the subject, the committee recommends that it be enlarged to include representation from those other branches of the industry in a position to contribute a wider background to its considerations."

Sees Entertainment Quality

Tracing developments of television in the United States during 1938, the Dreher committee, pointing out that the period of preliminary experimentation appears to be on the verge of transition to commercial application, declared there is definite entertainment quality at present in the medium.

Describing the RCA-NBC transmissions in New York, among the most advanced in the U. S., the committee reported: "Although too small for convenient viewing, the pictures are bright and sharp and carry sufficient detail to depict emotions, when rather broadly played in close-up or semi-close-up. Medium and long shots merely show the figures and are used mainly for entrances, exits, establishing settings, etc. (However, when the action is sufficiently dynamic—fights, acrobats, etc.—the long shots do have entertainment value.) In the main, the story must be carried with two-shots; a three-shot is on the borderline of effectiveness. Film takes of exteriors are sometimes intrepid to good advantage.

"The principal weaknesses of the run of NBC studio productions have been mediocre dialogue, stereotyped situations, and similar remediable faults of material. When the material has been up to the mark the results have been definitely entertaining, even with the small screen. One of our members who witnessed some of the demonstrations found it difficult to concentrate on the engineering features—his attention was constantly diverted to the action. This is as good a test of entertainment quality as any."

"The real test of public response will come next year, when regular service is initiated and receivers become available in a number of types and sizes.

"Engineering developments in the United States have been mainly in the directions outlined in our 1937 report, and parallel those reported abroad. Progress is slow and laborious, but steady. In general, the advances listed by the foreign field are either the results of American development, or they have been duplicated here whenever it becomes expedient."

A considerable number of applications for experimental television licenses are on file with the Federal Communications Commission, and one of them, which indirectly involves a motion picture company (Paramount), has just been granted to the Allen B. DuMont Laboratories of New Jersey, for a station in that neighborhood. Paramount has purchased an interest in DuMont and advanced an amount, reported to be $50,000, toward the expenses of research for one year.

"The Far Norsworthy Television System was demonstrated in Hollywood last summer. The picture was bright and had considerable entertainment value on close-ups. The longer shots were not as effective."

England's "Mystery"

Concerning England: "Notable progress has been made (in the last two years) on the technical side and in the quantity and quality of entertainment, but these advances have not been reduced to anything commercial. Considerable mystery surrounds the question of how many television receivers are actually in use. . . . The most probable total is 2,000,000 with a population of 10,000,000 within the service area of the Alexandra Palace is a melancholy showing. And yet no one conversant with the situation as a whole can do is regard it as an evidence of failure. The reason is that, whereas sales have lagged, public interest has been sustained, and where there is interest there is a potential market."

English television, under government subsidy, has advanced much more rapidly than television in the United States, according to Mr. Dreher, but he seeks no reason why American television cannot "catch up" speedily and "perhaps go a little ahead." A large licensing sponsorship of television programs in the U. S. is not, in the Dreher view, an immediate potentiality. There are, he thinks, probably less than 1,000 receiving sets in operation here. The price per set is high and it is not likely that it will come down as rapidly, probably never as far, as the price of radio receiving sets came down. The reasons are technological. Even with mass production basis, he estimated, television receivers could not be brought into the economic reach of the so-called average citizen, or any considerable number of citizens in the upper buying brackets, within two years. By the same reasoning, television cannot become a factor operative in the cinema box office scheme of things in less than the same or a longer period," he said.

Commonwealth Acquires Rights

In a deal closed with J. E. William- son, Commonwealth Pictures Corporation acquired exclusive 16 millimeter world rights to his last release, "Beneath The Sea."

Skouras Theatres has signed with Altec to service the 58 theatres controlled by the circuit. Jules Catefri negotiated for Skouras, and Bert Sanford, Jr., for Altec.

The Colonel Stoopnagle shorts have been acquired by Grand National, and will be included among the company’s current short subjects.
**Freeman on Coast; Zukor Delays Trip**

Y. Frank Freeman arrived on the coast Thursday to take over his new post as head of the management of the Paramount studio. He was accompanied by members of his family. His former duties at the home office in charge of theatre operations, temporarily are being handled by Barney Balaban, president.

Mr. Balaban, Stanton Griffis, chairman of the executive committee and a score of other Paramount executives and theatre partners, gave Mr. Freeman a farewell dinner Sunday night at the Waldorf-Astoria, New York. (Pictures on page 11.)

Arthur Israel, for the last 10 years a member of the home office legal staff, has been appointed and executive assistant to Mr. Balaban. Leon Netter has been assigned increased duties in the theatre department.

Mel Shauer, associate producer, formerly in charge of the talent department, resigned Tuesday.

Adolph Zukor, Paramount board chairman, whom Mr. Freeman relieves at the studio, postponed his departure from Hollywood and is not expected in New York for another week. His departure for London to take over his new post as head of Paramount's European operations has been postponed to shortly before Christmas.

Robert Gillham, director of advertising and publicity, planned to leave New York this week for another visit to the coast.

**Morros Leaves Paramount**

Boris Morros, musical director and associate producer at Paramount, has resigned, effective January 1st. Mr. Morros joined the studio in 1936 after having been musical director of many of the studio's short shows for Paramount theatres for 13 years.

**Hollywood Office Of Drive Closing**

With the completion of its task of correlating studio activities with the nationwide industry campaign, the Hollywood office of Motion Pictures' Greatest Year drive will close Saturday.

The Hollywood office, under the direction of Gabe Yorke, lent by the Motion Picture Producers and Distributors of America, handled west coast publicity for the campaign, and organized studio activities. It was maintained as a publicity bureau in the middle period of the drive, with George H. Thomas in charge.

Campaign headquarters estimated this week that 20,000,000 persons in 48 states were reached by newspapers printing special editorials on the drive in the past three months. The estimate was based on the circulation figures of the 604 newspapers which carried this editorial comment. New York led in the number of editorials and circulation figures, with California second and Ohio third.

Trailer No. 10 for the drive and announcing the closing date of the Movie Quiz contest, which is ready for distribution, completes the campaign's trailer program.

**Columbia Reports $2,300,000 in Cash; $233,612 Net Loss for First Quarter**

Columbia Pictures Corporation for the first fiscal quarter ended September 24, 1938, reports a net loss of $233,612, after all charges and provisions for federal income and other taxes, comparing with a net profit of $147,311 in the corresponding period one year ago. Last year's income equaled 27 cents a share on 349,468 shares of common stock, after preferred dividends.

Working capital amounted to $10,740,000 on September 24th, of which some $2,300,000 was in cash. The ratio of current assets to current liabilities was over eight to one.

"The management expects that the second quarter, which will end December 31st, will show an improvement," said a statement from the home office.

Reflecting the quarter loss, the consolidated statement of operations shows heavier production amortization writeoffs. In the corresponding quarter a year ago gross income on film rentals totaled $4,510,345 and production amortization totaled $2,806,530, whereas in the last quarter rental income was $3,469,770, a drop of $405,750, and production amortization reached $3,093,769, an increase of $287,239.

Consolidated balance sheet, as of September 24, shows current assets amounted to $12,179,473 and current liabilities were $1,439,276. This compares with cash of $1,308,205, current assets of $12,719,464 and current liabilities of $2,412,742 on September 25. Capital accounts were $9,214,154, against $10,179,398.

Total assets on September 24, last year, were $15,390,297, comparing with $15,596,330 on September 25, 1937; capital surplus was $67,515, against $67,398, and earned surplus was $3,787,825, against $4,429,008. Funded debt amounted to $1,250,000.

Consolidated income account for the quarter ended September 24, 1938, compares as follows:

<table>
<thead>
<tr>
<th>Quarter Ending</th>
<th>September 24, 1938</th>
<th>Quarter Ending</th>
<th>September 25, 1937</th>
<th>Quarter Ending</th>
<th>September 26, 1936</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gross income</td>
<td>$4,469,770</td>
<td>$4,510,345</td>
<td>$4,281,052</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amortization of production costs, etc.</td>
<td>$3,093,769</td>
<td>$2,806,530</td>
<td>$2,583,296</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expenses, depreciation, etc.</td>
<td>$1,500,841</td>
<td>$1,585,749</td>
<td>$1,536,120</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating loss</td>
<td>$214,840</td>
<td>$145,066</td>
<td>$161,627</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other income (net)</td>
<td>$6,590</td>
<td>$15,745</td>
<td>$6,681</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loss</td>
<td>$208,250</td>
<td>$160,811</td>
<td>$171,308</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Debenture interest</td>
<td>15,937</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Federal income tax, etc.</td>
<td>$9,425</td>
<td>$13,500</td>
<td>$42,050</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net loss</td>
<td>$233,612</td>
<td>$147,311</td>
<td>$129,258</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preferred dividends</td>
<td>$51,565</td>
<td>$51,565</td>
<td>$51,565</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Common dividends</td>
<td>$87,367</td>
<td>$74,162</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deficit</td>
<td>$285,177</td>
<td>$83,879</td>
<td>$3,531</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Profit. | Surplus.

Capital stock consists of 75,000 shares of $2.75 cumulative convertible preferred and 358,205 shares of common, both of no-par value.

**National Deceny Legion Classifies 19 Pictures**

Of 19 pictures reviewed and classified by the National League of Decency in its listing for the current week 14 were approved for general patronage and five were listed as unobjectionable for adults. The films and their classification follow:


**Metropolitan New York Theatre Openings Rise**

Theatre openings have taken a spurt in the metropolitan New York area, with seven houses reopened in the last few days.

These are: the Warburton, Yonkers; the St. Marks, 133 Second Avenue, renamed the Polish; the New York, Brooklyn; the Europe, formerly the Tobis, 1499 First Avenue; the Eagle, Brooklyn; the Williston, Mineola and the Empire, Rahway.

**Shafer in Cincinnati**

Grand National's new branch manager in Cincinnati is Nick Shafer, until recently 20th Century-Fox salesman there. He succeeds Ralph Kinsler, who was promoted to division manager over Cincinnati, Cleveland, and Indianapolis, Another Grand National newcomer is Si Stewart.
“LITTLE ORPHAN ANNIE”

HITS the Screen for Paramount

Who’s ‘Little Orphan Annie’

LISTEN...
SHE'S the kid 19,000,000 comic strip readers, 61,500,000 radio listeners LOVE!

...on account of SHE makes 'em LAUGH makes 'em CRY makes 'em CHEER!

Don't delay, put them on your MARQUEE!

LITTLE ORPHAN ANNIE
A Paramount Picture with ANN GILLIS
Bewiskered George Bernard Shaw, in the full flush of his easily provoked temperament, will probably screech with hysterics when he sees the press announcement from Metro-Goldwyn-Mayer setting that its "Paramount," within Metro's distribution, has absolutely nothing to do with pigs or pyramids.

Only the other day, addressing himself to "my very dear friends in America," Mr. Shaw explained that he has no objection to seeing his work made into films (for a price, of course), provided the perfection of his lines is not damaged. He does not know whether he will live long enough to educate America, but I am still trying.

Maybe the idea of possible fighting has something to do with an order just issued by the Belgian Government, prohibiting the setting up of any kind of publicity within the woods or forests of the country at a distance within 100 meters from the road—and that includes billboards, posters and other outdoor advertising messages for theatres and motion pictures.

In the old side show days, a snake charmer called a snake charmer—but Walter Wangler calls his snake charmer a "herpetologist," which is okay in zoology but not so side showish.

Anyway, Mr. Wangler's "herpetologist," Grace Olive Wiley, charmed some of her own snakes for the producers' new "Trade Winds," and then tried to transport them from Hollywood to New York. But neither the plane companies or railroads and express companies would take the on the Cobras as passengers. "The dispatchers of the Cobras, snake and his mate in not being able to visit New York will probably never be known," peeps United Artists' explanation to the press.

Herbert Wilcox, British producer who is present in this country with a print of "Cobra," bought a house in the "3,000 all" sitting across Leicester Square, London, from the press showing of his picture, to Scotts, London oyster bar, there to play host to the press for a London Daily Mail sleuth shilled him in the Square, not knowing what or who he was.

"I am doing a story on the man in the street," apologized the reporter. "Will you please tell me what you are thinking about just now?"

"I was just thinking," said Mr. Wilcox, "that it can be a terrible mistake to show your biggest picture to the press and sit among them watching their reactions."

Cecil Blount DeMille's press agents out on the Paramount lot in Hollywood are telling the press that the director has been looking for a wooden Indian for appearances in his forthcoming "Union Pacific," but that Mr. DeMille has kept up the search in disgust because he has been unable to find one with the "proper amount of ferocious umph."

Lyn Harding, the Welsh actor, was honored last week by the villagers of St. Brides, Monmouthshire, England, on the occasion of his 71st birthday, and was chided by the local bishop for having been seen visiting three different churches. He explained that he is a "Pm-inter-co-inter-dominatoralist."

The WHILE David Sarnoff, for RCA, is telling how his company will be ready to televise by the time the New York World's Fair rolls around next April, and Stanton Griffis, for Paramount, is proclaiming that his company will be ready for television even before that, Columbia Broadcasting, which also will be a factor in the field, is going ahead quietly with the business of trying to move a transmitter for its anticipated telecasts, all the way up to the 74th floor of the Chrysler Building in New York.

For the first 60 floors things aren't so tough in the matter of hoisting the 10,000 pounds of machinery. A freight elevator takes it up that far. But then it must be transferred to a hoist and hauled the remaining 14 floors through a ten-foot-square fire tower.

CBS workmen, discovered on the job by a reporter for Printers' Ink, were seen tearing up the floor on the 74th where the transmitter is to stand, and stuffing the hacked concrete into potato sacks which are stacked around the walls to be hoisted below later. It's a rather husky job to get rid of all the concrete that has to be taken up so that the transmitter can be strapped onto the steel beams of the building. Another little point—saving a couple of thousand bricks during the hoisting things financially. A brick raised 900 feet above sea water costs twice as much as a normal earthenbrick.

The transmitter was dismantled into the smallest possible units for the transmitter at Camden, N. J., to the Chrysler Building. Even at that the Chrysler freight elevator had to be restrung with heavier cables and rebalanced with additional weights for the loads.

And even then the elevator was unable to lift the huge electric transformers, but some bright boy hit on the idea of draining out the thousands of pounds of oil the transformers held. Then there was the technical difficulty of finally filtering the oil again to make it soim-pure. If any moisture gets into the transformers their performance will be ruined.

The men who are working on the job have their troubles, too. Before the hoist was installed, for example, the crew had to climb 14 floors up a narrow winding staircase. As for lunch in this metropolitan Siberia, they have to bring their own. It's quite a jaunt down to the street floor in the freight elevator that stops at every floor on signal. Recently they chipped in and bought a coffee percolator, so hot java now warms their vigil.

David Sarnoff once said that television is just around the corner; the CBS boys say theirs is just over the clouds.

Wonder what'll happen when exhibitions, playing MGM's forthcoming "Today I'm Tomorrow," receive telephone calls from patrons seeking the title of the feature playing today and tomorrow."

In Galveston, Texas, G. Martini, assistant manager of a local theatre, was his duty to deposit the day's box-office receipts of "You Can't Take It With You." In the lobby a bandit held up manager Martini, and did take it with him.

With all of the grass running over this country, Sam Goldwyn sent all the way to Puerto Rico to buy grass seeds for his "Last Frontier" film. He even had to bring the stuff in under government bonds and close guard to prevent any of the seed while being grown just outside Hollywood.

According to United States Department of Agriculture's experts—according to Sam Goldwyn's press agent—the grass is a "pernicious" weed, robbing the earth of nourishment to such an extent that little else can take root where it is or has been grown. In gaining permission to grow the grass Goldwyn had to furnish guarantees that it would be cut and destroyed before it came to seed.

When Sam Goldwyn wants "pernicious" weeds for his motion picture making, he wants "pernicious" words.

Frank Starr, publicity director for the Intersan Circuit down in Dallas, returned the other day from a vacation trip in Gulf water angling for the elusive tarpon and sword fish. Doubting Thomases had their skepticism justified when they found an old and date stamped by a taxidermist on the back of a stuffed and mounted tarpon Starr brought back and said he had caught.

With their "Time Capsule" safely tucked away under the site of the New York's World's Fair, there to remain for 5,000 years, Westinghouse Electric has now come forward with an electric machine that remembers. Exhibitors could recommend that each film salesman be equipped with one when he goes a-calling for new season's film commitments.

Tired of complying with requests for that "At the very next number," Bob Chester, playing down in Dallas, put up a yellow basket on the piano with the notice, "We've found that little yellow basket." It was a gag, of course, but some of the customers, mistaking it for a "kitty," started feeding it pennies, nickels and dimes.

In view of Douglas (Wrong-Way Flyer) Corrigan's presence in our movie midst, as author and actor of a new RKO picture, we report this eyebrow-lifting heading in the Chattanooga Times: "STORK WILL TRY AGAIN TO GET CORRIGAN HERE"

The headline did not refer to another long-distance mistake, but to Eddie Stork, manager of Chattanooga's municipal airport, who was trying to get Corrigan to include Chattanoogna on his Southern itinerary.

Theatre owners in and around the metropolitan New Jersey sector have some choice giveaway competition on their hands in the form of books containing "A 1,001-and-1 Household Hints," being offered over the radio by Restland Cemetery.

Jay Means now really rates the title "champion giveaway" of the Kansas City sector, offering at his Oak Park theatre, to all patrons, "2 fantail goldfish, 1 modernistic fantail goldfish globe, 1 box fantail goldfish treat." Mr. Means advertised it as "A Triumph in Giveaways."
Ride in Crooked Mile
(Farronado)
Father-Son Melodrama

Showmen proffering this powerful film can shout from their marquees that Akim Tamiroff proves here beyond question his brilliant performance in "The Bucconeeers" was no fluke. His portrayal of a modern American big scale cattle thief, true to the traditions of his Russian Cossack youth, is among the most convincing and vigorous acting achievements of the year. His vehicle is then further strengthened.

Secondary billing goes to Erle Ersken and Frances Farmer, back in pictures and better than before, who play the up-to-date rustler's son and his father's faithful Cossack friend. What at first sight seems like the romantic side of the story is relatively minor but genuinely a part of it. Lynne Overman's handling of a straight part into which he puts only a suggestion of his humorous talent is another item to tell the customers about.

Produced by Jeff Lazarus, with Dale Van Every as associate producer and veteran Alfred Green directing in his best form, the film is from an original screen play by Ferdman Reyher and John D. M. Andson. "Original" is used, this time, in the true and rare meaning of the word. The customers will have to think back to Frank Keenan and Charles Ray in "The Covered Wagon" to see how the stately theme to compare with, and the pictures are as different as then and now.

The Tamiroff rustler is owner of a packing house who has amassed great wealth by illegal acquisition of livestock and fitted out a Texas ranch in the manner of an imperial Russian estate where he preserves the customs and pastimes of his Cossack youth. His long divorced wife brings to him a son he has not seen since infancy, and after a ruggedly competitive introduction they become pals. The PFI finally proves a case against the father and he goes to Leavenworth. The son joins the Army and gets himself assigned to the Cavalry at Fort Riley so that he can effect his father's escape. Successful in this, his sense of duty to the Service overcomes his paternal devotion and he determines to bring his father back to prison. In a dash for freedom pursued by the Cavalry the father meets death.

There are no hell-heros in the pictures as played, and a high degree of suspense attained in multiplicity is retained steadfastly until the finish.

The scene is a Texas city and the Fort Leavenworth area of Kansas, the time now.

Previewed at the Los Angeles Paramount Theatre where it gave an impressive account of itself as solid entertainment.—WILLIAM R. WEAVER.


CAST

Mike Baim .................Akim Tamiroff
Trina ..................Frances Farmer
Johny Simpkins ..........Ida Leo
Oklahoma ..............Lynne Overman
Ginka ................Vladimir Sokoloff

El Trovador
Drama Radio
(Paramount-Faralla)
All-Spanish Musical Melodrama

Second of Paramount's all-Spanish productions, starring Tito Guizar, El Trovador de la Radio ("The Radio Troubadour"), hits the target which it is aimed, the widening Spanish language market.

A fast moving piece of romantic melodrama, the picture can be ranked among the best to come from Hollywood for that field. It broadly displays the singing and acting talents of Guizar, star of Latinus, introduces as leading woman Robina Duarte, formerly known as 'Penelope Kelly,' and provides comedy intelligible in any language. In support are Tana, Paul Ellis, Paco Moreno, Barry Norton, Carlos Villarias, Lucia Villegas, Martin Garralaga, Jose Pena Pepe, Sarita Wooton, Luz Segovia, Mario Borelli, Helen Martinez, Rosita Granada, and El Chorro Gil And His Caporales.

This is one of the first four productions by Dario Faralla, who has set a high standard.

Richard Harlan directed the picture, and before the preview was sighted to direct the following.

The screenplay was by Arthur Vernon Jones, with Spanish dialogue by Gabriel Navarro. The script is based on a story by Bernard Luber and Nettenie Noriega. Guizar sings five songs written by himself, Nettenie Noriega and Rafael Gama.

Previewed in the projection room in Hollywood, V. K.


Little Orphan Annie
(Paramount)
Sineh-and-Bone Cartoon

Producer, director and the several writers of this picture attempt to have sought to duplicate in sinew and bone that curious quality of fantastic unreality which, in the pen and ink drawings still known in the vernacular as comic

(Continued on page 38)
YOU DON'T HAVE TO WORRY ABOUT THE WEATHER or anything WHEN YOU PLAY

"SUBMARINE PATROL"

Battling snow drifts that paralyzed road traffic over a wide area, "SUBMARINE PATROL" actually topped "Alexander's Ragtime Band" openings in Milwaukee and Springfield... and out-grossed everything but "Alexander's" in other key cities! Winter-proof your theatre with 20th's "SUBMARINE PATROL"!
MOTION PICTURE HERALD
December 3, 1938

Ballera

(Mayer-Burslyn)

Ballet Life

Jean Benoit-Levy, who directed "La Mater-
nelle," has made in "Ballera" a drama of the
life of the dancer and the ballet school of
the National Opera in Paris. The story is
backed by the ballet music of Chopin and
Gounod, which, together with incidental music
by J. E. Snyder, is played by the French National
Opera Symphony.

"Rose Souris," young ballet student, selects
the star dancer of the ballet, "Mademoiselle
Beaure" and "Karine," of her "godmother." Hearing
that a new dancer, "Nathalie Karine," is going to sup-
plant her idol in part of the ballet performance,
"Rose" secretly opens a trapdoor on the floor of
the stage and "Karine" is crippled for life. "Karine"
accepts a post as a teacher at the Opera, and develops a strong attachment for "Rose," her most promising pupil. Jealous of "Rose," "Karine" tries to destroy her classmates, but "Karine's" love of the dance, coupled with her belief that "Rose" will be a
great dancer, keeps her from denouncing the
girl to "Karine". But "Karine" goes away, but she is found
her to continue her career.

The cast sustains the interest inherent in the story. In Sla-
venska, one of the stars of the Ballet Russe de
Monte Carlo, which is now on tour in America,
while the part of "Mademoiselle Beaure" is taken
by the daughter of the director of the Ballet of
the French National Opera. Janine Charrat, who plays "Rose," is a student at the French
National Opera.

"Ballera" presents story interest, fine acting,
well-paced direction.

Reviewed at the Little Carnegie Playhouse,
New York. The audience applauded the perfor-
mance of Rose Souris.

Distributed by Arthur Mayer and Joseph Bursyn.
A Cinetactilas adaptation. Adapted by Jean Benoi-
Levy from the story "Nathalie Karine" by Paul Mar-
lowitz. "La Mort d'Une Dame," Gymnastik, choreog-
nery by Sergei Lief. Photography by L. R. Broul,
settings by Carre and Negro. Running time, 90 minutes. General audience classification.

CAST

Nathalie Karine—Janine Charrat
Miss Whitney—Jeanne Carrete
Madame Bijou—Franz Elsly
Madame Souris—Marie Bouchard
Daniel—Micheline Bousset
Andre Pernet

Eine Nacht an der Donau

(Casino Film Exchange)

Comedy-Romance

A story of the poor but aristocratic young man
and his efforts to find true love, "Eine Nacht an
der Donau." A Night on the Danube," follows the
marks of general productions shortcomings, in
settings, characterizations and story. Dialogue
was in German, with no superimposed English
titles.

"Prince Wolfgang Derlingen" composes a symphony which is a failure. His fortune gone,
he is forced to sue to a court the richest heiress in
Hungary. On the boat he meets "Steifi," leader of an
girl band, whose pianist has lost the boat. She
thinks he is a prince and marries him. At the estate of the wealthy Barones, the Prince and his
hostess both confess that they are in love with others. Finally the mothett concedes.

Reviewed at the 86th Street Casino Theatre
in New York. where, save during one or two
continuous sequences, a sparse audience was apathetic.

—W.S.

Distributed by Casino Film Exchange. Produced
by Louis B. Meyer, released by RKO. Running
time, 90 minutes. General audience classification.

CAST

James Trierce—James Cagney
Wolgast—William Dougherty
Dr. Leech—Robert Rutland
Walter—Jack Barty
Tilly—Lenore Strong
Boris Karros—Frederick O'Brien

Robin' Good

(Warner Brothers)

Good Gambling Exposé

A slight vehicle is used to introduce Louis
Zingone, card expert. He is produced again as
a witness in a gambling house case, when,
the Judge having various tables, dice, machin-
es, and card games were manipulated
fraudulently. His exposes are fascinating to
watch, especially his card tricks.—Running time,
10 minutes.

Pictorial, P-85

(Paramount)

Of Interest

In this number of the Pictorial series three
subjects are covered. The first shows usual
camera studies of a 17 year locust throwing off
its shell. The second is a study in color of
beautiful scenes. They are the work of Robert
C. Bruce. The third has the Eton Boys singing
in quartet songs that were popular 30 years ago
and more while appropriate scenes from early
cameras illustrate the period of their popularity.
The narrators are, in the order of their appear-
en: Stan Shaw, David Ross and Alvis Hav-
ril. Running time, 9 minutes.

Music and Models

(Universal)

Montelev Brovity

Singing, dancing and a style show share equal
billing in this two-reeler subject. Jack Arthur
is master of ceremonies and introduces Carolyn
Macaulay and Six Debbeau, male dancers:
Rolly and Verna Pickert, dancing team;
and Deed and Denesha, also a dancing team,
and Irene Vermillon and company. The dan-
callors of the flat in the base, in partic-
tual, in which Rolly and Verna do a version of
the Snag while on stilts, is outstanding. After
the entertainment a style show is held. Running
time, 18 minutes.

Madeira, Isle of Romance

(MGM-Fitzpatrick)

Traveltalk

This is another beautifully filmed Fitz Parkway
Traveltalk heightened by Fitzpatrick's narra-
tion. The subject is Madeira, the island dis-
covered by the Portuguese, in 1419. It was said,
by Napoleon when the Corsican was en
route to exile on St. Helena Island. The coun-
tryside, natives, their customs and costumes
are seen. Running time, eight minutes.

The Stranger Rides Again

(20th Century-Fox)

Excellent Cartoon

The Terry studios certainly have elevated
their product. The latest, a takeoff on "The
Lone Ranger," has a handsome, curly headed
masked hero who resembles the "Hairbrush
Ham," of the comic book appeal, and has as
many narrow escapes, finally vanquishing "Bad Bill."
Of course, our hero's sidekick is the Indian
Tonto, who obtains the evidence with his candid
camera. Running time, six minutes.

Durdusk

(Warner Brothers)

Pleasing Comedy-Musical

The chief attraction is Benny Davis, the song
writer, accompanied by an array of talent.
Presentation is novel. An announcer narrates
for an industrial short, which follows progress
of the development of the comic device known as the
"clutter-clatter," from the cutting of the trees to
the processing of wood in a factory, then
introduces the audience to the company "presi-
dent," Benny Davis. All then shows how the
device is tested for breakage and sound, mean-

(Continued on page 40)
“Don’t do it!
“I mean don’t take chances when it comes to booking attractions for Holiday time.
“For instance—I guaranteed great business for Thanksgiving with ‘OUT WEST WITH THE HARDYS.’

‘IT DID THE BIGGEST BUSINESS IN 6 YEARS ON THE LOEW CIRCUIT (in snow-storms!)

‘OUT WEST WITH THE HARDYS’ A CLEAN-UP EVERYWHERE! WAY AHEAD OF ‘BOYS TOWN’! TWICE THE BUSINESS OF ‘LOVE FINDS ANDY HARDY.’ IMAGINE!

“Now I give you another tip: Ask smart showmen everywhere, in large towns, in small towns what they’re booking for the fat and luscious New Year’s trade—

“ask them what picture they’re banking on for the most valuable playing time on their calendar:

“it’s JEANETTE MacDONALD, NELSON EDDY in ‘SWEETHEARTS’ (Technicolor) now being booked solid throughout America for the holidays.

“I guaranteed ‘OUT WEST WITH THE HARDYS’ for Thanksgiving and it’s terrific!

“I now guarantee ‘SWEETHEARTS’ for the New Year’s! It’s the biggest and best holiday show in years!
while allowing talent to dance, sing and do acrobatics. Seen are dancers Bobbie Joyce and Jackie Strong; singers Don, Brothers and Mary; still dancers Kollo and Vernon Pickert; comic dancers Arline and George Colston. Davis tops the short singing his own composition, including "Margie."—Running time, 22 minutes.

Frolicking Frogs

(Paramount)

Sportlight

A Granlund Rice Sportlight on the subject of frogs, this is a cleverly photographed production. The trick camera angles and magnified frogs at times present an eerie spectacle. The film opens with a re-enactment of the jumping frog contest made famous by Mark Twain at Angel Camp, Cal., and ends with trained frogs in a swimming race. In between there are frogs and more frogs. Ted Husing is the narrator. Directed by Jack Eaton. Running time, 10 minutes.

Disobedient Mouse

(Universal)

Cartoon

The star of this Walter Lantz Carture is Baby-Face Mouse. Baby-Face is administered by his mother against crossing the railroad tracks, but he crosses them, nevertheless. Baby-Face is set upon by Rat-Face, notorious public enemy, who tries to teach the young one how to become a criminal. Baby-Face has other ideas and calls the police. Baby-Face’s mother accepts the situation by complimenting him for his heroism and spans him for crossing the tracks.—Running time, 8 1/2 minutes.

Mechanix Illustrated

(Warner Brothers)

Good Factual Novelty

One of the E. M. Reiman Color Parades, this depicts the New York weather bureau in action, and its intricate weather detecting instruments; methods of extracting vitamins from food substances; the New York fire department answering an alarm; a television broadcast and its reception, from the National Broadcasting Company's station atop the Empire State Building. All clips are interesting, especially the last.—Running time, 10 minutes.

Honduras Hurricane

(MGM)

Good Cartoon

The "Captain and the Kids" series, which started slowly, is "hitting on all six" now. This is fast, fast fun. The laughs, the gags are really good. Long John Silver has the Captain on "a spot," forcing him to match his puny rooster against Long John’s tough and rough boxer. The Captain’s bird takes terrible punishment, until the Captain’s two kids substitute a baby eagle for the Captain’s rooster. Long John eats the wooden ring platform, which he had said he’d do if his bird lost. Running time, eight minutes.

Going Places, No. 55

(Universal)

A Bargain and a Fortune

The material for this newest edition from the Going Places group is divided into two sections whose subjects are worlds apart yet closely connected. The initial portion of the subject is devoted to an exposition of what is, perhaps, the biggest real estate bargain in the history of mankind: the purchase of the island of Manhattan from its Indian owners for the staggering sum of twenty-four dollars. To illustrate the saving entailed in this ancient transaction, the camera conducts the spectator around the side-walks of New York to view some of the land-sites and buildings, which today are valued in figures as steep as the skyscrapers of the metropolis city. The final section of the material will appeal primarily to the feminine patrons with the raising of that fabulously valued four legged animal, the chinchilla, for the manufacture of coats. Running time, nine minutes.

The Daffy Doc

(Warner Brothers)

Excellent Cartoon

This continues the "Looney Tunes" series from the Schlesinger studios, depicting the wild and weird adventures of "Daffy Duck." Here Daffy is a doctor, assisting a famous movie star ("also a mack") in an operation. Wild as the doctor is, Daffy is wilder, and the doctor throws Daffy out. Whereupon Daffy looks for patients, spots Porky the Pig on the street, hits him over the head with the gurney he attends him in the hospital, prepares to operate with a hacksaw. Porky tries to escape; they both land in an artificial respirator; and final clips show them trying to recover from its effects. This should have any audience holding their sides.—Running time, seven minutes.

Hal Kemp and His Orchestra

(Paramount)

Headliner

A Headliner subject, this features Hal Kemp and His Orchestra. Appearing with the band are Judy Stark and 6-year-old daughter, who sing "Small Fry"; Bob Allen, singing "If I Loved You More," and Saxie Dowell doing "Beat Around the Mulberry Bush," while the orchestra plays the Schlesinger riffs. Other songs are "Moments Like This" and "How I Miss You." Directed by Leslie Roush. Running time, 10 minutes.

Baby Kittens

(Universal)

Cartoon

In this Walter Lantz Cartoon three friendly kittens innocently cause an equally friendly dog to lose his doghouse. When the kittens try to be friendly with the dog he runs away. Failing to lose them, he becomes agreeable and adopts them. The kitten’s mother comes after the little ones, but the dog chases her away. The mother gathers all the neighborhood cats and the dog is quickly ousted. Running time, eight minutes.

You’re an Education

(Warner Brothers)

Ingenious Cartoon Musical

While the device is not new, it still appeals, especially where the outlines of the Schlesinger studios; we mean the animation of familiar labels—of book covers, food boxes, travel folders, etc. In this case, it is travel folders, in a travel agency. The Dutch de Dutch de Dutch; the Turks smoke “tupple babu” pipes; the Hawaiians sing “Aloha”; and so on. A slight plot closes the show. The villainous Oriental steals a diamond from the Kimberly Mines; but united forces from all the folders capture him.—Running time, seven minutes.

Seek Laws Against ASCAP

In Iowa and Colorado

New legislation against the American Society of Composers, Authors and Publishers, with exhibitor backing, has been prepared for introduction in the Iowa and Colorado legislatures next month. ASCAP ascribed the action in part to the encouragement of the legislation at the recent MPTOA convention in Oklahoma City.

E. C. Mills, chairman of the society’s administrative committee, on Wednesday protested to the annual conventions against identification of the score charge as a “music tax” within the industry.

Depinet Will Address

Carolina Convention

RKO’s sales chief, Neil Depinet, is to address the annual conventions this Sunday and Monday in Charlotte, N. C., of the Motion Picture Theatre Owners of North and South Carolina. His topic is the progress made in formulation of an industry trade practice program. Ed Kaykendall, president of the Motion Picture Theatre Owners of America, will discuss the same subject.

GLADATOR, THE: Joe E. Brown, June Travis—Don't believe we ever had a real poor picture by this comedian (Actress: Rita Broderick), and they don't think this his best, it was plenty good and good enough for any weekday shows. Too much trick photography and not enough of the actual picture. This was a good picture. Running time, 91 minutes. Played November 29—Charles F. Demarest, Fox Theatre, Smithfield, Tenn. Small town and rural patronage.

HOLIDAY: Katharine Hepburn, Cary Grant—Good picture and all characters okay. We had a very unfavorable time to run it, but it is okay. Running time, 111 minutes. Played November 12—Edward P. Danko, Palace Theatre, New York, N. Y. General patronage.

HOLLYWOOD ROUND-UP: Buck Jones—A novel changing Buck Jones. We did fair business, but our customers think the producers should keep Buck Jones in the typical western. Played November 25—C. W. Mills, Arcade Theatre, Sodus, N. Y. General patronage.

I AM THE LAW: Edward G. Robinson, Wendy Barrie, Barbara O'Neil—A wonderful picture of this type and Edward G. Robinson does some fine acting playing the role of a lawyer. His playing is his former picture, it is bound to please in most situations. Played November 6—Edward P. Danko, Running time, 91 minutes. Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Tex. General patronage.

I AM THE LAW: Edward G. Robinson, Wendy Barrie, Barbara O'Neil, John Bell—Excellent. Robinson seems never to disappoint the entertainment seeker. Wonder if he couldn't try some sort of story that gets away from murder or crime? Just bet such a picture would be a great hit. Stole box office, which is still low with us. Played November 29—Lyric Theatre and Palace Theatre, Pencook, N. H. General patronage.

LADY OBJECTS, THE: Lanny Ross, Gloria Stuart—A not very good one that was played up from the start. Ross seemed to have a very distinct following, especially women, and they turned out to see him in even this weak program picture. Playing picture was going well and turned it down. Ross should be cast in musicals, but he probably can't stand the angle and did satisfactory business—Harland Larkin, Plaza Theatre, Tillbury, Ontario, Canada. General patronage.

PENITENTIARY: Walter Connolly, Jean Parker—For those who like gangster pictures and lots of action scenes, we're sure this was an excellent picture. Played November 8—A. Irwin, Palace Theatre, Pencook, N. H. General patronage.

PAID TO DANCE: Don Тerry, Jacqueline Wells—A very good western with the Posey Express as its theme. Background scenery was very attractive. A better production than the last Buck Jones which we showed last year. Drew the kids but fell down on adult trade. Played November 11—A. Irwin, Palace Theatre, Pencook, N. H. General patronage.


START CHEERING: Jimmy Durante, Walter Connolly, Jean Perry, Charles Starrett—Pretty good picture, one of the stars have draw at the box office. It will please. Played June 30—July 1. Running time, 75 minutes—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

THERE'S ALWAYS A WOMAN: Joan Blondell, Michael O'Shea, and Jean Parker— pretty little picture. We have to play third run here in Torrington and, considering that fact, we got a pleasant surprise. We gave dishes with this show. Running time, 81 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

UNKNOWN RANGER, THE: Robert Allen, Martha McPhetres—Just an average cowboy picture. We'll have to play it from here on out to stay, I hope. Running time, 85 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

First National

AMAZING DR. CLITTERHOUSE, THE: Edward G. Robinson, Claire Trevor, Humphrey Bogart, Albert Maltz—A very novel picture with unusual twists to the plot that made it a very interesting mystery drama. Robinson's plays it with his usual good stock and was alright. Although it was a good picture it was a flop at the box office for us. Bogart was excellent in the cast; Miss Trevor was terrible and Robinson is always good. Running time, 87 minutes.—J. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Gaumont British

MY SONG FOR YOU: Jan Kiepura—My advice is, don't play this one. There is very little to it and the exhibitor who plays it certainly will be sorry. A word to the wise. Playing picture is terrible, such a picture. Played November 15:36—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Metro-Goldwyn-Mayer

BLOCKHEADS: Laurel and Hardy, Patricia Ellis, Billy Gilbert—We disagree with you, Mr. Inks of the Crystal Theatre. This wasn't an a showmen's prayer at least to me. I will agree with you, though, and say it was a good picture and Fair picture. But upon second thought, pardon me, Mr. Inks, maybe your prayer was different from mine. Maybe it was the answer to your prayer. Would you be good enough to inform me what your prayer was? We played this one on a double feature and did a nice little business, that because our feature was Metro's "The Crow Roars," with Robert Taylor, but none, when played in Schrom Lake, N. Y., it flopped. I will end the way it did too, Mr. Inks. All in all, just a good show. Running time, 57 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

BOYS TOWN: Mickey Rooney, Spencer Tracy, Henry Hull.—We didn't use Mickey Rooney for the Academy Award for this picture. He is excellent in this sympathetic role he plays. You cannot say much about this top picture by the number one company in the industry because they are tops all is said and done. We expected a great picture and as usual it was that way. Frad and good playing. Our extreme congratulations and deepest thanks for the magnificent work done. Running time, 90 minutes.—J. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.


FAST COMPANY: Melyn Douglas, Florence Rice, Nat Pendleton, Chire Dood—Just fair. While they seemed to enjoy it for the time being, they realized the next day that it had been somewhat pretty sorry. Too much Temple, in the comic part is the real comedy. Played November 16—L. A. Irwin, Palace Theatre, Pencook, N. H. General patronage.

FIRST HUNDRED YEARS, THE: Robert Montgomery, Virginia Bruce, Warren William—Good dialogue picture. Virginia Bruce among the best, to my notice, besides very entertaining. No picture could be so terrible with Virginia to put it over. She is beautiful and a swell actress. Played June 21. Running time, 73 minutes—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.


HELL DIVERS (Reissue): Clark Gable, Wallace Beery—Good picture, but the print and sound terrible. If you can get a good version, play it. Very poor. Running time, 95 minutes. Played November 14—Charles P. Webster, Mason Theatre, Smudyville, Tenn. Small town and rural patronage.


LOVE FINDS ANDY HARDY: Mickey Rooney, Lewis Stone, Judy Garland, Ann Kathera, Linda Turner, Cecilia Parker, Fay Holden—To such a swell picture. Saw it at quote the State Theatre when I was at the Paramount Theatre in Schrom Lake, N. Y. Since that time picture has been so-so, we were so impressed with my report that they copied it and inserted it on page four of their December issue of Screen Book. Here is the report: "Topper" surpasses all the Judge Hardy pictures in the Paramount pictures. I had been impressed with the first few pictures, but not the last few. The first few were real box office, but the last few lacked in the making of the picture. Marking my words, Mickey, you are headed for the top. Your picture is real good and I feel that the theatreman's box office now, and now is the time to cash in on it. The picture is one laugh from start to finish and I, personally, endorse this as one of the best all around pictures. Norway 3-1-43. And that just is the start of the moving picture industry. Congratulations are in store for every actor and actress in the picture besides the producer and director. Orcheids to you, one and all. And may you produce more to compare with this masterpiece." And thus ends a report that Fawcett Book publications send to quote the Screen Book, which is released to the general public. Running time, 91 minutes. Played November 9—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

LOVE FINDS ANDY HARDY: Mickey Rooney, Judy Garland, Lewis Stone—This is tops as entertainment. A swell way to open the community. So are and be glad they did so. Running time, 91 minutes. Played November 5—Dr. G. A. Van Frankendael, Valley Theatre, Munassas, Col. Farming community patronage.


MARIE ANTOINETTE: Norma Shearer, Tyrone Power, John Barrymore, Anita Louise, Robert Morley, Joseph Schildkraut, Gladys George—This is another usually depressing picture, we believe. If it were not for the beauty and strength of Miss Shearer's performance, there would be little else to entertain one. (Continued on following page)
MOTION PICTURE HERALD

DECEMBER 3, 1938

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MAD’S NIGHT OUT: Joan Fontaine, Alan Lane—A good picture for laughs, more comedy than anything else. It has a number of scenes that seemed to like this fine. Played June 19-20. Running time, 65 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

VIVACIOUS LADY: Ginger Rogers, James Stewart. Very good entertainment. Our patrons enjoyed it from start to finish. Played June 17. Running time—90 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

VIVACIOUS LADY: Ginger Rogers, James Stewart, Benulah Bondi, Charles Coburn.—A very good picture. James Stewart is a charmer. Why didn’t devil James Stewart does not take “and become one of the top draws of the future generation. I have a question to me. Stewarts is such a good actor and acts so sincere and natural that he shouldn’t miss real stardom, if he’s got it, too seems to fit his part perfectly. He seems so plain, realistic and decedently that one looks forward to what we might expect, in future from me. Attention, Sid Skolody: When you quote me in your “Runaway Wednesday” column, please be kind enough to send in a tear sheet. I sure would appreciate it. Running time—90 minutes. Played November 17-18—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Twentieth Century—Fox

ALEXANDER’S RAGTIME BAND: Tyrone Power, kita Done, Amche Me.—They don’t make them any better than this.—Robert H. Gores, Garland Theatre, Custer, S. D. Small town patronage.


HAWAIIAN BUCKAROO: Smith Ballew—After playing at the Strand Theatre, Jefferson, Texas, for a pretty hard getting the public to go for Ballew, Business below par.—Harland Rankin, Plaza Theatre, Tither, Texas. General patronage.

IN OLD CHICAGO: Alice Fay, Don Amche, Tyron Power.—Very fine production and each star gave a swell performance. Nice business two days. Played June 26-27. Running time, 110 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

JOSETTE: Simone Simon, Don Amche, Robert Young.—This will please the majority if you can get them in, but Simone Simon no draw for us. Robert Young and Don Amche are always grand. Played June 19-20, November 5-6.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

LIFE BEGINS AT FORTY: (Rooise) Bill Roger.—An average Rogers production which pleases no one. Not even Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

LITTLE MISS BROADWAY: Shirley Temple.—An excellent Shirley production, but our box office was off near 50 per cent. Personally we do not tire of Shirley, but we have heard some people state that they think she has grown a little too old for the cute little girl stage. Played November 9-10.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SAFETY IN NUMBERS: Jed Prouty, Spring Byington, Shirley Deane.—A little too much of family affair. Thought we would do better with this. The audience didn’t seem to enjoy it any more. One too or two of them got nicely. If your town likes it, okay.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.


SAFETY IN NUMBERS: Jed Prouty, Spring Byington, Shirley Deane.—Too much of the same pattern. My patrons say that they don’t see or watch the film. Played November 14-15.—E. M. Freiberger, Paramount Theatre, Dewey, Okla. Small town patronage.

STRAIGHT, PLACE AND SHOW: Ritz Brothers. Richard Arlen, Phyllis Brooks, Ethel Merman.—If the Ritz Brothers are funny, then I have had a mistaken conception all my life of what constituted comedy. Played November 15-17.—Ed. Crew, Empress Theatre, Waukins, Okla. General patronage.

SUZIE: Loretta Young, Tyrone Power, Annabella—

An epic truly. Excellent for audiences that like historical films. School children should be compelled to see such films as this. Extra charge should be put off in. Played November 14-15.—Helen Ulman, Ulman’s and New Theatres, Salisbury, Md. General patronage.


WALKING DOWN BROADWAY: Clare Trevor, Phyllis Brooks, Leba Ray, Michael Whalen.—Nothing special but pretty good entertainment. Pretty good cast, but none have very much drawing power in our town. Clare Trevor and Michael Whalen both good in this picture. Played June 26-27. Running time, 75 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

United Artists

ADVENTURES OF TOM SAWYER: Tommy Kelly, May Robinson.—Pleased 95 per cent. Extra business and an increase second night. Running time, 95 minutes. Played November 7-8.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

DRUMS: Sabu, Raymond Massey.—In a city where foreign pictures are as sour as last year’s cider, this picture did swell business. Sell Sabu and color. Get out your drums and beat them loud and long on this one. Played November 1-2.—Miss Alice Simmons, Ulman’s and New Theatres, Salisbury, Md. General patronage.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Pat Kelly.—Another good picture that was unfortunately well received by the cash customers. Where Pat Kelly is likely, be sure to let them know about her. She won’t disappoint them. Played November 7-12.—R. A. Stewart, Ulman’s and New Theatres, Salisbury, Md. General patronage.

Universal

"CRIME OF DR. HALLET: Ralph Bellamy, Josephine Hutchinson, John King.—Fair picture but it couldn’t stand up against bingo competition.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GOODBYE BROADWAY: Alice Brady, Charles (Continued on following page)
Warp Brothers

BOY MEETS GIRL: James Cagney, Pat O'Brien, Meredyth Lamken. A fairly good work which everyone has seen. Should never have been released.—Hobart Bosworth, Gorbic Theatre, Chester, N. D. Small town patronage.


JEZEBEL: Bette Davis, Henry Fonda, George Brent—Good southern story and fine acting. About the best Bette Davis I've seen.—P. C. Bolduc, First Lyric, Paris, Okla. 100 minute show. She does not do so good for us, but business good on Jerome Platts. For box office appeal, 100 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

SISTERS: Bette Davis, Errol Flynn, Anita Loos. One of the best of the recent releases. Many persons that read the book or were familiar with Dorothy Parker books. Received lots of complaints from country people who couldn't get the drift of the story. Splendid acting by Bette Davis and Errol Flynn. Running time: 106 minutes.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Can- nada. Rural and small town patronage.


WHITE BANNERS: Claude Rains, Fay Bainter, Jackie Cooper.—Although I consider this an excellent picture, I don't think it will have much of a run. There are too many persons that read the book or were familiar with Douglas Fairbanks books. Received lots of complaints from country people who couldn't get the drift of the story. Splendid acting by Fay Bainter and Claude Rains. Running time: 100 minutes.—Playboy Bob, Okla. 10. Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Can- nada. Rural and small town patronage.

World is ours, the: A great reel for the motion picture industry. Entertaining, educational and commercial. We show it with a lot of satisfaction.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

be up to date: Betty Boop Cartoon—This short is okay running time, 16 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Listen to Lucas: Headliners—An entertaining orchestra show that will be a good filler for any program. Running time: 16 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

Mutiny ain't nice: Popeye the Sailor—Animated picture, running time, 16 minutes.—Pearce Parkhurst, Paramount Theatre, Torrington, Conn. General patronage.

News: issue 28—Okay running time, 16 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Paramount news, no. 28—Okay. Running time: 16 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Paramount pictorial: No. 8—Fair running time, nine minutes.—F. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

KK radio

Dude ranch: Roolman—A fair travelogue in the western states.—Pearce Parkhurst, Strand Theatre, Blu- mont, Okla. Canadian General patronage.

Good Scotts: Walt Disney cartoons—One of the best to date.—L. A. Irwin, Palace Theatre, Pencook, N. H. General patronage.

Hockshop blues: Nu Atlas productions—Have read some bad comments on this reel and differ with most commentators as we feel that it is better than average. The only poor part was the ending. All the acts are excellent, especially the dance team. Running time, nine minutes.—A. J. Ikns, Crystal Theatre, Ligonier, Ind. Small town patronage.

International rhythm: Nu-Atlas Productions—A good variety short. Singing, dancing (the lips are well moved), cartoon, and a swell rendition of "Alabama Biscuits." Would have made an excellent two-reeler running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage. Will repeat this show in 1938.

Wynken, Blwynken and Nod: Walt Disney cartoons—Good but no outstanding. Running time, 10 minutes.—F. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Twentieth century fox

Glass slipper, the: Terry Toons—A fair colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Movietone news: Okay running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Newcomer, the: Terry Toons—A just fair black and white cartoon.—C. L. Niles, Niles Theatre, Anam- osa, Iowa. General patronage.


Stranger rides again, the: Terry Toons—Bland cartoon and a take off on "Hit the Silver." Okay.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Trailing animal stories: Adventures of Nancy the Fox.—A pretty good cartoon. Will repeat this show in 1938. Running time, eight minutes.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

Vitaphone


Doctor Culp: Ken Murray, Oswald—a fine Murray and Oswald comedy two-reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.


Star is hatched: A: Merrie melodies—Very good. We like the Merrie Melodies as good as the cartoon magazine they are in.—F. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.


Up in lights: Pat Rooney—an excellent musical that went over big. Best of the series this season. Running time, 20 minutes.—A. J. Ikns, Crystal Theatre, Ligonier, Ind. Small town patronage.

Waiting around: Brownie Bevin—Fairly good, running time, 20 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Serials

Columbia


Spider's web, the (Episode Three): Warren Hull, Iris Meredith—A swell little serial for the kids, but a little bit too fantastic for the older folks. There is a great opportunity for a serial like this. A good business to a considerable extent. Columbia has put out a whole series on this one. A neat little press book, too. Running time, 20 minutes.—F. G. Held, New Strand Theatre, State Theatre, Torrington, Conn. General patronage.
Action Due in Suit Against Two Unions

Delayed by a crowded calendar, the application
for an injunction against the American Federation of Musicians and the International Alliance of Theatrical Employees, was due to come before the supreme court, New York county, this week.

The opera company seeks to prevent the two unions from interfering, with its right to use union members. This “interference” first was expressed in Birmingham, Ala., this month, when the IATSE stagehands, induced by the cooperation of their organization with the musicians’ union, which expressed the first and only opposition to the company, walked out. The troupe gave “Faust,” the only number in its repertoire without scenery and costumes, and with a pianist delivering the entire musical accompaniment.

Dismiss “Pilot” Suit

Charges by Dolores Lacy Collins, widow of Jimmy Collins, who wrote the book, “Test Pilot,” that the Metro-Goldwyn Mayer film infringed on her husband’s work, has been dismissed by Federal Judge Alfred C. Coox in New York. The judge declared that he had compared the book and the film and found only superficial similarities as he described as “mere coincidences.”

Gillespie To Represent Rights to Sousa Film

James F Gillespie has been awarded exclusive selling rights to motion picture program Sousa, famous American bandmaster, who wrote more than 150 marches and composed six operas and numerous suites. The deal was negotiated through W. Herbert Adams, attorney for the Sousa estate.

Mr. Gillespie plans to submit the title, “The Stars and Stripes Forever,” as a suggestion for screen use, that being the title of Sousa’s most famous composition.

French Socialists Cut Film Propaganda Budget

The Socialist Party in France is curtailing its use of films as a propaganda medium, its national council (SFIO), in Paris, cutting in half the annual expenditure of 300,000 francs for its propaganda films, according to Chosir, weekly radio and cinema publication of Paris.

The Communists, says Chosir, have seriously indicted the results of film propaganda. The Communists had contributed the largest sums to production.

“Orange” Has Premiere

The American premiere of the French picture, “Orange,” which Tri-National Films, Inc., is distributing in this country, was held at the Belasco theatre, Washington D.C., on November 22. Miss Rosa Leilani stars Charles Boyer and features Michele Morgan, new French film personality.

Eddie Cantor’s program for the R. J. Reynolds Tobacco Company has been renewed for 25 weeks, with the continuous cast over Columbia Broadcasting System network, effective January 20. The series has an 89 station hook-up. William Esty and Company is the agency.

MOViEtoNe News—No. 22, Vol. 21—President Roosevelt inspects Chickamagus Dam…Mark Sullivan celebrates 30 years as newspaperman—Lone Eagle wins in big-horse hunt—Discover new island in frozen Arctic—Lew Lehr.

MOViETONE NEWS—No. 23, Vol. 21—President spends Thanksgiving Day in Warm Springs…Forest fires cause much damage to film colony—England and Italy sign Mediterranean control treaty—Lew Lehr…Army-Navy football classic…Other football.


PARAMOUNT NEWS—No. 33—Paramount presents its All-American football team of 1938.

PARAMOUNT NEWS—No. 34—Paramount presents its All-American football team of 1938.

PARAMOUNT NEWS—No. 35—Paramount presents its All-American football team of 1938.

PARAMOUNT NEWS—No. 36—Paramount presents its All-American football team of 1938.

PARAMOUNT NEWS—No. 37—Paramount presents its All-American football team of 1938.

PARAMOUNT NEWS—No. 38—Paramount presents its All-American football team of 1938.

PARAMOUNT NEWS—No. 39—Paramount presents its All-American football team of 1938.

PARAMOUNT NEWS—No. 40—Paramount presents its All-American football team of 1938.

Richard Ince Dies In Motorcycle Race

Richard Ince, 23-year-old son of the late film producer, Thomas H. Ince, was killed Sunday in a crash with two other motorists in the 200-mile Pacific Coast motorcycle championship race at Oakland, Cal. Ince was thrown headlong into a fence. Mr. Ince’s mother, Mrs. Elinor Ince, of Beverly Hills, had tried to dissuade him from riding as a career and had won his promise to quit. Thomas Ince, an elder brother, and Mrs. Ince, the deceased’s 19-year-old wife, witnessed the accident.

Last year an uncle, Ralph W. Ince, actor and director, was killed in an automobile accident in Kensington, England.

Mother of Walt Disney Dies in Hollywood

Mrs. Flora Disney, mother of Walt and Roy Disney, was found dead in her North Hollywood home on Saturday from inhalation of which she had said was fumes from a faulty gas heater. Mrs. Disney was 71. Mr. Disney’s father, Elias, 73, and a housemaid were unconscious and were removed to Hollywood hospital. The Disney would have celebrated their 25th wedding anniversary on January 1st.

Charles Horn Dies

Charles S. Horn, Sr., 76, of Rehoboth Beach, Del., died last week of heart attack. Mr. Horn established the first amusement pier in Rehoboth 40 years ago and later constructed the first theatre at the resort now operated by his son, Charles, Jr.

Stanford Remington

Stanford Remington, 48, died at his home in Cincinnati of a heart attack. Mr. Remington at one time operated a theatre in Kankakee, III., later moving to Cincinnati, where he became manager and owner of Excelsior Film Quality Pictures.

Peter Ridgeway

Peter Ridgeway, actor and founder of the Palace Theatre, one of London’s tryout theatres, died there November 22nd at the age of 44.

Wills Goodhue

Wills Maxwell Goodhue, writer for the stage and screen, died November 22nd in City Hospital on Welfare Island, New York. He was born in Akron, 65 years ago. The film, “The Sin of Nora Moran,” produced by Majestic in 1933, was based on a story by Mr. Goodhue. His widow is the former Carolyne McLean, actress.

Edward Garly

Edward Garly, 60, minstrel man, vaudevillian and screen actor, died in Hollywood November 24th while dancing in a film scene.

John Peltre

John Peltre, advertising and publicity director of the Clay theatre in San Francisco, and one-time advance man for eastern showboat attractions, died in San Francisco this week after a short illness.

J. Wilson Roy

J. Wilson Roy, 70, father of Andrew Roy, manager of Warner’s Strand theatre in Albany, former dramatic critic and once press agent for Sir Thomas 1 ion, died there November 24th.
you can afford it!

"I always thought National Screen Service was too rich for my blood... figured my little theatre out here in the sticks couldn't afford your trailers... but I guess the best is the cheapest when it comes to trailers."

Right you are, sir! National Screen Service is geared up to serve the smallest, most obscure theatre in the land... and from there, right up to the biggest first-run Palace. ...

And the same showmanship, the same thought and care goes onto every one of the 12,000 screens we serve.

No form of theatre advertising costs so little as National Screen Service Pre-vues. This is one form of advertising that the smallest theatre can use at its best; can equal every other theatre in showmanship and quality. Every theatre can afford National Screen Service! In fact, NO theatre can afford to be without it.

CHECK RESULTS AGAINST COST...
THERE'S TICKET-SELLING SHOWMANSHIP IN
NATIONAL SCREEN PRE-VUES!

NATIONAL SCREEN
NO, SIR, NO "BULL"

Where it all started, we can't say, but no doubt back in the early Roman times. One of Caesar's press agents, seeking for an idea to advertise the weekly Games at the local Coliseum, dug up a goat, blanketed it with a banner reading: "Goat to the Coliseum today. It's the biggest show you ever saw" —and had the critter led up and down the main street.

Then there's the ancient story of the tavern keeper on the waterfront. He placed a swallow in a cage with a sign: "One swallow doesn't make a drink. We serve the biggest whiskey in town." Another that started long ago was the mule stunt. You know, the one with the sign: "I'm a donkey. That's why I'm not going to the Opera House tonight."

It might have been P. T. Barnum who first used the cow bally. If he did, it's a cinch that he was told the gag was an "oldie". But P. T. stopped a lot of traffic with it. Over the intervening years, the exact stunt and variations of it continued to attract attention. Evidently, it continues to do so, as reported recently by Manager John Robinson of the Ritz Theatre, San Bernardino, on "Cowboy from Brooklyn", as here illustrated.

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CARRYING ON A TRADITION

Publicity at its best may well be claimed for the most thorough job done by showmen generally in projecting their annual Thanksgiving matinees. Campaigns to hand reveal all manner of page-one breaks, editorial mentions, other important comment and endorsement.

The institution of Thanksgiving benefits for the underprivileged has an honorable tradition, of course. But it is hardly to be denied that this tradition has become even more significant because of the enthusiasm and cooperation displayed by the theatremen of America.

EXPLOITATION, ONCE OVER

Dropping down to the neighboring shop for a bit of ton-sorial attention, your Chairman was handed a cardboard folder enclosing, of all things, a safety razor blade. Front cover read: "What has never been done before?"—and inside: "A barbershop presenting you with a razor blade".

Questioning revealed some inside barber information: that only three per cent of the customers requested shaves. Thus, the giveaway, a promotion returning positive reaction—in fact, creating "favorable comment".

Theatremen bewailing showmanship's passing should dry their tears. It is far from lifeless. Tired of snubbing from the industry which gave it birth, showmanship has moved over to other lines of business where a warmer welcome is assured.

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In a recent issue of the paper's Sunday magazine, Frank Nugent, New York Times motion picture reviewer, wrote a piece headed "What's Wrong With the Movies". One quick answer might be the army of critics who harp on what's wrong with the movies.

A-Mike Vogel
Despite the theatre sign, the panic is not on in Paris, at least at the Le Paris, where "Room Service" under the title "Panique A L'Hotel" is reported to have brought to the boxoffice boulevardiers in great numbers. Aiding the campaign no end as reported by Mike Hoffay, RKO foreign publicity director, was lifesize giant cut-out heads of the Marx Brothers planted on either side of the entrance.

Round Table in Pictures

Majority of campaigns reported on "Drums" disclose that in most instances, best attention was gained by simple inexpensive tie-ins. Arranged by Les Pollock, Loew's, Rochester was street bally. Two men and a little colored boy in costumes of India, beating drums paraded throughout the downtown sections. Only advertising carried was two conservative band banners with imprinted title.

For "Too Hot to Handle," Manager Albert Gutterman at Loew's New York City Delancey Street Theatre used the street ballyboo shown at left. Replica of modern sound camera was used, with sound cable, control box, etc., and mounted atop small truck that cruised through the entire neighborhood. On truck, Gutterman planted one of his ushers dressed as cameraman. Lad pretended to take pictures of pedestrians. Idea was conceived and created by Murray Lenekoff and H. Cooke of the house staff.

What is reported to have been the first Hawaiian Band to appear in Soerabaja, Dutch East Indies, was engaged by Manager Fred Young at the Luxor Theatre for the engagement of RKO's "Hawaii Calls." Band played hit tunes from the picture in lobby ahead, and then on stage as an added attraction during entire run. Specialty was reported to have attracted huge crowds to the theatre.
During the Broadway premiere of Monogram's "Mr. Wong, Detective," starring Boris Karloff, at the Globe Theatre, a large display of Chinese objects created unusual attention in the lobby.

Though the bulk of the New York Paramount newspaper and display advertising stresses the feature picture and stage show, Manager Bob Weitman does not neglect the short subject, especially when these units are unusual. Illustrated here is a portion of the theatre front showing displays on two Paramount shorts, "Schubert's Unfinished Symphony" and "Unusual Occupations." Boards were planted prominently alongside the boxoffice.

Albert Terry, local boy appearing in Republic's "Man From Music Mountain" was booked for a personal appearance by W. J. Wooten, proprietor of the Olympic Theatre, Canyon, Texas. Photo above shows Wooten with the lad in togs he wore in the picture.

Measuring approximately fifteen feet in height and entirely camouflaging the boxoffice of the Rialto Theatre, Allentown, Pa., was setpiece for the engagement of "Drums," created and designed by Manager Leo Trainor. Primarily to create the proper background and carry out the Moorish effect, the eye-arresting display is reported to have created much word-of-mouth comment, and remained in lobby ahead and during run. For his front, Trainor used giant blowups of Sabu on his fiery steed together with large cut-out title letters spotted prominently below marquee.
SHAWMEN’S LOBBY LAFFS

From the brush of Glenn Franke, Cheviot, Ohio.

Shaffer Ties Contest To "Cowboy from Brooklyn"

The girls from Harrisonburg, Va., were given an opportunity to compete in the search for Miss America, which Frank Shaffer tied in to his opening of "Cowboy from Brooklyn," the State Theatre having been appointed as official headquarters in that region. Daily News-Record conducted a local contest to select candidates for the Virginia State finals.

Each cooperating merchant sponsored a girl and presented their choice with a gift after the contest, and plugged the event in their ads and throughout store. Radio stations cooperated, urging all unmarried girls to enter, and station WSVA plugged the hit tunes.

"LET'S HEAR FROM YOU!"

Marxmen Shoot Works For "Room Service"

The Mad Marxes were on the loose in Miami, when Alfred Weiss, Jr., dressed three lads as the famous brothers and sent them out on the streets to ballyhoo the opening of "Room Service" at the Olympia. These same boys put on a demonstration between halves of the Miami-Oglethorpe football game in Miami's Orange Bowl Stadium. Carrying large suitcases with "Room Service" copy distributed sample bags of peanuts promoted from merchant in exchange for envelope mention.

Imprinted menus were planted in leading restaurants, card tieups made with various hotels and large book was placed in lobby preceding and during run in which patrons were invited to register.

Bowling Alleys Exploit "Banners"

Special tieup was effected by Rodney Collier. Stanley Theatre, Baltimore, with recreation center whereby 100 of their bowling alleys had "White Rammers" one sheet cards with theatre and playdates spotted prominently. Passes were also awarded to leading bowlers each week.

Window cards were placed in all leading store windows as were midget cards in restaurants and hotels. Special spot announcements were secured over Station WFBR on the program, "Trailing All Stars," which is broadcast each Sunday morning. For this broadcast, passes were given as prizes on the program. Mention was also secured over WCBM on their "Movie Gossip" program.

"LET'S HEAR FROM YOU!"

Directional Arrows Lead to "Boys Town"

American Legion drum and bugle corps paraded through the business section of Titusville, Pa., as part of F. C. Brown's "Boys Town" campaign at the Orpheum, winding up in front of the theatre where they went through formations. Cards were spotted in selected locations around town and in surrounding communities, as were directional arrows all leading to the theatre.

Screening held for the clergy, school officials, heads of civic and fraternal organizations, city officials and others was sponsored by the Chamber of Commerce, which brought additional publicity to the engagement. Y.M.C.A. tied in their membership campaign by recommending the picture.

Junior Jitterbug Jamboree Inaugurated by Moss

With swing winging its way merrily across country, Dick Moss, Fox Carmel Theatre, Hollywood, has started a junior jitterbug jamboree, with entry limited to those from six to 16. Contest was announced on stage, screen and through lobby cards two weeks ahead. Through cooperation of local dance instructor for the younger set, the jamboree was plugged in all dance school ads, story also landing in the Los Angeles Examiner.

C. W. PICQUET

Picquet Praised for Church Aid

Discovering that a local congregation, due to construction difficulties, was temporarily without adequate church facilities, Charles W. Picquet, operator of the Carolina Theatres, in Pinehurst and Southern Pines, N. C., and for years president, M. T. O. A., of North and South Carolina, recently offered his Southern Pines unit falls Sunday services. In recognition thereof, and of other cooperations on civic projects by Mr. Picquet, the Southern Pines Pilot had this to say editorially:

"When Charlie Picquet's final labors are accomplished here on earth and he finds himself at heaven's door, the guardian angel won't have to bother the weary stranger very much with an immediate query as to what he did for his brethren down in the Sandhills. Surely the Accountant-General has been busy in days past jotting down in the Register of Facts good deeds committed by Charlie Picquet. And if that accountant isn't careful he may find himself acquiring the habit of writing ditto day after day from unconscious repetition, and that would be a habit even for a recording angel to get into.

"One of the last marks made on the big books was when he befriended preacher Barber's flock. The struggling Presbyterians have met with disappointments in the construction of their new church. Deferred plans are discouraging. Charlie Picquet, a Methodist minister's son, absorbed enough of the teachings of wise old Solomon that he recalls 'Hope deferred maketh the heart sick.'

"So he promptly offered his theatre to the homeless church. Without a place of meeting, further difficulties were looming up ahead of the established congregation and Sunday school. Now on Sunday mornings, automobiles take their place on the street vacated by the late Saturday night theatre crowd. Barber, with his hopeful band of followers, is carrying on his services and holding the church together.

"Someday, whether it be tomorrow, or the far away future, Charlie Picquet, through habitual generosity, will be recognized as an important factor in preserving the first Presbyterian church of Southern Pines."

"LET'S HEAR FROM YOU!"
Jitterbug Contests Reported Clicking In Various Sectors

Counted as a real aid at the boxoffice is the Jitterbug Jamboree, at Shea's Buffalo, according to Charles P. Taylor, Shea Theatres publicity and advertising head, who credits the house as among the first to start this type of contest. Idea put on every Thursday night, at 7:30, is the outgrowth of a Jeep and Truckin' contest and amusement show, used effectively for the past three years. Tiein is made with the Buffalo Evening News, which prints daily entry blank and gives important publicity during week.

Local master of ceremonies, who supervises the contest, introduces dancers, etc., is paid $10 per night, and three cash prizes totalling $100, split $50, $30, and $20, given to winners. Six to seven teams compete weekly. When their entries arrive they are notified to appear for audition on Tuesday night, where weeding out is necessary.

Taylor writes that winners in a recent contest won first and second places in the state championship contest at the state fair. Winners appeared on the Buffalo stage as added attraction, exploitation by Rudy Vallee and are now on tour with Hal Kemp.

"Jitterbugs" Big in New Jersey

Reported also as a continuous click at the Warner New Jersey Theatres, by Bob Paskow, division ad head, the Jitterbug contests at 20 of the houses, held weekly, are attracting wider attention each week. Contests are put on at different theatres on Mondays, Wednesday, Thursdays and Fridays. Semi-finalists selected compete in the finals at the Branford, in Newark.

Individual contests run about 20 minutes with eight couples. Cash prizes are offered and on tiein with photographer, pictures of winners' drive are run in cooperating papers and displayed in theatre lobbies. Newspaper tieins are sought but where they are not available the general campaign of trailers, heralds, lobby advertising and newspaper advertising copy has been found to cover all avenues of publicity. Paskow stresses the necessity of a competent master of ceremonies and points out that no specified time is set for the semi-finals, campaign building up the fact that the contest runs continuously which is proven to hold up interest.

Ohio Theatres Report Success

The jitterbug craze is also being capitalized in the Warner Ohio theatres, Dick Wright also reporting the success of a series of these "nights" in the different houses. Sid Dannenberg, district publicity director, has organized a comprehensive campaign and a manual with all the dope in advertising publicity, exploitation, trailer copy and tieins has been sent to all managers.

General plan is to run six weeks with cash awards on Saturday nights. On the seventh week winners in all towns, compete for grand prizes. Audience reaction to date has been favorable and to the additional entertainment, says Wright, with Knox Strachan, Doc Elliott, Julius Lamm and Lou played in lobby. Full-page co-op ads by lead with their "jitterbug" openings.
The Feminine Touch
In Theatre Operation

The Gals Discuss Advantages or Disadvantages of Sex "On the Job"

by LILLIAN NADEL
Filmarte Theatre, New York City

To deny that being a woman has its advantages—even in the film business—would be unfair to my fair sex. I do not propose, therefore, to refute the laws of nature—or man. Nor do I mean to hark back to that ancient slogan: "Equal Rights for Us Gals." I simply intend to state the case for the benefit of those mugs who still think they have the edge on us. Merchandising, I believe, is the one profession in which no special bias would be expected for the woman, and in which she is accepted on an equal basis with her masculine colleague. The retailers realized long ago that Miss Lizzie Smith is the consumer, Miss Tille Jones should be the buyer. This was conceded in the interest of salesmanship, which translated into film terms means showmanship.

But women not only betray their amazon instincts at the counter. They are equally vociferous in their appraisal of Bob Taylor making love to Greta Garbo on the screen of a darkened theatre. And just as Danielle Darrieux’s coiffure becomes the rage of the nation, Tyrone Power’s dimples make his admirers swoon in their seats. For even if the woman doesn’t always go to the box office, she is, by and large, responsible for the shekels that flow through the wicket. (Papa goes where Mama goes, or else.) Not that producers, distributors and exhibitors are ignorant of this phenomenon in our industry, but they frequently forget it, judging by their attitude towards the women in the business.

Says Merit Counts, Not Sex

The woman, by virtue of the fact that she is a woman, has no advantage in this business. By the same token, she has no real disadvantage. The issue (remote though it is) would then seem to simmer down to a question of individual ability. And it’s true that once the Lucy Stoner learns her job and what goes with it—squetching the wires, spotting the phonies and occasionally turning a stone ear to retain her girthy laughter, she stands, to rise or fall, on her own merits.

In exploiting pictures, particularly in publicity channels, a woman faces keen competition from her virile rivals. Frequently the feminine approach smooths the path, but actually to plant a yarn with a film editor the femme p. a. must produce a good story. There is really no favoritism in publicity as far as the woman is concerned. It is her job to find an angle, tie it up with the picture and work it into a feature fit to print. In placing the publicity story the personal element enters, of course, but it is over a period of time, during which a critic or editor comes to respect the integrity of the press agent—man or woman.

No Discrimination Found

In advertising, which on the exhibition end is usually relegated to the same person, the woman’s point of view is especially important. For one thing she is in a position to write copy that will attract members of her own sex. Secondly a woman brings a certain “taste” to advertising, which should dress up ads and make them palatable not only to the women but men folk as well—if the woman’s function in the home can be taken as an illustration. And with exploitation where a woman may have just as many practical selling ideas as the most seasoned showman. It is even possible that, given the opportunity, the feminine publicist might suggest a few stunts that were not overlooked in the nickelodeon days.

The fact is that, by no means, are women being discriminated against in the film industry. But neither do their opinions and reactions receive the same consideration given to those expressed by the men. That there is room for female counsel is proven by the film executive who, stymied by a problem, consults his secretary and frequently finds her advice well worth taking. And there is an embarrassing number of men who, consciously or unconsciously, have formed this habit. At that, it is not a bad habit. For women provide a certain balance, essential to real showmanship. The woman also brings a certain amount of finesse and understanding—in addition to decorating an office and supplying the usual charm. And since the motion picture business today is so inextricably involved in producing pictures for women the world over, it may be that the women in it have something to contribute.

Numerously though they cannot be counted in the ranks of managers and publicists, there are women concerned with various phases of exhibition who play important parts in the conduct of their individual operations. It was thought that among them there might be some who would care to comment on the place of women in the theatre and on these pages what two of the gals have to say about it.

Miss Nadel handles publicity and advertising for the Filmarte, New York foreign film theatre. Miss Alch manages the Shady Oak, in St. Louis.

by ROSALIND ALCH
Shady Oak Theatre, St. Louis, Mo.

FAR be it . . . for any female of the theatre exhibition to ask for trouble by giving the advantages and/or disadvantages of being a woman in business, especially show business. But in answer to your kind letter (frankly, I couldn’t resist seeing my name in print,) I’ll write about something, even if it’s all plug-ging the Shady Oak Theatre in Clayton, Missouri. Upon entering the exhibition end of show business, I found advertising and publicity a greener "cub" there never was. Thank my lucky stars I worked for a gentleman who knew every angle of the business and for the first two months (and even today) I was like absorbent cotton. This great, fascinating method of making a living got into my blood and I couldn’t learn enough about the whole set-up.

Came a new policy introduced into a little 700-seat suburban house, nestled among the best residential and apartment sections of St. Louis County, namely the Shady Oak Theatre. The policy and price set-up was ideal for the neighborhood, i.e., good foreign pictures, to run a week, at reserved seat prices (nominally) $5 and 75 cents.

Woman Manager Selected

The organization for whom I work decided upon a female theatre manager for the operation to make the necessary contacts among women’s clubs, foreign organizations, foreign newspapers, foreign consuls, and so forth. Don’t mind saying the advertising, publicity and special contact experience I had packed away was invaluable at the Shady Oak (rechristened) "Cinema."

But came the dawn fourteen weeks later when the "cinema" customers evidenced signs of choking on their foreign diet of pictures and we reverted back to the good old systematic split week policy, double feature programs ‘n’everything!

Here am I at the Shady Oak—nearly a year’s anniversary—and it’s a neat little house to run. I, the conscientious janitor who knows how to catch the dirt before I see it, a doorman who does everything around the theatre but nip-ups, two charming usherettes who know how to handle the unruly children of luxury, and a tiny casher who smiles and says "Thank you" to the socially-prominent customers. Oh yes,

(Continued on opposite page, column 3)
LARRY BEARG
district manager for Famous Players in Vancouver at long last dropped in to get acquainted.

IRVING L. LINER
is now in charge of the Harmanus Bleeker Hall, Albany, succeeding JAMES A. CARRIER who is opening a new branch there of the Consolidated Advertising Agency.

JOHN KERR
has been named general manager of the Larkin and Clay Theatres, San Francisco. KENNETH BURR, formerly with Ross Federal, succeeds Kerr as house manager at the Clay.

ARTHUR MENARD
former manager of the Rialto, New Britain, Conn., has rejoined the Daly Circuit as manager of the Capitol, Lowell, succeeding EDDIE SOKOLOWSKY, resigned.

VAUGHN O'NEILL
has been transferred from Loew's State, Boston, to Loew's State in Providence, R. I., as assistant, replacing MAURICE DRUKER, resigned. WALTER MURPHY replaces him as treasurer.

JACK VAN LLOYD
former assistant at the Tower, Miami Beach, has resigned to manage the new Cameo there.

JAKE GELMAN
of the Midwest Theatre Supplies, Cincinnati, has opened a new theatre, the Gayety, in Erlanger, Ky.

MRS. L. C. BRIDEWELL and WILLIAM COOPER have opened the new Ritz Theatre in Little Rock, Ark.

B. BARETTA
is now managing the Lomita Theatre, Lomita, Cal.

J. D. HENRY
is new skipper at the Capitol, Booneville, Miss.

J. L. LAWRENCE
will manage the new Murray Theatre, Murray, Utah.

W. KULP
takes over the managerial reins at the 4 Star, Grand Rapids, Mich.

MANNIE MARCUS
goes into the Paramount, Ft. Wayne, Ind., as house manager.

E. J. WEISFELDT
has reopened the Alhambra, Milwaukee, Wis.

GEORGE SCHWARTZ
has been appointed manager of Universal's branch in Philadelphia, replacing S. WITTENBERG, resigned.

JOE HORNREICH
has been transferred from the Wilson to the Supreme, Brooklyn, N. Y.

Feminine Touch
In Showbusiness

(Continued from preceding page)
two grand, competent projectionists who, to date, don't mind working for a girl.

Since orchids are flowing about the page, I'll even go further. When in the business but a few days, I soon learned the value of reading and keeping each and every copy of Motion Picture Herald, and that holds true even more so today, when we're digging around for the old-and-good revivals.

My age (herewith attached birth certificate) is twenty-three. If the photograph says otherwise, it's because I worry a lot. And in this business, who wouldn't.

But seriously, couldn't say there is an advantage or a disadvantage in being a member of the feminine variety. Whenever possible, I try to apply common sense, also to learn the likes and dislikes of the patrons who attend the theatre and make informative digest of available product so that it may be spotted to its best advantage.

Newspapers Best Medium

In a recent experience at this house it was proved beyond a doubt that our most important medium was advertising in the metropolitan newspapers. Helpful cooperation with local smaller publications has proved advantageous because these editors have granted large concessions in many instances.

There's another thing we've discovered here in the wilderness, that occasionally there is a "natural" for your neighborhood and when you can pick it up and sort of extend yourself in selling it, it pays in the long run. Speaking of long runs, when they show signs of doing big things we always retain the program. A large university within walking distance has made it possible for us to have art-drawn window cards for a year. They're costless and attractive.

Keeping the Shady Oak clean for our patrons' enjoyment has been fun for the house is similar to a residence. It has, too, been reflected in patron comment who also think the theatre is clean and pleasant.

The aforementioned is not to be construed as a "job put over" for we're still looking for a box-office hoyo, one to hammer out fifty-two successful weeks every year.

"LET'S HEAR FROM YOU"

SAM COOLICK
formerly in charge of Loew's publicity for Queens has been placed in charge of the East Bronx, assisted by S. LEONARD MATER. CARL FISHMAN has been shifted from East Bronx to West Bronx; GEORGE SCHARF from East Bronx to midtown Manhattan; RAY JACOBSON from Brooklyn to assist Pete McCarty in Queens; TEDDY ARNOW to Westchester; BILL SLIFKA from the huddle floor of Brooklyn field work; MORTY TAUBER to work with Gene Murphy, newspaper contact. JOEL LEVY, JR., has resigned.
The Bluebook School

**ANSWER TO QUESTION NO. 136**

**Question No. 136 asks:** (A) In what various diameters are SRA carbons made? (B) What is the result of their loading?  (C) How may the approximate candle-power production of light resulting from various amperages be computed.

The following made acceptable answers: S. Evans and C. Rau; J. R. Prater; H. Edwards; G. R. Baxter; F. A. Ludney; M. Samuel and P. L. Goldstein; T. Lavenburg; W. R. Matthews and J. R. Davidson; F. W. Brandenburg; W. B. Hunter; P. and L. Felt; L. C. Finney; L. D. Tomberg; H. L. Pendell; G. Thompson; T. Watkins and N. S. Ried; H. N. Owens; J. Walsh and D. Powers; M. F. Robinson and L. A. Beachwood; C. H. Lowrie; F. Hess; S. M. Adland; M. H. Todd; and L. E. Dodson; A. and B. Richardson; J. C. Lathrop; A. W. Baxter; E. J. Brandall; W. Jones and T. L. Ward; W. R. Allen and M. Samuel; R. R. Robbins and W. Winkler; M. D. Cohen and F. J. Bernstein; P. Somers; B. L. Morris and H. M. Jackson; R. W. Groton; T. W. Redhouse; S. M. Tomberg; M. Mitchell; C. W. Slodowy; L. M. Richardson; B. L. Eden; T. S. Taylor and R. Smith; D. R. Spencer; M. D. McGuire; L. F. and G. Brown; H. B. Benjamin; G. N. Cohen; R. Davis and M. F. Brown; M. B. Diller; C. L. Williams; and D. T. Brady; L. B. Daniels and O. Ordell. R. W. Groton replies to Section A, "The SRA carbon combinations are designed for low-intensity, reflector type lamps, which draw approximately 28 to 42 amperes. Positives may be secured having diameters of 10, 12, 13 and 14 mm. Their current ratings are: 10 mm, 21 to 24 amps.; 12 mm, 26 to 32 amps.; 13 mm, 32 to 42 amps.; 14 mm, 42 to 52 amps.

(B) Messrs. Evans and Rau say, "Overloading SRA carbons will produce a very curious light without gain in screen illumination, but with added current consumption, which represents waste." Charles Oldham says, "Results of overloading SRA carbons are (a) possibility of spindling, (b) possibility of sections of the core being blown out, (c) waste of carbon, (d) poor and unstable screen illumination."

(C) J. R. Prater says, "The approximate candle-power production of light resulting from various amperages with SRA carbons may be computed by multiplying the average crater brilliance by square millimeter by the area of the crater in square millimeters for any given amperage. The average crater brilliance of SRA carbons, burned with d.c., is approximately 165 candle-power per square millimeter, regardless of amperage, within the recommended amperage limits. However, the area of crater increases as amperage is increased. A 12-mm positive burned at 28 amperes forms a crater with an area of approximately 49 sq. mm. The same carbon burned at 34 amperes forms a crater having an area of about 60 sq. mm. This represents approximately 85 candles. The carbons, if not used, 9,900 candle-power for 34 amperes. These light values, however, cannot be considered as even a rough estimate of how much light the audience can receive from the screen. The collector (mirror) of the lamp can pick up all the light produced by the light source. Possibilities of loss are many, and certainties not a few, therefore the question of actual light production, and the reception of light by the eyes of audiences are very different matters. It is possible that inclusion of possible losses were not considered, but I shall nevertheless briefly name them.

"Some light is absorbed by the mirror itself, mostly through inevitable reflection from the outer surface of glass and at the silvered surface itself. A large proportion is lost at the spot, since but a small proportion of the light reaching that point falls upon and therefore passes through the aperture opening (see figure 103 of the Bluebook). A considerable percentage is lost by reflection from the surfaces of the projection lenses elements, which is increased if the surfaces are unclean. There may be further loss if the light beam does not all enter the projection lens, as too often is the case. There is some loss if the light beam must pass through an atmosphere impregnated with dust or smoke. Some (about one-tenth) of the light passes through the screen perforations and is lost; some will pass through the outer layer of the screen's reflective surface. There will be reduced value that amounts to loss if the screen's reflective surface be of low value. There will be loss in proportion to the amount of reduced reflective power the screen surface may have because of possible chemical change due to age, or to accumulations of dust from the atmosphere; and, last of all, if between screen and eyes the light must pass through dusty air or atmosphere filled with smoke." This was enumerated, but Brother Prater has done such an excellent job of it that his answer was accepted as written.

**BLUEBOOK SCHOOL QUESTION NO. 142**

(A) Describe the effect of sound upon the human ear. (B) What is meant by sound "frequency"? Cite some analogous examples. (C) What just is the relation between the pitch of a sound and its frequency?

**F. H. RICHARDSON**

**India Year Book Shows American Pictures Lead**

From 1933 to 1937, inclusive, more American films were shown in India than of any other country, according to the first annual edition of the Indian Cinematograph Year Book, recently issued by the Motion Picture Society of India, which was started in 1932. The figures are: America, 1,581; India, 1,054; Britain, 446, with the pictures of six other countries totaling only 20 shown in the five years.

The Year Book, a 700-page analysis of the film industry in India, is edited by B. D. Bharucha and dedicated to outstanding native film figures; D. G. Phalkie, in the production field; Jayashanker Dwivedi, cinema-journalism; the late J. F. Madan, exhibition; Mayashanker Bhatt, distribution; Dhanji Desai, cinema-laboratory, and K. B. Ardasheir M. Irani, pioneer in sound and color work.

Divided into sections, the book includes articles and statistics on production, distribution, exhibition, legal phases of the industry, amateur cine, who’s who, trade and fan publications throughout the world, and equipment and supplies. Also included are lists of Indian producing units, feature films and short subjects, as well as articles on screen censorship in all countries, and a list of books on subjects pertinent to the motion picture.

**Thomas to Distribute Tri-National Product**

Harry H. Thomas has entered into a distribution contract with Tri-National Films, Inc., importer of foreign product, to handle its films in the eastern territory, including the New England States, New York, New Jersey, Pennsylvania, Delaware, Maryland, District of Columbia, Virginia and West Virginia. Mr. Thomas was formerly president of First Division Exchanges.

John E. Otter, president of Tri-National, said: "The association between Tri-National and Mr. Thomas is of a partnership nature and is in line with the general policy which has been adopted by Tri-National of making arrangements with distributors of standing and experience in various territories of the United States."

**Reade Acquires Plaza**

Walter Reade, New York circuit operator, has purchased the Plaza theatre on 58th Street and will take possession September 1, 1939, when the present lease held by Leo Breescher expires. The purchase price was said to be $450,000. This makes 39 theatres in the Reade circuit. He will remodel the house at an estimated cost of $25,000.
### ALPHABETICAL INDEX TO THE RELEASE CHART

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### On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the picture. In the case of titles denoted by the abbreviation Com.; Melodrama by Mel.; 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 parentheses after the classification. Thus: Com-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

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(Continued on following page)
Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates pictures 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 announcements made 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. If a film is denoted by an asterisk (*), it is 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; reports to the film may be another reason.

### COLUMBIA

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(Expiation: July 16, '38, p. 64.)

I Am the Law (G) | Edw.G. Robinson-Wendie Barrie | Sept. 2, '38 | 83 | Aug. 27, '38 |

In Early Arizona | Gordon Elliott-Dorothy Sullivan | Nov. 2, '38 | 53 | 5 |
| Juvenile Court (G) | P. Kelly-R. Hayworth-Dorothy Gee | Sept. 13, '38 | 61 | 24 |
| Kind of a Mother | L. Stewart-P. J. Kennedy | Sept. 9, '38 | 61 | 3 |
| Law of the Plains | Chas. Starrett-Irma Meredith | May 12, '38 | 36 | 5 |
| Law of the Texas | Buck Jones-Dorothy Fay | Oct. 24, '38 | 54 | 4 |
| Little Adventuress, The (G) | Edith Fellows-Rita Palma | Oct. 24, '38 | 62 | 19 |
| Mails East, The | Robert Paige-Joan studio | July 5, '38 | 55 | 5 |
| Phantom Gold | Jack Holt | Aug. 31, '38 | 36 | 5 |
| Planter Trail | Jack Ludes-Jean Barger | June 21, '38 | 61 | 38 |
| Reformitory (G) | Jack Holt-Chalotte Winters | July 21, '38 | 61 | 18 |
| South of Arizona | Chas. Starrett-Irma Meredith | July 28, '38 | 36 |
| Stagecoach Days | Jack Ludes-Eleanor Stewart | June 20, '38 | 58 |
| West of Cheyenne | June 30, '38 | 53 |
| West of the Santa Fe | Chas. Starrett-Irma Meredith | Oct. 31, '38 | 37 |

(Expiation: Sept. 29, '38, p. 51; Oct. 15, '38, p. 50; Oct. 25, '38, p. 50.)

**Coming Attractions**

California Crucible | Robert Elliott-De Alencar | Nov. 19, '38 |

California Frontiers | B. Jones-Carmen Bailey | Oct. 15, '38 |

Hunt's Bureau | Bruce Cabot-Rita Hayworth |

International Spy | Fay Wray-Ralph Bellamy |

Let Us Live | Henry Fonda-Maureen O'Callaghan |

Lost Wolf's Daughter, The | Warren William-Ida Lupino |

North of Shanghai | Betty Furness-James Craig | Jan. 5, '39 |

"Our Wife" | Gary Grant-Jessie Arnold |

Power to Burn | Jess Barker-Chris Buckle |

Racketeers | Alan Baxter-Jacqueline Wells |

Rita Grande | Charles Starrett-Ane Goran | Dec. 8, '38 | 59 |

Texas Stampede | Chas. Starrett-Irma Meredith |

There's That Woman Again | Melvyn Douglas-Virginia Bruce |

Wreckage | Jack Holt-Dorothy Costa |

(See "In the Cutting Room," Nov. 12, '38.)

### FIRST NATIONAL

(See also Warner Brothers)

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(Production see edition, Oct. 20, p. 14; musical analysis; May 7, 1938, p. 25; expiration: May 29, '38, p. 91; June 18, '38, p. 61; July 2, '38, p. 45; July 16, '38, p. 53; July 23, '38, p. 53, 67; July 20, '38, p. 60; Aug. 22, '38, p. 64, 69, 69; Aug. 27, '38, p. 73.)

Amusing Dr. Glattke, The (G) 292 | Edw. G. Robinson-C. Trevor-Humphrey Bogart-Jeryl Jenson | July 30, '38 | 67 | 25 |

(Expiration: July 30, '38, p. 67; Oct. 1, '38, p. 57; Oct. 15, '38, p. 51; Nov. 5, '38, p. 54.)

### GB PICTURES

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Broadway Musketeers (G) 368 | Maret-Lindsay | Dec. 19, '38 |
| Maret-Lindsay | Dec. 19, '38 | 194 |

Brother Rat (G) 355 | W. Morris-P. Jones-Bryan | Oct. 29, '38 | 69 | 15 |
| Crime School (G) 299 | Carl Pope-J. H.Felton | May 28, '38 | 68 | 77 |

(Expiation: Aug. 6, '38, p. 75; Nov. 20, '38, p. 65; July 27, '38, p. 76.)

Four Daughters (G) 353 | Gene Signer-Jeffrey Lynn |

(See "Myth of Hunting's End." In "In the Cutting Room." Oct. 14, '38.)

Pearson's Double Trouble (G) | Billy and Baby Masch | July 30, '38 | 60 | 4 |

When You Were Born (G) 363 | Kay Francis-Gertrude blot | Oct. 15, '38 | 70 | 15 |

(Expiation: Sept. 24, '38, p. 64; Oct. 15, '38, p. 54; Nov. 12, '38, p. 64; Nov. 26, '38, p. 46.)

### Coming Attractions

Chalked Out | Humphrey Bogart-Gale Pure |

(See "Crime is a Rankest." Oct. 22, '38.)

Comet Over Broadway | Kay Francis-Ivan Hunter |

(Reviewed: July 21, '38, p. 6.)


(See "Secrets of the Air." Oct. 17, '38.)

Student Nurse | Margaret Lindsay |

### G PICTURES

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<th>Rel. Date</th>
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<tr>
<td>Evergreen (reissue) (G) 8005-East</td>
<td>Jessica Davies-Matthews-Rome</td>
<td>July 30, '38</td>
<td>61</td>
<td>June 23, '38</td>
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P. I. (Our Answer) 7014 | Leslie Fenton-Carl Vidal | May 1, '38 | 71 |

Fog, The 9011 | Noah Beery-Gordon Marker |

Lady Vindictive, The (A) | Margaret Lockwood-Paul Lukas |

Michael Redgrave-Dame May Whitty | June 15, '38 | 60 | 4 |

Man with 100 Faces (G) 3001 | Leslie Brooke-Melville Maddox |

Three-Night Stop (G) 9007 | Robert Donat-Madeleine Carroll |

To the Victor (G) 8002 | Will Faxon-John Loder-Margaret Lockwood |

(Reviewed under the title, "Dawn Has Fallen.") In "In the Cutting Room." Feb. 19, '38 |

(Expiation: May 28, '38, p. 92.)

### Coming Attractions

Climbing High (G) | Leslie Matthews-Michael Redgrave |

Empty World (G) | New Filibum |

Giraff Must Live, A | Lillie Palmer-Margaret Lockwood |

(See also Warner Brothers)
GRAND NATIONAL

Title | Star | Rel. Date | Minutes Reviewed
--- | --- | --- | ---
Clair Burren (G) 312 | Lott Ams-Joan Woodbury | Nov., 4, 36 | 30
Frederick Scott (G) 325 | Edward Reinecke-Monty Marion | Oct., 24, 39 | 32
Held for Ransom 222 | Blanche Mahaffey-Gladys Williams | July, 17, 38 | 59
High Command 227 | Lionel Atwill-Manuel Marce | July, 15, 38 | 59
I Married a Sappho 235 | Milton-Brigitte Horney | June, 15, 38 | 59
Life Return 223 | Leila Wilson-Osmo Sluwe | June, 15, 38 | 59


METRO-GOLDWYN-MAYER

Title | Star | Rel. Date | Minutes Reviewed
--- | --- | --- | ---
Blindheds (G) 844 | Larry Hardy-Patterson Ehrlich | Aug., 19, 38 | 30
Boys Town (G) 902 | S. Terry-Rosemary-Miller Hall | Sept., 9, 38 | 93
Cathedral (G) 909 | Robert Daub-Brigitte Horney | Oct., 29, 38 | 112
Coward's (G) 839 | Melody Douglas-Edward Flanders | Aug., 5, 38 | 92
Chaser, The (G) 842 | O. Kees-Sherrie-L. Stone | July, 25, 38 | 75
Citizen, The (A) 909 | Robert Daub-Brigitte Horney | Oct., 29, 38 | 112
Fast Company (G) 839 | Melody Douglas-Florences Rice | July, 8, 38 | 74
Flirting with Fate 904 | June E. Brown-Lee Carr | Dec., 7, 38 | 76
Great West (G) 706 | John Barrymore-Mary Pickford | June, 18, 38 | 59
Hold That Kiss (G) 839 | Mickey Rooney | May, 13, 38 | 79
Hitler, Darlin' 904 | F. Bartholomew-Judy Garland | Mary Astor-Walter Pidgeon | Oct., 21, 38 | 75
Lust of the Long Gloves (G) 837 | F. Bartholomew-Mickey Rooney-Gale Sondergard-Charles Coburn-Herbert Mundin | July, 18, 38 | 65
Love Finds Andy Hardy (G) 841 | Mickey Rooney-Judy Garland | Lewis Stone-Cecilia Parker | July, 22, 38 | 91
Man-Proof (A) 817 | Myrna Loy-Frank Santee | Jan., 7, 38 | 71
The Maltese Falcon (G) 845 | Norna Shaver-Tyne Power | July, 8, 38 | 78
Out West with the Hardys (G) 915 | Lewis Stone-Mickey Rooney | Cecil Parker-Fay Haden | Nov., 15, 38 | 85
Packin' Heat (A) 825 | Wallace Beery-Marl Otter | Frank Morgan-John Hall | July, 7, 38 | 81
Rich Man, Poor Girl (G) 643 | Robert Young-Ruth Hussey | July, 13, 38 | 177
Shining Hour, The (G) 912 | Jean Crawford-Margaret Sullivan | July, 15, 38 | 135
Showers Angel (G) 835 | Margaret Sullavan-Jack Stewart-Walter Pidgeon-Alan Curtis | July, 15, 38 | 85
Spring Madness (G) 914 | Lewis Stone-Cecilia Parker | May, 23, 38 | 60
Swiss Miss (G) 838 | Laurel and Hardy-Della Lind | May, 20, 38 | 75
Three Loves Has Nancy (A) 361 | John Garfield-Edward Flanders | June, 6, 38 | 26
Three Comrades (A) 833 | Robert Taylor-Broderick Crawford-F. Tone Robt. Young -Guy Kilbourne | June, 5, 38 | 26


THE RELEASE CHART-- CONT'D

Title | Star | Rel. Date | Minutes Reviewed
--- | --- | --- | ---
Too Hot to Handle (G) 903 | Clark Gable - Myrna Loy | Dennis O'Keefe-Florences Rice | Sept., 16, 38 | 106
Toy Wife, The (A) 830 | Robert Young-Robert Taylor | Movita-Dolphus O'Neal -R. Young | July, 30, 38 | 82
Vacation from Love (G) 903 | Dennis O'Keefe-Florences Rice | Sept., 30, 38 | 83
Woman Against Woman (G) 833 | Virginia Bruce-H. Marshall | Mary Astor-Italian Beauty | June, 24, 38 | 61
Yellow Jack (G) 834 | R. Montgomery-Virginia Bruce | L. Stone-H. Hull-C. Caburn | May, 27, 38 | 83


MOTION PICTURE HERALD

December 3, 1938
## THE RELEASE CHART—CON'D!

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<th>Reel Date</th>
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<tbody>
<tr>
<td>Coming Attractions</td>
<td>L. Ball-D. Weed-F. Moreno</td>
<td>Aug. 30, 25</td>
<td>52 mins.</td>
<td>25, 28</td>
</tr>
<tr>
<td>Beauty for the Asking</td>
<td>Fred Astaire-J. Ginger Rogers</td>
<td>Aug. 30, 25</td>
<td>90 mins.</td>
<td>25, 28</td>
</tr>
<tr>
<td>Arizona Legends</td>
<td>J. Kane-M. Collier</td>
<td>Aug. 30, 25</td>
<td>70 mins.</td>
<td>25, 28</td>
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### RKO RADIO

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<tbody>
<tr>
<td>Flying Irishman, The</td>
<td>Doreen Carver-Paul Kelly</td>
<td>Oct. 2, 33</td>
<td>52 mins.</td>
<td>3, 6</td>
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<tr>
<td>Great Man Votes, The</td>
<td>John Barrymore-Katharine Alexander</td>
<td>Dec. 23, 33</td>
<td>80 mins.</td>
<td>3, 6</td>
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### TWENTIETH-CENTURY-FOX

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<tbody>
<tr>
<td>Alexander’s Ragtime Band</td>
<td>Bessie Smith-D. Kay</td>
<td>Mar. 19, 33</td>
<td>52 mins.</td>
<td>3, 6</td>
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<tr>
<td>Battle of Broadway</td>
<td>Rosemary DeCamp-D. Louise</td>
<td>Mar. 19, 33</td>
<td>52 mins.</td>
<td>3, 6</td>
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## MOTION PICTURE HERALD  December 3, 1938

### Federal Man Hunt

- R. Livingstone-June Travis | Dec. 17, 38 |

### Flighting Thoroughbreds

- M. Carlisle-R. Allen | Dec. 23, 38 |

### Mysterious Miss X

- M. Whalen-C. Chandler | June 26, 38 |

### Street of Missing Men

- C. Pickford | Dec. 30, 38 |

### Rhythm

- Fred Astaire-J. Ginger Rogers | Aug. 29, 38 |

### Affairs of Amabel

- Jack Oakie-L. Ball-R. Donnelly | Sept. 5, 38 | 68 mins. | July 19, 38 |

### Blind Allot

- R. Dixon-W. Burnette | May 20, 38 | 61 mins. May 14, 38 |

### Blood Count

- J. Donahue | June 17, 38 | 62 mins. | May 26, 38 |

### Breaking the Ice

- B. Brown-I. Dine | Aug. 26, 30 | 82 mins. | Aug. 27, 30 |

### Carrie 97

- A. Astaire | Aug. 27, 30 | 83 mins. | Sept. 3, 30 |

### Crime Ring

- R. Lane-M. Frances | July 8, 38 | 70 mins. | July 30, 38 |

### Flagship for a Night

- F. Allen-C. Lame-A. Allen | Sept. 26, 30 | 65 mins. | Aug. 27, 30 |

### Geese Yourself

- S. Bell-J. Belle | Apr. 22, 38 | 70 mins. | Apr. 16, 38 |

### Gun Law

- R. O'Brien | May 18, 38 | 66 mins. | May 14, 38 |

### gently

- J. Rogers | 6, 1938 |

### I'm from the City


### Joy of Living

- J. Dunne-J. Ball-K. Bickley | Apr. 15, 38 | 91 mins. | Mar. 6, 38 |

### King Kong (re-issue)

- W. Calhoun-S. Armstrong | June 10, 38 | 100 mins. | Feb. 23, 33 |

### Lawless Valley

- G. Belden | Nov. 12, 38 | 66 mins. | Dec. 25, 38 |

### Law of the Underworld

- J. Astaire | June 6, 38 | 66 mins. | June 5, 38 |

### Law of the West Bank of the Tens

- G. Wurl 

### Little Women

- L. MacBride-J. Bennett | July 8, 38 | 107 mins. | Nov. 17, 33 |

### Miss Manton

- M. Swanson | Aug. 20, 38 | 12 mins. | Sept. 4, 38 |

### Man to Remember


### Mother Carey’s Chickens

- J. Keeler | July 15, 38 | 82 mins. | July 30, 38 |

### Mr. Doodle Kicks Off

- R. McLaughlin | Aug. 12, 38 | 39 mins. | Aug. 29, 38 |

### Painted Desert

- R. LeRoy | Aug. 12, 38 | 39 mins. | Aug. 29, 38 |

### Circus

- T. Gable | Sept. 7, 38 | 66 mins. | Sept. 11, 33 |

### Ranger Rogue


### Room Service

- R. Lipton | Nov. 8, 38 | 52 mins. | 6, 1938 |

### Smashing the Rackets

- C. Morris-J. Merriweather | Sept. 10, 38 | 69 mins. | Sept. 20, 38 |

### Tarski’s Daughter

- S. Eilers | July 8, 38 | 60 mins. | July 28, 38 |

### This Marriage Business

- V. Meer | June 17, 38 | 80 mins. | July 23, 38 |

### Virilous Lady

- J. Tabor-J. Crandon | Aug. 8, 38 | 71 mins. | Mar. 19, 38 |

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### Cattle

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- M. Whalen-C. Chandler | June 26, 38 | 65 mins. | 3, 6 |

### Street of Missing Men

- C. Pickford | Dec. 30, 38 | 66 mins. | 25, 28 |

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<td>Wives Under Suspicion (G)</td>
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<td>Acrobats Will Happen (G)</td>
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<td>The Best Man</td>
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<td>Miss Sour Thoroughbred (G)</td>
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<td>We Are Such Fools (G)</td>
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<td>Our Miss Victory</td>
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<td>The Wall of War</td>
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<td>The Sisters</td>
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<td>White Banisters (A)</td>
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### Other Product (Domestic)

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<td>Defendant Parents</td>
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<td>Fight for Peace (A)</td>
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<td>Gene Harlan</td>
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<td>Life Goes On</td>
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<td>Philo Vance</td>
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<td>Rebellious Daughters</td>
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<td>Scandal House</td>
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<td>Two-Gun Man from Harms</td>
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### Other Product (Foreign)

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<td>Alibi's Bitten (G)</td>
<td>Bud Flanagan</td>
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<td>Break the News</td>
<td>Maurice Chevalier</td>
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<td>Carnaval in Flanders (A)</td>
<td>Frances Ray</td>
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<td>College Girl</td>
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<td>Convict 99 (A)</td>
<td>Willy Male</td>
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<td>Dave the Unconquerable (A)</td>
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<td>Dark Sands (G)</td>
<td>Paul Robeson</td>
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<td>Dusky Sunbeams (A)</td>
<td>Faisa Gimisch</td>
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<td>Sin of the World</td>
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<td>The Last Laugh (A)</td>
<td>Finley Currie</td>
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<td>Unknown (A)</td>
<td>Jean Gabin</td>
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<td>Revue du Grand Illusion</td>
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<td>Will Hay</td>
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<td>Ich Lohnt (G)</td>
<td>Max Schneider</td>
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<td>George Formby</td>
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<td>Kate plus Ten (G)</td>
<td>Jack Hulbert</td>
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<td>Lafayette Cafe (G)</td>
<td>Erich Von Stroheim</td>
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<td>Little Fleur of Jesus (G)</td>
<td>Simone Bourdon</td>
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<td>Mia Caddisi (G)</td>
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<td>Miss America (G)</td>
<td>Tito Gullar</td>
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<td>Moscow Nights</td>
<td>Anna Bella</td>
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<td>Porgy and Bess</td>
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<td>The Yellow Birds (G)</td>
<td>Marie Tempest</td>
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EASTMAN announces three important new negative films for the professional motion picture field. . . . Plus-X: fast, fine-grained. Unsurpassed for general studio work. . . . Super-XX: super-speed, surprisingly small grain. For difficult newsreel shots, or for use wherever exposure is a problem. . . . Background-X: ultra-fine grain, ample speed. For backgrounds. Also excellent for all-round exterior work. . . . These films not only make dramatic advances along their particular lines, but offer the high reliability and photographic quality typical of Eastman sensitized materials. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN Plus-X . . .
Super-XX . . . Background-X
MAD  SAD  GLAD
BRUD  SIS  MA AND
AND  IS  WILL
MA AND  PA  WILL
LOVE PARAMOUNT'S
"LITTLE ORPHAN ANNIE"
83 CIRCuits SIGN FOR
22,650 PLAYDATES IN
3,500 OF THEIR THEATRES

FRENCH SPEED PRODUCTION
BUT 'BIG' FILMS ARE FEW

ASCAP RENEWS MUSIC TAX;
NEW LEGISLATIVE ATTACKS

20% CANCELLATION ASSURED,
CAROLINA EXHIBITORS TOLD

BRITONS SAY '38 QUOTA LAW
AGGRAVATES FILM PROBLEMS

MAJORS SUBMIT PLAN—"VAGUE", SAYS
MPTOA—"NOT THE END", SAYS ALLIED
WRITE YOUR OWN TICKET!

"I WANT BIG PRE-HOLIDAY ATTRACTIONS WHEN I NEED THEM MOST!"

Okay Mr. Exhibitor, here's "DRAMATIC SCHOOL" starring Luise Rainer, Paulette Goddard. World Premiere Radio City Music Hall, now playing. It's the most powerful heart drama since "Stage Door" and in its Hollywood Preview has been acclaimed one of the strongest box-office hits of the year.

Other current M-G-M money attractions to keep your house packed are "OUT WEST WITH THE HARDYS," latest sensation of this famed family, beating even the previous one, "Love Finds Andy Hardy." Also Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas in "THE SHINING HOUR." Also "THE GREAT WALTZ" starring Luise Rainer, Fernand Gravet, Miliza Korjus. Also "THE CITADEL" starring Robert Donat, Rosalind Russell.

You get these big productions now, when your box-office needs them most!
I WANT THE FINEST CHRISTMAS FEATURE EVER MADE!"

Okay, Mr. Exhibitor, here's "A CHRISTMAS CAROL." Please screen it immediately and we'll guarantee that with tears in your eyes, happiness in your heart, you'll agree it's the fullest 7 reels of audience thrill and joy you've seen since M-G-M's previous Charles Dickens masterpiece, "David Copperfield." And "A CHRISTMAS CAROL" is a knockout attraction for any season of the year!

I WANT A NEW YEAR'S SHOW AS BIG AS A $6.60 BROADWAY MUSICAL HIT!"

Okay, Mr. Exhibitor, here's "SWEETHEARTS" starring JEANETTE MacDONALD, NELSON EDDY. Entirely in Technicolor and the most magnificent production that ever combined star names, hitsongs, soul-stirring love story and unique spectacular presentations! It will play day-and-date in hundreds of theatres across America, a positive clean-up for the most popular theatre-going time of the year! "SWEETHEARTS" will write new box-office history for the greatest number of simultaneous bookings and for attendance beyond all previous records.

METRO-GOLDWYN-M "A" YER, THE FRIENDLY COMPANY
Rushing rivers... sky-piercing peaks... trackless plains of the Great Northwest! Land of rich furs and yellow gold, luring reckless men to adventure! Land where civilization fades and a woman's lips set a wilderness aflame. Guarding this vast dominion, a handful of red-coated heroes blaze their legend, "Get your man!"... and law at the point of a rifle hangs crime on the end of a rope!...

Here at last—in living color—is the romance of Canada's Royal Mounted!... Here—in the grandest scenes on earth—is the epic of America's last frontier!... Here's courage in a thousand dangers, and love for him who wins it fighting!

WARNER BROS. PRESENT

HEART OF THE NORTH

IN TECHNicol

[THEATRE IMPRINT HERE]
On the Screen and In the Papers

For a Mid-December Mop-Up!

TO BE READ THRU THE LENGTH AND BREADTH OF THIS LAND BY MORE THAN 28 MILLION FAMILIES! CLIMAX OF THE ACTION-PACKED CAMPAIGN BEHIND THIS ACTION-JAMMED JAMBOREEE FROM WARNER BROS!

It runs full-page size in full color in The American Weekly (top circulation of any publication anywhere!). It's timed to catch the picture's national release...wire your booking now and your own theatre name will be carried in the ad!
EVEN MORE LAVISHLY BEAUTIFUL . . .
WITH MORE GORGEOUS, LOVELY MODELS . . .

... than the first of the Fashion Forecasts which evoked such outspoken acclaim!

America's foremost beauties . . . frolicking in the Northland's snow-clad ski slopes . . . disporting themselves on the sun-warm sands of the South . . . glorified in Technicolor's magic. The boys will want to sit through this one twice . . . and the gals—how they'll go for it! Released on December 23rd for added punch on your big holiday shows!

20th Century-Fox
presents
VYVYAN DONNER'S
winter
FASHION FORECAST
in
TECHNICOLOR
with
THE WORLD'S MOST BEAUTIFUL MODELS

Produced by TRUMAN TALLEY

Directed by Vyvyan Donner • Described by Ilka Chase • Supervised by Jack Painter • Art direction by Al Panci • Technicolor color director Natalie Kalmus • Associate Richard Mueller • Cameraman William Steiner
FOR DIVERSITY

MOVEMENTS on the march to give Exhibition a new freedom, whether by law or concession, will presently be found also to have bestowed upon the motion picture theatre a new responsibility.

Latitude in programming the presentations of his screen while enabling the showman to serve his audiences more precisely will make it also obligatory that he does. Both buying and selling will be new jobs.

It is most probable that both Exhibition and Production will be making some surprising discoveries as product more responsibly and responsively selected is presented to the tests of audience reaction.

The current and long standing impression of Hollywood production that this is a nation of one public is likely to be disturbed. A probable consequence in sight is that the studio preview zone now extending from San Francisco to San Diego will have to be considerably extended, for sake of a diversity of guinea pigs.

There is much vociferation from one sector in demand of motion pictures more intimately related to the issues and problems of the day. It is most obvious that preponderantly this vociferation comes from persons, groups and movements more interested in their political and social devices than in the theatre as an institution purveying entertainment. Possibly you may have seen that said before on this page. You will see it again. But there is another sector of demand that does not vociferate because it has no message for the screen, no desire to rule or invade it, but which does have a considerable willingness to buy from the screen wares of a diversity of interests.

ADDRESSING an audience of showmen in the Middle West the other day, Mr. M. A. Lightman of Memphis, dealing with this aspect of appeal, reached about for a title to illustrate his contention and found he had to go back to so remote a release as the pictures of Commander Byrd at the South Pole. It has been that long since the American screen has presented an unalloyed expeditionary feature sized picture.

Progressively since the initial days of the adventure picture with Mr. Paul Rainey’s African hunt the film of fact has been increasingly subjected to the ministrations of artistry, over the artistry of Hollywood so consummately skilled at addressing its one public. The last expeditionary picture that got anywhere was “Simba” by Martin Johnson, sold by Frank R. Wilson and Max Weisfeld, substantially in an independent market, for $1,200,000 at the box office. Somewhat earlier, somewhat better made, enjoying a vastly better press, “Grass” did in world gross film rental about $75,000, “Nanook of the North” around $350,000, “Moana of the South Seas” less than $150,000, all being sold under auspices committed to the one-pleasure Hollywood notion. All of these pictures mentioned are famous in the lore of the industry. Each of them succeeded financially in the ratio of exhibitor attention, as encouraged by Distribution.

It is clear enough that Hollywood knows very well how to interest the most people the most of the time. That’s averaging.

It is not quite so clear but probably accurate to say that the largest success for the industry can be had by attention not to the majority alone, but also with attentions to sizeable minorities.

ASS merchandising, which includes production with the mass audience concept, restricts the Exhibitor to such portions of his public as coincide with the national, perhaps international, mass average.

All the competition of the picture makers is at the bull’s-eye of the preponderance in mass.

Striving, imitative Hollywood reminds one of that classic line from Miss Anita Loos’ famed Lorelei Lee, who remarked that when Mr. So-and-So was in town “we just seem to do one thing.”

The imitative repetitive formulæ are easy, and ultimately costly. Take just for instance the case of Mr. Henry Ford, riding easy in the groove of the “Model T” for years and quoted as saying that anybody could have a car in any color he wanted, so it was black. Now Mr. Ford is making three kinds of cars in a multiplicity of models and colors.

Diversity is the new order in merchandising. Rights of minority tastes are winning recognition in terms of their buying powers.

The motion picture will come to it yet.

THIS WEEK—Mr. Samuel Goldwyn, at press audience in Hollywood in connection with the employment of a new vice-president, was quoted: “I always have an idea.” . . . The Treasury Department officially states that the new five-cent piece with the head of Thomas Jefferson is a success, a hit in fact. It would be interesting now to hear what they think of the dollar. As for nickels we’ll prefer always the old one with the profile of Chief Two-Guns White Calif, because a couple of decades ago we put him on the screen. . . . Now that the new subway builders have completed $5,000,000 worth of legs to hold up the Sixth Avenue Elevated railway at our front door, it has been foreclosed and sold for junk. There’s genius in government. Meanwhile it will be nice for Mr. Van Schmus to get the old “L” out of the Music Hall lobby. The world’s greatest theatre has been operating under the world’s worst approach. . . . Just beyond the Music Hall roof there’s a new garden, formal with clipped evergreens, going on top of the Associated Press building. There’ll be tulips there in the spring. There’s no “pie in the sky” hereabouts, but the upper reaches of Mr. Rockefeller’s Center are getting right Babylonian with their patterned greenery. The artfully bucolic intimations on the AP building remind one of the story of the re-write man, city bound toiler under a green eyeshade, who while taking a murder story from a reporter far out at dawn on a Jersey farm, asked him to hold the line in silence a moment. “Now go ahead,” he said, “just wanted to hear that rooster crow—first I’ve heard in twenty years.” . . . The Hollywood wire just reports that a British correspondent has asked Mr. Goldwyn if he contemplated an offer to employ David Windsor. “No, I’m going after the King,” Mr. Goldwyn responded.
This Week

“Contents Noted”

Exhibitor organizations, the Department of Justice and the White House this week received copies of the "memorandum of understandings" containing the first draft of the distributors' proposals for trade practice revision. Exhibitor comment on the document, expressed by officials of the MPTOA and Allied, centered on criticism of the memorandum's "vague phraseology," lack of provision for a date of enactment and of the fact that no mention was made of the establishment of conciliation boards, a point considerably stressed in the preliminary discussions.

Reactions to the proposals, made by the parties concerned immediately after the copies were received, are on page 12 and the proposals themselves are printed in full on pages 13 and 14.

In Washington, Department of Justice officials accused the large distributing companies of "stalling" in the Government's anti-trust action against them, and the Department was reported ready to insist that the case be brought to trial in January. An agreement for day by reports on theatre deals was reported to have been made.

The story appears on page 14, column 3.

A federal jury in Indianapolis on Monday brought a non-guilty verdict in the seven-year-old trust suit of Indianapolis Amusement Company vs. major distributors. The plaintiff laid its receivership in 1937 to the block-booking practice of distributors, and asked $250,000 damages.

Balaban and Katz and other major company defendants in the Government's criminal contempt suit in Chicago were scheduled Thursday to ask Federal Judge Woodward to order the Government to supply a bill of particulars, to deny the Government's request for subpoenas for the impounding of documents and the appearance of witnesses and to grant the defendant's petition for an extension of time to answer the Government's charges.

Time for filing Paramount's appeal to the United States supreme court on the North Dakota theatre divestment law was extended Wednesday from December 15th to January 5th.

May Drop WPA Play

Plans of the Federal Theatre of the midwest for production in Chicago of John McGee's "Horse Opera," a satire on the motion picture industry, of which he was co-author, may be dropped. The Federal Theatre does not own the play. Mr. McGee resigned as director of the Federal Theatre to engage in private business.

Ruling Aids ASCAP

Federal statutory court rulings have enabled the American Society of Composers, Authors and Publishers to resume music tax collections in three states where hostile legislation had been enacted, Tennessee, Florida and Nebraska. Awaited this week from the United States supreme court was a ruling on the constitutionality of similar legislation against the Society in Washington, states a ruling which may decide the fate of the whole ASCAP setup. In not opposing the federal court injunction on the Tennessee legislation last week, the state attorney general's office indicated it was awaiting the supreme court decision. One other state in which anti-ASCAP legislation has been enacted is Montana.

To Bar Minors

The City Council of Cincinnati is studying a theatre licensing ordinance which would prevent the attendance of children under 16 on school days and prohibit the selling of tickets to them after eight P.M. on evenings preceding school days even if accompanied by their parents. A similar measure was opposed strenuously by Charles D. Mervis, representative of the local suburban exhibitors' association, and was tabled pending discussion and adjustment of its provisions. Licenses for theatre operation to be issued annually at a cost of two dollars and to be revocable by the city manager for violations are contemplated.

Circuit Buying

Contract signing for the 1938-39 season, delayed during the summer and fall by uncertainties connected upon legislation, litigation and speculation, has proceeded sufficiently in the last few weeks to bring the market somewhere near the normal for the period. A total of 83 large circuits, representing because of their buying power the key to the market in most situations, have signed 453 franchises with distributors for approximately 22,650 playdates. The total are somewhat less than those of other years on corresponding dates but the rate of increase during the months since the summer gives an optimistic tint to the picture.

A survey of the product bought to date by these circuits and the records of past years are incorporated in the story and table starting on page 15.

Italian Move

Official extension of the effective date of the Italian film monopoly decree from December 31st to June 30th has been proffered to the distribution agents of United Artists, RKO, Universal and Columbia only.

Under the terms of the extension these Italian agents either must adhere to the ENIC monopoly regulations at the end of the six months or liquidate their distributing organizations. Under this procedure such distributors eventually would have to sever their connection with the four American companies which they now represent, join the state monopoly and handle what other films ENIC gives them to distribute.

No indication has been given as to whether or not the extension would be made applicable to Loew's, Paramount, Twentieth Century-Fox and Warners on the same or comparable basis. Meanwhile, however, those companies have not rescinded their orders for liquidation there by December 31st.

Industry opinion in New York is that the move by Rome is probably a strategical maneuver to break the solid opposition of the American companies to the monopoly.

Hays Report

Will Hays, president of the Motion Picture Producers and Distributors of America, left the coast for New York by train last Friday following submission of his semi-annual report to the full membership of the MPPA. In his report Mr. Hays spoke of the trend of the European and South American markets, and urged production for South America.

Cliff Work of Universal and J. R. McDonough of RKO were elected to the board of directors.

The trade practice conferences and the production of a picture representing the industry at the New York and San Francisco World Fairs were also discussed.
GB Distribution

Under plans being discussed this week 20th Century-Fox may assume the handling of all Gaumont British business in America. The move, it is understood, is as a result of American interest of economy on the part of the British organization and would assure the continued distribution of GB films in this country. Under the prospective plan GB product not only would be booked through 20th Century-Fox exchange at present, but the American company would handle the actual sales and distribution as well.

Mr. ArnoldJoins

What with his official position and the implications of it as a function of public service, the joining of Thurman Arnold, assistant attorney general, as a director of Films for Democracy, announced Wednesday, was of some surprise to the world of the motion picture. The anti-trust suit against the major producers and distributors of the motion picture is presumably addressed to adjustment of the industry to existing law. The Films for Democracy movement represents a militant movement toward dictation of a nature held by some mature observers to be rather outside the purposes of democracy when reinforced by color of federal encouragement and authority.

U.S. Statistician Says $2 a Day Wage Rise Would Lift Receipts 45 Millions

Motion picture theatres would take in an additional $45,000,000 a year if the income of the nation's lowest paid workers was increased by 50 per cent, members of the Temporary National Economic Committee were told at the opening of the Administration's monopoly investigation last Thursday, in Washington.

The advantages which would be derived by exhibitors were cited as an example of how various industries and trades would benefit if the income of the 5,200,000 wage earning families—not individuals—receiving a present total income of not exceeding $1,250 a year was increased by no more than $2 a day.

Appearing as the first witness at the committee's hearings, Dr. Isador Lubin, chief of the U. S. Bureau of Labor Statistics, disclosed that an official Government study of the loss occasioned by the 1930 depression placed the figure at $132,000,000, of which $119,000,000,000 was attributable to unemployment, and to show how narrow is the margin between lack and plenty said that an increase of $2 per day in the income of these families, not now on relief, would wipe out the surplus capacity of most industries and treble the amount spent by that segment of the population on luxuries.

Opening the Administration's Legislative-Executive investigations into "big business" of all types, the committee seeks to determine the state of affairs and welfare of the Nation, and the relations of "big business" thereto. A long line of witnesses will testify over a period of weeks, with the committee expecting to get from their testimony material recommendations to be made at the next Congress for changes in the federal trust and monopoly laws.

Save for an expected analysis of patent pools the probe is not expected to touch directly on motion pictures. That matter evidently will be taken care of through the government's pending trust suit against the eight large film companies.

A $2 a day increase in the earnings of the low-income group, he said, would mean an additional $234,000,000 a year spent on recreation and luxuries, $800,-000,000 a year on food, $416,000,000 on clothing, $613,000,000 on housing, $213,-000,000 on fuel, light and refrigeration, $224,000,000 on house furnishings and equipment, $73,000,000 on personal care, $208,000,000 on medical care, and $385,000,000 on automobiles and transportation.

Mexican Ban

The Italian picture "Seipio l'Africano" has been banned throughout Mexico by the Confederation of Mexican Workers, the country's most powerful labor organization, on a complaint that it extols imperialism. The Confederation forbade showing of the film on the eve of the premiere at the Cino Palacio, a first run Mexico City cinema, after both distributor and exhibitor had spent considerable money advertising the picture.

Games Prohibited

Operation of "bank nights" is in violation of Oregon laws prohibiting lotteries, circuit Judge Robert Tucker ruled last week at Portland, sustaining a demurrer of District Attorney James R. Bain. Defendants were headed by Carl R. McFadden of the Laurelhurst theatre.

District Attorney Edmund R. Dewson of Norfolk County, Mass., notified police chiefs in Norfolk and Plymouth counties that they must halt all theatre use of Bank Night and similar games within their jurisdiction.

Next month will see a decision on Bank Nights in Mercer County, Pa., when Patrick Natero, manager of the Columbia, in Sharon, is arraigned on a charge of operating a lottery. District Attorney E. C. Moon banned all Bank Nights last spring.

Balaban and Katz is reported to have extended the use of premiums in outlying houses. Hal Burriss, distributor for Cotter Premiums, has opened a Detroit showroom.

Allied Birthday

In celebration of its tenth anniversary, Allied States will hold a "Founders' Day" dinner at the Carlton Hotel in Washington on January 17th. The dinner, to which independent exhibitors generally will be invited, will be held in conjunction with the annual directors' meeting, January 17th and 18th. The Association began operation on Jan. 15, 1929.
This Week In Pictures

THE London office of United Artists is host to visiting members of the Selznick International production and executive personnel from Hollywood and New York. Left to right at the Claridge Hotel in the British capital: Douglas Fairbanks, Jr., a co-star in "The Young in Heart"; Mrs. Katherine Brown, story editor, and Jack Whitney, chairman of the board of directors.

JACK COHN, Columbia vice-president, returns from Europe where he arranged the establishment of distribution offices in France and the acquisition of four French films.

JOHN E. OTTERSON, right above, attends the opening of a new theatre in New York—the Normandie, Park Avenue in location and atmosphere—and the premiere of "Sacrifice d'Honneur," the first offering of his Tri-National Films distributing company. With Mr. Otterson is Bernard Brandt. The opening of the theatre, built by Harry Brandt and David Weinstock, is reported on page 33.

JAMES ROOSEVELT, eldest son of the President and now an employee of Samuel Goldwyn, Inc., is introduced to a motion picture camera by Mr. Goldwyn. (Story on page 50.)

JOHN DOWD, left, former advertising and publicity manager of RKO Theatres, who is now engaged in the promotion of the New York World's Fair of 1939.

HAVING concluded conferences on next year's product in New York, Charles Einfeld, Warner Brothers director of advertising and publicity, and Jack L. Warner, vice-president in charge of production, leave for the coast.

THE TEAM of Astaire and Rogers dances across a map of the United States depicting for the camera atop the steel tower the popularity and imitative craze which followed the dancing Castles—Vernon and Irene—who are the central figures in RKO's newest musical now in production.

A SCROLL from the stars for whose films his theatre has furnished premiere settings is presented to W. G. Van Schmus, managing director of the Radio City Music Hall, by Joseph I. Breen, administrator of the Production Code, at a luncheon in the Warner studios at Burbank during Mr. Van Schmus' annual trip to the production center. Watching the presentation of the memento from the Warner studio personnel is Paul Muni.

STAR-EXHIBITOR relations are furthered at a meeting of George Limerick, center at right, city manager for the Griffith Amusement Company in Enid, Oklahoma, and Brian Donlevy and Marjorie Weaver.
MAJORS SUBMIT REGULATION PLAN, EXHIBITION AND U.S. SAY "SO WHAT?"

MPTOA, Allied Are Cold to "Memorandum of Understandings"; Conciliation Plan Not Definitely Included

The majors’ committee on trade practices this week issued to exhibitor organizations, and supplied to the Department of Justice and the White House, draft of a document which was called a "memorandum of understandings" reached in principle by distributors and exhibitors. Also, contrary to arrangements and contemplations, the document became public.

MPTOA—"... vague phraseology" ... "does not provide for local conciliation boards" ... "no provision for date of enactment".

ALLIED—"... mistake to conclude the draft is acceptable," says Nathan Yamin. "... not the end of the road," says Abram Myers.

DEPARTMENT OF JUSTICE—Indicates that no proposals would meet all the points raised, but considers it progress toward consent decree.

WHITE HOUSE—Standard "no comment", but suggestion that the Department of Justice had the matter in hand.

Exhibitors, as represented both by Allied and the MPTOA, are not in agreement on several points that the "understandings" represent what they expected to be the full solution of the problems of the producers that have been seeking to have adjusted for years.

The MPTOA objects to the majors' draft on three counts: (1) It contains vague phraseology "all the way through"; (2) It does not provide specifically for establishment of local conciliation boards, which the MPTOA will insist upon; (3) No provision is made for a definite date of enactment; the MPTOA is prepared to fight for enactment immediately upon ratification, whereas the distributors suggest application to 1939-40 product.

Further Meetings Postponed

The MPTOA indefinitely postpones its "final" negotiating meeting with the distributors, originally scheduled for December 8th and 9th. When the MPTOA set those dates it did not expect a written draft would be completed prior to the meetings. The exhibitors had expected to have incorporated in the first draft any additional concessions obtained.

Now that the draft is in writing, the MPTOA's committee will make recommendations that it will respond to instructions from the directors through the negotiating committee to the distributors later.

Yamin, Myers Comment

From Allied States Association, through Nathan Yamin, its president, came the statement that "it would be a mistake to conclude that the draft as submitted this week by the distributors is acceptable to Allied's negotiating committee."

Mr. Yamin, from Fall River, Mass., declared: "When certain other matters have been worked out, and submitted by the distributors' committee to our negotiating committee, the program will be turned over to the board of Allied for final action."

Abram F. Myers, general counsel, in Philadelphia, Tuesday, said that while the first written draft had advantages, "it does not represent the end of the road" (of Allied's campaign for adjustments), "nor is it self-executing, and it doesn't mean that in it exhibitors will find every solution." Certain Allied groups have been insisting upon theatre divestment and block booking elimination.

Mr. Myers also noted the absence of mention of rules and machinery for local conciliation boards.

Cole in Hospital

Allied's negotiating committee is "handicapped," observed Mr. Myers, in that its chairman, Mr. A. Cole, of Texas, is in Baylor hospital at Dallas and will not be available for active work for several weeks. "This, however," explained Mr. Myers, "does not necessarily mean that the committee will be delayed that long." Allied is not expected to make known its own position until after January 1st.

Transmitting the tentative draft to the exhibitor organizations, the distributors' committee appended a note, as follows: "If this accompanying memorandum substantially expresses your understanding of these proposals, we request a joint conference with the Department of Justice at the earliest possible date for the purpose of obtaining its approval of these proposals and considering methods for putting them into effect."

The Department of Justice evidenced on Wednesday the attitude that no proposals which the distributors could draft would meet all points raised in the Government's anti-trust suit against them. It was suggested, however, that the draft could be made part of negotiations pointed toward a consent decree.

White House Silent

Department of Justice officials pointed out that they intentionally had refrained from sending a representative to the industry meetings at which the MPTOA executives were present. When asked how the Department arrived at the conclusion that any of its representatives would be invited to these discussions was not disclosed.

At the White House, official comment was withheld, but the impression was left that the matter of motion picture practice is being left entirely to the Department of Justice.

William F. Rodgers, MGM, for the distributors' committee, in submitting the document to the exhibitors, observed: "To cover all subjects considered as national in their scope, it has been necessary to synthesize the thoughts expressed by the different theatre groups, and the draft form of memorandum represents only such subjects, it being the belief that another and to be patient step is to those topics purely local in their application." Exhibitors were wondering what the distributors had in mind by "another and subsequent agreement."

S. R. Kent, president of Twentieth Century-Fox, said the draft "represents the first attempt on our part to put into writing the spirit of the majority of the things discussed."

16 Proposals Made

The distributor draft contains 16 proposals the full text of which is printed on page 13.

1. Cancellation privileges with certain restrictions, shall not reduce rental average ages $100; 15 per cent on $100 to $250; 10 per cent on over $250.

2. Distributors agree to make as complete as possible announcement of pictures for the season.

3. Distributors agree to a lesser number of pictures than offered due to inability of an exhibitor to play all offered, but reserve right to offer complete output of all pictures.

4. Preferred playing time shall not be designated when film is sold on flat or rental or on percentage when a guarantee is included, but when on straight percentage, designation shall be by mutual agreement.

5. Theatres shall be able to obtain some run of a distributor's product, provided theatre is not obsolete and exhibitor is reputable, with arbitration in event of disagreement.

6. No exhibitor shall be required to buy shorts, newscasts or trailers as a condition of getting features.

7. Score charges, if any, on the current (1938-39) product shall be consolidated with film rental when on a flat sale, but in 1939-40 there shall be no score charge on percentage pictures.

8. Distributors will notify exhibitors of price classification of each picture on rendering notice of availability, except for first runs in the keys.

9. Features shall not be sold to non-theatrical accounts if arbitration determines they constitute unfair competition.

10. Each distributor will use its best efforts to simplify its form of licensing agreement.

11. On selective deals, exhibitors must exercise such right within 21 days after notice of availability is mailed.

12. Distributors will not prohibit exhibitors delivery of a picture if a prior picture on release has not been delivered through latter's failure under agreements where accounts are obligated to pay producer in event of its release.

13. No distributor shall coerce an exhibitor into a contract on threat to build or otherwise acquire a theatre for operation in competition to him.

14. Practice of false boxoffice receipts is condemned.

15. Principles and factors involved in matters determined by arbitration and machinery are open to further discussion.

16. These provisions to become effective with the 1939-40 product, except where affecting any license agreements now in force.

DEPINET DISCUSSES SELF-REGULATION

Describing the industry as a self-governing body at a meeting of the Theatre Owners of North and South Carolina, held this week in Charlotte, Ned E. Depinet, vice-president of RKO Radio, said that self-regulation has proved successful during the last 10 years, and that if the producers are to maintain their present high standard of production, it is best that they continue to be a self-governing body.

Mr. Depinet also commented upon the importance of the new 20 per cent cancellation privilege, and said that the producers selling policies currently are tending to favor the exhibitor.
CENT OF RECREATION DOLLAR TO MOVIES

A survey just completed by Dr. Arthur Todd of the Sociology Department of Northwestern University reveals that money spent for recreation in Chicago is diverted in the following proportions:

Out of every dollar spent for recreation, the survey shows that:

.08 c. is spent for liquor.
.04 c. is spent for gambling.
.04 c. is spent for schooling.
.021/2 c. is spent for vice.
.021/2 c. is spent for public recreation.
.01 v. is spent for newspapers.
.01 c. is spent for movies.

The total amount spent yearly on liquor is estimated at $100,000,000. On gambling the amount is estimated at $75,000,000. Vice brings in $30,000,000, Dr. Todd’s report says.

Movies, it is estimated involve an expenditure of $20,000,000 annually.

4. Preferred Playing Time

Preferred playing time shall not be designated by the distributor for a feature picture for which the rental is either a fixed sum or computed in whole or in part upon a percentage of the admission receipts with a minimum fixed sum guaranteed. In respect of each feature picture for which the film rental is to be computed wholly upon a percentage of the admission receipts, the number of such pictures to be played on preferred playing time as well as the days constituting preferred playing time or any other basis of selection shall be determined by the distributor and agreement between the distributor and the exhibitor at the time of the making of the license agreement and unless otherwise agreed upon, there shall be free to designate the pictures to be played in accordance with such agreement.

If the distributor pursuant to the provisions of its license agreement shall designate for any preferred playing time a picture the film rental for which is based wholly upon a percentage of the admission receipts and if the exhibitor shall, within five days after the mailing of a notice of such designation, give distributor written notice that such picture is deemed by the exhibitor unsuitable for such playing time in that such picture involves itself to be小时内, then upon the determination of such unsuitability by agreement between the distributor and exhibitor or by immediate written determination in the event of failure to agree, the distributor may, at its option, either designate said picture to be played upon the same basis or to other basis on other days of the week or on or otherwise substitute another picture to be played on preferred playing time at the originally designated terms; in the latter event the original terms of the license agreement shall be as is designated by the distributor and provided for in the license agreement. Nothing herein contained shall decrease or otherwise affect the number of pictures to be exhibited in each price classification in the license agreement.

5. Runs and Existing Customers

(A) Provided an exhibitor and a distributor can mutually agree upon terms, an exhibitor

(Continued on following page)
shall be able to obtain some run of a distributor’s pictures provided that each exhibitor’s theatre is not of obnoxious character, is in good condition and in compliance with a policy which is not destructive or which would not substantially affect the business of any other run of distributor’s pictures and further provided that such exhibitor has submitted no complaint against the theatre operator and financially responsible. Any dispute as to whether or not the exhibitor’s theatre is of obnoxious character, is in good condition; is opened for the sole purpose of exhibiting pictures, or which would substantially affect the business of any other run of distributor’s pictures or whether or not exhibitor is of good reputation as a theatre operator and is financially responsible, shall be determined by arbitration.

(B) Exhibitors have complained that distributors have licensed their product away from an existing exhibitor to another exhibitor because such other exhibitor operates a circuit of theatres in the same or other situations and licenses the distributor’s product for such circuit.

It is recognized that a distributor has the right to select its own customers and it is also recognized that the customer and customers is sometimes a hardship to an existing customer, but that in order to be entitled to continue to receive consideration as a customer, the exhibitor should have substantially performed his previous license agreements with distributor, maintain and operate his theatre in a modern and up-to-date manner and be financially responsible.

Artists or other owning product will not be licensed away from an existing customer to a new or another exhibitor for the sole reason that the new or other exhibitor is a customer of the distributor in the same or other situations and any dispute as to whether or not a distributor has licensed its product away from an existing customer for the sole reason that such other exhibitor is a customer of the distributor in the same or other situations shall be determined by arbitration.

6. Short Subjects, Newsreels and Trailers

No exhibitor shall be required, as a condition of licensing feature motion pictures, to license short subjects, newsreels or trailers, but nothing herein shall be construed to prohibit any effort by the distributor to license short subjects, newsreel and trailers.

7. Score Charges

In respect of license agreements commencing with the season of 1938-39 all score charges, if any, for pictures licensed on a flat rental basis shall be added to and consolidated with the film rental and commencing with the season 1939-40 there shall be no score charge in respect of pictures licensed on a percentage basis.

8.Allocation of Pictures

Except as to first runs in key cities, each distributor shall upon giving notice of availability of each picture, notify each licensee to whom such notice is given, of the price classification of such picture.

9. Non-Theatrical Competition

Feature pictures will not be licensed to a non-theatrical account if such non-theatrical account is determined by arbitration to constitute unfair competition to a regularly operated motion picture theatre, provided, however, nothing herein contained shall be interpreted to prohibit the licensing of motion pictures for exhibition at Army posts or Government camps or on board ships of the U. S. Navy or ships engaged in carrying passengers to a regular or domestic port or at educational, or religious institutions where attendance is confined to members of such institutions, or in institutions housing “shut-ins,” such as prisons, hospitals, orphanages and the like.

10. Form of License Agreement

Each distributor will use its best efforts to simplify its form of license agreement.

11. Selective Contracts

Whenever an exhibitor shall have the right to select a minimum number of pictures out of a larger number, such exhibitor shall be required to exercise such right in writing with respect to each picture within 21 days after the date of mailing of the notice of availability of such picture. Upon the exhibitor’s failure to give such written notice within said period, each of such pictures shall be deemed to have been selected by the exhibitor.

12. Playing of Pictures in Order of Release

If under any license agreement the exhibitor is obligated to play pictures in the order of release, the exhibitor will use its best efforts to exercise such right and to play each picture into the exhibition circuit in such an order as to make or keep an exhibitor to exhibit pictures substantially the same as other exhibitors.

13. Acquiring Theaters

No distributor shall coerce any exhibitor to engage in business involving the playing of exhibition pictures, by the commission of any overt act evidencing an intention to build or otherwise acquire a motion picture theatre for operation in competition with an exhibitor, but which he, or such theatre as herein shall otherwise in any way abridge the right of a producer or exhibitor to build or otherwise acquire a motion picture theatre in any location.

14. Box-Office Statements

The practice of rendering to a distributor false reports of the box-office receipts in respect of the pictures delivered to him under a license contract, where a portion of which is based in whole or in part upon a percentage of such receipts is condemned by exhibitors as well as by distributors as a practice which not only results in loss of earnings for the exhibitors, but is also unfair and detrimental to the business of honest exhibitors. Exhibitors will endeavor to discourage and eliminate such practice.

15. Arbitration

The principles and factors involved in the matters to be arbitrated, the rules and regulations to govern submissions, hearings and awards, the methods of selecting arbitrators and other matters in connection with the arbitration proceeding have not yet been fully discussed. Subject to agreement thereupon, all matters herein specifically made the subject of arbitration, all controversies concerning performance of existing contracts between a distributor and its customers and all claims that clearance or zoning now or hereafter existing is unfair or discriminatory, or that an exhibitor has licensed more pictures than are required shall be subjects of arbitration.

Conciliation also may be found to be a speedy and feasible method of settling certain classes of disputes preliminary to or in lieu of arbitration as may hereafter be determined.

16. Effective Date

These provisions shall become effective with the license agreements for the season 1939-40 and continue thereafter, except that nothing herein contained shall be deemed to effect any license agreement now in effect.
83 CIRCUITS CONTRACT FOR 22,650 PLAYDATES IN 3,500 THEATRES

Negotiations between buyer and seller in the motion picture market, slowed down during the summer and early fall by a variety of factors, in recent weeks have begun an acceleration which has brought total sales to a point of favorable comparison with other years and particularly with the brisk pace set by the contract signers last year. A MOTION PICTURE HERALD survey, an extension of tabulations compiled twice during each season for the last three years, shows that to date 83 circuits representing 3,518 theatres have signed 453 contracts with nine distributors covering about 22,650 playdates.

The total number of contracts signed by the circuits considered in the survey, selected because through their buying power they represent the key to the film market in their various territories, is a decrease of 15 per cent from the number shown in the survey as published on November 6, 1937. At the same time the ratio of increase from the number shown in the tabulation as published on August 6th of this year is approximately 176 per cent compared to increases of 103 per cent in 1936 and 75 per cent in 1937.

On November 6, 1937, the same circuits had concluded 533 contracts for 28,822 playdates compared with 305 contracts representing 16,470 playdates on September 4th of the same year. The total on December 19, 1936, was 702 franchises for 36,000 playdates compared with 340 contracts for 17,600 playdates on October 10, 1936.

Following the delays of the autumn weeks the large distributors now report that key contracts have been closed in nearly all territories and that independent buying is showing satisfactory acceleration. Most of them have announced an increase in total contracts signed as compared with the corresponding period last year.

Trade Practice Problem Factor

Chief among the factors having important bearing on franchise signing this year has been the attention focused on discussion of trade practices within and outside of the industry and the disputes revolving around proposed revision of present policies either by voluntary regulation or by legislation.

Congressional action on the Neely anti-block booking bill last winter which resulted in the passage of the act by the Senate early in the summer introduced the first factor of hesitation in the market for the 1938-39 product. During the summer the distributors announced the appointment of a committee to consider voluntary trade practice regulation through conferences with exhibitors on representation. This development, in turn, was interrupted by the filing of the anti-trust suit in equity against distributors by the federal Department of Justice. Buyers, regarding these actions, felt that important changes in long established procedure might result and consequently hesitated to commit themselves until the situation cleared. The Government suit is still in abeyance but distributors this week issued a tentative draft of their trade practice proposals which still must be approved by exhibitor organizations. (See page 12.)

During August and September when 1937-38 commitments began to run out and the new product appeared in the show windows of most distributors it was reported that many companies were allowing the larger circuits, such as those listed in the present table, to date the new season product pending negotiation of full-year contracts.

Obstacles in the way of marketing the new product were most numerous in the Chicago area where a long-standing dispute between independent exhibitors and Balaban & Katz and the distributors was climaxEd by the filing of a comprehensive anti-trust against the major companies. After the signing of a few deals by the important circuits film buying came almost to a standstill with the filing of the suit early last October. The outcome of the case is expected to affect buying procedure and have important bearing on sales in the territory.

The Chicago situation has been troubled for several years. When the survey was first published in October, 1936, a delay in that territory was reported because of uncertainty aroused by reports that Balaban & Katz intended to adopt a double bill policy for their houses. That policy was later adopted and the present dispute is based in part on that development. Clearance at that time, too, was the subject of heated discussion and independents even then threatened the suit which is now in progress.

Many Recent Deals

Many of the more important deals listed in the present survey were concluded only in the last two or three weeks. In the list as published on August 6th many outstanding circuits were shown as having purchased the product of only one or at the most two companies. In a majority of cases these circuits have now contracted for a more complete quota of product, although their programs are not yet completely filled.

Ten distributors were considered in the survey. The circuits included in the list usually complete their deals with the major companies before turning to the smaller independent producers to supplement their programs.

The distributors and their product totals promised for the 1938-39 season are: Columbia, 56; Metro-Goldwyn-Mayer, 44 to 52; Paramount, 42; Paramount, 36; Republic, 48; Republic, 55; Twentieth Century-Fox, 56; United Artists, 30; Universal, 52, and Warner Brothers, 52.

Grand National, included in the survey in previous years, started its new selling season late this year after reorganization proceedings and a merger agreement with Educational Pictures under which Earle Hammons is the new president of the company. Conventions were held during October by the sales department under the leadership of Edward Alperson and an intensive drive for contracts is now under way.

An important change in the Canadian exhibition field was brought about last month with the settlement of a long-standing dispute between N. L. Nathanson, president of Famous Players Canadian circuit and United Artists. The distributor sold away from Famous Players last year after Mr. Nathanson filed suit in London claiming that Alexander Korda’s “Drums,” having started before the cameras in September, 1937, rightfully should have been delivered to him under an original deal with London Films for Canada which expired in October, 1937. The matter was settled between Mr. Nathanson and Murray Silverstone of United Artists.
### THREE YEAR COMPARISON SHOWN

The following table shows the product purchased by the larger circuits of the country for 1936-37, 1937-38 and for 1938-39 season as far as sales have progressed. Long term franchise deals are indicated where such information is available. Many circuits affiliated with distributors have long term contracts but under terms which provide for negotiations each year, the contracts thus amounting to continuing options. Opposite the name of each circuit are the approximate number of theatres included and the territory in which they are situated. The three columns under each circuit's name indicate the product bought for each of the three years. The name of a distributor followed by a figure in parentheses indicates that the product of that company was bought only for that number of theatres.

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### deals include 22,650 playdates

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</tr>
<tr>
<td>Warner</td>
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<td>Warner</td>
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</table>

(Listing continued on following page)
## BUYING DELAYED BY UNCERTAINTIES

### FANCHON & MARCO
- 5 Theatres
- St. Louis
- Dec. 19, 1936

<table>
<thead>
<tr>
<th>CBS</th>
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<th>Republic</th>
<th>20th-Fox</th>
<th>Universal</th>
<th>Warner (10 year franchise)</th>
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<td>GB</td>
<td>GN</td>
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<td>RKO</td>
<td>20th-Fox</td>
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### FOURTH AVENUE
- 18 Theatres
- Indiana, Kentucky
- Dec. 31, 1936

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### FOX INTERMOUNTAIN
- 65 Theatres
- Denver territory
- Dec. 31, 1936

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<td>RKO</td>
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<td>Universal</td>
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### FOX MIDWEST
- 120 Theatres
- Illinois, Iowa, Kansas, Illinois, Nebraska
- Dec. 31, 1936

<table>
<thead>
<tr>
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<th>RKO</th>
<th>Republic</th>
<th>Universal</th>
<th>Warner</th>
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</thead>
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### FOX WEST COAST
- 169 Theatres
- Arizona, Calif.
- Dec. 31, 1936

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<th>Republic</th>
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<tbody>
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<td>GN</td>
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### FOX WISCONSIN
- 42 Theatres
- Michigan, Wisconsin
- Dec. 19, 1936

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### FOX WISCONSIN (Continued)
- Dec. 19, 1936
- Nov. 6, 1937
- Dec. 10, 1938

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<th>Republic</th>
<th>20th-Fox</th>
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### GOLDEN STATE THEATRES
- 31 Theatres
- California
- Dec. 31, 1936

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### HARRIS AMUSEMENT
- 12 Theatres
- Michigan, Ohio, Pennsylvania
- Dec. 31, 1936

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### INTERSTATE
- 17 Theatres
- Dec. 31, 1936

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<td>RKO</td>
<td>Republic</td>
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</table>

(Continued on page 20)
ARTHUR "BUGS" BAER, of King Features, sums him up this way:

"The hat of the average man is size 6½
. . . he does not think what he thinks, he thinks what he hopes."

The freshest comedy idea 20th Century-Fox ever grabbed out of its entertainment surprise bag!

"THANKS FOR EVERYTHING"
(Released December 23rd)

Just what you want for Christmas!
<table>
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<td>United Artists</td>
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<tr>
<td>Universal 20th-Fox</td>
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<tr>
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</table>

(Listing continued on page 22)
The Average Man is the guy who today, as yesterday, comes forward in times of trouble...he is the keystone of the world's greatest democracy.

Christmas comes but once a year...but a comedy idea like this comes once in a lifetime...and 20th has it!

"THANKS FOR EVERYTHING"

(Released December 23rd)
### Contracts Cover 3,500 Theatres

#### MINNESOTA AMUSEMENT

<table>
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<th>Theatres</th>
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#### NOTES

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<th>Theatres</th>
<th>Washington, D.C.</th>
<th>Columbia, Columbia</th>
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#### PERRY, HUNTER

| Theatres | Virginia | Columbia, Columbia |

#### PHOENIX, AMUSEMENT

| Theatres | Kentucky | Columbia, Columbia |

#### RKO

| Theatres | California, East and Middle West | Columbia, Columbia |

#### PIZOR

| Theatres | Pennsylvania | Columbia, Columbia |

#### RANDFORCE

| Theatres | Brooklyn, N.Y. | Columbia, Columbia |

#### PUBLIC BMFORD

| Theatres | North Carolina | Columbia, Columbia |

#### PUBLIC GREAT STATES

| Theatres | Illinois, Indiana | Columbia, Columbia |

#### PUBLIC SALT LAKE

| Theatres | Idaho, Utah | Columbia, Columbia |

#### PRUDENTIAL & PLAYHOUSE

| Theatres | Connecticut, New Jersey, New York | Columbia, Columbia |

### Listing continued on page 24
But WALTER LIPPMANN doubts if he even is!

"I never met an average man. One hears about them only at a distance, but close to, no such person seems to exist."

—Walter Lippmann, Herald-Tribune Syndicate

Now Hollywood gives Mister Average Man the works—in a scandalously funny picture!

"THANKS FOR EVERYTHING"

(Released December 23rd)

Timed by 20th for big holiday business!
<table>
<thead>
<tr>
<th>DEALS INDICATED</th>
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<tbody>
<tr>
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(Listing continued on page 26)
THANKS FOR EVERYTHING

(Released Dec. 23rd)

Designed for laughing when happiness is in the air!
### KEY CIRCUITS INCLUDED IN LIST

(Listing continued from page 24)

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*Listing continued on page 77.*
An entertainment idea as brightly new and different as the new nickels!

"THANKS FOR EVERYTHING"
(Released December 23rd)

The joy-time show for big-time grosses!
Is it possible you've guessed?...

"MISTER AVERAGE MAN" IS WHAT THE FUN IS ALL ABOUT!

20th's priceless, business-zooming flair has unearthed a new gold-mine of merriment!

DIFFERENT! With America's Mister Average Man (poor Haley!) tricked and picked on by Menjou and Oakie just to see what makes him tick! And in bad with his sweetheart, too!

A SHOW to make neighbors laugh good-naturedly at each other...and howl together!

PLUS exploitation stunts by the bushel! PLUS a World's Fair beauty contest! PLUS Gordon & Revel hits!

TIMED by 20th for top holiday grosses!

SO DATE IT IN for the jolliest Christmas your audiences ever celebrated!

THEY'LL THANK YOU FOR EVERYTHING!

Thanks for
Everything

with

ADOLPHE MENJOU • JACK OAKIE
JACK HALEY • ARLEEN WHELAN
TONY MARTIN • BINNIE BARNES
GEORGE BARBIER • WARREN HYMER

Directed by WILLIAM A. SEITER

Associate Producer Harry Joe Brown • Screen play by Harry Tugend
Adaptation by Curtis Kenyon and Art Arthur • Based on a story by
Gilbert Wright • Music and lyrics by Mack Gordon and Harry Revel

DARRYL F. ZANUCK
in Charge of Production
Better’ Films Up To Public Itself, Says Dr. Potter

The forum audience at New York’s Cooper Union Friday heard Dr. Russell Potter, director of the Division of Film Study at Columbia University, declare that Hollywood will give the movie-goers better pictures when they have indicated a widespread demand for better pictures. The present tendency, he remarked, seems to be for “bigger,” not “better,” pictures.

Sharply criticizing those critics of the movies who go in for “appreciation” and for discussions of the art of the motion picture, the speaker emphasized the basic industrial organization of the movies.

“Let’s start frankly by recognizing the basic fact that the movies are an industry,” he said, “and an industry the capital investment of which through pirating and otherwise has been bilion—according to figures of the Department of Commerce for January 1 of this year.

That is Big Business, and its production center is a notorious little village out on the west coast—Hollywood; its financial control, in the last analysis, is in Wall Street, and the majority of it is in the hands of two great ballyhooing companies. The consumers of its product are to be found all over the world—226,000,000 individuals go to the movies every week in 90,344 motion picture theatres scattered from coast to coast.

“Now all this is important, and any serious consideration of the movies is apt to go off the deep end when an unwholesome atmosphere has been written about the art (usually spelled with a capital ‘A’) of the motion picture by persons who are blind to the fantastic corporate structure of the industry. Scholars, critics, intellectuals, preachers, school teachers join in scathing criticism of the ‘Hollywood product’ without ever troubling themselves to study the tempering process by which this art form is being produced, and the complex financial and industrial organization of the set-up that produces those motion pictures.

“The end product of that industry is an art, or at least an art-in-the-making. As such it is just about the most exciting thing in this exciting twentieth-century world of ours.

“Let’s look into the record. We have had Paul Muni’s ‘Louis Pasteur’ and ‘Emile Zola,’ Lang’s ‘Metropolis’ and ‘Fury,’ Pabst’s ‘Loves of Jean Ney’ and ‘West Front, 1918,’ Ford’s ‘The Informer,’ and D.W. Griffith’s ‘Birth of a Nation.’ Charlie Chaplin is at work on another new picture, and we can thank the gods for Walt Disney.”

“Better movies will be made in the future, and I hope not only that we will have bigger pictures, but that we will have better pictures.”

FTC Reiterates Stand on Anti-Monopoly

The Federal Trade Commission reiterated this week, its recommendation to Congress that the federal anti-trust laws be amended so that a corporation would be forbidden to acquire stock or assets of a competing concern with the idea of curtailing competition.

Phone Company Derides Charge Of Film Control

The Federal Communications Commission this week was studying a written protest filed Monday by the American Telephone and Telegraph Company, against a contemplated report of the commission recommending industrial control of the Bell System.

The A.T. and T., is chiefly holding company for the many Bell manufacturing units, including several in motion pictures.

In the company protest, it is emphasized that “the report presents an imaginative and theoretical plea for expansion of the authority, jurisdiction, and powers of this commission—the kind of plea often made by those who went additional power badly and who seem to trust that fervor in pleading will prevent scrutiny of the validity of the reasons asserted in support thereof.”

Charging that the FCC’s investigation was unfair, the Telephone Company also denied the allegations that it had achieved a substantial control over the industry through Electrical Research Products, Inc.

Another of the charges that vast sums had been collected from non-communications activities, the company said the total royalties from public address and other equipment, production of which has dropped to $135,000 over a period of five years and the gross amount received for providing equipment during 16 years was $3,921,000.

From all of its non-communications activities in twelve fields cited by the Commission, a gross revenue of $830,000 was derived in 1937, it was stated.

To Commissioner Walker’s charge that the “basic non-communications policies” of the Bell System are exemplified in its activities in the motion picture industry, the company declared “This statement is not true; indeed, the contrary is the fact.”

The taking over by ERPI from Western Electric’s original licensees of commercial exploitation of the licensed equipment, installation and service activities necessary, especially in the early days of sound, for effective operating control, was by no means an exception to general Bell System policy in non-communications fields; it was not sought by ERPI but imposed upon ERPI by conditions which seemed at the time to be of compelling force.

The brief pointed out that the number of anti-trust suits filed against ERPI by producers and distributors was not 24 as claimed but less until it has bankrupt itself. It will not give us better pictures until there is a widespread demand for them. We must create that demand. As the game stands now, we have on the whole better pictures than we deserve; and the future of the movies is really in our hands.”

Dr. Towne Nylander, Los Angeles director of the National Labor Relations Board, personally entered the troubled Hollywood studio union situation on Monday, and in the unofficial capacity of voluntary mediator, offered a four-point program to solve the problems arising out of charges of “company unionism” filed against the IATSE by two studio locals—Utility Employees Local No. 724 and the Motion Picture Technicians Committee.

Basic Agreement Affected

Dr. Nylander called union officials and studio labor representatives, in his NLRB offices and presented his four-point program, as follows:

1. Suspension of the basic studio agreement as far as conditions affecting the IATSE were concerned.

2. Posting of notices in studios that membership in the IATSE was not a necessary condition of employment.

3. Cessation of alleged coercion of studio workers into IATSE membership.

4. Agreement of all parties in the dispute to a “consent” election to determine whether the IATSE, the AMAL, or the AMAL or the IATSE would represent the studio workers in four IATSE locals; 659 (Photographers), 37 (Studio Technicians), 683 (Film Editors), Technicians), and 695 (Sound Technicians).

The Utility Employes and Technicians Committee locals had officially filed “company union” election petitions with the NLRB against the IATSE. The NLRB let the charges rest for three weeks during the absence from Hollywood of Regional Director Towne Nylander. Returning over the weekend, Dr. Nylander called the mediation conference for Monday, explaining it was in keeping with the policy of his office to seek an amicable settlement of differences through round-table discussions, rather than have them assume an official NLRB status.

Taken by surprise, IATSE and studio union officials asked Dr. Nylander to postpone until February 14th the time he answered his four proposals. Their request was granted.

Both studio union observers saw little likelihood of the mediation agreement leading to a “consent” election, because in previous NLRB cases involving collective bargaining certification petitions, the studios insisted that the NLRB has no jurisdiction over the production industry. However, if the studios did agree to the election, it would probably only be on condition that a stipulation be entered to the effect that they were not wrong the rights.

The IATSE had not decided on whether it would agree to the election, Harold V. Smith, IATSE Hollywood representative, declaring after Monday’s conference that he would have to talk with George Browne, IATSE national president, before any decision could be made.

Hollywood Studios Tackle Wages-and-Hours Problems

Hollywood studio heads on Monday opened discussions with 500 union leaders representing wages-and-hours law to production workers, Pat Casey, producers’ labor contact, stating that the question causing most discussion is that of clarification of the interpretation of the law by the studios. At the union has been divided into separate bargaining sections. Some of them may be declared “professional” and thus not subject to the law.

A definite program and plan of procedure is expected to evolve from the meetings before the weekend.
Hitting On High

Unpredictable as ever, Hollywood again is running against the form chart. Usually, at this season of the year, production of all sorts ebbs to low levels. But it was just the other way this week, the first week of December. Sixteen productions were started. Meanwhile, eighteen moved on to the editorial rooms.

Paramount started four pictures. For the first time in his career, Buck Jones, long a leading western star, will play a straight dramatic role, in “Me and My Girl.” The supporting company will feature Helen Twelvetrees, Robert Armstrong, Donald O’Connor, Dorothy Honey and Grant Withers. Leading players in “Heritage of the Desert,” a Harry Sherman production, will be Evelyn Venable, Donald Woods, Robert Barrat, Russel Hayden, Sidney Toler, Paul Guild, Vivian Liske and Karl Slover. “The Lady from Kentucky” will star George Raft and Ellen Drew, with F. Hugh Herbert and Zasu Pitts featured. Charlie Ruggles and Mary Boland will be the top names in “Sudden Money.”

Another “Jones Family”

Two pictures were started at Twentieth Century-Fox. “The Jones Family in Hollywood” will present Jed Prouty, Spring Byington, Shirley Deane, Russell Gleason, Kenneth Howell, George Ernest, June Carlson, Florence Roberts, Bob Williams, Billy Tracy, Wally Vernon and June Gale. The cast of “Winner Take All” will be headed by Tony Martin, Gloria Stuart, Joan Woodbury and Henry Wilcoxon. Columbia also started two films. “Flying G Man,” a serial, will feature Richard Craig, Lorna Grey and Robert Paige. The leads in “First Night Out” will be Deanna Durbin, Nan Grey and Henry Wilcoxon. Geraldine Fitzgerald and Cecil Humphreys, Geraldine Fitzgerald and Louis Hayward and Iris Meredith.

At Universal work began on “Three Smart Girls Grow Up.” The girls will be Deanna Durbin, Nan Grey and Helen Parrish. Stella Walker, Charles Winninger and Ernest Casson are in support. Many more names will be added. MGM’s contribution to the new work is “Broadway Serenade.” Jeanette MacDonald is the star. The support lists Lew Ayres, Ian Hunter, Frank MacBride, Bradley Page, Allan Lane and Dorothy Lee.

Monogram adhered to its start-a-picture-a-week policy by beginning “Seduced to Homicide.” It will feature Ann Nagel, Robert Kent, Sidney Blackmer, Joan Barclay, Ben Alexander and Sarah Padden.

Cast for Warners’ “Hell’s Kitchen” are Humphrey Bogart, Stanley Fields, Gale Page and the “Dead End” kids.

Three studios, each of which completed two, accounted for six of the ten finished pictures. Both MGM efforts are in the potential big picture classification. Francisca Gail, Franchot Tone, Walter Connolly, Barnet Parker, Rita Johnson, Reginald Gardiner, Franklyn Pangborn, Charles Judels and Priscilla Lawson will be seen in “The Awakening of Katrina.” Eleanor Powell is the star of “Hollywood,” which also will present Robert Young, George Burns and Gracie Allen, Judith Allen, Jo Ann Sayers, Eddie Anderson and Rita Johnson. “Charlie Chan in Hollywood” was checked off the active list of Twentieth Century-Fox. Sidney Toler takes up the late Warner Oland’s Chan role, and Sen Yung, an American born Chinese, succeeds Keye Luke as his son, “Lee.” Other players are Phyllis Brooks, Eddie Collins, John King, Claire Dodd, George Zucco, Robert Barrat, Richard Lane, Marc Lawrence and Layne Tom, Jr. In the second finished film, “The Three Musketeers,” the Ritz Brothers will have the assistance of Don Ameche, Gloria Stuart, Pauline Moore, Binnie Barnes, Joseph Schildt, John Carradine, Lionel Atwill, Miles Mander, Douglas Dumbrille, John King, Russell Hicks and Gregory Gaye, in satirizing Alexander Dumas’ classic.

Monogram also wound up two productions. Frankie Darro will be seen with Dick Purcell, Judith Allen and Lilian Elliott in “Tough Kid.”

A KURTZ NOTE, SO TO SPEAK

Artist, historian, student of Civil War lore, and, incidentally, in Hollywood to act as technical adviser during production of a picture entitled “Gone with the Wind” which is on the agenda of producer David O. Selznick, William G. Kurtz informed Hollywood listeners on his first day among them:

“The willingness to fight to the last for states’ rights lives on in the South. It is a permanent safeguard against overcentralization of power in bureaucratic national government. Nearly three-quarters of a century after the Civil War, we now find the South a stronghold for the preservation of the Union. So long as there is a solid South, America need not fear for the safety of its national government.”

It is, however, with the South of the Civil War period that Dr. Kurtz’s services to the screen will be concerned.

Ball, Donald MacBride, Bradley Page, Allan Lane and Dorothy Lee.

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Jack Randall, Dorothy Short, Walter Long, Charles King and Warner Richmond are the principals in “Fighting Thoroughbreds.”

“Newsboys’ Home” was finished at Universal. It will present Jackie Cooper, the Little Touroir, Tom, Bob, Mike and Jim, with William Barrie, Edward Norris and Samuel S. Hinds.


For RKO-Radio release, Sol Lesser completed “Fisherman’s Wharf.” A Bobby Green picture, it also will present Leo Carrillo, Henry Armetta, Lee Patrick, Rosina Galli, Tommy Dugg, George Humbert, Leon Belasco and Neal Dod.

“Shine On, Harvest Moon,” in which will be seen Roy Rogers, Mary Hart, William Farnum, Chester Gummels, Lulu Belle and Scotty, Stanley Andrews, Mutton Roubert, Dan00887630, Joe Whitehead and Frank Jaquet was completed by Republic.

Elaboration

The conflagration originally produced for “In Old Chicago” did not quite come up to Darryl Zanuck’s expectations of what a truly great fire should be, so he spent many additional thousands of dollars to provide the spectacle seen in the release print. Similarly, the desert storm in “Suez” didn’t measure up to his conception of such things, when it was first announced, so more thousands of dollars were expended to create the one the public saw.

Now, with “The Little Princess” finished, it has been discovered that Shirley Temple has been taking a course in ballet dancing for a year. More thousands of dollars were dug up, and shooting on the film has been resumed to include a spectacular ballet number in which Shirley will be revealed as accomplished in the art.

News In Brief

Mae West and Empire Pictures are negotiating for headquarters and producing space at United Artists. Wherever the star and company locate, her first picture will be “Catherine the Great,” shooting which is planned to start after the first of the year.

Forewarning against the annual seasonal holiday slump, Fox West Coast Theatres will resort auto giveaways in the local area. Two cars will be passed out with 26 houses participating.

Paramount will inaugurate the new year by starting two big pictures. Jack Benny and Dorothy Lamour will star in “Man About Town,” “Invitation to Happiness” will feature Irene Dunne and Fred MacMurray.

Remakes of popular old pictures are the order of the day at MGM. “The Mummy” is being made into a musical. “Within the Law” is in the making. Paramount has “Me and My Girl” in action. Oddly, Robert Armstrong, who was featured in the last picture version of “Within the Law,” is featured in the “Me and My Girl” cast.
Labor Groups Demand Quota Percentages Be Increased at First Opportunity, Citing Half Year Operation Results

by AUBREY FLANAGAN in London

With more than half its first year of operation now concluded, the Films Act (1938), immediate and ultimate objective of which was ostensibly to stimulate and protect British film production, is currently the target of the combined critical potshots of producers, distributors, exhibitors and labor unions.

It is the direct and emphatic complaint of three of these actions that, far from improving matters, the Act has made them worse, that the plight of the makers and exhibitors of British films and the rank and file who once assisted in their production is in most respects worse than it has ever been.

The Films Council, born of the Act and the legitimate trade and legislative body for its interpretation and enforcement, already has been the scene of formidable complaints and debates, and more, it is obvious, to follow. The least determined plea which they will have to consider in the immediate future is that made by the labor groups, representing studio employees, that the quota percentages be increased at the first opportunity, a process for the institution of which the Council has elementary power.

60% Unemployed
An unemployment figure of 60 per cent is pointed to by the Association of Cinetecicians as the most vivid human and statistical argument. When the Act was introduced the figure was 5 per cent. Twenty per cent membership has seceded, following the depression, with technicians and labor operators leaving the Association for other fields. The representative total unemployment figure was 1936 ($32,655), 1937 ($47,300), 1938 ($62,240), 1939 ($81,525), 1940 ($109,235), 1941 ($111,530), 1942 ($122,390), 1943 ($123,290).

It is a fact that in the first seven months of the Act 52 films have been registered, but some of these were concluded before the new measure came into force.

The figure, however, is deceptive. Of the films so far registered five were made on the treble quota basis, that is, at a labor cost of four times the stipulated $7,500 ($37,500) minimum or over, and eight on the double quota basis, at three times the labor cost minimum. The rest are mainly straightforward single quota films at an approximate cost of $15,000 ($75,000), or at any rate a labor cost of $7,500 each, or a fair number—exhibitors films made at an even lower figure.

No Boom Production Signs
Production, meanwhile, does not show any signs of boom with a round half dozen films on the studio floors or on location. One of these, MGM’s ‘“Goodbye, Mr. Chips,” is on the treble quota basis. Three of the others are double quota subjects.

Exhibitors facing these fears figure that they are facing a serious shortage of product, a situation menaced even more bitterly, they charge, by the booking situation which gives the circuits a monopoly of whatever product is available. They, too, will place before the Films Council a case for cooperative booking, a weapon with which they say they may be able to fight the present menace.

Producers, who are reduced to what is the virtual minimum necessity by the economics of the present situation, that is, the minimum necessary to make the minimum number of films to set off the renters’ requirements, will back up the promised moves for a quota increase, though the absence of a truly representative body such as the Films Council of the Federation of British Industries latterly failed to be and which the new Producers Association has yet to be woven into the fabric of the industry, has more than its admitted ends during the final Parliamentary stages of the 1938 Films Bill.

$4,500,000 in First Year
It is estimated by trade statisticians that the first year of the Act, nonetheless, will have seen expended over $9,000,000 ($45,000,000) spent on the distributers’ quota requirements. The continued production by MGM and Twentieth-Fox, and the enterprise of Wilcox, Pascal and Toye, for instance, out of situation, that is, the treble quota films, of course accounts for a considerable portion of that expenditure.

It is dubious whether production of the less expensive films, upon which most of the producers who are now critical of the Act concentrated, will be assisted by a ruling of the Board of Trade that the registration of an appropriate number of films on a single footage basis is required by the Act.

Twentieth-Fox have recently asked the Board whether they could supply the whole of the quota by double and triple films only, and whether films which had been made at double or triple quota cost could be counted as single for the purpose of the Act. It is the emphatic ruling of the Board that the appropriate footage of single quota films must be provided by the distributor. On the other hand, a distributor is at liberty to place two films in the quota category films made at double or treble the minimum labor cost.

For the purpose of reputable distributors, among which Twentieth-Fox are naturally to be noted, this Government interpretation of the Act is to a great extent comforting, for it enables them, at a small price, they may pay, to concentrate concentration on the higher grade product.

The Act’s stipulation that 50 per cent of the renters registered product must be registered on a net footage basis was naturally aimed to protect in a minor degree the production of small films by smaller producers. These are now incensed that the Board’s interpretation seems to remove such a provision.

The Act’s precise wording on films made at four times and three times the specified minimum labor cost is that they “shall” count as treble and double. By this interpretation the Board interprets that wording as “shall—if the distributors so desire.”

It is not to easy to forecast whether the net result of these recent actions will be to stimulate or hamper independent production. First guesses are that it will have the last-named effect, while probably appreciating the commercial qualities of the foreign sponsored short product.

A recent washing of legislative linen has further evinced the Board of Trade ruling that within a ten-year period against old foreign films, an exhibitor has to find contemporary quota against old foreign films and reassures.

Exports and Imports
Board of Trade figures for October are:

Exports of exposed positive film for October were 3,533,297 feet against 1,987,623 feet last year and 1,812,650 feet in Volume Value in Volume Value in Volume Value in Volume Value


Imports of exposed positive film for October were 1,667,742 feet against 1,998,354 feet in 1937 and 1,256,538 feet in 1938; £141,053 (1937. 1937. 1937. 1937. 1937.


FRENCH SPEED UP PRODUCTION BUT "BIG" PICTURES ARE SCARCE

FRENCH FILMS FOR NEW YORK FAIR

Ten short subjects will be specially produced by the French motion picture industry and will be shown in the French Pavilion of the New York World's Fair. A theatre of 450 seats will be built in the pavilion where continuous performances will be held. The films will be co-directed by well-known French directors and directors specializing in documentary films. The directors include Rene Clair, Jean Cocteau, Jean Renoir, Leon Poirier, Abel Gance and Marcel Pictou.

The delegate of the French Cinema Industry will be Henri Clerc, deputy, president of the cinema section of the French Tourism Committee.


Twenty-five films are in production and more than 80 pictures already have been announced, though many of them will not be turned out before next year, and some probably never will be produced.

The average budget for a good French film production has stabilized at three million francs ($75,000). The biggest films, such as "Katia," has not exceeded five million francs ($125,000). Such films as "The Fugly Quay" and "Prisoner Without Bars" have cost well above $80,000.

Having a rather small though regular domestic market, when compared to America, and not being able to rely greatly on the foreign markets, French producers have been obliged to make pictures at small cost.

New Talent

The departure for Hollywood of several French stars and directors a year ago at first alarmed French producers, but the "exodus" had its advantages in the bringing forth of new talent, such as Michele Morgan and Corinne Luchaire.

The French cinema now has a long list of stars, and there is older than 22: Michele Morgan, Corinne Luchaire, Nadine Vogel, Annie Vernay, Blanchette Bruony, Dolly Mollinger, Katia Lawa, Jacqueline Pcaud, Madeleine Robinson, Christiane Mardayne, Line Labarclotte, Michele Alfa, Louise Carletti, Juliette Faber, Gaby Sylvia, Denise Bosc, and on the male side and younger than 25, Fabien Lorys, Paul Canbo, Bernard Lancrent, Jean Davy.

Furthermore, even including Charles Boyer and Fernand Gravet, who have become real American stars, French patrons prefer the French stars in French pictures, spoiling for a new round of French stardom.

Several French stars, such as Jean Gabin, Michele Morgan and Viviane Romarce, are reported to have refused engagements for Hollywood.

Eric Von Stroheim, in French pictures, has won back his reputation in France. The British John Loder is co-starring with Danielle Darrieux in "Katia" and with the German star, Dita Parlo, in "The Life of the Rhine." John Lodge will star in "The White Slave," Grace Moore will speak and sing in French in the screen adaptation of Charpentier's Opera "Louise." Harry Lachman is returning to direct two films for Andre Daven.

Park Ave. Opens Its First Theatre

The first theatre on New York's Park Avenue, the Normandie, opened last Wednesday. The Normandie is patterned in part on the lines of the French superliner of the same name, with a stone front complete with portholes. Within, the theatre's seating arrangement and proscenium are reminiscent of the Music Hall in Radio City.

Opening the house to a celebrity-packed audience was "Sacrifice d'Honneur," first feature to come from John Otterson's Tri-National Films. A review of the feature appears on page 49 of this issue.

The theatre itself, built at Park Avenue and 33rd Street by Harry Brandt and David Weinstock, will be operated on a continuous run policy, at $1.25 top price for evening performances and a 75 cent top afternoons. Both domestic and foreign product will be shown, with the operating policy apparently one of living up to the neighborhood.

Among those attending the opening night were:

John Otterson
Carroll Trowbridge
John Harris
Sam Harris
Joseph Goldflieck
John Eberston
Leo Abramson
Nat Byer
Charles Hartzig
Manny Hertzig
Martin Quigley

Major Leslie Thompson
Captain George Mc.
Baye
Harry Brandt
Bernard Brandt
Ben Weinstock
Generoso Pope
Judge John Freschi
Percy M. Furber
Bob Wolf

Tea and coffee is served in the lounge by Chinese girls in native costume.

C. W. Thornton, formerly secretary-treasurer of General Service studios, has been signed as executive business manager by Edward Small Productions.
Kuykendall Assures Convention of Concession; Depinet Urges Showing of More British Films

by D. G. SPENCER in Charlotte

Theatre owners will be granted the right to cancel 20 per cent of films for which they contract, Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, told the 26th annual convention of the Theatre Owners of North and South Carolina at Charlotte Monday. He said the 20 per cent cancellation clause is expected to take effect in contracts in the next few months. More than 300 exhibitors were at the convention.

As a result of this new agreement, the president said, the producers will produce fewer and better pictures, and exhibitors will not have to play films they consider objectionable to their communities.

Ned E. Depinet, vice-president and general sales manager of RKO Radio, emphasized the business loss to the industry from being practically barred out of Germany, Italy, Japan and other countries. He said that in order to keep our essential market in the United Kingdom, Americans must show some of the better British pictures.

Mr. Depinet said the distributors had not been guilty of stalling in connection with the trade practice conferences but that it was a problem so complex that much time was required. He added that unless the producers could make profits the theatre would not have pictures.

Lyle M. Wilson of Roanoke Rapids, N. C., was elected president of the Carolina association. Other officers chosen were H. R. Berry, Hartsville, S. C., and F. H. Beddfield, Charlotte, vice-presidents, and Mrs. Walter Griffin, re-elected secretary-treasurer.

Mr. Kuykendall said theatre owners are not opposed to block-booking, but are against compulsory block-booking. On the other hand, he said the majority of theatre owners are opposed to the Nedly-Pettigill bill which is to be introduced at the next legislature in 1939.

Mr. Kuykendall blamed the recent upturn of theatre receipts upon the general business condition. He said the industry's "Motion Pictures' Greatest Year" campaign has "undeniably stimulated the business of the nation's film theatres and has created much goodwill for the industry." An annual stimulus like this will be necessary, he added.

The convention adopted a resolution expressing the association's gratitude to such distributor organizations as have complied substantially with the 10-point program of the MPDOA.

New York Allied Reelects Cohen

Allied Theatre Owners of New York, meeting in Buffalo Monday, reelected Max A. Cohen president and named the following regional vice-presidents: Charles W. Corwin, Rochester; Charles E. Wolf, Utica; Joe Rosensweig, assistant treasurer; Thomas Kelly, executive secretary; Abe Levy, recording secretary; Harry G. Koch, general counsel. Eighty exhibitors attended.

William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, addressed the meeting.

LICENSING PRESS AGENTS ADVOCATED BY BIRDWELL

Licensing of all press agents, for the good of publicity clients, the public, the editors of the nation, and the entire field of motion picture advertising and publicity was advocated by Russell Birdwell, publicity and advertising director of Selznick International Pictures, in an address to the Advertising and Sales Club of Long Beach, Cal., this week.

"Birdwell said:

"In the vanguard of men who believe in publicity, not only now, but for all time, are Howard Strickling and Frank Whitbeck of Metro-Goldwyn-Mayer, Harry Brandt of Twentieth Century-Fox and Terry DeLapp of Paramount. I could name others."

Other speakers included Mr. Cohen and Mr. Kosch.

A resolution adopted said Allied will conduct any effort to eliminate giveaways and chance games until the independent theatres obtain proper runs.

Paul Moss, New York City license commissioner, was asked to address a meeting of exhibitors sponsored by the Independent Theatre Owners Association on Thursday at the Hotel Astor.

KMTA Is Planning Regional Meetings

Kansas-Missouri Theatre Association plans a series of regional meetings in Kansas and Missouri December 15 to January 15. Tentatively, the meetings have been set for Pratt, Stockton, Salina, Topeka and Independence, Kan., and Joplin, Eldon and Maryville, Mo.

The purpose is to gain full cooperation of all theatres, affiliated and non-affiliated, and to provide an opportunity to discuss legislative and other problems, Frank Cassil, president, said.

Myers Talks to New Penn Allied on Trade Reforms

Abram Myers, general counsel for Allied States, spoke on the proposed trade practice reforms at the meeting Tuesday in Philadelphia of the new Pennsylvania Allied.

About 45 exhibitors were present, many of them formerly members of the United Motion Picture Theatre Owners. Official title of the meeting Tuesday was to Adelaide Theatre Owners of Eastern Pennsylvania. An annual budget of $25,000 was set, with half the sum pledged Tuesday.

Defer Oklahoma Convention

Plans for holding the Motion Picture Theatre Owners of Oklahoma convention in Oklahoma City this month have been called off by Morris Loewenstein, president, following a membership canvass. A meeting in the spring is now indicated.

Technical objections of a minority stockholder's attorney, William S. Ford, of causing a delay, have put over till December 16th the final hearing to bring RKO out of 77B by the year's end.

John S. Stover, attorney for Ernest W. Stirm, holder of 1,234 shares of old, unconverted RKO stock, pointed out to Federal Judge William Bondy in last Friday's hearing in New York that consents filed by majority stockholders to the RKO reorganization plan proposed by Atlas Corporation were improper because they were not affixed to certificates of stock.

Judge Bondy upheld Mr. Stover's contentions.

Mr. Stover also charged irregularities in the 1931 reorganization proceedings.

A hearing for Friday at which minority stockholders will be required to show cause why physical presentation of stock certificates should not be waived in connection with the filing of consents.

17 RKO Pictures Coming; Mandel Succeeds Dowd

Coincident with the first visit of President George J. Schaefer to the RKO studios as chief executive, the studio reported 17 pictures in work or completed; the RKO foreign department says 13 out of 25 foreign exchanges are "over the top" in the "Phil Reisman Flight" foreign sales drive; and RKO theatres' general manager, John J. O'Connor, appointed Harry Mandel as national director of publicity, advertising, and exploitation, to succeed John Dowd, who resigned to join the New York World's Fair organization.

Mr. Mandel, who succeeds Mr. Dowd, served his "apprenticeship" with B. S. Moss.

The Peru territory is leading in the "Phil Reisman Flight" foreign sales drive.

Industry Wins 2 Legislative Tilts

In their defense against legislation hostile to the motion picture industry, exhibitors and distributors this week counted two "victories" in Georgia.

The bills were won when the state supreme court upheld the legality of a Troup County court decision denying an injunction to citizens who tried to halt Sunday shows in Hopkinsville; and when a Decatur City jury freed Thomas Miller, operator of the Emory theatre, in that city, on charges of operating on Sunday, after they heard testimony that he laid money for the theatre. This counter-balances the recent sentences, since suspended, given three operators of an Atlanta house for operating on Sunday.

Opposed only by realty interests, the New York film industry, joined by labor unions, are objecting to a proposed ordinance which would "shave off" to one foot from the property line, all theatre marquees on Broadway from 69th Street to 110th Street, and applying to side streets, 100 feet east or west of Broadway.
Paramount Pictures
Produce BIG Business for SMALL TOWNS!
OLD DOC
PARAMOUNT
KNOWS HOW TO KEEP SMALL TOWN THEATRES HEALTHY!

Hundreds of healthy theatres like these thrive on Paramount Product!
Read these typical small town raves on Paramount Pictures...

THE OLD DOC PRESCRIBES:

ACTION!

HUMAN INTEREST!

RADIO PERSONALITIES!

COMEDY AND MUSIC!
... Small town folks like family pictures. And here's the acknowledged leader in the family picture field, a fast paced merger of comedy, romance and action, introducing the Beebe Family and their horse, Uncle Gus, not to mention such radio song hits as "Small Fry" and "A Pocketful of Dreams." Bing Crosby and Fred MacMurray star. Cast includes Ellen Drew, Donald O'Connor (new kid find), Elizabeth Patterson. Wesley Ruggles produced and directed from an original screen story and play by Claude Binyon.

... "Best of the Hopalong Cassidy's," says Hollywood Reporter of this exciting addition to Paramount's thrilling series of top flight Westerns. Produced by Harry Sherman from the famous Western novels of Clarence E. Mulford, William Boyd continues his role of "Hopalong" Cassidy, the hero of millions of Western fans everywhere. George Hayes, another favorite of the "Hopalong" public, and Russell Hayden head the usual strong Paramount cast, directed by Edward D. Venturini. Labelled by Film Daily "class production."

... Small town theatres, as clip on preceding page shows, are doing big business with this first of the new Paramount college life series of youth in action pictures. A big cast of Paramount stars including Betty Grable, Eleanore Whitney, William Henry, popular comic Fritz Feld, John Arledge, Thurston Hall, Richard Denning make up the cast. But the big news is that Paramount adds to this stellar lineup "Hank" Luisetti, Stanford's All-American basketball star, in his first film appearance. Surefire action for the young folks. George Archainbaud directs.

... Here's an action picture that has everything. The glamor of Uncle Sam's famous old military academy at West Point. The excitement of football . . . leading up to the thrilling thunder of the nation's biggest game . . . the annual Army-Navy classic. John Howard, Mary Carlisle and Robert Cummings play the leads, with William Fawley, Owen Davis, Jr., Benny Baker, and Minor Watson completing the lineup. Kurt Neumann, who megaphoned "Hold 'em Navy," directs.

... Reports from the field show small town theatres find this Paramount picture made to order for small town selling. Backed wholeheartedly by the American Legion and the Legion Auxiliary, this exploitation natural has plenty of surefire entertainment value. For in addition to a dramatic story, particularly timely in its Americanism theme, this picture has the sales value of a splendid cast: Lynne Overman, Evelyn Keyes, Donald ("Small Fry") O'Connor, Elizabeth Patterson, William Frawley, Tim Holt, Billy Cook and Billy Lee. James Hogan directs.

... Exhibitors everywhere report this a really important money maker. The hardboiled critic on the New York Daily News called it "one of the best action thrillers of the year." An escaped Alcatraz Public Enemy makes plenty of trouble for a couple of lads aboard a coastwise steamliner. Gail Patrick and Lloyd Nolan share action honors with J. Carroll Naish, Harry Carey and Anthony Quinn. Robert Florey directed.

... If any picture produced in recent years could be called THE SMALL TOWN PICTURE it's this homespun drama of small town life starring Bob Burns in a role which gives him, the critics say, the right to be named the true successor of the great Will Rogers. Given a fine sendoff by none other than that Dean of small town journalism, William Allen White, this picture has already made impressive, yes, record-breaking showing in towns from coast to coast. Fay Bainter, John Beal, Irvin S. Cobb, Jean Parker, Lyle Talbot, Porter Hall and Dickie Moore make up the big-time supporting cast for Bob. Alfred Santell directs.

... One of the major pictures of the year from any angle. A thrilling woman's picture with a heart throb in every sequence. A great man's picture with the mightiest aviation scenes ever filmed. A tremendous kid's picture with the advantage of giving an inside education on the whole history of American aviation. In flaming Technicolor with Fred MacMurray, Ray Milland, Louise Campbell, Andy Devine, Lynne Overman, Porter Hall, Walter Abel, and a score of the finest stunt flyers in the world, this epic of aviation is another tribute to the skill of Producer-Director William A. Wellman . . . to the enterprise of Paramount.
Radio stars mean plenty to small town business. And right now this picture gives you a chance to cash in on several important radio names. First, there is the title itself, which, of course, is the title of the hit song of the past summer and a network smash. Second, the picture features the new network hit "Two Sleepy People." Third, Bob Hope, one of the present top radio stars, teams with Shirley Ross, Charlie Ruggles and Otto Kruger to punch the swell human, real life story across. George Archainbaud directs. Early box office returns show it a surefire click.

This latest in the popular series of Drummond pictures has been acclaimed in the field by theatre men and theatre-goers as the best. Packed with the speedy, punchy action that small town fans love, this new Drummond hit has a heart-appeal that will reach right into the hearts of small-town America. John Howard adds to his laurels as H. C. McNeile's famous hero and Heather Angel, H. B. Warner, Reginald Denny and E. E. Clive lend strong support. James Hogan directed.

... Up at the very top of any box office list. Ronald Colman, one of the screen's truly great money-makers, plays his greatest devil-may-care, romantic role; Frank Lloyd, who made such record-makers as "Mutiny on the Bounty" and "Wells Fargo," and who knows the pulse of the people, delivers his best to date. Frances Dee, Basil Rathbone, Ellen ("Sing You Sinners") Drew and thousands more make up a brilliant supporting cast that has already proven the small town showman's delight.

Hundreds in your town listen to her adventures on the air... hundreds more avidly follow her in the newspaper comic strip. Now Paramount comes across with a warm, human story, tailor-made for small town popularity, guaranteed to bring to your theatre all the "Little Orphan Annie" fans and their friends. Little Ann Gillis, who scored in "The Adventures of Tom Sawyer," is Annie in the flesh, Robert Kent, June Travis, J. Farrell MacDonald complete a strong cast. Ben Holmes directed.

One of the great small town stories of all time with the great family appeal that made Mark Twain America's favorite author. Mom will love its keen understanding of boyhood and its mischief-making... Dad will love the memories it brings back... the kids will love it for its thrill and adventure. Starring Donald O'Connor, the lad who walked away with your heart in "Sing You Sinners," with Billy Cook, Porter Hall, Phillip Warren. Louis King directed.

 Paramount delivers the top name of the air lanes, Public Comedian No. 1, Jack Benny, in his best picture yet. Small town theatre men know what a great draw he is; all America has been pre-sold by Benny himself on his coast-to-coast Sunday night program. A smash title, a swell cast that co-stars Joan Bennett and Benny, with Mary Boland, Charley Grapewin, Fritz Feld, Joyce Compton and directed by Mitchell Leisen. Here's one with which small town showmen can really go to town.

...Zane Grey's fans are legion—and here's one of his highest-ranking red-blooded action stories designed to bring in and bring back the millions of fans who love excitement and thrills. Produced in the famous Harry Sherman manner which means ace production, strong cast, mile-a-minute action. With Douglass Dumbrille, Sidney Toler, Russell Hayden and Charlotte Field. Lesley Selander directed.

All the thrills and hard-hitting action that have made Hopalong Cassidy the screen's stand-out Western series are augmented in Paramount's newest Hoppy hit by one of the outstanding kids' chorus' in the country—Robert Mitchell and his St. Brendan Boys Choir. Bill Boyd in the accustomed role of Cassidy, Evelyn Venable, a proven box office personality, is the heart interest. George Hayes and Russell Hayden complete the cast of what critics say is the best of the Hopalong series to date. Directed by Lesley Selander.
Smart Small Town Exhibitors Know...

...It Pays To Play

A PARAMOUNT PICTURE
Fisherman's Wharf
(RKO Radio-Sol Lesser)
Father-Son Story

"Fisherman's Wharf" will be Bobby Breen's sixth picture. It will be a father-and-son story, detailing the great love an Italian widower has for his adopted boy. All is serene and happy between them until the man falls in love. Then there is mistrust and discord until the climactic sequence. Here the man tells the boy that he is not his real father, that he took him from an asylum.

The story is not heavy. Stitched through the pattern of melodrama and human interest are broad threads of comedy. The writers, Bernard Schuber, Ian Hunter and Herbert Lewis, were careful to include it in their screenplay. Director Bernard Vorhaus is making sure that it will be as important as any other element. It might be remarked that the comedy is of that variety which Leo Carrillo and Henry Armetta deliver during their best screen moments.

There will be music for young Breen to sing, a popular tune or two, fisherman's chants, Italian folk songs and excerpts from operas. The score music is being directed by Victor Young.

The locale is modern San Francisco. Picturesque and famous Fisherman's Wharf is the main setting, but in the story's detailing appear such wellknown features of the city as the Presidio, Seal Rocks and the Cliff House, Golden Gate Park, the cable cars, Chinatown and the Golden Gate and San Francisco-Oakland bridges.

Breen, Carrillo and Armetta are featured, with Lee Patrick, Rosina Galli, Tommy Buip, George Humbert and Leon Balaco in important roles as well as "Slicker," the seal that scored a hit in "Spawn of the North."

Release date: About Christmas.

Gambling Ship
(Universal)
Melodrama

For name values this action melodrama, which also is taking advantage of the entertainment values of romance and comedy, will offer a group of favorably known players, headed by Helen Mack, whose latest pictures are "Secrets of a Nurse" and "I Stand Accused," and Robert Wilcox in "Reckless Living," "Little Tough Guy" and "Swing That Cheer." The small featured support cast will present Edward Brophy, in "The Last Gangster" and "A Slight Case of Murder" and many others; Irving Pichel, Joseph Sawyer, last seen in "The Storm," and Selmar Jackson, featured in "Gangster's Block." The story is an original by G. Carleton Brown and Emanuel Manheim and the screen play was done by Alex Gottlieb, former publicity director, collaborator on "Arson Racket" and "Invisible Enemy." Direction is in the hands of Aubrey Scotto, maker of "Little Miss Nobody" and "Blazing Barriers" as well as the recent "Dying to Be Alive." The producer, Irving Starr, has been making pictures in the "Crime Club" series.

In the story, when her father is mysteriously murdered, the daughter (Miss Mack) takes over operation of a gambling ship.

Release date: January 12, 1939 (tentative).

Charley Chan in Honolulu
(20th Century-Fox)
Comedy-Melodrama

Regardless of other elements that have commercial value in "Charley Chan in Honolulu," the fact that a new personality has taken the role created and played for many years by the late Walter Oland becomes the principal matter of exploitation.

After months of intensive search, decision was reached that Sidney Toler should take up the role. Toler has appeared in about fifty pictures, among his latest "Gold Is Where You Find It," "That Certain Woman" and "Double Wedding."

Just as there will be a new "Chan," so will there be a new "Lee Chan," the son. Sen Yung, a San Francisco born Chinese and graduate of the University of California, seen before in "The Good Earth," is Keye Luke's successor. Others are wellknown Hollywood folks, with Eddie Collins, John King, Claire Dodd, George Zucco, Robert Barrat, Richard Lane and Marc Lawrence carrying the more important parts.

An unusually good cast makes up the picture which features Oland, including "Chan on Broadway" and "Chan at Monte Carlo." The director, Bruce Humberstone, also has had previous experience with the Biggers stories, having been at the helm of "Chan in the Olympics," "Chan at the Opera" and "Chan at the Race Track."

Release date: January 20, 1939.

Honorolulu
(MGM)
Musical Comedy

"Honolulu," being built on the premise that audiences want the most entertainment that can be packed into a picture, will be a comedy romance, with music and dancing, that becomes hilariously complicated. Like the angel in one of the radio shows, the principle of the piece (at first) is a motion picture player who has tired of lounging in the golden streets of fame, adulation and personal appearances. He exchanges places with a person who looks like him, and falls heir to the other's troubles until he contrives to escape his dual identity.

Eleanor Powell will be given plenty of opportunity to dance, with production detail elaborately picturesque. The dual role which Robert Young will occupy will demand that he be alternately romantic and serio-dramatic. Parts have been written in that will permit George Burns and Gracie Allen to present their own variety of humor. Supplanting the unique beauty of the dancing numbers will be the visual charm of Jo Ann Sayers; Judith Allen and Rita Johnson, and considerable comedy may be expected from Eddie Anderson, the "Rochester" of Jack Benny's radio moments.

The picture is being produced by Jack Cummings, maker of "Born to Dance" and "Broadway Across America." Since Miss Mack, it will be recalled, also featured Miss Powell. Direction was assigned to Edward Buzzell, whose previous MGM credit is "Fast Company."

The principal locales are Hollywood, aboard a liner, and in Honolulu.

Release date: To be determined.

Exile Express
(Grand National-Eugene Frenke)
Melodramatic Romance

Showmen to whom the matter of name value is of supreme importance should find much of that in this Eugene Frenke production. Anna Sten, Samuel Goldwyn's protege of several years ago, will be the heroine. Alan Marshall, featured in "The Garden of Allah," MGM's "Conquest" and "Night Must Fall" and Wanger's "I Met My Love Again," is the hero.


Other credits, too, are worthy of notice. Dr. Frenke is probably best known as the producer of "Life Returns." Author of the story, Edwin Justus Mayer, was associated with the preparation of such films as "Buccaneer" and "The Affairs of Cellini." Director Otis Garrett has made several numbers in the "Crime Club" series.

Miss Sten is cast as a foreigner, wrongfully convicted by circumstantial evidence as accessory to a murder, and is ordered deported.

Release date: To be determined.

In the Cutting Room

SHORT PRODUCT PLAYING BROADWAY

Week of December 3

CAPITOL
How to Watch Football... MGM
They Live Again... MGM
CRITERION
Hot on the Ice... MGM
The Man on the Rocks... MGM
Stranger Than Fiction, No. 54, Universal
MUSIC HALL
Ferdinand the Bull... RKO Radio
March of Time, No. 4... RKO Radio
PARAMOUNT
Popular Science, No. 1... Paramount
Raising Canines... Paramount
Playful Polar Bear... Paramount
RIALTO
Music and Models... Universal
Scrambled Legs... Columbia
RIVOLI
Ferdinand the Bull... RKO Radio
ROXY
Housewife Herman... 20th Cent.-Fox
Athletic Oddities... 20th Cent.-Fox
Not Guilty Enough... Columbia
STRAND
Gadgeteers... Vitaphone
Johnny Poppin's... Vitaphone

December 10, 1938
Motion Picture Herald
Restrictive Legislation Prepared in Iowa and Colorado; U. S. Supreme Court Ruling Awaited

While hailed by music publishing interests as a victory, the resumption of music tax collection by the American Society of Composers, Authors and Publishers in Tennessee, Florida and Nebraska this week was viewed as only a temporary respite by officials of the Society in New York.

The organization this week faced more troubles in the fight by broadcasters, dance halls, exhibitors and other public performers of ASCAP-member music, with new state laws against the Society being prepared in Iowa and Colorado, this time reportedly backed by exhibitor interests, whereas former efforts to block the music royalty collections were for the most part engineered by radio broadcasting companies.

Expected from the United States supreme court this week was a ruling on the constitutionality of an anti-ASCAP law in Washington state, where the Society still is prevented from doing business, as it is also in Montana. If the ruling declares such legislation unconstitutional, it will be taken as applying to all states with similar legislation, and may pave the way for a flood of laws hostile to the Society.

The socalled temporary victories of ASCAP in Tennessee, Florida and Nebraska were the result of temporary injunctions issued in federal statutory courts, enjoining state from enforcing anti-ASCAP legislation. The writ in Tennessee was obtained last week in Knoxville by attorneys of the Society and was unopposed by assistant state attorney Edwin F. Hunt, who said the state would be satisfied not to enforce the legislation, pending U. S. supreme court rulings this week.

New anti-ASCAP legislation is being prepared in Iowa and Colorado, this time backed by exhibitor interests.

Cognizant of exhibitor irritation with ASCAP and the prevalent belief by the exhibitor that he is “double taxed” for music, once by the distributor's score charge, and again by the ASCAP seat tax collection, the Society last week sent a pamphlet to all licensed exhibitors proclaiming the ASCAP's lack of connection with the “score charge.”

E. C. Mills, chairman of the ASCAP administrative board, last week protested against distributor characterization of the score charge as a “music tax within the industry,” a warning that if score charges were removed under the new fair trade practice program, they would be added to film rentals.

This prediction was partly borne out in the draft of the new film score program, made known this week, which provides for the addition to and consolidations with the film rental of all score charges for pictures of the 1938-39 season, licensed on a flat rental basis. The new program also declares that 1939-40 pictures shall entail no score charge for those pictures sold on a percentage basis.

The Canadian Copyright Board was scheduled to meet in Toronto Friday to hear all objections which the Canadian Performing Right Society, Ltd., will collect for use of its musical works by theatres, radio stations, orchestras, and fairs, during 1939. The Society, which levies according to seating capacity, has not increased its rates over the previous year.

**MGM, Columbia Hold Sales Meets**

Metro-Goldwyn-Mayer held its mid-season sales meeting in Chicago last weekend, and Columbia Pictures will hold its third and final divisional sales meeting in San Francisco this Saturday and Sunday.

Releases during the next three months were discussed at the MGM meeting, preceded by sales manager William F. Rodgers. Attending from the home office were advertising manager Si Seader; exploitation director William Ferguson; division manager Tom Comors, Ed Sonders; exchange operation manager Alan F. Cummings, and Edward W. Aaron, assistant to Mr. Rodgers.

Abe Montague, sales manager, and the assistant sales manager, Rube Jackter, will preside over the Columbia meeting.

Irvings Asher's anticipated arrival in New York this week from London is expected to result in the signing of a new contract on the production for Columbia of British quota films, and mark the completion of a new Columbia setup in France and England, according to the remarks made by Columbia Pictures vice-president Jack Cohn on his arrival last week from abroad.

Columbia is establishing in France six offices for distribution. The Columbia will release in the United States, and probably the British Empire, South America and elsewhere, one film from each of four French producers, on the 1939-40 schedule.

**National Decency Legion Classifies 11 Pictures**

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week eight were approved for general patronage, two were listed as objectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.


Class A-2, “Comet Over Broadway,” “Shadows Over St. Augustine.”


Felicia, six years old, daughter of James (“Jimmy”), Silto New York photographer in the motion picture industry, will appear as "Dopey" in a "Snow-White" operetta to be given during the Christmas holidays at the Lyceum theatre, New York, by the Children's Opera Company.

**Interstate and Schenck Benefits To Aid Refugees**

Motion picture and allied theatrical interests are extending plans for benefits to aid "non-Aryan" Nazi refugees.

Nicholas M. Schenck, president of MGM, announced the premiere performance of "Pygmalion," British-made from the Bernard Shaw play, at New York's Astor theatre, Wednesday evening. Proceeds were divided between the Motion Picture Treasury Committee, American Committee for Christian German Refugees, Committee for Catholic Refugees from Germany and the American Friends Service Committee. "Pygmalion" opened to the public the next morning.

Columbia, Paramount, RKO, United Artists, Universal and Warner donated films for refugee benefits that were staged Wednesday in the 137 interstate theatres of Karl Hoblitzelle and R. J. O'Donnell in 30 Texas cities. Additional sums were obtained by collections in the 137 houses.

Interstate's campaign was aided by Governor James Allred, by newspapers, civic and other clubs, private citizens and Elliott Roosevelt's 47-link radio chain.

Forty art directors, advertising and publicity executives of New York home offices released a report from Charles Leonard, in Hollywood, that "Chickens Come Home," an unsealed by Samuel Goldwyn, would cooperate in their Motion Picture Art Fund for German Refugees, which will conduct a nationwide sale of paintings contributed by famous American artists. Henry R. Rittenberg, portrait painter, heads a group of artists participating, Emanuell Silverstone, United Artists, and Dick Curry, Paramount, are serving as treasurers. The drawing will take place February 12th, in New York.

Through the Young Men's Philanthropic League, refugees will benefit from the proceeds turned over to the League from the opening of “Two Sisters,” last Thursday, at the Continental, New York.

**Hungarians Drop Actors**

Many Jewish performers were offered dropped this week from the accepted list of players who may appear on the stage and in motion pictures in Hungary.

**Nazi Spy Trial in Film**

Warners this week started preparations on "Confessions of a Nazi Spy," a feature to be based on the recent federal trial in New York of four Nazis accused of espionage in the United States. John Torru, former "G-Man," accredited with bringing the spy case to trial, was signed to aid Milton Krim in drafting the screenplay.

Warners also is producing "Concentration Camp," by Mark Helling.

**Chadwick to Handle Tri-National Product in Western Territory**


Mr. Otterson recently signed with Harry H. Thomas for the territory covered by the New England states, New York, New Jersey, Pennsylvania, Delaware, Maryland, the District of Columbia, Virginia and West Virginia.
ASIDES and INTERLUDES

By James P. Cunningham

A uniformed motorcycle courrier, bearing the insignia of Warner Brothers Pictures, dashed into the Hollywood bureau of Motion Picture Herald the other day, saluted and presented the daily studio spot-news letter. Having obtained a receipt for it, he departed. The principal story of the day was this, being quoted:

"Lead weighted snow is Hollywood's latest movie ingenuity. It was introduced to bulk heavy San Fernando Valley winds which threatened to disrupt filming of Warner Brothers' Betts Davis starring picture, 'Dark Victory,' despite high temperature and sunny skies.

"Three different 'falls' of snow, each comprised of nine tons of untoasted cornflakes and gypsum dust, were placed on the grounds of a New England farm set at the Warner Brothers ranch near Calabasas. High winds swept them all away before the company was ready to use the set.

"Studio special effects men solved the problem by driving on a wide sheet of lead. That gave them enough weight so that they stayed on the ground, and despite the high wind which again raged the company worked." 

Radio's propensity for providing entertainment for America's masses has been vastly underestimated. Daniel S. Tuttle, assistant managing director of National Broadcasting, told Federal Communications Commissioners probing radio that NBC books everything from trained seals and acrobats to concert stars, and even supplied two goats for a Goat Beer Festival.

Persons in the neighborhood of Delaware Avenue and the Ford Hotel, in Buffalo, will notice the general improvement in the neighborhood in the nature of blasing, gay lights adorning a mighty architectural interpretation of cocktail bar, lounge and eating place. The lights in vivid neon spell--"Gerry's." Pronounced with a soft 'G' as in Gin--that's Gerry's, And Gerry is none other than Gerald K. Rudolph, who after years with Winfield Sheehan, some more years of publicity managing for Fox Film, and still more as advertising director for the first RCA Photophone theatre sound producers, quit the picture business back in 1933 to go to Buffalo to work for the Schreiber Brewery. He now has his own name in lights, over "Gerry's."

Warner's are booking it as: "The Sisters--Errol Flynn and Bette Davis."

Will H. Hays has, besides motion pictures, a very definite interest in glycerine, paints, soaps, linoleum, rubber substitutes and printing inks. He raises soy beans on his Indiana farm, and soy beans, in an unprecedented rise to fame, are used in the manufacture of all those products, and more.

A little lady telephoning the suburban Plaza theatre in Cincinnati, to inquire the nature of the feature playing, received the reply, "Marie Antoinette."

"In what picture?" was her additional inquiry.

Stanley C. White, of Kodak Park, where Eastman makes millions of miles of raw stock for Hollywood, has thrown 109,000 pounds of iron 40-foot. He's a horseshoe pitcher.

He's been in it for six years now and during that time has taken part in 24 tournaments. There are 45 to 50 games in a tournament—a total of from 1,800 to 2,200 games—and in the average game each pitcher throws 70 horses weighing 2½ pounds each—from 75,000 to 84,000 horseshoes. That gives Mr. White a total iron heart of at least 90½ tons, if our multiplication is correct, which it is.

He's pretty good, too. He has thrown as many as 36 consecutive "riggers," which would constitute a record if not for the 11,000 U.S. Army single-bowl official tournament; and last summer he had 510 points out of a possible 600—an unofficial world's record. Mr. White did defeat the present world's champion in an exhibition game in Rochester.

Tightest White tussle was during the New York State championship meet in 1936, when he led off with 36 consecutive "riggers," only to be defeated 49-50.

Typographical inspiration comes from the following interview in the Kansas City Times:

"Gypsy Rose Lee, a tall girl with inch-long crimson finger nails, arrived in Kansas City at 4 o'clock yesterday afternoon, a handsome bundle of brittle nerves."

"Scratching at her piece of mind were most of the troubles of a troubled world."

"Gypsy Rose Lee, by the way, got a call from a sub-committee of the Dits Congressmen who are investigating un-American activities. "Strip-Team Ready to Reveal All—About Hollywood," reported the Associated Press headline.

And Sally Rand's appearance in a local courtroom was described in the Los Angeles Evening News thusly:

"She left all her fathers at home except a pink one that popped out from under the folds of her hat..."

Mr. and Mrs. Arden Dienis are back home at Putnam, Connecticut, from an 11,000-mile airplane trip through the country in the interests of "Dark Rapture," the picture they filmed for Universal in the wilds of Belgian Congo. Traveling with the Dienis was a group of balloons, 39,300,000,000, the boat- hooring flight miles were their four children: David and Armand, 11-year-old twins; Renée, ten, and Heidi-Ann, six. Traveling with the children were all of their pets, assorted white mice, flying squirrels, pink snakes and such. And they brought every one back alive.

Hospitably, the manager of the Haven theatre, Olown, N.Y., sent a special, engraved invitation to the Reverend G. I. Normam, of a local church, to witness "Four Daughters." Come the day before the opening, togerther with the Reverend Norman's admonishment: "If you were given to deal with the spiritual side of life, you would soon discover that the Thrice Three days a great part in the destruction of youth."

The Rockefellers installed the Museum of Science and Industry in their RCA Building at Rockefeller Centre with the intention that it always shall serve as a Museum of Peaceful Arts. If they will but take a peek inside the Museum these days they'll find that Marc Lachmann and Bill Chambliss, Fox home office of newscasters, have installed enough torpedo, mine and other lethal equipment to start a good sized war.

Having in mind a bit of first class publicity for their company's "Submarine Patrol," and Mr. Chambliss himself being a first class army man, on reserve, the two scouted torpedo, mine and other lethal equipment headquarters from New York to Boston and Brooklyn, and on down to the Navy Department at Washington. They carted back equipment and models of submarines and torpedoes, and in Calabasas, a nice little harbor mine, one of Simon Lake's full-sized, 28-foot-long submarine periscopes, a 14-foot-high direction finder, underwater listening devices, submarine conning tower and set it all up in Mr. Rockefeller's "Museum of Peaceful Arts."

Not to be outdone by this industry's "Motion Pictures Are Your Best Entertainment" slogan, other lines are coming out with some brand new slogans: "Energy Eggs from Hoppie Hens" (New Jersey Poultry Association); "Gentle As A Lamb" (Train and McIntyre Scotch Whiskey); "Keg In Sight Means Beer Just Right" (Kooler-Keg Co.), and, topping all: "Wherever You Go, Whatever You Do, Take T.C.U. With You" (Teachers' Casualty Underwriters).

The beginnings of Truman Talley's Fox Movietonews word contamination, Mr. Lew Lehr, Doctor of Philosoophooey, as a columnist for Walton Features Syndicate, caused the Distributors and Publishers of Motion Picture News to publish a section with the heading: "Chief Justice Hughes," she was told. "What's he doing?" she continued.

"Well, the crowd has recognized him and he is signing autographs," the other patiently explained.

"My goodness, you'd think he was Tzarin Weismuller," said the woman disgustedly.

A small electric buzzer is strapped to the ankle of television performers and television speakers and gives them their cues when the program director presses a button—motion picture office of newscaster's not being permitted in the tele-picturing take.
SMASH Spy

Columbia is first with its expose of the far-flung spy network! Now... when all the nation's newspapers are talking espionage...we give you the sensational start of a brand-new cycle!
SMASHING THE SPY RING

RALPH BELLAMY • FAY WRAY
REGIS TOOMEY • ANN DORAN

Screen play by Arthur T. Horman • Dorrell McGowan • Stuart E. McGowan
Directed by CHRISTY CABANNE • A COLUMBIA PICTURE
Thanks for Everything
(20th Century-Fox)
Comedy Plus Songs

By preview test this is a highly effective comedy, in which the bar traffic turns into scenes of his too infrequent portrayals of the not quite stupid young man while Jack Oakie, Adolphe Menjou, and others. The score and the lyric readers and a complex of serious plots of a traditional-plot story that succeeded beyond expectations.

Among the difficult narrative feats are accomplished. Among the contexts enumerated is a dash of dialogue is the Movie Quiz. At another point the name of Shirley Temple creeps into the dialogue. Toward the end there is a closeup of the cover of Time Magazine, and farther there is a closeup of a page from a magazine printed accurately in the Fortune format. The little pieces, yellow, white, and red, are set in the advertising field for a moment, an evidently audience-satisfying answer to the question of how the average American feels about war.

Harry Tugend's screen play, from a story by Gilbert Wright, is a snugly integrated series of extraordinary incidents. A given brown, the thing goes like this, "Henry Smith," small-town youth, wins out over 3,000,000 competitors in a radio contest designed to dredge up the "average American," the individual whose personal tastes most completely jibe with the coffee, toast, paste, breakfast food and general merchandise surveys determining the best sellers in 100 market divisions. "Harcourt," head of the advertising agency running the contest, sees in "Henry's" 10 per cent correct score an opportunity, in which the entire city is taken by the accuracy of simply observing "Henry's" reactions. To keep "Henry" an an man it is necessary to delay delivery of the prize money, which would make him rich. The delay breaks up "Henry's" romance, "Harcourt" simulates restoration of same by use of a voice double, and from there it's all too involved and rapid-fire to be told in print. Works into it without stopping it, are four songs by the reliable Mack Gordon and Harry Revel.

Prewritten at Gramm's Chinese theatre, Hollywood, where the customers laughed themselves into tears and out again. — WILLIAM K. WEAVER.

Produced and distributed by Twentieth Century-Fox. Cast: Jack Oakie, Shirley Temple, Jack Haley, Morgan Williams, Faye Emerson, Mary Astor, Donald Meek, Billie Burke, Monty Woolley, Hans Haffkine, William Tabbert, Androon, Arnold Chapter, Charles Lane, Joseph Kearns, Beulah Bondi, Mary Galligan, Agnes Moorehead, Patricia Collings, Kay Hammond, Egypt, William Tabbert, Hattie McDaniel, Margery Shaw, Margaret Seeds, Edward Brophy, Joe Burke, William Tabbert, and others.

The Last Warning
(Universal)
Mystery Melodrama

Among those at the Hollywood preview of this Crime Club production were many devoted of mystery screenface who had seen the predecessors in the series. They pronounced this the best of the sequence to date. Your reporter, who has seen them all, reports this unique argument as probably the proper promise to make to the customers.

The film is from Jonathan Latimer's novel, "The Devil Don't Care," but the screen play by Edmund L. Hartmann isn't so sombre as that sounds. On the contrary, humor is uppermost throughout and such murders as take place are handled with the lightest of touches so that they are primarily a comedy treat, Al Rogell directed for associate producer Irving Starr and managed to keep the spectator reasonably well informed as to which member of the cast would turn out to be the criminal.

Preston Foster and Frank Jenks head the cast, a New York detective brought to California to find out who is threatening the lives of a wealthy young man and his sister, whose estate is in close-fisted custody of an uncle who won't unluck the money belt so the boy can pay gambling debts over a metropolitan gangster now operating a night spot in the Pacific paradise. The convolutions of the plot are delightfully synthesized, but the demented, deformed, everyman, who has killed two of the less ornamental members of the community and collected a ransom.

Meares, Foster and Jenks have amusing lines to speak and laughable situations to negotiate. Their interest in the fair sex, which is many-sided, is a source of additional humor. Joyce Compton and Kay Luker are the chief recipients of the sleuths amours.

Prewritten at the Pantages theatre, Hollywood, where the film was received as noted above. — W. R. W.


Bill Crane .......... Preston Foster
Doc Williams .......... Joyce Compton
Deputy Davidson .......... Kay Lindler
Johnny Maitland .......... Kay Lindler
Linda Eaton .......... Frances Robinson
John Copeland .......... John Ireland
Tony Henderson .......... Robert Page
Captain Guff .......... Albert Dekker
Paul Gomes .......... Roland Drew
Sleuthone .......... Clem Driscoll
Wilson .......... Ovila Caldwell
Pelson .......... Richard Lane

I Am a Criminal
(Monogram-Crescent)
Human Interest

As an entertainment item "I Am a Criminal" makes a clear departure from the routine gangster routine. The many fresh twists give it unusual amusement and commercial significance. The story is a human interest yarn. Occasionally it gets a bit heavily melodramatic, but otherwise the material is well handled. The first few scenes, devoted mainly to

(Continued on page 48)
10th Ave. Kid and His Dog

Orphans of the Street

Tommy Ryan • Robert Livingston
June Storey • Ralph Morgan • Harry Davenport

Directed by John H. Auer • Associate producer Herman Schlom

Republic

James R. Grainger Sales Drive
Nov. 7th-Dec. 17th
Dramatic School  

(Metro-Goldwyn-Mayer)  

Career Story  

In accordance with the accepted standards by which exhibitors and audiences judge pictures, "Dramatic School" is a woman's picture. True, it is a different kind of "back stage" picture. It deals with theatrical folk—some of them were theatrical folk by the time. Its major theme mainly concerns the adventures of youth, one in particular, who dreamed of and struggled for the day when they could be days when they became the greatest stars.  

The central character is a young woman. The manner in which her character is developed, both the plot and the theme, is designed to win the sympathy of women. A hastily essaying of the picture might lead one to the conclusion that "Dramatic School," being a woman's picture, might be an attraction of appeal only to those interested in the theatre, but when it is realized that this girl and city is the school being appealed to, if they had only a chance, the show takes on a different significance.  

The Cinderella girl of the piece is a talented pupil, one of the students in the Paris dramatic school. Poor, but ambitious, she works all night in a factory, attends school by day.  

To cover up her poverty, she tells whippings to lie. In sharp contrast is another kind of showgirl, one grasping at fame for what she can get out of it.  

The romance "Louise" conjures up herself and "André" becomes a real love story. "Dramatic School" has the repeating winner of the year, but it is to be hoped that the story was prepared by Harrison Jacobs and the quality of direction provided by William Nigh, the show picks up interest and holds it unwaveringly.  

"McArthur," gambling card, finds that he can no longer bluff the district attorney. When, through accident, he is charged with double murder, it appears that his number is up. However, his attorney, "Collins," gets a lunch that if the gambler can be made to appear the truth will be revealed and win public sympathy. "Reynolds," press agent, accomplishes his master stroke to have "McArthur" adopt a wife, "Bobbi." The relationship is too close for real attachment, but when "Reynolds" and "McArthur's" girl friend, "Linda," who has been carrying a secret flirtation, are caught in the act, they plan to doublecross the big shot. His trial coming up, "McArthur" decides to jump bail and desert the lad, but when he reaches his mountain hideout "Bobbi" is with him. "McArthur" finds real love with "Linda." "Arturo," a police boy gives the police a clue to the hideout. When the law closes in, "Bobbi" is in danger of drowsing as he tries to help his partner. "McArthur" rescues him and gives himself up, knowing that the boy and "Alice" are waiting for him when his sentence is completed.  

Previewed in the Monogram studio projection room in Hollywood. The invited guest-student audience was impressed by the entertainment quality.—G. M.  

Abus de Confinement  

(Columbia)  

Melodrama from France  

An immigration from France, directed by Henry Dequen from a script by Wolf, "Abus de Confinement," is entertainment, of a melodramatic nature, despite the infrequency of action. Of first importance in billing is the fact that the production is by the Pathe Studios in Paris by U. D. I. F. Burschol, was Danielle Darrieux's last picture in France before her debut in Hollywood.  

Intelligent superimposition of French titles helps to concentrate the attention of the audience upon a picture which depends in the main upon the importance of the supporting cast, including Charles Vanl, Valenti Tesser, Therese Dorny and Yvette Lebon, their share to maintain balance rather than carry the picture. However, by the error of using deceit to find happiness, there is a delicate premise of adult concept but is treated seriously and beautifully. The climax of the story is not so important as the little comedy.  

"Lydia," a jalousy love story. The story, however, unable to find work after the death of her grandmother, enters upon a daring scheme with her schoolmate. "Jacques Perney," French historian, pretends to be her illegitimate daughter. "Jacques" accepts the fraudulent credentials and takes her romance to another city where he is to his understanding wife, "Helene." "Lydia" completes her studies.  

"Helene," her suspicions aroused, gets the whole story from "Jacques." The climax of the picture comes when "Lydia" pleads the case of a client, a young girl in circumstances similar to hers.
to her own. During the dynamic speech in the courtroom, "Lydia" realizes that "Lydia" is really pleading her own case, and forgives her for the deception.

When Barrie speaks in the courtroom, the one time she shows real emotion, more than makes up for the occasional monotony of her portrayal.

Reviewed at the premiere given by the Association of Foreign Press Correspondents in the United States, at the Belmont theatre in New York. The picture was applauded liberally—

Grace Survey.


The Wall — Nicole de Rouvres

Alma, is court-martialed for having lost his ship in a surprise attack by a cruiser of a revolting Near Eastern country. The one thing which can save him is corroboration of his defenses, which he had identified her as French. The only person apparently able to affirm this, one of the Captains officers, commits suicide. "De Clair's" wife (Annabella), was on the boat, however, though not intentionally. She had recognized a man among the reinforce-ments on their vessel and had brought the whole story to him. The ship moved out and the young officer hid her in his cabin.

Forcifying her own honor, she tells the court her story, and reawakens the memory of the other officer to the signals of the rebel ship. "De Clair's," acquit, realizes the intense love of his life for the young woman. A veil —라고 전달한 바 있습니다.

Superimposed English titles make the film readable to general audiences.

Said one reviewer, "This afternoon in New York, Park Avenue's first motion picture theatre, on opening night. The reaction of the audience was wonderful. The story was not taken seriously at all, but was handled in a humorous way. With no "villain" in the court scene, but the action sequences were well received."—WALTER SELDEN.

Distributed by Tri-National Films, Inc. An Imperial Pictures production. Winner of several awards, with music by Jean Lenot, who, by a change in May 1938.

Jeanne de Clairvix — Annabella

Victoria Fournier — Victor Francen

Lieutenant d'Artelle — Robert Villain

Commandant Brunou — Roland Tournant

Alice — Rosine Dereine

Santa Fe Stampede (Republic)

Western

With more to offer than most Westerns, "Santa Fe Stampede" is crammed full of action and has a plausible story to boot. Unusual, too, is the manner in which crooked politics in a small western town and murder of a rich traveler.

Nero Bernardi impersonates the historical romantic in a fustian style of arch eyebrows, knowing looks and elaborate gestures. Everything seen and the picture, when shown, had inadequate lighting and blurred re-

production.

From an afternoon performance at the Four O'clock, New York, a house devoted to the exhibition of Italian films. A small afternoon audience was non-demonstrative—JOSEPH F. COTTER, New York.

Distributed by Americal Film Corporation. Director, Ferdinando M. Poggiali. Story, Alessandro De Stefani. Scenario, Rino Negri and S. N. Blumenthal. Artistic dire-


CAST

Manon — Leda Gloria Negri

La duchessa di Parma — Tina Lattanzi

Giacomo di Parma — Rino Negri

Il conte Pascoli — Enzo Bilotti

Il duca di Parma — Rino Negri

Kan tonumber — Giovanni Costi

Bertolon — Cesare Zoppetti

Sacrifice d'Honneur

(21-National Films, Inc.)

Emotional Conflict

With a cast headed by Annabella, the French film "Sacrifice d'Honneur" contains many fine acting scenes depicting vessels of the French navy in combat are outstanding in their pictorial quality, offsetting in a measure a ponderous story.

"Captain de Corlax," of the French cruiser

Hawk of the Wilderness (Republic)

Serial

"Hawk of the Wilderness" is a new 12 chapter serial based on the book of the same name by William L. Chester. It stars Hernan Brix and features Mala, native of Alaska; Monte Blue and Jill Martin. The story is set on an "island" in the Bering Sea near the Arctic Circle. The tropical weather is the island is the result of a great volcano. Brix plays a man who has been living on the island since his babyhood having been in a shipwreck. He has been on the island for 20 years when an expl-oding party arrives. From there the varies falls into line.

The first chapter ends with Brix coming to the rescue of the explorers when they are attacked by natives. The serial is of a different variety with Brix in loin cloth, swinging from tree to tree and doing other feats of athletic skill. Directed by William Witney and John English. Robert Bache is associate producer. Running time, first chapter 29 minutes.

Little Blue Blackbird (Universal)

Cute Cartoon

Mama blackbird is a bit upset when she discovers in her latest batch of fledglings a little creature that is not like the others. When a hawk seizes the brother blackbirds, the pariah, compensating for his lack of flying equipment by a clever utilization of feathers from a duster, he uses the cloak of his bird brethren—Running time, seven minutes.

Opening Day (Metro-Goldwyn-Mayer)

That Man Again

While everybody else is in a dither about who are going to be picked for the all-American football team and wondering whether the various Bowl games are going to amount to much, "Man Again" is opening the baseball season by tossing (well, almost) the first ball out. He tries first to entertain the fans by speaking ex-

temporaneously and when he runs out of words he begins to sing. He really wants to see the ball game so what he can do is to toss it back, but even if he does toss it out of the ball park, does he? Running time, 9 minutes.

Defying Death (Warner Brothers)

Good Dramatic Reel

One of the Floyd Gibbons' Your True Adventure Series, this is better than many because its characters are apparently more real, their lines more natural, and the story more suspenseful. A tenement house matron, trapped by fire on the fifth floor with her two small children, puts them into a pillow case, ties it around her neck, climbs hand over hand to safety, on a clothesline stretched from her house across a courtyard to the next building. The final epis-

ode is Gibbons introducing the principal in the original true story, awarding her the $250 prize check. A good short for most houses, with peak appeal for women—Running time, 12 minutes.

Costa Rica (Paramount)

Travelogue

The Latin American republic of Costa Rica is not an average camera-man, and they have fined in color the customs of the country and the people of this typical southern republic. Like so many other Latin American though, it is a combination of the old and the new. The natives still lean towards an-

cestral modes of living. Directed by Palmer Miller and Curtis S. Nagel. Running time, 10 minutes.
MOTION PICTURE HERALD  December 10, 1938

CHARGES 'QUIZ' BOOKS VIOLATE A COPYRIGHT

Milton Spitz, Non-Practicing Attorney, Never in Films, Says He Had Rights to Game

Impounding of any profits accruing to the eight large distributors from product released in connection with their “Motion Pictures’ Greatest Year” campaign is asked at a federal court in a suit filed Monday in behalf of one Milton Spitz, a non-practicing attorney in New York, who charged that the “Quiz” booklets used for the contest in the campaign constitute a violation of the contents of an idea he had copyrighted, also in booklet form, in 1936.

Krellberg and Fitzsimons, attorneys of New York, acted for Mr. Spitz, in the United States district court for the southern district of New York. Mr. Spitz, who has never been in the films business and is now associated with the Benjamin Winter realty company, says in his complaint that he obtained the rights to his game from his brother, Edward, who was in the film business briefly, as an independent producer in Hollywood, prior to 1936. Ernest Maas, studio writer, is claimed to have collaborated with Edward Spitz in preparing the game.

The complaint names the following defendants: Motion Pictures’ Greatest Year, Inc.; Columbia Pictures, Metro-Goldwyn-Mayer, Paramount Pictures, RKO Radio, Twentieth Century-Fox, the Film Journal, United Artists, Warner Brothers Pictures, Monogram Pictures, Bobbyley, Inc., and Moredall Realty Corporation.

Impounding of Booklets Asked

The court is asked to order the impounding of all booklets and advertising matter relating to the booklet; enjoinder of the defendants or their agents from directly or indirectly possessing the booklets, manufacturing, selling or exhibiting them. The complaint further asks for an accounting of and surrender of all profits derived from their use by the defendants.

The complaint seeks damages under the Copyright Law and payment of costs of the lawsuit.

The complainant claims a similarity between the contest booklet and the industry drive, and the game, copyrighted, but never used, of “U-Spot-It,” a New Form of Motion Picture Entertainment, the title of the booklet used with the game. With it also was to be provided a patron identification card with instructions, entitled “U-Spot-It Contest.”

Reproduced are copyright certificates for each of these features of “the original contest,” which, according to the complaint, was “conceived, originated and devised prior to the 25th day of March, 1936, by Ernest Maas and Edward M. Spitz.”

Says Copyright Was Obtained

Edward Spitz prior to that date transferred the game to Milton Spitz, the complaint asserts, adding that Maas and Spitz on March 25, 1936, obtained a copyright on the game. On the following day, it was stated, they filed the booklet and the ticket with the Register of Copyrights in the Library of Congress, Washington. The complaint further lists the fact that Maas and Spitz published notices of copyright both in the ticket and in the booklet.

Said the explanatory booklet: “In the preparation of ‘U-Spot-It’ pictures, the important details of certain scenes will be so convoluted, accepted, and psychologically tricked by various treatments and camera devices as to give these scenes a definite significance.”

According to the booklet, the game was to be carried on in the theatre, with a judge on the stage questioning those audience members who thought they had seen the item mentioned on their cards in the picture. From the booklet:

“If this identification does appear, and the holder is successful in spotting it, he must, when called upon, present himself on the stage to the judge of the contest and make a declaration to that effect. He must also answer a number of specially prepared questions put to him by the judge.

If these questions are answered to the satisfaction of the judge, the holder will then be declared a winner and awarded a prize.

The ‘Movie Quiz’ contest of the industry drive does not use pictures specially made or treated; does not have its finale in a theatre; nor does it pre-name any “item” for the patron to identify. It is based on 94 pictures released between September 1st and December 31st; calls for submission to judges of the booklet with questions about 30 of the pictures answered; and calls for an additional endorsement of one picture seen, as best, with reasons why.

Butterfield Resigns From Pathe News

Allyn Butterfield, editor of Pathe News, has resigned, his new picture affiliation to be announced within a week. Frederic Ullman, Jr., vice-president of Pathe, said no successor would be named.

M. Butterfield, who started with Vitagraph in 1915, has edited features and serials in many large companies, joining the International Newsreel editing staff in 1923. Starting with Universal Newsreel in 1929 as associate editor, he became editor-in-chief, premiering “Prehistoric Life” and “Going Places with Lowell Thomas” series. He also edited RKO’s “Bring ‘Em Back Alive.” Mr. Butterfield joined Pathe News as managing editor in 1935, and became editor in 1937.

Film Library to Extend Columbia Film Course

As an extension of the course on motion pictures being conducted by the Film Library of Columbia University, special showings for the students will be held every Thursday at eight o’clock at the Film Library’s projection room, 125 East 46th Street, New York.

The first showing was held Thursday with two films exhibited. They were “The Battle of the Somme,” a war record film produced in 1927 by permission of the British Army Council and “Dawn, produced by the government in 1928.” On December 15th the films will be “Moana of the South Seas,” directed by Robert Flaherty in 1925 and distributed by Paramount, and “Berlin, the Symphony of a City,” 1927.

Schine Dinner Plans Are Set

Plans for the testimonial dinner to be tendered J. Louis and Meyer Schine, New York radio announcers, were completed Monday. The dinner, to commemorate the 25th anniversary of the Schines’ service in the film industry, will take place at the Ten Eyck Hotel on December 19th. Philip C. Fox, Columbia hearing recovery in Albany, has been in New York making arrangements for speakers and a toastmaster. Governor Herbert H. Lehman and the mayors of Albany, Syracuse, Gloversville and Amsterdam have been invited.

Attendance of about 500 is expected at the dinner; with reservations already made by George J. Schaefer, Edward Golden, James R. Grainger, Nate Blumberg, Herbert Yates, William F. Rodgers, Thomas J. Maas, Ernest Maas, Abe Montague, William Scully, Sid Fabian, Carl Leserman, Herman Robbins, George Weeks and others.

Leo Meechum, identified with the public relations department of the Works Progress Administration in Los Angeles and San Francisco the last two years, has resigned to join the Caples Company, international railroad advertising agency. He will write the script for the New World Pacific Mail program going on the air early in January over a network of western stations. His headquarters will be in the Los Angeles offices of the agency.

James Roosevelt
J o i n s G o l d w y n

Samuel Goldwyn, largest producer and owner-member of United Artists, announced in Hollywood Saturday the engagement of James Roosevelt as vice-president of Goldwyn Productions.

The eldest son of the President had been in the insurance brokerage business in Boston until a year ago when he became confidential secretary of his father’s White House two months ago to be treated for a stomach ailment at Mayo Clinic, Rochester, Minn. Subsequently he spent much time in Hollywood.

As Mr. Goldwyn’s vice-president, the 31-year-old James Roosevelt will divide his time between the Hollywood studio and New York office, on duties yet to be announced. He arrives in New York on January 2d, the date when his father’s secretary would have served a term for his conviction on a charge of illegal political contributions.

According to the complaint, the government in its suit on behalf of the United States, seeking to impound all profits from the sale of the game, states:

The defendants say that the government’s suit is “a direct attack upon the Constitution and the rights of the defendants, and an attempt to make the defendants bear the cost of the government’s own conduct.”

The defendants, who are represented by Mr. Spitz, asked the court to rule that the government is not entitled to impound the profits, and that a special master should supervise the handling of such proceedings.

The complaint also asks the court to order the defendants to pay the costs of the suit and to hold them liable for any damages they may have caused to Mr. Spitz.

The government has said that it will file a reply to the complaint this week.

## PRODUCTIONS IN WORK

<table>
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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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| **LUMBIA**
| **METRO-GOLDWYN-MAYER**
| **PUBLIC**
| **GO RADIO**
| **VENTIENET-CENT-FOX**
| **UNITED ARTISTS**
(Stage Coach)
Walter Wanger | Chasing Danger Mr. Moto in Porto Rico Winner Take All The Jones Family in Hollywood | "It's Spring Again" Hal Roach. "The Son of Frankenstein" You Can't Cheat an Honest Man | Shooting |
| **WARNER BROTHERS-FIRST NATIONAL**
| **WORLD PICTURES**
| | | Shooting |

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Action Lost by Pathe Minority

Minority stockholders of Pathe Film Corporation on Wednesday lost in their attempt to block the December 15th stockholders meeting when the plan providing for the acquisition of 4,500 shares would be voted upon. New York supreme court Justice Philip J. McCook denied the minority group's motion for a temporary restraining order.

Judge McCook pointed out that 80 per cent of the stockholders must consent before dissolution can be effected and that at least $1,000,000 in cash must be set aside to meet the claims of the corporate estate.

The plaintiffs hold a total of 2,445 shares of Pathe stock, and Louis Nizer, counsel to the defendants, asserted that since more than 90 per cent of the stockholders had agreed upon the plan, a small minority has no complaint.

Edward C. Weinrib, counsel for the plaintiffs, said the majority of the stockholders do not comprehend the terms of the plan. He stressed the proposed disposition of the 3,500 shares of du Pont Film Manufacturing Company, counting by affidavit, claiming it was worth $2,500 a share, or between $7,000,000 and $11,000,000.

He said the du Pont Company had offered to bid at least $2,500 a share for the stock with Continental Bank and Trust Company, for a loan of slightly more than $1,000,000, from which Pathe preferred stockholders will receive $750,000, or $1,000 a share, while the bank will get about $250,000 in repayment of a loan.

Mr. Weinrib said that under the plan common stockholders are given one week from December 15th to redeem the pledged stock by paying $1,000 a share of Pathe common stock or $300 in cash for each du Pont share. He charged that this was an assessment on the Pathe common stockholders to benefit the preferred holders and to pay off the loan.

He also charged that under the plan the defendants would take over $424,000 in quick assets in addition to land, buildings, and equipment in Bound Brook, N. J., and West 44th Street, N. Y., worth more than $200,000.

Settlement Goes to Charity

The New York office of Walt Disney Enterprises this week received the following cable: "English high court has granted perpetual injunction restraining Lee Bridge Rubber Works from infringing Snow White and the Seven Dwarfs' copyright and ordered delivering up of all offending material and payment of costs. Defendants also to pay agreed damages to charities nominated by English company.'"

Dismiss Van Beuren Suit

New York supreme court Justice William Collins dismissed the $100,000 damage action brought by Joan Lowell against the late Amadee J. Van Beuren for failure of the plaintiff to prosecute her action. The complaint charged that the defendant had interfered with a contract relationship between the plaintiff and Van Beuren Corporation.

Reinstate Garden Suit

The New York appellate division reinstated a suit brought by Madison Square Garden Corporation against Universal Pictures, which had been dismissed by Justice Bernard L. Shientag of supreme court. The plaintiff seeks to enjoin distribution of the film, "Idol of the Crowds."

Robert E. Allan, former Chicago newspaperman, has been appointed general manager of Superiors Pictures, St. Louis. Alon Rosenberger, formerly with Superior, has joined Grand National.

Settle Weinberger Claim

Federal Judge Alfred C. Coox has approved the settlement of a claim of $68,000 filed against Paramount-Publix by Henry Weinberger and the Guarantee Trust Company of New York as trustees for the estate of Eva C. Weinberger for $15,000 in cash and a release of the proceeds of stock valued at $3,700.

Expunge Paramount Claims

Claims totaling $1,397,417 of the GB Theatres Corporation, a Paramount-Publix-Cox partnership, have been expunged by Federal Judge Alfred C. Coox upon recommendation of Special Master John E. Joyce. No objection was made.

OBIITUARIES

Epes Sargent Dies; Writer on Theatre

Epes Winthrop Sargent, 66 years old, of the editorial staff of Variety, died at his home on Tuesday. Funeral services will be held Friday evening at the Sargent home in Brooklyn, with cremation following. Mr. Sargent is survived by his wife, and a son, Epes Jr.

Mr. Sargent was known as "Chico" in his early theatrical writings in the 1900's. The name later was shortened to "Chic." Mr. Sargent was born in Nassau, in the Bahamas.

Edward T. Holway Dies

Edward Taylor Holway, secretary-treasurer of the Trans-Lux Corporation of New York, operators of stock tickers and newsmen theatres, died in Pelham, N. Y., December 2nd, at the age of 76. He had been ill since August 4th.

Edward Bucey

Edward Bucey, former stage manager of the Palace theatre, Cleveland, and well known among theatre people throughout the country, died November 30th.

Chester M. Wallace

Chester M. Wallace, play producer and director and professor of drama at Carnegie Institute of Technology, died in Pittsburgh December 1st after an emergency appendectomy. He was 54.

Edna Aug

Miss Edna Aug, who some years ago was known wherever vaudeville was played for her philosophical scrupulous act, was found dead December 1st at Willow, the artists' colony in the hills back of Kingston, N. Y., where she had made her home in recent years. She was about 60 years old.

Charles E. Bloomer

Charles E. Bloomer, a retired actor, died at his home in Baldwin, N. Y., November 29th, after a brief illness. Mr. Bloomer, a native of Philadelphia, was 73 years old.

Mrs. Elizabeth Tronolone

Mrs. Elizabeth Tronolone, 72, mother of Nick Tronolone of Pathe Film, and Charles Tronolone of Movie Laboratory, died in Hoboken, N. J., December 2nd after a brief illness.

Charlie Allen

Charlie Allen, violinist, and for nine years the orchestra leader of John M. Kelly's vaudeville, in Toledo when vaudeville was at its prime, died last week in Knoxville, Tenn. for four years following his Toledo engagement he directed orch- estras in several vaudeville houses in Detroit.

Warner Executives on Coast

Warner executives and their wives were guests in Chicago, on their way to the coast last weekend, of Mayor Edward J. Kelly and John Balaban. The Warner group were Mr. and Mrs. Jack L. Warner, Hal B. Wallis and Mr. and Mrs. Charles Einfeld.
Adolf Zukor, accompanied by Mrs. Zukor, arrived in New York Monday from the coast preparatory to sailing for England to take charge of Paramount’s European operations.

Several conferences of company executives will get underway immediately following the arrival from London on Friday of John W. Hicks, foreign head, and David Rose, Paramount’s British production representative.

Mr. Zukor said on his arrival in New York that a number of story properties had been withdrawn from the Hollywood schedule in the belief that they were better adapted for production in England. Producers, directors, cast members and technicians will be sent to London for some of these.

Mr. Zukor said he assumed the company would continue to add to its holdings.

He said he had given no thought to relinquishing his position.

C. J. Dickinson has been named general sales manager for the United Kingdom, succeeding Montague Goldman, resigned.

Y. Frank Freeman Sees Film Upwising

"The taste of motion picture audiences has reached a point bordering on fastidiousness. It is only by turning up high grade product has Hollywood been able to stem the recent tide of box office depression and bring about an upwising." Y. Frank Freeman, vice-president of Paramount, said on his arrival on the coast this week to take up his duties as corporate representative at the studio.

Mr. Freeman said that "the first nine months were extremely bad from a motion picture box office standpoint and the conditions were due to inferior pictures," but that "Hollywood snapped it up and began to improve the quality of its product and the result was immediately apparent."

He added that "November was only five per cent below the figure for the same month a year ago, and December gives every indication, in point of quality of product, of topping November’s figure."

May Shift Wilkie

Al Wilkie, Paramount publicity head, may be shifted to the studio under a revamping of the department which is being worked out on the coast by Robert Gilham, advertising and publicity director. C. N. Odell, of the home office publicity staff, would have Mr. Wilkie’s duties while the latter is at the studio.

Marc Lachmann, Twentieth Century-Fox exploitation manager, left New York this week for Frankfort, Ky., where he will meet Jim Denton of the studio. TrumoncGovernor A. B. "Happy" Chandler of Kentucky and his party to the coast for the premiere of "Kentucky" at the Carthy Circle, next Wednesday. The Kentuckians will be guests of Joseph M. Schenck and Darryl F. Zanuck, and the Governor will broadcast on a coast-to-coast network program on the picture.

Four Groups in Fairbanks Unit

Formation of Fairbanks International, the new producing unit of United Artists headed by Douglas Fairbanks, Sr., was announced Tuesday by Murray Silverstone, U.A. operating head, in New York.

The new company will be financed by American and British capital represented by Sir Adrian Baillie Bart, M.P., and Montagu Marks, and Swiss investment interests. Its initial capital will be $2,500,000, according to Mr. Silverstone.

John H. Whaley of Selznick International said he had made and contemptu- ing making no financial investment in the new company but that negotiations were under way in which certain facilities of the Selznick organization were to be made available to Mr. Fairbanks on the basis of a participatory interest.

Three productions are planned for 1939: "The California," for which Mr. Fairbanks is endeavoring to secure Raoul Walsh as director; "Life of the Lord Byron," to be done in color; and "The Three Musketeers," also in color.

Excessive trading by directors, officers and principal stockholders in the securities of motion picture companies was disclosed Thursday by the Securities and Exchange Commission at Washington, as the highlight of financial developments of the week, including several dividend declarations, estimates of a $100,000 last-quarter profit earned by Universal, and details of the new stock issue offered by Paramount Pictures.

The most important stock transactions reported by the SEC were operations whereby the Chase National Bank disposed of $20,000 shares of Twentieth Century-Fox common and 10,000 shares of the $1.50 cumulative preferred stock, reducing its holdings to 267,158 shares common and 10,000 shares preferred; Darryl F. Zanuck disposed of 10,000 shares common, reducing his holdings to 139,040 shares common; and Universal in December acquired 2,000 shares of Universal Pictures common stock, making its total 230,927 common, 226 first preferred, 35,115 shares, and 137,489 shares of the new stock.

Universal Corporation in September acquired 2,000 shares of Universal Pictures common stock, making its total 230,927 common, 226 first preferred, 35,115 shares, and 137,489 shares of the new stock.

A report filed for Preston Davie, who became a director of Universal Corporation September 8, last, showed that through Standard Capital Corporation, he held 26,500 common voting stock certificates and 111,283 common voting stock certificates.

Dividends declared by the following:

General Theatres Equipment Corporation, 25 cents per share on the capital stock, payable December 22 to stockholders of record December 12, next, unpaid dividend for the year of about $1 a share.

Loew’s, Ltd., 47 cents per share on 7,741 preferred, the net income being $15,722, compared with the previous year’s $15,597, amounting that year to 46 cents per share.

Loew’s (Marcus) Theatres, Ltd., 10.64 per share on 536,500 shares preferred, the dividend requirements, the net income being $125,547 against $111,730 the previous year, which made $8.79 per share that year.

Earned by Universal, and Canada, of the new stock issue offered by Imperial Pictures.

Production and distribution of low cost pictures will be possible from the proceeds of the stock issue of Imperial Pictures, Inc., according to the prospectus of Smith, Frizzelle and Company, the underwriters, who last week offered 424,000 shares of common, with a par value of $1, at $1.50 per share.

William Pizor of New York is president of Imperial; Leven Pizor, of Philadelphia, the vice-president and treasurer.

Univarial Earnings

For the fourth quarter period ended October 1, Universal Pictures showed a net profit of $100,000, the first period in eight years in which the company has had the profit.

Gross revenue for the year which ended November 1 was about $30,000,000 over $2,000,000 better than the previous year’s $18,150,856. The net loss last year at the same period was $1,084,999.
He killed without mercy... stole without fear... till a boy touched the heart that bullets couldn't reach!

“JBreak The Law!”

“I Am A Criminal”

WITH

JOHN CARROLL
KAY LINAKER • MARTIN SPELLMAN
CRAIG REYNOLDS
Produced by E. B. DERR
Directed by WILLIAM NIGH
Associate Producer FRANK MELFORD
Screenplay by JOHN W. KRAFFT
Story by HARRISON JACOBS

“One of Monogram’s best offerings. Good action entertainment for the entire family and a credit to Monogram.”
— Jay Emanuel

“It packs more entertainment value than many a million dollar colossal.”
— Jimmie Fidler

“Will give action fans more than usual allotment of solid entertainment. Carroll, Spellman top capable cast.”
— Hollywood Reporter

“Monogram scores with fine story that should please any audience. Well directed, splendidly cast, fine production values.”
— Showmen's Trade Review

“Setting a new and higher standard of production for Monogram, it moves forward as that organization’s strongest bet this year. Human story, splendid characterizations and excellent mounting.”
— Daily Variety

A MONOGRAM PICTURE
Columbia

FLIGHT TO FAME: Charles Farrell—Seemed to please a few, although I wouldn't say too much about this. He was 90 minutes at the Palace Theatre, Payneville, Minn. Rural and small town patrons.

GIRLS' SCHOOL: Anne Shippy, Ralph Bellamy, Ina Claire—They were at the town hall in the afternoon. Played November 11-12—General patrons.


OVERLAND EXPRESS: Buck Jones, Marjorie Reynolds—Played Buck Jones in western showing the building of the Pony Express. Jones is showing his age but all in all it was good entertainment for the western fans. Running time 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patrons.

OVERLAND EXPRESS: Buck Jones, Marjorie Reynolds—Buck Jones is getting weak at the box office. A lot of the young fans won't go back again with the old picture. Used some good lines but the audience probably realized that Buck is back again with the best of drawing cards. How the old fans will feel about it is a mystery. Running time 80 minutes.—Played November 4—George Kobaris, Studio Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patrons.

First National

PENROD'S DOUBLE TROUBLE: Billy and Bobby Mountain—Plays were well received at the Palace Theatre. Both the boys and their parents enjoyed the show. Played November 13—Patronage.

SHE LOVED A FIREMAN: Dick Foran, Ann Sheridan, Robert Armstrong—When we play a Dick Foran feature, whether a western or action picture, we can always draw a good crowd. Played November 13—General patrons.

SUBMARINE D-1: Pat O'Brien, George Brent, Wayne Morris, Doris Westminster—Just what the doctor ordered. Give us more like this. If you can't pack them in with the submarine story then close down your house. Warners went out of their way in getting a print on this, and what they paid is history. For cash sale, play "Submarine D-1."—Played November 13-15—George Kobaris, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patrons.

Metro-Goldwyn-Mayer

BRIDE WORE RED, THE: Joan Crawford, Franchot Tone—Poor Joan, she is still trying at the expense of us exhibitors, and how we pay. While she wore red, we saw red. Did not pay for heat and lights on this color picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patrons.

DAVID COPPERFIELD: Freddie Bartholomew—Used this for a high school benefit and it was not as big as the other pictures we have. However, it is a good picture. It seems impossible to put over the written word on the screen. Projecting it in a high school, you have less chance of getting your set up. Played November 18—Harland Rankin, Westby, Wis. General patrons.


HELL DIVERS (Reissue): Wallace Beery, Clark Gable—Played this to very satisfactory weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patrons.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power—The rushes just won't come out for this class of picture. The town folk stayed at home too, as most of them are retired rural. From the box office figures, I judge this was the most costly of all pictures produced in 1938. The few that managed to purchase it were highly,—L. V. Bergdolt, Westby Theatre, Westby, Wis. General patrons.

SWISS MISS: Laurel and Hardy, Dell Linn—Silly but pleasant and played a good business. Not as good as some of theirs, but okay. Running time, 73 minutes.—Played November 13—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patrons.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy—One of the best by any company and also at the box office. Clark Gable cannot be beaten and Myrna Loy is tops. No one disappointed in this show. Played June 2-3. Running time, 119 minutes.—Miss Alice Simmons, Studio Theatre, Lyric Theatre, Jefferson, Texas. General patrons.

THREE COMRADES: Robert Taylor, Marjorie Stack, Greta Nissen—Played this, and the public was not pleased all that came to see it but failed to make expenses. Played November 23-26—G. W. Chisholm, Anamoose, N. D. Rural and small town patrons.

THREE LOVES HASC NANCY: Janet Gaynor, Robert Young, Norma Shearer—This, the exhibitors own department, the theatreman of the nation serve 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

Paramount

ARRIVE AT WASHINGTON, THE: Clark Gable, Myrna Loy, W. C. Fields—This is a top picture. Played November 12—L. V. Bergdolt, Westby Theatre, Westby, Wis. General patrons.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy, W. C. Fields—Not a "Test Pilot" by any means. Usual holokum that left the audience sort of blank. The children enjoyed it greatly but did not get much comment from the adults. The last two reels were sort of "Her Jungle Love" but not picture of its kind. The profits were made. Patrons' money's worth. Played November 20—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patrons.

Monogram

VACATION OVER ARIZONA: Jack Randall—A good western with good action, but Randall's singing is a little high class for Western fans.—G. J. Abel, State Theatre, St. Cloud, Minn. General patrons.

Paramount

ARRKANARK TRAVELER, THE: Bob Burns—Interesting and is about all you could say for this. It is about any drawing card. Burns may be in time another Will Rogers but not in pictures like this. Running time, 65 minutes.—Played November 1—E. M. Freiburger, Paramount Theatre, Dewey, Okl. Small town patrons.


CAMPUS CONFESSIONS: Hank Lisselt, Betty Grable—Another good Western which would have a lot of mussels for those interested. Instead it is a top western, a great film for college girls. They had some splendid photography and the picture pleased. One neighborhood town sent out all their basketball teams to get Lisselt's picture—F. G. Easte, Estee Theatre, Parker, S. D. Small town patrons.

GIVE ME A SAILOR: Martha Raye, Bob Hope, Eugene Pallette, Jackie Coogan—Theatres played May 26-30.—This is a real good picture which did well at the box and has been the largest grossing picture in--J. G. Held, New Strand Theatre, Griswold, Iowa. General patrons.

HUNTED MEN: Lloyd Nolan, Mary Carlisle—A good picture, and the producers are making all other gangsters and gangster pictures altogether. The public too are watching with great interest. Played November 12-21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patrons.


PROFESSOR BEWARE: Harold Lloyd, Phyllis Welch, Lionel Stander, Raymond Walmart—This was a fine little comedy but Harold Lloyd needs some more care for the older ages. Played November 15-20.—O. W. Chance, Anamoose, N. D. Rural and small town patrons.

SING, YOU SINNERS: Bing Crosby, Fred MacMurray, Donald O'Connor, Ellen Drew, Elizabeth Patterson—This is the best picture Bing Crosby ever made. Played November 22-28.—Fred MacMurray at his best. My business is only fair as it played every place around me. Played (Continued on following page)
NEW CONTRIBUTORS TO DEPARTMENT

From Maryland and Minnesota come new reporters to "What the Picture Did for Me" this week. They are:

G. J. ABELN, State theatre, St. Cloud, Minn.

HELEN ULMAN, Ulman's and New theatres, Salisbury, Maryland.

Read the reports of these exhibitors in the department.


MR. DOODLE KICKS OFF: Joe Penner—Played this on your patrons this picture is yet, do so each picture. Running time, 76 minutes. Played November 23—Charles Comick's, Long's, Long's Theatre, Angleton, Texas. General patronage.

MR. DOODLE KICKS OFF: Joe Penner, June Travers—This did not draw any extra business, although one exhibitor on radio called him an "orchestra leader, who was made to play football and had this endorsement for his dear old college." P. G. Este, Estee Theatre, Parker, S. D. Small town patronage.

ROOM SERVICE: Marx Brothers, Lucille Ball, Ann Miller, Frank Albertson—Pretty good. These guys are just as cute as before. Played one picture. Running time, 78 minutes—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

VIVACIOUS LADY: Ginger Rogers, James Ellison, James Stewart, Benita Honsig—Pretty good. These guys are just about the best thing that has happened in months. Played one picture. Running time, 75 minutes—In, Kead, Kead Theatre, Paynesville, Minn. General patronage.

ALEXANDER'S RAGTIME BAND: Don Ameche, Alice Faye, Don Ameche—The one and only real box office attraction we have had in the last three months and we had the best attractions that have been available from the leading majors. Business has been off all fall, but this picture brought them in, like in the old days, and business has been great since. Comments were plentiful and all excellent—I. V. Berloldt, Westby Theatre, Westby, Wis. General patronage.

ALWAYS IN TROUBLE: June Withers—Passed OK, and that is about all. I believe the public expects one of these people to be a villain, which this one is getting of late. Eddie Catoe stole all the credit here and the picture is all wind and no legs. Played two days. Running time, 70 minutes—R. I. Siro, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Harlow—A lovely picture but not quite as good as their first. All pictures, including the 31 minutes picture, did well. Played November 14—Floyd Fashion, Long's Theatre, Angleton, Texas. General patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Harlow—Very strong box office and a picture that pleased your patrons on their first day but won't draw after that. Running time, 81 minutes—A. J. Inks, Rapid City, Rapid City, S. D. Small town patronage.


LANDING: Sonja Henie, Don Ameche, Cesar Romero, Ethel Merman—In this fine production we take a large portion of Sonja Henie, add Cesar Romero and Ethel Merman, the latter two, some swell music, comedy, and dancing, stir with the right seasoning and get "Happy Landing"—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.
For the man who borrows your copy of MOTION PICTURE HERALD

Lake, N. Y., this short can mean a lot to you if you explore it right. It wasn’t a thing if you sat back in the chair and ran it off without giving it special mention. Running time, 19 minutes.—J. B. Parkhurst, State Theatre, Torrington, Conn. General patronage.

DOGGONE MIXUP:—Broadway Comedies—Good situation comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DRUG STORE FOLLIES:—Broadway Follies—Extra good short. Play it. Running time, eight minutes.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

FOOTBALL GIANTS:—Special Sport Thrills.—Appropriate at this season. Will get by, but not out of the ordinary.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FOOTBALL GIANTS:—Special Sport Thrills.—Interesting short that didn’t mean a thing here. Running time, 10 minutes.—A. E. Ellisen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.


HAPPY BIRTHDAY:—Scrappy Cartoons.—A very good Scrappy Cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOLLYWOOD PICNIC:—Color Rhapsodies.—As good a colored cartoon as anyone makes. Again we say do not waste this one. Disney will have to watch his laurels or this company will run him ragged. Running time, eight minutes.—J. J. Lake, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE MOTH’S BIG FLAME:—Color Rhapsodies.—A good colored cartoon.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

PLAYING THE PONIES:—Three Stooges.—These Three Stooges are in a class by themselves: Perfect slapstick.—Harland Rankin, Plaza Theatre, Tilton, Ontario, Canada. General patronage.

SNOWTIME:—Color Rhapsodies.—We have run a lot better. Running time, eight minutes.—A. J. Inglad, Crystal Theatre, Ligonier, Ind. Small town patronage.

THRILLING MOMENTS:—Special Sport Thrills.—As interesting and well brought together short showing the thrills and spills of daring sportsmen in the various activities. The boys received a great laugh from the audience attempts at old jumping made by several pathetic enthusiasts. It’s a short subject any audience would like, so look it. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

Metro-Goldwyn-Mayer

Walter Brothers

GOLD DIGGERS IN PARIS:—Rudy Vallee, Rosemary Clooney, Allan Jones. This one is very good musical. Give it your best playdate. Poor at the boxoffice because of its trying to do too much. Running time, 95 minutes. Played October 21.—A. E. Ellisen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MEN ARE SUCH FOOLS:—Wayne Morris, Priscilla Lane. If you didn’t laugh at this it still gave us a very pleasant surprise as we expected to be showing a grow and instead it turned out to be quite a pleaser. For sure this one would be big if the public would be taken in, but no more I guess. Running time, 79 minutes.—Next, Floyd Fashion, Long’s Theatre, Anngleton, Texas. General patronage.


SWING YOUR LADY:—Humphrey Bogart, Louis Fazenda, Frank McHugh, Penny Singleton, Allen Jenkins, Nat Pendleton.—A box office wow. Bring more like this. These are the sort of features we like to please. Seen this months before playdate and went after it big. Difficult to get a good spot in this entertainment sake. Get your S.R.O. sign ready when you stay about town. Running time, 79 minutes.—Next, Playing October 14.—George Klattner, Community Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

VALLEY OF THE GIANTS:—Wayne Morris, Clure Terry.—Thanks to Warners for this one. A very beautiful story. Anyone should see it as a pleasure on your best days. Business above the average. Running time, 79 minutes.—Next, Floyd Fashion, Long’s Theatre, Anngleton, Texas. General patronage.

Walt Disney Productions


ALADDIN’S LANTERN:—Our Gang.—Very good. Enjoyed by all, so do not waste it. These kids are tops for entertainment. Running time, 19 minutes.—A. J. Inglad, Crystal Theatre, Ligonier, Ind. Small town patronage.

BESIDE A MOONLIGHT STREAM:—Screen Songs.—The balance of the series no good. Running time, six minutes.—Next, A. J. Inglad, Crystal Theatre, Ligonier, Ind. Small town patronage.

BURIED TREASURE:—Captain and the Kids.—A fair film. Lots better.—Harland Rankin, Plaza Theatre, Tilton, Ontario, Canada. General patronage.

CAIRO, CITY OF CONTRAST:—FitzPatrick Travel Talks.—An excellent colored travel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CANNED FISHING:—Our Gang.—Perfect entertainment.—Harland Rankin, Plaza Theatre, Tilton, Ontario, Canada. General patronage.

COME ACROSS:—Crime Doesn’t Pay Series.—An interesting short. Could have been better; could have been worse. Running time, 30 minutes.—Pearse Parkhurst, State Theatre, Torrington, Conn. General patronage.


DAY AT THE BEACH, A:—Captain and the Kids.—A funny film. Lots better.—Harland Rankin, Plaza Theatre, Tilton, Ontario, Canada. General patronage.

MAGICIAN’S DAUGHTER, THE:—Eleanor Lynn, Frank Albertson.—Two reels of tricky magic and

(Continued on following page)
TELEGRAMS
are feature length stories in short subject form

WESTERN UNION

THE LAST WORD IN CHRISTMAS GREETINGS. ONLY
A WESTERN UNION HOLIDAY TELEGRAM. ONLY
20 LOCAL AND 25c TO ANY WESTERN
UNION POINT IN THE UNITED
STATES. TO MAKE THE BEST IMPRESSION.
SEND YOUR HOLIDAY GREETINGS BY TELEGRAPH.

MANAGERS' ROUND TABLE

December 10, 1938

PARAMOUNT

BUSSE RHYTHM: Henry Busse and His Orchestra.

MOMENTS OF CHARM:
Headliners—About the nicest show we have run for some time. This was too short. Don't under any conditions pass this one up. Running time, 10 minutes. A. J. Inks, Crystal Theatre, Minn. Rural and small town patronage.

SILVER MILLIONS: Paragraphs—An excellent film story of the life of salmon which so often ends in a can. A. J. Irwin, Palace Theatre, Penzask, N. H. General patronage.


SPORTING TEST: At Grantland Rice Spotlight—Nothing of much interest to this. My patrons took this for what it was—bad. Running time, 10 minutes. A. E. Elsen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TANNAUSHER: Paragraphs—With the National Philharmonic Symphony playing this classic music of Wagner, how could it be other than first rate? You must book it with extreme care, however, to make sure your class audience is there to enjoy it. Unfortunately, the masses still can't appreciate the like of this, or should we say rather they just won't. There's nothing so different about this subject than they saw in the Dceani Durbin picture, "10 Men and a Girl," and they swallowed that symphony. So, why not this? Obviously if you can see that right your patrons will be certain to thank you. In the wrong place, it may be a tough 12 minutes. We got by with it on high school benefit show and think many enjoyed it while some definitely did not.—L. A. Irwin, Palace Theatre, Penzask, N. H. General patronage.

RKO Radio

JITTERS, THE: Leon Errol Comedies—Leon Errol at his best. His patented drunk and stair step formula appealed to the boys here and had them in a continuous guffaw. Running time, 19 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, Trenton, N. J. Prison patronage.

MARCH OF TIME: Men of Medicine—An outstanding short that every citizen should see. The tops in entertainment. Running time, 20 minutes.—A. L. Dow, Bingham Theatre, Bingham, Saskatchewan, Canada. Rural and small town patronage.


Twientieth Century-Fox


ITALIAN LIBBY: Magic Carpet Series—Interesting and educational.—Hurland Rankin, Plaza Theatre, Tulsa, Oklahoma Canada. General patronage.

LEW LEHR'S KINDERGARTEN: Lew Lehr—If they are all as bad as the first one, I won't play any more of them.—H. H. Gates, Garlock Theatre, Castor, S. D. General patronage.

United Artists

MOOSE HUNTERS: Mickey Mouse—Disney really has some great series here. Playing at Theatre, Tilbury, Ontario, Canada. General patronage.

Vitaphone

CANDID KID, THE: Josephine Huston—This was very good. You will get your money's worth out of this short. Don't be afraid to play it. Running time, 30 minutes.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.


CINDERELLA MEETS FELLA: Merrie Melodies—Excellent. All these Merrie Melodies are good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CLYDE McCOY AND HIS ORCHESTRA: Melody Masters—Not bad at all. We have run two of these pictures. Running time, 8 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.


MR. AND MRS. JESSE CRAWFORD: Vitaphone Varieties—Mr. and Mrs. Crawford convincingly prove that there are two sides to every question. The person responsible for the continuity of this short deserves plenty of credit.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.


RUBINOFF AND HIS VIOLIN: Melody Masters—An excellent short with that master of the violin contributing some of the best comedy. It will prove a welcome addition to any program. Book it; they'll like it.—Mrs. Mills, Dana Theatre, Anamosa, Iowa. General patronage.


SEPTEMBER IN THE RAIN: Merrie Melody—Some of these are better than "Disney," especially the "Song of the South" segment.—Mrs. Anne Stone, Star Theatre, Unity, Saultecharaw, Canada. Rural and small town patronage.


TRAPPED UNDERGROUND: Floyd Gibbons—"Your True Adventure"—Good. Very good as all these Gibbons cartoons go. Good story. Give us more of these shorts. Give us more of them. Running time, 10 minutes.—Mrs. Mills, Dana Theatre, Anamosa, Iowa. General patronage.


Serial

UNIVERSAL

WILD WEST DAYS: Johnny Mack Brown, Lynn Gibson.—Really one of the best serials that has been published. Full of action and thrills. Each chapter has many more thrills than you get in pictures. Running time, 30 minutes each chapter.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Dorothy Reid, formerly associate producer for Scott R. Dunlap, Monogram vice-president in charge of production, has been appointed head of the studio department succeeding Arthur Fitz-Richards, resigned.
Radio Starts on Self-Regulation Plan in New York

Two significant actions by the country's top sources of mass entertainment—motion pictures and radio—brought both closer this week to self-regulation of practice and procedure.

The motion picture business continued the first written draft of its program (see page 13), and radio sat down to the writing of a program to govern broadcasting.

Network executives opened self-regulation discussions III; for NBC on Monday with a National Association of Broadcasters committee appointed for the purpose. Radio's move follows the suggestion made by David Sarnoff of RCA, three weeks ago, at the opening of the FCC probe into radio "monopoly," that a self-imposed code was "the American way" of solving radio's problems.

The opening sessions were devoted to a series of past network program standards and policies and to a review of the old Association code, adopted in 1935. Since then the Association has been completely reorganized. Neville Miller coming in last July as the association's first "paid" president.

The committee decided that the code in force is inadequate for present day broadcasting but would not make known what recommendations for change it considers making. Its recommendations will be presented to the board of directors of the NAB at special meetings in Washington December 12 and 13.

Those who attended the week's meetings included the president of NBC; Ed Klauber, executive vice-president of CBS; Ted Streibert, vice-president of Mutual; Edgar Bill of Mutual; Butte, Mont.; Paul Morency, Hartford, Conn.; Ed Spence, secretary-treasurer; Arnold Bennett, attorney, and Ed Kirby, public relations, all of the NAB. NBC's vice presidents, also attended the afternoon session.

Record Grosses For Networks

Gross revenues from sponsored programs on the air continued upward in November, at National Broadcasting and Mutual. Columbia Broadcasting reported a slight decline, but future bills are expected to be heavier.

November was Mutual's greatest month, with the total business 39.7 per cent over the corresponding month the preceding year. The November, 1938, billings were $349,690.

Mutual's cumulative total this year is up 29.6 per cent over the 1937 11-month total, the gross being $2,932,953 for 1938.

NBC's gross hit another all-time high in November, 1938, with a total of $3,899,915. The 11-month cumulative total for NBC was $37,567,693, a rise over the same period last year of 7.3 per cent. The per cent of gain from October, 1938, was 3.3 per cent.

Billings for this November on CBS totaled $2,453,410, a decline of 7.3 per cent from billings the same month last year. However, Columbia's November billings were better by 2.8 per cent than for October.

The cumulative total for CBS for the 11 months of 1938 amounts to $24,816,337, compared to the total for the same period last year, $25,935,500, a decline of 4.3 per cent.

FCC "FORGIVES" WELLES & WELLS

Stations of CBS broadcasting the Orson Welles "War of the Worlds" program, which on October 30th created panic in many areas, were relieved of all threat of punitive action by the Federal Communications Commission this week with the announcement that assurances had been given by CBS that there would be no repetition of the incident.

While it is regrettable that the broadcast alarmed a substantial number of people, there appears to be no likelihood of a repetition of the incident and no occasion for action by the Commission," it was stated.

In explaining its decision, the Commission pointed out that it had received 372 protests against the broadcast and 255 letters and petitions carrying approximately 350 signatures in favor of it.

RKO Show and Guild Program Set

Two film-radio shows in the making for weeks were set this week; the William Wrigley Gun-Jesse Lasky program, and the Gulf Gas-Screen Actors' Guild program.

Direct time with all RKO theatres and the studio will be the basis of the radio series which RKO and Wrigley will sponsor on the CBS network, beginning January 8.

The new program, known as "Gateway to Hollywood," will be directed to the discovery of new talent. Application blanks for tryouts will be obtainable only at RKO theatres. Arthur Willy, RKO eastern talent chief, will interview applicants at exchange.

Regional contests will follow and winners will be guaranteed six months' employment at $125 a week at the RKO studio.

Central Casting Bureau, Hollywood, is participating in the plan.

The idea for the program originated with Jesse L. Lasky, who will supervise the series on the air. Broadcasts will be over a 60-station hookup, Sundays from 6:30 to 7:00 P. M., E.S.T.

The Screen Actors' Guild program for the Gulf Gas Company has also been set, and will start on January 8 from 7:30 to 8 P. M. The program will be originated by John Hersey in his "Passing Parade." Every detail of the program, from script, production and direction, to the presentation of the players, will be handled by the Guild. All salary payments will be turned over directly to the Motion Picture Relief fund.

Stations WEEU and WRAW, at Reading, Pa., and WNBC, New Britain, Conn., were added this week to the National Broadcasting networks, bringing the system's total to 165.

Butterfield Michigan Theatres Company, E. C. Beauty, president, on Saturday opened the Center theatre at Cadillac, Mich.

McNich at FCC Says Radio Probe "Will Never End"

By FRANCIS L. BURT

in Washington

Rattling around in the U. S. Labor Department's 1,500-seat Washington auditorium, a varying number of commissioners ranging from one to four; a half-dozen National Broadcasting lawyers and assistants, three or four Federal Communications Commission lawyers, five or six FCC counselors, a half-dozen witnesses-to-be and observers, and two or three weary reporters this week waded through another eight sessions of the Federal Communications Commission's "monopoly revue of 1938," into radio.

While the week's hearings were devoid of interesting developments, they undoubtedly set NBC's record-a plaque of an exhibit alone—a 317-page atlas of maps and charts—took 12,000 man-hours to prepare and cost in excess of $50 a copy to print.

The submission of this formidable looking volume caused Chairman Frank R. McNinch to object to the way the hearings were going on. McNinch said he wanted to accept the book as an exhibit because, as he said, if NBC had not been offering such intricate exhibits the hearing "would never end." But when he asked William J. Dwyer, FCC counsel, whether he wouldn't object to at least some of the maps and many charts, the counsel was forced to reply that he couldn't object until he knew what they were about—and so the book went in, page by page.

Philip J. Hennessy, NBC counsel, told Mr. McNinch he realized that it was painful for the Commission to have to sit through the explanation of such exhibits, but pointed out that it was equally painful to NBC to have to offer the volume. The counsel concluded.

Only two or three times did the chairman give any indications of erupting, once when Mr. Hennessy offered, as evidence of what NBC had to offer, a book descriptive of Radio City and the NBC studios in which, among other things, the number of tons of steel in the building was mentioned, with an introductory pat on the back for the network.

Getting no further than the introduction, Mr. McNinch ruled the book out.

W. C. Lent, RCA engineer, said the field strength of stations which he tested was but half of that required by Commission standards and the latter could not be depended upon at any given moment.

Most of the week was taken up with a discussion of what might happen if drastic steps were taken to eliminate duplication of network programs. During the day this could be done in the primary area of stations by eliminating 19 of the NBC "red" network stations and 23 of the "blue," each of which serves approximately 17,000,000 listeners. At the same time, it was contended such eliminations were not necessary, since listeners normally take their chain programs from the nearest clear station.

Increased activity, resulting from last springs' reorganization has made it necessary for the National Association of Broadcasters, to transfer headquarters from the National Press Building, Washington, to a new building, as yet unmanned, on K St., where the entire ninth floor has been leased.

December 10, 1938

MOTION PICTURE HERALD

59
You've Never Seen Anything Like This!

Here is something sensationallly new in motion picture theatre showmanship. Here is a plan that offers continuous, ever increasing patronage for your theatre at an unbelievably low cost. Proved principles applied to a new and revolutionary plan of selling seats at your theatre.

WHAT'S IT ALL ABOUT

A nation-wide radio program—a coast-to-coast club of hundreds of thousands of enthusiastic members—a raging hobby that is gaining momentum by leaps and bounds. Three great sources of untold power, harnessed to a driving force that herds the crowds of paying patrons into your theatre. This is the first time that such a forceful method of seat-selling has ever been applied to YOUR theatre.

YOUR OWN RADIO SHOW

A gigantic campaign that will include sensational broadcasts over important coast-to-coast radio stations. Millions of your potential patrons will be within the range of these broadcasts that will cover the Nation. Every one of these programs will be, in effect, your own radio show, building up business at your box office.

These broadcasts will present dramatically and entertainingly the activities of the Bob Gale Stamp Club and the new Motion Picture Stamps to be issued weekly by the club. These beautiful stamps, unlike any ever issued before, are not pictures of screen stars, but actual, striking scenes from important motion pictures. And these stamps can not be bought . . . from us or any one else; they can not be obtained for coupons or box tops. The only way any one can get these stamps (eight new stamps each week) is by going to YOUR THEATRE for them.

THOUSANDS OF LETTERS WEEKLY

A most gratifying response has poured in from the very first broadcast. Hundreds of letters arriving daily. Letters from children, boys and girls, mothers and fathers, 6 to 60, each and every one expressing enthusiastic interest.

The writers anxious to get these new, different sensational motion picture stamps, which can be secured ONLY from your theatre. This exciting, planned radio campaign will create compelling interest that will bring present and new patrons back to your theatre regularly each week on Motion Picture Stamp Day.

BOB GALE’S STAMP CLUB

155 EAST 44th STREET

NEW YORK CITY

MUrray Hill 2-8560
A VERY GOOD SPOT

Consider the holiday shopping season as challenging theatre opposition. At this time, dollars have more numerous bidders for attention. Winter weather is another "reason why" for folks reluctant to leave their fireplaces. Children home from school and visiting relatives may be another.

Such opposition, especially to be met in December, can be overcome with hard work and clear thinking. If December is a month for spending, freely circulating money can be diverted to the boxoffice. If December is a month for homecoming, then entertainment is to be considered a part of the welcome. And if there is a cold-weather obstacle, it can be levelled with strong attractions backed by insistent showmanship.

In selecting winners for the Final Quarter and, later, for the Grand Awards, the Judges will be influenced somewhat in the direction of entrants who take advantage of possibilities in December exploitations. Thus, the last month of 1938 is not to be discounted by those competing in the Quigley Awards.

Undoubtedly, December appears to be one of the brighter periods for theatremen to show their speed.

△ △ △

Status of the theatre in a Midwest metropolis reported by one of this department's scouts:

"Steaks here are still steaks and a grapefruit is a nickel and they give silk hose and dishes with each double feature at the theatres. The department stores put on all the big shows. They do all the exploitation gags that the theatres used to do with parades, dance contests, bands, circus acts, etc. Theatres just put up a few signs, give away a few Movie Quiz books and wonder what's wrong with business."

△ △ △

"CALLING ALL EXHIBITORS"

From the New York Times, Tuesday, November 29:

Employees are an important part of a company's public and must be dealt with more carefully than the average customer, according to George O. Everett, assistant vice-president of the First Citizens Bank and Trust Company of Utica and president of the Financial Advertisers Association, who addressed the New York Financial Advertisers at a luncheon meeting in the Lawyers Club yesterday.

"We can do much to mold a better public opinion by having the men and women who work for us discuss us in public in a spirit of loyalty and friendliness," Mr. Everett said, "We should pay fair wages, play no favorites, nor allow privileges to a special few, and should give a pat on the back when merited. We should confide in them about our business and operating results and be thoughtful of their working conditions."

△ △ △

Stars, story, script, production and direction may all be credited, and deservedly, for the success of Warner Brothers' "Angels With Dirty Faces." To this observer it is most significant that all of these factors have been combined to produce a moving picture that 'moves'.

△ △ △

ONE OF THE DIFFERENCES

This is a business set apart if for no other reason than the unique talents that go to make it up. Things taken for granted here are often regarded with wonder in other sectors. For instance, the aptitude of theatremen for automatic, fast-thinking in split-second time. Recent illustrations could include Francis J. Gooch's sailboat bally to "steal" the launching of a naval destroyer in Bath, Maine. And currently, Warren Butler's rocket-ship street float, pictured elsewhere in this section.

In other lines of endeavor, the ability to think fast and correctly is unanimously acclaimed. In this business, it's all part of the day's work.

△ △ △

Children invited to a free show at Pete Egan's Palace Theatre, in Calgary, Canada, were requested to bring vegetables for the city's underprivileged in exchange for admission.

Times shore have changed. 'Twasn't so long that vegetables were brought to the theatre only to throw at the actors.
Fred Greenway, manager of Loew's State Theatre, Boston, standing beside giant-sized book cutout used as street ballyhoo during the engagement of "The Citadel" at the State and Orpheum. This was one of the many ideas carried out in the campaign conducted by Joe Di Pesa, publicist.

"Gangster's Boy" made its debut at the Stanley, Jersey City, with an effective display created by Bob Deitch. The unusual silhouette effect of the stills was achieved by mounting them on board with rounded back painted in white. Concealed lighting gave effect of depth and perspective.

Giant illuminated sign heralded opening of "Men With Wings" at the Carlton, London. Campaign executed by Samuel A. Goldman, included plane flying title banner which circled over city ahead and during run of picture.

Built over a model "A" Ford measuring 22 feet, was the rocket ship put over by Warren Butler, Princess, Sioux City. Painted bright yellow with brilliant red streak, it attracted considerable attention.
300 pound cakes of ice were planted in front of the Kenyon Theatre, Pittsburgh, Pa., by Manager S. W. Gould in connection with the opening of "Too Hot to Handle." Each cake was 22 by 28's were inside the cakes and served as constant plug for the picture. Guest tickets were awarded to those correctly guessing how long it would take the ice to melt, usher in attendance supplying entry blanks to be deposited with cashier.

Presenting "A Man To Remember" at the Aldine Theatre in Philadelphia as "The Greatest Dramatic Achievement in Thirty Years of Motion Picture History," Warner's gave the production a good send off. Below is illustrated immense electric signs used to usher in the picture.

Local lads dressed in costume representing the Marx Brothers were used by Alfred Weiss, Jr., as his street ballyhoos on "Room Service" at the Olympia Theatre, Miami, Fla. Boys covered downtown section two days ahead and during run of picture.

Engineered by Monroe Greenthal, United Artists director of exploitation, was the street bally shown above for the opening of "Drums" at the Apollo, Chicago. A local "mahout" astride a bannered elephant rode through the streets heralding the engagement.
### Showmen’s Lobby Laffs

**From the brush of Glenn Franke, Chervil, Ohio.**

#### Fireworks Display Helps "Can’t Take It With You"

Charity fireworks display and window-tieups comprised the campaign for the European premiere of “You Can’t Take It With You” at the Gaumont, Haymarket Theatre, London. Columbia’s exploitation head, Dennis Lyons and Manager Seal, working in conjunction with Gaumont’s crew under the direction of Arthur Jarrett put over the campaign.

Day ahead there was a gigantic fireworks display at the White City, London, largest greyhound racing track in the world. Event was a charity affair in aid of local hospital and an illuminated 40-foot sign with title as a slogan for soliciting funds lit up the entire grounds. Announcement of playdates came over public address system.

Special teaser trailers were placed on all Gaumont screens in London and shops were widely used for window displays, etc. Special letter was sent to the Lord Mayor of London and Mayors of the 26 metropolitan boroughs suggesting the use of the picture title in connection with Christmas charity appeals.

**LET’S HEAR FROM YOU**

#### Aspirin Tied to Horror Show

Distributed on the streets three days in advance of H. M. Rondal’s Horror Show at the Roseland Theatre, Chicago, Ill., were imprinted envelopes containing aspirin tablets. In addition to title, playdates, etc., copy read that the tablets were being distributed through the courtesy of cooperating druggist who suggested that they be taken to the nerves before seeing the picture.

#### Physicians Become Critics For "Man to Remember"

Comment cards filled in by some 250 physicians who attended a special screening of “A Man to Remember,” were used for a lobby display at the Palace Theatre, Canton, Ohio, by R. H. Shafter. Campaign included special letters to local hospitals, old prescriptions mounted and displayed in drug stores along the medicinal supplies and first aid kits, with special tiein copy. Displayed also were doctor’s old fashioned instruments contrasted with present day implements.

Giant postcards measuring 14 by 22 inches, too large to be inserted in mail boxes, were attached to them in full sight of passersby. Copy read: “You’ll always remember,” etc., etc. Cards bore large stickers with “Please do not bend” on them. Heads of concerns who received them had been contacted in advance and promised to place them on counters, bulletin boards and in windows.

**LET’S HEAR FROM YOU**

#### Guessing Contest Aids "Port of Seven Seas"

Guess-length-of-robe nautical display was planted in the lobby of the Warner Orpheum, Hammond, Ind., in advance of “Port of Seven Seas” date. Length of robe was coiled up in front of background of stills and title card, and patrons were invited to guess the length of rope. Guest tickets were awarded winners.

Novelty heralds in the form of steamship tickets were distributed by usher dressed in sailor uniform promoted from local Sea Scout troop, with back banner carrying title, playdate and theatre.

**LET’S HEAR FROM YOU**

#### Corker Ties Go-eds to ‘Four Daughters’

The Dean of Women at the University of Georgia, through the efforts of Moon Corker, Palace, Athens, picked four-co-eds to represent “Four Daughters.” Each was dressed in white sweaters with appropriate identification such as “I’m Kay, one of the four daughters,” etc., etc. Via special arrangements with the University officials, they were invited to attend a football game being played opening day of picture. At kick-off, at the head of the Georgia band, they stood, cheered and manoeuvred around in the crowd. During the half they paraded out on field and were introduced over loud speaker by senior cheer leader, who also boosted the picture.

Two days ahead of playdates, the four co-eds were the guest of Station WGAU on a 15-minute broadcast, script worked up from press sheet on what each seeks in life. As another feature to this program, five passes were offered to the first 20 people calling the station and correctly identifying all four daughters by name and which each represented.

Tieups were arranged with automobile dealer who furnished new banded cars to drive girls about city and tieup was also effected with bicycle dealer who furnished bikes for the girls to tour the streets. Local hotel furnished room and phone gratis for the girls to call the boys at fraternities telling them of the four daughters they were and that they would like to make a date to meet them at the theatre to see the picture.

University officials allowed the girls to wear the sweaters in class rooms and on campus. Girls were given house courtesies to future shows for their cooperation.

**LET’S HEAR FROM YOU**

#### Miss Capitol Chosen By Voting Ballots

Little pre-Christmas idea to gather extra revenue at the boxoffice is a “Miss Capitol” contest put on by Sid Scott at that theatre in Sudbury, Ontario. Through cooperation of leading jeweler, coupons are distributed at theatre and store each good for ten votes. Girl having most votes will be crowned “Miss Capitol” on stage Christmas eve and receive a diamond ring, wrist watch and toiletware going to runners-up.

Heralds are distributed by the store and their daily ads carry the standings of the entrants. Contest is plugged by merchant and theatre alike.

**LET’S HEAR FROM YOU**

#### Keefe Ties Radio To “Three Comrades”

Contest was arranged by Jim Keefe, Ritz Theatre, Clarksburg, W. Va., on “Three Comrades” with Station WBLK, prizes going to those submitting largest lists of picture beginning with the word “Three.” Contest ran for 15 minutes daily, six days prior to opening; time was given gratis.

Miniature telegrams with picture plug were distributed in all wires leaving Postal Telegraph week ahead and during run; bookmarks were also distributed by public library, and various window displays with title and playdate credits were promoted.
Once upon a time there was an "ugly Duckling"

HE OWNED A CLUCKER

Even the Czechs get protection over me!

Listen mug - are you going to pay the rent?

$1,000.00 $50.00 Jackpot
Pipe down small change

Let's go over to the big game.

He'd been running a Quiz Contest for years but still couldn't give the right answer.

He learned that anything less than four figures was no dice at the box office.

Nobody comes to my house - you'd think I have smallpox.

Metro Premiums

The Lord loves a cheerful giver

And his seats are never empty.

As what you give away - these days.

Hallelujah what can I lose?

So, Clip and Mail the Coupon and we'll show you how to fill the Gaps with nice customers.

Metro Premium Co.
276 W. 43rd St., New York

Without obligation on my part, show me the way to

Extra Profits in My Theatre

Name

Theatre
ROUND TABLERS REPORT
NEW YEAR'S EVE SHOWS

Programs of Various Kinds Now Being Arranged; Loew's Sets Shows Saturday and Sunday

While plans for December campaigns constitute the most important "must" at this writing, theatremen are not neglectful of the possibilities in celebrating the coming of the new year. With this in mind, arrangements are now being set for New Year's Eve. Presentations, elaborate and modest, are scheduled in various sections. A quick look here and there reveals the following:

The Warner Jersey zone houses will have celebrations in accordance with their different operations. Some of the houses will be shut down from four-thirty to six-thirty on Dec. 31, to allow for a complete changeover and entirely new show, to be advertised in advance of course on screen, in lobby and in ads. Increased prices are intended for these later shows. Jitterbug Contests, as detailed in a recent issue, will also be a part of the entertainment, writes Bob Paskow, division ad head.

Since Christmas and New Year's this year will be celebrated on the Mondays following, Loew's are considering the preceding Saturdays and Sundays as holiday nights. Some Loew's theatres in the metropolitan area will have midnight shows on the two nights on both holidays. Houses with regular Saturday late shows will repeat on Sunday. Others will run midnight shows on Sundays only, reports Oscar A. Doob, director of advertising and publicity. RKO Theatres will also celebrate the holidays with late shows.

Five-Hour Shows Used

Among the presentations used in previous years by the Warner Jersey houses was a five-hour show at a slight price advance to make up for the lack of turnover. Typical trailer copy read:

"Come as early as seven and stay until midnight or come as late as nine and stay until two. In either case you get five hours of entertainment. Nothing repeated."

In actual talent is unavailable. Programmed shows under the auspices of local dance schools are being considered and in other situations, managers with the proper facilities, will do a bit of home-town producing on their own. One presentation was built around a flock of local girls who represented what various months stood for, such as February—skating girl, May—spring flowers, June—June brides, etc. Where regular costumes are not to hand, cellophane can be designed cleverly and inexpensively. Where special stage shows are considered, the inclusion of a competent master of ceremonies will contribute to the gaiety. Folks are in a mood to contribute to the scheduled entertainment and the M. C. is able to turn this tendency to his own ends without letting the volunteers get out of hand. The M. C. can also extract many laughs from the usual accessories, such as paper hats, horns, noise-makers and other novelties. He can also bring laughter with community singing, stage games in which the audience participates. Currently the stage auction for adults appears to be most popular. In addition to this, and where time allows, other games may be welcomed. These could take the form of those listed here recently for Hallowe'en, and to be adapted according to local conditions.

"LET'S HEAR FROM YOU"

Conner Celebrates Rhodes Anniversary

Tieup with neighborhood paper to choose local girl to act as theatre hostess during the week of the first anniversary celebration is listed as one of the featured promotions arranged by Marlowe Conner for the Rhodes, Chicago. Selection was made on the stage on Saturday night, Nov. 19. In addition, local matrons were invited to the ticket opening of the house was invited to sell the first ticket on the eve of the second year, also to share in the other publicity.

Other contests listed are interesting, including invitations to couples also celebrating their first anniversary, and the first ticket of the theatre birthday. Eligible couples were to bring their marriage certificates as proof. Neighborhood babies, one year of age in November, were also in the limelight to have their photos displayed in the lobby with patron votes determining those to receive prizes. Cash prizes were planned for best letter on why patrons liked to attend the Rhodes.

Planned Special Nights

Set aside were a number of "nights" for various local organizations, preceded by an unveiling ceremony of theatre plaques in the presence of prominent names. The Chamber of Commerce, American Legion and Veteran's of Foreign Wars, Rhodes Community Club, were slated to take part in the events accompanying the special performances. Leaders of these associations were asked to address audiences from the stage. An unusual stage presentation was the entire staff of the theatre on "Manager's Night," to receive scrolls of appreciation signed by F. E. Coston, division manager.

City Gives Permission
For Sunday Benefit

What is reported to have been a first time in Canadian history, is permission granted Stan Gossell, Loew's Theatre, Toronto, to keep his booth open on a Sunday. Working in conjunction with S. Branson Hali, president of Radio Broadcasts of Canada, initiating his project of orphanages and children's hospitals to attend a special Christmas show. Time was arranged for three o'clock, so as not to interfere with any church activities.

Free appropriate pictures have been shown, Santa Claus will make his entrance to the stage through a huge chimney and fireplace. The Canadian Broadcasting Company has promised their cooperation to "air" his arrival. Members of the Junior League were busy making the refreshments and help Santa. Each child will be greeted by Kris Kringle and presented with a filled stocking, and will receive ice cream and cookies as they leave the theatre. Transportation of the children to and from the theatre has also been promoted.
# Quigley Awards Classifications

## Class "A"
(Cities 250,000 and over)

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(Continued on following page)
CITIES IN THREE DIVISIONS LISTED

ILLINOIS

(Continued)

Decatur Rockford
E. St. Louis Rock Island
Elgin Springfield
Evaston Waukegan

INDIANA

Anderson Marion
E. Chicago Michigan City
Elkhart Mishawaka
Hammond Muncie
Kokomo New Albany
Lafayette Richmond

IOWA

Burlington Dubuque
Cedar Rapids Ottumwa
Clinton Sioux City
Council Bluffs Waterloo
Davenport

KANSAS

Hutchinson Topeka

KENTUCKY

Ashland Newport
Covington Paducah
Lexington

LOUISIANA

Baton Rouge Monroe
Shreveport

MAINE

Bangor Lewiston
Portland

MARYLAND

Cumberland Hagerstown

MASSACHUSETTS

Arlington Malden
Beverly Medford
Brookline Newton
Brookline Pittsfield
Chelsea Quincy
Chelsea Revere
Chicopee Salem
Everett Saumon
Fitchburg Waltham
Haverhill Watertown
Holyoke
Lawrence

MICHIGAN

Ann Arbor Kalamazoo
Battle Creek Lansing
Bay City Muskegon
Dearborn Pontiac
Hamtramck Pt. Huron
Highland Park Saginaw
Jackson Wyandotte

MISSISSIPPI

Lincoln Meridian

MISSOURI

Joplin Springfield
St. Joseph University City

MONTANA

Butte Great Falls

NEBRASKA

Lincoln

NEW HAMPSHIRE

Concord Manchester
Nashua

NEW JERSEY

Atlantic City Montclair
Bayonne New Brunswick
Belleville North Bergen
Bloomfield Orange
Clifton Passaic
East Orange Perth Amboy
Garfield Plainfield
Hackensack Union City
Hoboken West New York
Irvington West Orange
Kearny Woodbridge

NEW MEXICO

Albuquerque

NEW YORK

Amsterdam New Rochelle
Auburn Niagara Falls
Binghamton Poughkeepsie
Elmira Rome
Jamestown Schenectady
Kingston Troy
Lackawanna Watertown
Mt. Vernon White Plains
Newburgh

NORTH CAROLINA

Asheville High Point
Charlotte Raleigh
Durham Wilmington
Greensboro Winston-Salem

NORTH DAKOTA

Fargo

OHIO

Barberton Massillon
Cleveland Heights Middletown
Cleveland Heights Newark
East Cleveland Norwood
Elyria Springfield
Hamilton Portsmouth
Lakewood Portsmouth
Lima Steubenville
Lorain Warren
Mansfield Zanesville
Marion

OKLAHOMA

Enid Muskogee

OREGON

Salem

PENNSYLVANIA

Aliquippa Lancaster
Allentown Lebanon
Altoona McKeesport
Bethlehem Nanticoke
Chester New Castle
Clint Easton Norristown
Hampton Sharon
Harrisburg Washington
Hazleton Williamsport
Johnstown York
Wilkes-Barre
Wilmington

RHODE ISLAND

Central Falls Newport
Cranston Pawtucket
E. Providence Woonsocket

SOUTH CAROLINA

Charleston Greenville
Columbia Spartanburg

SOUTH DAKOTA

Sioux Falls

TENNESSEE

Johnson City

TEXAS

Amarillo Laredo
Austin Pt. Arthur
Beaumont San Angelo
Naco Beaumont
Corpus Christi Waco
Galveston Wichita Falls

UTAH

Ogden

VERMONT

Burlington

VIRGINIA

Lynchburg Portsmouth
Newport News Roanoke
Petersburg

WASHINGTON

Bellingham Everett

WEST VIRGINIA

Charleston Wheeling
Clarksburg Parkersburg
Huntington

WISCONSIN

Appleton Madison
Eau Claire Oshkosh
Fond Du Lac Racine
Green Bay Sheboygan
Kenosha Superior
La Crosse West Allis

CLASS "D"

This class includes all cities or towns with a population of 25,000 or under.

CLASS "E"

This class includes all suburban or neighborhood runs as well as subsequent-run situations.

FOREIGN

All foreign entries are subject to the same classification as those above.
### THE RELEASE CHART

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- I Demand Payment, Mel...Imperial
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- I Married a Spy, Mel...Rep
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- Jones Family in Hollywood, Mel...20-Fox
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- Jovem, Mel...20-Fox
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- Last Warning, The, West...Univ
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<td><strong>M</strong></td>
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#### M

- Made for Each Other, Com-Mel....UA
- Miss Manhattan, Com....RKO
- Main Event, Tha, Mel....Col
- Man from Music Mountain, WB....UA
- Man to Remember, Mel....RKO
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- Meet the Mayor, Com....Judul
- Men Are Such Fools, Com-Mel....WB
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- Mexico Kid, West....Mono
- MI Cameo, Com....20-Fox
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- Mis Des Amores, Mus, Para
- Missing Guest, The, Mel....Univ
- Mr. Chump, Com....WB
- Mr. Doodle Kicks Off, Com....RKO
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- Mr. Wong, Detective, Mel....Mono
- Moscow Nights, Mel....Lenauer
- Mother Carey's Chickens, Com....RKO
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- My Lucky Star, Mus-Com....20-Fox
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- Sinners in Paradise, Unib....Mel
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- Song of the West, Mus....MGM
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- Sweethearts of Sigma Chi, Mus, Meno
- Swing, Sister, Swing, Com....Univ
- Swing That Cheer, Mel....Univ
- Swiss Miss, Col....MGM

#### T

- Tall Spin, Mel....20-Fox
- Tarnished Angel, Mel....RKO
- Tenth Avenue Kid, Mel....Rep
- Terror of Tiny Town, Mel....Principal
- Texas Cowboy, Com....MGM
- Texas Stampede, West....Col
- Texas Wildcats, West....Victory
- Thanks for Everything, Mus-Com
- Thanks for the Memory, Com, Para
- That Certain Age, Mus-Com....Univ
- There's That Woman Again, Col....UA
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- They Made Me a Criminal, Mel....WB
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#### U

- Under the Big Top, Mel....Meno
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- West of the Santa Fe, West....Col
- Where the Buffalo Roam, West....Meno
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- Winner Take All, Mel....20-Fox
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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 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 officially given by the Coast West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the title. 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.

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<td>Leslie Fenton-Connolly -</td>
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**FIRST NATIONAL (See Warner Brothers)**

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<td>City Streets</td>
<td>L. C. Mccormick--, 17,388</td>
<td>Nov. 15,387</td>
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<td>Cutting the Chas.</td>
<td>Douglas Dumbleville</td>
<td>Nov. 15,387</td>
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<td>Flight to Fame</td>
<td>L. C. Mccormick--, 17,388</td>
<td>Nov. 15,387</td>
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<td>Girls' School</td>
<td>Annie Shirley--, Grayson</td>
<td>Nov. 15,387</td>
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<td>Kaboodle, The</td>
<td>L. C. Mccormick--, 17,388</td>
<td>Nov. 15,387</td>
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<td>Kaboodle, The</td>
<td>L. C. Mccormick--, 17,388</td>
<td>Nov. 15,387</td>
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<td>(See &quot;In the Cutting Room,&quot; July 5,387)</td>
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<td>&quot;Our Wife&quot;</td>
<td>Cary Grant-June Arthur</td>
<td>Nov. 15,387</td>
<td>59</td>
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(THE RELEASE CHART--CONT'D)

**Title**

- Fast Company (G) 830
- Flirtations with Fate (G) 914
- Great Waltz (G) 908
- Glory, the (G) 804
- Hold That Kiss (G) 833
- The Lone Rider (G) 837
- Love Finds Andy Hardy (G) 841
- Merry-Go-Round (G) 871
- Never Say Die (G) 839
- Paying the Piper (G) 837
- Sing Us a Song (G) 849
- Song of the West (G) 851

**Star**

- Mae Clarke
- Ray Milland
- Jack Oakie
- Lina Basquette
- Bob Hope
- Roberta Vaughn
- Robert Taylor
- Mary Astor
- Eddy Duchin
- George Raft
- Virginia Grey
- Edward Arnold

**Running Time**

- 40 minutes
- 52 minutes
- 50 minutes
- 63 minutes
- 110 minutes
- 115 minutes
- 90 minutes
- 92 minutes
- 64 minutes
- 35 minutes

**MOTION PICTURE HERALD December 10, 1938**

**Title**

- Stand Up and Fight!
- Sweethearts
- Treasure Island
- Barefoot Boy

**Star**

- Robert Taylor
- William Redfield
- Dr. Burke
- Kirk Douglas
- Tom Brown
- Jerry Lanter

**Running Time**

- 70 minutes
- 67 minutes
- 83 minutes
- 70 minutes

**Title**

- Song of the South
- Lost Horizon
- The Gay Divorcee
- The Barretts of Wimpole Street

**Star**

- Judy Garland
- William Powell
- Ingrid Bergman
- Henry Fonda

**Running Time**

- 84 minutes
- 102 minutes
- 90 minutes
- 94 minutes
null
Ten cents per word, initial, 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.

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A PARAMOUNT CHRISTMAS RELEASE
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Prompt Repair and Replacement Mean Long-Run Economy

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My dear Mr. Tellaferro:

Both Mr. Beatty and I wish to tell you how very proud we are to have had the honor and distinction of securing the first installation of the new American Bodiform chair in our new 4-Star Theatre.

You are already familiar with our enthusiasm over the new chair to which we can add nothing except to say that from a standpoint of cleaning, the janitor tells us that, because of the fact that the seat is off the floor, the time spent in sweeping is cut at least two-thirds.

But aside from our own approval—you will be interested in the reaction of our patrons. We stressed the new seat quite extensively in our publicity campaign incident to the opening of the 4-Star. We have received many compliments on the theatre and in almost all cases, our patrons have mentioned particularly the unusual comfort of the chair. They like it and, of course, that is what counts at the box office.

We also want you to know that we appreciate the excellent service and cooperation of your entire organization. It was a genuine pleasure to do business with you in every particular.

Kind personal regards.

Very truly yours,

B & J THEATRES, Inc.

A. J. Beatty
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The beautiful 4-Star Theatre in Grand Rapids.
Architect: FRANK PROCTOR.

December 10, 1938
THE "MOVIES" COME TO PARK AVENUE

AUDITORIUM
NORMANDIE THEATRE, NEW YORK
[STORY ON OPPOSITE PAGE]
1939 MODERNIZATION GENERALLY EXPECTED TO TOP 1938 LEVEL

REMODELING and new equipment installation during 1939 will substantially exceed the figures set for 1938, according to reports from key exhibition centers. The closing year, after an initial spurt, slowed down during several crucial months, but an upturn that began in the fall will be carried far into 1939 by plans now formulated and adopted.

Prominent among the causes of 1938 hesitations was the government's suit involving distributor-owned circuits, a move that created much hesitation among the larger operators and resulted in curtailing of expenditures until the future could be seen more clearly. Major exhibitors now expect, however, that that action will be sufficiently disposed of early in the coming year to clear the track for normal operation and for catching up with time lost during the summer just past.

New modern fronts and new marquees were salient features of both 1937 and 1938 remodeling, and their installation was followed by immediate increases in business in most locations. Future plans call for accentuation of this trend in 1939.

In the West particularly, according to one Paramount executive, 1939 will see extensive replacement of simple ventilating apparatus by complete conditioning equipment. This trend, it is confidently asserted, can be reversed only by a major and now wholly unanticipated economic decline in that section. Paramount also looks forward to substantial structural remodeling in addition to the normal progress in the way of modernization and replacements.

The New York offices of the Brandt circuit, metropolitan territory operators, who increased their 1938 expenditures over those for 1937, have definite plans for still greater investments during the year to come. "The coming year will mean even more than the $650,000 spent this year," declares an official of the company. "We feel the temporary business slump to be just that—temporary." The Brandt circuit built four new houses in 1938: the Alden, New Rochelle, N. Y.; the Colony, White Plains, N. Y.; the Earle in Jackson Heights, New York City and the Dale in Manhattan. The Dale was built on existing foundations; the other three are completely new. In addition, one of their theatres, twenty years old, was completely remodeled.

The Century circuit, another metropolitan company adds: "You can safely say that we will spend more on remodeling and renovating next year than we did this year." In addition to remodeling of a comparatively minor nature in thirty percent of that company's houses, the Century circuit during 1938 built four new theatres, two of which are still uncompleted. All four are in heavily-seated sections of Brooklyn.

NEW YORK'S SWANKY NORMANDIE

After many months of controversy, with Park Avenue interests, politely commercial and hautly residential, vehemently opposing the proposed establishment of a "movie" in the heart of their midtown section of New York, a motion picture theatre has been opened there. Named the Normandie (for no known reason except that it graces a swanky ocean liner), it is located in 53rd Street, perhaps a hundred paces from the proud thoroughfare. Though marked an intruder from the start, the Normandie opened the evening of November 30, to an invited audience in evening dress, under a policy which caters to a patronage presumably to be identified with Park Avenue. The theatre is part of a real estate improvement along Park Avenue built by the Goelet Estate, and was originally leased by Philip Smith, Boston theatre operator. A few weeks ago, however, his lease was taken over by David Weinstock and Harry Brandt, operators of many theatres in the New York metropolitan area. . . . Visual and auditory requirements of the Normandie auditorium are most carefully provided for within the architectural scheme. First-row vision is achieved and sound quality is much improved by specially shaped interior surfaces and the elimination of a maximum of sound-absorbing materials. The Normandie has a capacity of 600 chairs, of which 200 are on a mezzanine approached from the facàce by means of two separate very short flights of steps. Smoking is permitted in the mezzanine. All of the chairs are 24 inches wide and spaced 40 inches back to back. The auditorium surfaces are mostly plastered and painted in softly blended tones of neutral gold and gray rose. The trim is satin-finish aluminum, and the standee facàce is finished with inlaid linoleum. All of the lighting is indirect, utilizing light covers placed on the ceiling and side walls. The lounge is a large oval-shaped room on the street level (viewed as one enters the auditorium) and has as a focal point of interest a large glass-brick opening lighted from the exterior. The lounge is amply furnished and has a special pantry in an alcove for serving refreshments to the patrons.

Equipment of the Normandie includes American chairs covered in coral mohair (including the back panel), Simplex E-7 projectors, RCA sound system, Peerless Magnac projection lamps, and Hertner motor-generator. . . . Rosario Candela was the architect, with Ben Schlanger as associate, while C. C. Potwin was consultant on acoustic design.
provisions were added to practically all Loew theatres outside the New York area during the past year, but locally only repair and furnishing replacements were undertaken. Approximately $105,000 was spent remodeling their theatre in White Plains, N. Y. (the same suburban community where the Brandt circuit built their new Colony, this year). Another $40,000 went for signs, new sound, new wiring, new seats and a renovated lobby at Loew’s in London, Ontario.

See Spurt Early in Year

Chicago reports particular interest in new marquees, even though the slack summer months; and, in this connection, a strong tendency to replace long theatre names with new ones having only four or five letters. Considerable activity in general remodeling is anticipated for the early months of the coming year, in view of plans reported by Chicago area exhibitors. The Esquire and Elm theatres were constructed in Chicago during the past year, the first at a cost of $450,000 and the second at $100,000. Theatres remodeled included the Coed and Drake, each $50,000; Roscoe, $45,000 and Clark $40,000. Numerous remodeling and equipping projects ranging in cost between ten and thirty thousand dollars were reported. At present the Balaban and Katz State-Lake theatre in the Loop is undergoing a $70,000 overhaul which includes modernization of appearance, new seats, new carpets and new technical equipment.

A number of new sound systems were installed in Loop houses during the year, replacing equipment that was seven and eight years old.

In contrast to the use up to today of such antiquated apparatus Los Angeles reports itself fairly well caught up with the trend of the times and in no drastic need of wide-spread renovation. Normal equipment replacement is, however, expected to go forward in 1939 at the usual pace, and a number of new houses are contemplated.

RUNNING AIR SYSTEM AT LOW TEMPERATURE HIT BY DR. CARRIER

THE PUBLIC should be protected against owners of air-conditioning systems who misuse their equipment to produce excessive temperature differences, Dr. Willis H. Carrier declared at a special meeting of architects and engineers held recently in Chicago.

"Systems are operated at too low a temperature and too high a humidity," Dr. Carrier maintained. "Sometimes this may be inherent in the equipment, but generally it is found to be due to the desire of the owner to 'show off.'"

Elaborating on the proper use of conditioning equipment, the speaker emphasized that "reasonably low relative humidity with a higher dry bulb temperature is decidedly preferable to a lower temperature with a higher humidity."

Discussing future developments of the science, Dr. Carrier expressed the belief that conditioning costs will be further reduced with respect both to equipment and to operation; apparatus will be simplified and will become more nearly standardized, while heating will grow to be considered an integral part of all conditioning systems. "The ideal system of the future is one that automatically controls temperature and humidity, not only in winter and summer, but in intermediate seasons when there is an abrupt change during the day from heating to cooling."

These improvements will appear progressively, Dr. Carrier believes. He does not anticipate that the future will be marked by any single revolutionary change.

FEATURES OF THIS ISSUE

Normandie Theatre, New York: Replacement and Repair Methods, Page 4
Jewel Theatre, Mt. Clemens, Mich.: Jewel Theatre, Des Moines, Ia.: San-Val Drive-In Theatre, Page 8

ANY MANAGER WANT A JOB—IN BOGOTA?

When there are turkeys in Bogota, it’s no day of thanksgiving for the theatre managers. Theatre-goers in the capital of Colombia haven’t the patience of those in most communities. According to Hudson Strode in “South by Thunderbird” (published by Random House, and here referred to as quoted by Reader’s Digest), if they don’t like the picture, they stamp their feet; if it doesn’t improve, they hurl bricks at them; if they are not satisfied, they hold them high over their heads. If the manager has another picture available, he immediately pulls the one showing. If not, his enraged patrons begin to break up the chairs... But Bogota has salubrious climate.

1938 INSTALLATIONS OF AIR-COOLING SEEN OVER 1937 TOTAL

THEATRE air-conditioning installations more than held their own during 1938. Occasional serious declines below the 1937 level, as reported from some quarters, were more than offset by substantial gains.

Thus, one of the best-known and oldest manufacturers of conditioning systems experienced a 34%, increase in theatre refrigerating tonnage this year as against the last. The number of theatres installed with that company’s equipment was approximately the same in 1938 as in 1937, but purchasers were giving preference to systems of simpler reserve capacity.

Another large company finds their theatre air-conditioning installations to run about even with 1937 figures, but consider that factors outside their control left them with a smaller percentage of total installation business this year than last; in consequence, they believe that theatre air-conditioning systems installed in 1938 substantially exceeded the total for the year before.

A third supplier notes a 40% decline in air conditioning sales to the theatre industry, but reports that a greater proportion of 1938 business was derived from the smaller houses.

A fourth large manufacturer also experienced a distinct increase in small theatre demand, but at the same time estimates that their total sales to all theatres ran 48% ahead.

NEW LAW COMPELS TWO PROJECTIONISTS

PRESCHOOL of two licensed projectionists at all times when the theatre is open to the public now is required by law in British Columbia. The provincial government has added an amendment to that effect to the regulations provided for in the Fire Marshal’s Act. The regulation applies only to theatres with two or more projectors.
Prompt Repair and Replacement Mean Long-Run Economy

Here is no preachment, but the discussion of methods—of methods based on the training and the experience of a theatre manager who uses them.

EVERY THEATRE MANAGER knows that a single broken thread in a carpet seam will grow in a few days of heavy traffic into a heel-catching hazard, and in a few days more to a permanent carpet injury, more or less expensive to repair; whereas, if a "stitch in time" is taken the same evening the break is discovered, both the damage and the hazard are avoided.

All trained managers and all well organized theatre circuits follow the "stitch in time" principle as the basis of efficient maintenance. They differ only in the methods used to discover faults at the earliest moment, and the organizational policy in applying remedies.

A loose bolt in a seat is a fault to be caught promptly, but no one can possibly examine every bolt in every seat every day. In well-run houses a given section of seats is examined for loose bolts and for every other possible fault each morning before opening. The manager or assistant manager who opens the house, in addition to those in charge of a general inspection of the entire theatre, makes an extremely minute inspection of one section of it—as large a section as he can take care of conveniently. Carpets, drapes, seats, walls, ceilings, fixtures, stairways, doors—every detail, as described more fully below, should be checked with the most scrupulous attention. It may require a week, or two weeks, of such morning inspections before the entire theatre has been covered, but whatever the time needed, nothing is overlooked—and the word was nothing.

Inspection That Uncovers What's Wrong

MANAGERS, however, can do only so much. The staff must be trained to co-operate. Should the manager in his detailed morning check-ups find any fault that cleaners or ushers should have noted, those employees should be queried rather sharply about their oversight. On the other hand, every fault reported by an employee, however trivial, should be treated with respect and the employee be thanked for his zeal. A few experiences of this kind will keep any employee on his toes—if he is worth having at all. In fact, many a young member of a theatre staff has learned carelessness from his manager—at any rate, he thought he sensed indifference in the easy-going attitude of the boss.

Promptness in effecting repairs, aside from its inherent value and necessity, is still further desirable by the way it impresses employees with the importance of even the smallest trouble. For this reason even those very trifling repairs that could safely be neglected for a few days are put through immediately in a well-kept house. The usher who has "turned in" a loose aisle light or other defect of no particular importance is properly impressed when he finds that even that trifle has been fixed.

The Manager's Daily Inspection

The most conscientious staff, however, has its normal duties to occupy most of its attention. The manager's daily inspection is the theatre's real defense against trouble.

In the auditorium, the manager after a general look-around, proceeds to the sec-

(Continued on page 24)
Colorfully remodeled with the materials and furnishings representative of the cinema today, the Jewel in Mt. Clemens, Mich., is essentially a new theatre, occupying the site where its owner started in show-business thirty-two years ago.

R. G. Peltier presents to his patrons his modern new Jewel theatre on the same site where he showed his first motion pictures 'way back in 1906. It is said, indeed, that he has been in the picture business longer than any other exhibitor in the state of Michigan.

His new Jewel at Mt. Clemens combines functional design with modernistic decoration. With L-shaped plan, having the lobby and foyer forming the stem and the auditorium the base, the theatre presents a brilliant marquee, an unusual sidewalk box office, rounded entrance corners to facilitate traffic, and an attractive vestibule in which Chinese Red accentuates the red of neon tubes.

The box office differs from the usual sidewalk type in that it is not an isolated cubicle at the center of the vestibule, but solidly connected with one of the side walls, from which it projects, presenting a rounded cashier's window that looks across to the other side of the vestibule, and at the same time, by reason of its rotundity, looks out upon the sidewalk.

The Jewel is located in the main business section of Mt. Clemens, where the patronage is more than local, inasmuch as the city of 14,000 inhabitants is a mineral bath and health resort. It seats 1,340, of which 300 seats are in the balcony. It measures 56x135 feet. The shell of Peltier's previous theatre was utilized, but the present Jewel is essentially a new theatre.

Its name is carried in 4-foot letters across the top of the marquee. Each letter carries four neon tubes. Thirteen red neon bands illuminate the rounded corners of the marquee, which is further decorated with a traveling effect provided by double lines of incandescents at top and bottom. There is a single-line silhouette attraction board across the front of the marquee, under the theatre name, and two-three line attraction boards are located at each end.

The Chinese Red of the Vitrolite entrance is matched with inlaid asphalt floor tile in harmonizing colors. The lobby is carpeted with Crestwood velvet, bearing tan and gold figures to correspond with the wall decorations. An illusion of greater size is given by a wide mirror which reaches from floor to ceiling. In the center of this mirror, where feminine eyes cannot
Glass and Wood Veneer

SEATING PLAN AND EQUIPMENT

The auditorium of the Jewel has 1,040 seats on the main floor, and 300 seats in the balcony, arranged in three banks, with two aisles, on both levels. The distance of the first row from the screen is 20 feet (screen image 21 feet wide). All chairs are Irwin Seating Company "Deluxe" type with multiple coil-spring, deep-cushion seats. The end standard, of simple straight-line pattern, with rounded edges and recessed central panel containing aisle-light louvres which participate in the banded trim, and arm rests "streamlined" with the standard design, is finished in brown and tan with silver trim. Fully upholstered backs, with metal edges, are covered in coral automotive type mohair, while the seats (except for side areas, which are the same as the back) are covered in tan Russoloid imitation leather. The auditorium paneling is in Nu-Wood boards, giving a general color scheme of the blended tans and reddish tones of the material, which is carried into the coral and tan seating coverings and the tan and red tones of the Crestwood Velvet aisle carpeting. Stage draperies, sweeping out to the sides of the proscenium arch, 12 feet beyond the opening, and the curtain, are red velvet.

overlook it, is a round attraction board. Hand rails guide the traffic. Indirect cove lighting is used, but there is also one large fixture suspended from the center of the ceiling.

The foyer walls carry, in place of mirrors, large pictures in gilt frames. They are acoustically treated. The standee rail is completely covered with ivory-colored leather studded with round-head brass tacks.

The carpet of the lobby and foyer extends into the auditorium, which is 56 feet across at the widest point, and 135 feet long. The ceiling rises toward the rear, making the height 38 feet in the front and 45 feet at the back.

Auditorium Treatment

Auditorium walls are panelled with Nu-Wood boards, the mouldings of which run diagonally. The panels are spaced by fluted pilasters. In addition to the central lighting fixture in the orchestra ceiling, an exceptionally attractive feature is provided by large, round, blue glass mirrors against either side wall. Wall lights are mounted in the centers of these mirrors.

Three-bank seating is used, with thirteen chairs in the center section. (See accompanying article of seating.) The stage serves only as a screen and horn platform. It is richly draped with red velvet, the draperies extending beyond the proscenium into the wings of the auditorium, hung in 50% fullness, to a point approximately 12 feet on either side of the stage opening. Valences and borders are

December 10, 1938
The standee rail is covered with ivory-colored leather.

of the same red velvet as the stage curtains.

Complete air conditioning is provided, with cooling by a 75-ton refrigeration plant. The heating plant uses coal.

Men's and women's lounges include smoking rooms fitted with modern chrome-metal furniture. Both have attractive lighting fixtures. The women's room has chrome-fitted shelves and decorative round mirrors.

PROJECTION FACILITIES

The projection room of the Jewel theatre is 18 feet wide and 9 feet deep. Adjoining it is a room for the motor-generator, while a lavatory and toilet room is off the other side. All doors are of metal, walls are of concrete. The projection throw is 102 feet at a 7° angle: the screen image is 21 feet wide. Equipment includes two Simplex E-7 projectors, while the sound system is Simplex "B" type, complete with emergency amplifier and switching assembly, special wing baffles and multichannel speakers (see accompanying outline of equipment and furnishing for further projection data).

Equipped with Peerless Magnarc lamps, the Jewel employs the low-voltage high-intensity arc ("suprex" carbon) with direct current supplied by a Hertner motor-generator of H-1/130 type designed for this arc. It is installed in the motor-generator room (see picture at left) where the high-intensity rheostats are also mounted, together with a 600-ampere Major "Bulldog" switch which controls the house lighting, projection, marquee lighting, and air-conditioning motor circuits. The generator has an r.p.m. rating of 1,750, with a continuous voltage rating of 42 to 45, and an amperage output from 65 to 130, allowing both arcs to be struck simultaneously without noticeable fluctuation of screen light. The generator has a low-resistance squirrel-cage rotor of low starting torque but high efficiency over a wide range of loads. There are two ball-bearings located in conjunction with the rotor. Generator frames proper are of cold-rolled low-carbon steel, and are electrically welded into a ring and are substantially seamless. The shaft is of medium-carbon steel. The sheet steel making up the armature and stator laminations contains silicon for durability and to reduce "iron loss" during operation.

The screen traveller curtain, on Vallen track and control system, is operated from the projection room. Port shutters are Best metal bolt type with fusible links.
New—Using Leather, Wood and Terra Cotta with Glass Blocks

* Describing the Tri-State circuit's new Hiland, a small theatre designed in a distinguished modern scheme for the patronage of a fine outlying residential section of Des Moines.

AT THE TIME A. H. Blank, president of Tri-States Theatre Corporation, Midwest circuit, bought the old Hiland theatre, the only theatre in Hiland Park, a suburb of Des Moines, he did so planning the erection of a new modern theatre that would give that fine residential community the latest in facilities for theatre comfort, and the new Hiland is the result of that planning.

The first consideration, according to David Dewey, who is in charge of theatre construction and maintenance for Tri-States, was a site that would be centrally located and easily accessible to the majority of the people in north Des Moines and also with good parking facilities. The northeast corner of Fifth and Euclid Avenues, being between the two business sections of the suburb and facing the main thoroughfare, was finally selected, and a plot of ground 50x150 feet purchased in order to construct a building with ground dimensions of 50x125 feet, as a zoning ordinance in this district required a 25-foot rear yard. The firm of Wetherell & Harrison, Des Moines architects, designers of a number of theatres throughout this territory the last few years, drew the plans.

A one- and two-story step-back, giving prominence to a glass block tower, was thought to be particularly advantageous due to the corner location and in consideration to the adjoining property, giving an opportunity for lighting effects accentuating the building front and adding height.

The structure was to be fireproof with concrete floors, brick and tile walls, steel roof trusses and a suspended rock lath and plaster ceiling.

The first consideration in designing the interior was the auditorium and the problem of providing the most comfortable seating arrangement possible, with clear vision of the screen. It was found that after giving spaces to the stage ends, exits and aisles, 658 seats could be accommodated. The seating arrangement was planned in three sections, one center section with twelve seats to the row, and two side sections, each having six seats to the row, necessitating only two aisles.

In the planning of the other areas it was felt that all possible space should be given to the lobby and foyer, and adequate space to a women's lounge.

Since the tower idea had been accepted, it was felt this might be put to a practical use, with the result that it was designed to house not only the projection room but also other equipment. This, plus use of a "reversed" floor slope, with the forward section rising slightly upward, made excavation unnecessary.

Treatment of the Front

Terra cotta with aluminum trim was chosen as face material because this material had certain advantages—one, in that it formed a part of the wall (it is applied 4 inches in thickness). The main field of the face was done in a mottled cream and tan, with a trim of deep raspberry. Spaces were provided in the face of the building for built-in poster frames adequate for three 40x60-inch frames and two "still" frames.

A corner location suggested a tower effect, but this one of Insulux glass blocks is also housing for projection and other equipment. The front is faced in terra cotta. The marquee chiefly serves to carry Adler silhouette-letter attraction boards at sides.
Changeable copy space was provided over the box office, using Adler silhouette-letter attraction boards. The marquee is designed as an integral part of the front design. Its V-shape is particularly suitable due to the heavy motor traffic. Adler silhouette-letter attraction boards provide for three lines of changeable copy.

**Sign Lighting in Rose**

The vertical sign is constructed as a part of the tower and was included in the general contract. The framing of the sign is extended from the tower framing and covered in 20-gauge galvaneal. The letters in the name Hiland present a somewhat unusual effect, giving both a direct light as well as a silhouette effect. The sign lighting is neon (the type here used has the trade-name "Zeon") in a rose color, which blends with the terra cotta.

The step-back arrangement of the facade allows the roof of the marquee to be on the same elevation as the first story, thus eliminating the usual marquee drain over the sidewalk or located in front of the building.

The lobby floor and base are of terrazo in three colors, laid in a geometrical design. The walls are covered in two shades of tan use of abstract forms. This same pattern and coloration is used for carpeting throughout the theatre. A leatherette fabric called Rocateen (L.C. Chase) covers the walls of both the lobby and the foyer. Rocateen is a special type of Chase "Leatherwave" fabric treated with an oil permitting even outside usage. It can be cleaned by washing with warm water and neutral soap, and is available in many plain colors and designs, though without simulation of leather graining. In the Hiland it has been applied in rectangular and triangular panel formations with aluminum moulding.

In the lobby, Rocateen is used in two shades of tan, while in the foyer the various panel formations are arranged in five colors—three shades of blue, ivory and buff. Low-backed, deep cushioned settees of a rather "blunt," massive appearance, placed between entrances to aisles, are covered in blue leatherette.
The 658 seats of the Hiland, all on one floor, are arranged in three banks and two aisles, with twelve chairs to the row in the center bank. The chairs are the International Seat Corporation model pictured at right, with steel-paneled, padded back, and multiple coil spring seats; the end standard coloration in the Hiland installation has green for the ground color, with the middle fluteings picked out in red. Red and green being the ground colors of the aisle carpeting, they are also the colors of the moiré chair coverings, which introduce an unusual color effect by the alternation of these colors across the auditorium—two red, three green, two red, three green, and so on. The Hiland is one of the growing number of theatres employing the so-called “reversed” floor slope—with the floor sloping at a reduced gradient downward from the rear, flattening out near the center, then sloping slightly upward (see longitudinal section).

leatherette. The ceiling begins in a stepped plaster cornice, while the main field is covered entirely with colored mirrors, the center being flesh-color and the border of blue. A chromium and glass louvred lighting fixture, hugging the ceiling, is placed against the mirror surface, and the light is accordingly reflected so as to give the fixture notable illumination efficiency. Lobby space has been provided for 40x60 posters as well as “stills” and other small acces-

The foyer is carpeted in the pattern and weave used throughout the theatre. The walls of the foyer are also covered with leatherette, laid directly over the plaster with aluminum mouldings employed decoratively. (See accompanying pictures with discussion of the lobby and foyer treat-
ments.) The foyer is illuminated by a ceiling fixture of construction and design similar to that in the lobby.

The women's lounge, opening off the foyer, is finished in a modern manner, with two chrome cosmetic consoles and other furniture of “Swedish Modern” style with rose, blue and ivory upholstery fabrics. The floor is carpeted the same as the foyer.

The walls of the auditorium, from the prosenium arch, are finished in two shades of Nuwood laid horizontally. The prosenium arch area, as well as the ceiling, is finished in tinted plaster. (See accompanying auditorium pictures with discussion of seating plan and chairs.)

Auditorium lighting is provided by two troughs running the length of the auditorium from the prosenium to the rear wall, along the side cornices, which are made up of three louvres, which break up iridescently alter and reflect light in three colors; and by reflector type downlights spaced along each side of the ceiling.

Stage draperies and those used at the exits are of plush in the shades of green and red found in the seat fabrics and carpets.

The projection room located in the tower is reached by a stairway off the end of the foyer. (See accompanying outline of equipment and furnishings for projection and sound apparatus.)

Back of the projection room is the space (Continued on page 41)
A gradually expanding newcomer upon the motion picture exhibition scene, the auto-parking theatre itself has been changing. Here one of its latest representatives, the San-Val near Los Angeles, is described.

By C. A. BALCH
of Los Angeles
Architect of the San-Val Theatre

[In 1933, the first drive-in theatre was opened near Camden, N. J., and was described in detail in Better Theatres soon after. Since then nearly twenty have been constructed or planned, with various modifications in the original scheme. A rather curious cousin of the motion picture theatre, the drive-in has been the subject of many a recent inquiry addressed to this publication. In this description of the San-Val may lie answers to many of these questions.—The Editor.]

The Plan and Construction of One of the Newest Drive-In Theatres

Drive-in theatres in California are feasible and profitable the year round, and the California public has taken them to its heart. The Sierra Madre mountains make a rugged background for the latest of this type of outdoor amusement place to be opened in the Los Angeles area. The second drive-in theatre to be opened by California Drive-In Theatres, Inc., which started its first four years ago, this theatre is located in the beautiful San Fernando Valley, from which it takes its name—San-Val. It is situated on the outskirts of the city of Burbank, an outlying suburb of Los Angeles, in a former vineyard, close to an important highway leading from Los Angeles to northern points. The total area occupied, for screen building, ramps and approaches, is about 10 acres. The San-Val accommodates 618 cars.

Screen Building

The screen building is constructed of heavy timber and steel frame on a reinforced concrete foundation, which is anchored to bell-bottom reinforced concrete piles about 20 feet apart to eliminate any overturning by heavy wind pressure against the building. All exterior walls of the screen building have a double diagonal sheathing with an extra layer of diagonal sheathing on the inside face of stage wing walls. One master truss of the arch-rib type was used for the main span of 115 feet, with nine half trusses at right angles to the main truss and rear wall.

The stage floor is located 15 feet above grade with diagonal sheathed flooring covered with a good grade of roofing. The outer edge of the stage is provided with a rail fence hinged at the bottom to be raised for protection when the stage is used for lectures, etc.

The screen is a metal lath and plastered

| ITEMIZED COSTS OF THE SAN-VAL |
|-----------------------------|-----------------|
| Screen building, projection building, concession ticket office and fence, labor and materials | $31,121 |
| Plumbing | 1,200 |
| Grading and oiling ramps, complete | 4,351 |
| Painting | 1,684 |
| Electric wiring and fixtures | 4,934 |
| Horns, installed | 1,530 |
| Sound equipment, complete | 5,009 |
| Projection room equipment | 3,236 |
| Other equipment, such as furnishings for manager's office, ushers' room, rest rooms, ticket office and janitor's supplies | 898 |
| Total cost | $54,563 |

Located near a Los Angeles suburb, the San-Val sits in the shadow of the Sierra Madre mountains, accommodates 618 cars.
POLICY AND TECHNICAL FACTORS IN DRIVE-IN THEATRE OPERATION

By S. D. PERKINS
President, California Drive-In Theatres Corporation, operators of the San-Val theatre.

In the operation of our two drive-in theatres in the Los Angeles area, of which the San-Val is the newest, the California Drive-In Theatres Corporation is in a rather unique position. I find after four years' experience with the drive-in theatre, that our patronage is really created by what might be termed a "non-theatre-going public." By that I mean people who are in ill health, cripples, old people, especially large people who find that theatre seats are not comfortable, people who have a fear of contagious diseases picked up in any sort of enclosed buildings or auditoriums, people who have little children whom they dislike leaving at home or in the care of a neighbor or nurse, as well as a good number of people who do not feel like dressing up after a hard day's work in order to attend a show at the conventional type of motion picture theatre. Then, too, there are hundreds of people who bring a lunch and who find their automobile has the desired privacy.

GENERAL OPERATING POLICY

During the summer months at the San-Val theatre, we use eighteen ushers—two on each ramp. There are two ticket sellers in addition to the cashier at the box office. As the cars drive in, they take the money for admissions, and in turn buy the required number of tickets, as the case may be. These are not actually "tickets," but are printed to read "Received—one paid admission to the San-Val Drive-In Theatre." These receipts are handed to the purchaser.

There are also two other boys at the box office whose duty it is to clean the windshield of each patron's car as the cars stop to purchase the tickets. We have found this especially appreciated by our patrons, and it actually accomplishes three purposes: First, the patron appreciates the cleaning of the windshield; second, with a clean windshield our picture stands out much better. We do not allow these boys to accept tips for this service.

We also have a nightwatchman whose duty it is to sprinkle the lawns and shrubs, as well as to clean up any refuse in the theatre. The dayman's duty is to meet sightseers who wish to drive through the theatre in the daytime, as well as to keep in repair any of the many things which require constant attention. During the busy part of the night, until closing, we keep a uniformed officer whose duty it is, among others, to direct the exit traffic.

ADVERTISING AND EXPLOITATION

The general operation of both of our theatres is essentially the same; however, at the Pico theatre we use a much newer product because of the zoning position as it pertains to product in Los Angeles. The admission there is 35 cents, and the policy generally calls for a single feature program with two changes weekly. In Burbank, at the San-Val theatre, it is necessary to double-bill because the picture product is tied up at the present time in three other first-run houses which charge 25 cents admission, thus compelling us to double-bill as they do, and to charge only 25 cents.

Our advertising policy is essentially the same as that used in other theatres, with the exception that generally this peculiar type of operation lends itself to more unique forms of advertising and publicity. The San-Val has been offered to all churches for Sunday services during any part of the day, free of any cost to the church. This has created very favorable comment from all factions. The radius of

(Continued on page 41)
J. H. Young has sold the Startheatre in Mendenhall, Miss., to E. F. Lynch, who is part owner of the building housing the theatre.

The Ohio theatre in Mansfield, Ohio, operated by the Warner circuit with Frank Harpster as manager, has a new RCA sound system and new Simplex projectors.

George Ganetakos, managing director of the United Amusement Corporation, Ltd., celebrated his 28th year in show-business in Montreal by opening his 25th theatre, the York. Gordon Dahn, associated with United Amusements for nine years, has been appointed manager.

Phil Chakeres, of Chakeres Theatres, Inc., has added to his list of that circuit's holdings with the purchase of the Grand in Circleville, Ohio, from the Pickaway Amusement Corporation, operated by George Malleros and Louis Martin. Plans for renovation call for the installation of new projection and sound equipment, new furnishings and carpet and the increasing of the seating capacity from 700 to 1,000. Opening of the theatre is scheduled for spring.

Harry F. Shaw, Loew-Poli division manager, has announced that A. Drucker, formerly assistant at the State in Providence, R. I., has been transferred to the Poli at Worcester, Mass., under H. H. Maloney, to replace Harold Winston, who has been promoted to the management of Loew's Metro in Puerto Rico.

Westchester County stage employs and projectionist unions, Locals 306 and 650 of the IATSE & MPMO, held a dance at the Westchester County Center in White Plains, N. Y., on the evening of November 19. General chairmen for the affair were Richard Hayes, Joseph Monaco and Louis P. Goldshlag. Officers of Local 306, the projectionists' local, are N. Storch, president; E. C. McCarthy, vice-president; J. Maloney, vice-president; M. Siegel, chairman of the Board of Trustees; Mr. Monaco, business manager; Mr. Goldshlag, recording secretary, and R. Boehm, financial secretary-treasurer.

Alex Pappas will erect a new theatre in St. Louis, Mo., for colored patronage.

The Empress theatre in St. Louis, Mo., a 1,476-seat house operated by the Ansel Amusement Company in conjunction with the St. Louis Amusement Company, which is controlled by the Fanchon & Marco interests, has been closed for alterations. A reported sum of $20,000 will be expended in modernizing the theatre. Included in the new changes are a new marquee, new draperies, carpets, ventilating system and lighting fixtures.

A fire, which began in the projection room of the Capitol theatre in Edmonton, N. B., caused damage to sound and other equipment with a reported loss of $6,000. An audience of 150 was present. Linwood Faye, projectionist, aided a crippled patron to safety.

The Ritz, operated by Sol Bernstein at Mansfield, Ohio, has been reopened after having been enlarged and modernized.

Mayor George C. Miller of Vancouver, B. C, Canada, officially opened the new Bay theatre, a 750-seat house erected by M. Checkik at a reported cost of $90,000.

The new Regent theatre in New Orleans has been opened by Ira Weingrun, president of the Avenue Theatre Corp.

Joseph W. Faith, who operates the Mayfair in Terryville, Conn., has leased the Stock House in Unionville, Conn., and will operate the theatre after remodeling. Another site for theatre operation is being sought in Collinsville, Conn., it is reported.

A new 700-seat theatre, the Southway, has been opened in St. Louis by Leo Lau, Jr. Mr. Lau also has an interest in the Lemay theatre in Luxembourg, Mo.

Fox West Coast Theatres has opened its newest house, the LaRaina, in Hollywood. The 1,000-seat theatre is managed by Robert Rothafel, formerly with the Iris theatre in Hollywood.

Massachusetts Theatres, Inc., are remodeling the Rialto in New Britain, Conn.

L. E. Cord plans to erect a new theatre in Murray, Ky.

Ray Walsh, operator of the Mainstreet in Chanute, Kan., has purchased a part interest in the Ritz theatre at Winfield, Kan., from Lee Sprague.

Gus Diamond, former Dickinson circuit booker, has purchased the Howard theatre in Arkansas City, Kan., from W. D. Fulton.

The Colonial theatre in Manchester, Mo., has been reopened under the management of Louis Landau of St. Louis.

The 1,160-seat Cameo theatre, in Miami, Fla., has been opened by the Weingarten circuit. The theatre is managed by Jack Van Lloyd.

Ben Schlanger, New York theatre architect, has moved his office from 67 West 44th Street, to 117 West 46th Street.

The Lake theatre, reported to have cost $25,000, and seating 600, has been opened in Corcoran, Calif., by Walter H. Cree, former 20th Century-Fox salesman. Mr. Cree has announced plans to open another theatre, the El Rey, in Tulare, Calif., in the near future.

The State theatre in Topeka, Kan., closed for many years, has been reopened by Fox Midwest Theatres.

Evergreen Theatres, Spokane, Wash., has made several changes in personnel. Al Baker, for several years manager of the Fox in Spokane, has been promoted to city manager in Bellingham, Wash. Oscar Nyberg comes from the State to succeed
BUSINESS MEN BACK THIS THEATRE IN THEIR TOWN OF LESS THAN 400

CANOVA IS a little rural town of less than 400 people located in Miner County in southeastern South Dakota. The city of Howard, county seat, with a population of about 23,000, is but a dozen miles distant. About 25 miles away is Madison, with a population of approximately 25,000. Nevertheless, Canova has a regularly operating theatre of its own for more than three years, and it is still doing all right. Just recently it was seen fit to complete the remodeling begun soon after its opening.

Like many another extremely small community, Canova has local facilities for the enjoyment of motion pictures because the business men saw in a theatre a builder of trade for them. They went to Dean C. Trippler, publisher of the weekly Canova Herald. Mr. Trippler had operated a theatre in Canova back in the silent-film days. If he would give the town a theatre again, they promised to buy liberal blocks of tickets which could be redeemed at the box office, and each of the merchants pledged about $20 a month for slide advertising.

"I took them up on this," Mr. Trippler relates, "purchasing an old store building in the center of Main Street block and opened the theatre on June 5, 1935. A lobby and ticket office were partitioned off in the front of the building, with a small projection room overhead. The rear of the auditorium floor was raised. That was all the remodeling undertaken at the start. About 200 second-hand veneer chairs were installed, and upon checking up it was found that there were seven distinct styles of chairs in the lot, some wide and some narrow. But they were chairs, and the theatre opened to the delight of Canova people in general.

"Looking to the future, new projectors were purchased and a modern sound-screen system installed. There have never been any regrets that the best in the market was purchased in this line. It was the original plan that starting from the projection room, the theatre would be improved and modernized throughout as finances and patronage would permit.

"The walls and ceiling of the store building were of wood construction and painted, which didn’t do a thing to the sound but make it terrible. Drapes, and also panels, of sound-absorbing tiles were placed on the walls, but it was soon discovered that these would never be anything but a substitute, so in the fall of 1935, after the theatre had been in operation just a few months, the ceiling of the theatre was raised about three feet, and the ceiling and the walls were covered with Nu-Wood. A plank design in varied colors was used.

"In the spring of this year new spring-cushion, upholstered chairs replaced the veneer seats, and now the front has been remodeled, which completes the original plan to give Canova as good a theatre as possible under the circumstances. In the remodeling just completed, the lobby, ticket office and projection room were also rebuilt.

"The lobby is about 9 x 22 feet, with the projection room overhead. At one side of the lobby is the ticket office, at the other a stairway leading to the booth. The walls and ceiling of the lobby are finished in Nu-Wood, the same as the auditorium. The floor is of asphalt tile. The floor slopes to the street level, eliminating a high-step which formerly was at the entrance.

"There are two entrances in the front, with poster frames between the doors and at either side. Each entrance has double doors. A double window in the center of the top admits light and air into the projection room. A V-shaped marquee adds distinction to the front and carries the name "Canova" on both sides in large letters. The front is of white stucco with woodwork trimmed in black enamel. Doors are varnished."

The Canova is strictly a family affair, with Mr. Trippler as the proprietor, Mrs. Trippler the cashier, and their sons attending to projection, exploitation, maintenance and—well, whatever remains to be done. The theatre is operated Wednesday, Saturday and Sunday, with two changes of pictures each week.

Mr. Baker at the Fox, while Ernie Rose moves from the maniership of the Liberty to the same post at the State. WILLARD SEALE, former assistant manager at the Orpheum, becomes the new manager of the Liberty. William Coghlan changes from the Seattle to the position of assistant at the Fox, and Jimmy Keefe, former assistant at the Fox, is at the Orpheum in the same position, as well as handling publicity for all theatres.

HERBERT ROSENBERG has remodeled the Larkin theatre in San Francisco, Cal. Improvements include RCA sound equipment, new sign, carpets, screen and lounge furnishings.

FRANK BOWEN, who formerly represented the Heywood-Wakefield Company in the Kansas City area for many years, has taken over the Iowa, Nebraska, Kansas and Missouri territory for the American Desk Manufacturing Co. of Temple, Texas. His headquarters are in Kansas City.

The Gulf theatre, in Waverland, Miss., was swept by fire, causing a loss reported as $25,000. The house was built in 1937 by Ed Ortese of Clermont Harbor, Miss.

The Royal theatre, in Peterboro, Ont., which has been dark for many years, is being remodeled by Sam Ulster and Sidney Goldstone of Toronto.

CLIFFORD W. SMITH, formerly general foreign manager of Electrical Research Products, Inc., has assumed his new post as general west coast manager for Epi.

The Clarence theatre, in Clarence, Mo., has been sold to A. R. Hickerson by Mrs. Ota Barlow.

The Lyric theatre, in Excelsior Springs, Mo., formerly operated by E. O. Biles of Emporia, Kan., has been reopened by John Wolfberg of Kansas City, following redecoration. George Miller is the manager.

PAUL R. AUST, owner of the Broadway theatre in Seattle, and L. K. BRIN, former Grand National branch manager in Seattle, have acquired the Empress theatre in Spokane, Wash. They will remodel the house.

FRANK R. DEAKINS, vice president of RCA Manufacturing Company, in charge of all special apparatus sales, sailed recently for England. Mr. Deakins will
spend about a month in London, visiting motion picture studios and theatres using RCA Photophone sound equipment.

Fire in the projection room of the theatre operated by Mrs. Bernice Baradel at McGehee, Ark., caused $1,500 damage to the building and equipment.

Julius J. Zachary and W. K. Whittle opened their new Cherokee theatre in Augusta, Ga., formerly the Casino, which has been remodeled into a modern motion theatre with a seating capacity of 1,150.

Joe D. Orenbaum, manager of the Roxy in Crystal City, Mo., recently was fatally injured in an automobile accident. He was 35 years old.

Management of the New Weed theatre, Weed, Calif., has been taken over by George Olsen.

W. P. Dewees Theatre Enterprises, whose Province theatre in Revelstoke, B. C., was recently destroyed by fire, plan to remodel the Rex theatre and a commercial building into a theatre seating 500.

J. J. Collins has opened the Dishman at Dishman, Wash.

The Black Diamond Theatres Company, operators of ten houses in West Virginia, has opened a new theatre at Smithers, W. Va. The house has been equipped by the National Theatres Supply Company with projection equipment, seats, draperies and carpets.

Dominick Donnici has taken over the World-in-Motion theatre in Kansas City, Mo., and will remodel. Formerly operated by E. H. Rorabeck, the theatre will be managed by Mr. Donnici's two sons, Richard and Louis. Mr. Donnici is said to be the oldest exhibitor operating in his locality.

Fuller Sams, Jr., of Winston-Salem, N. C., has opened the Appalachian, seating 1,000, in Boone, N. C.

The Iowa theatre in St. Louis, Mo., owned by the J. E. Johnson Estate and operated under lease by the Morton Singer Company of Chicago, is to be remodeled at an estimated cost of $15,000. Morgan Ames is manager.

Willia Nykias plans to remodel a store into a 1,100-seat house at Salem, Ohio, to cost $70,000. P. K. Barnes of Cleveland has been retained as architect.

Massachusetts Theatres, Inc., have opened the 1,000-seat Rialto in New Britain, Conn. Frank Lanihan, formerly manager of the Bijou in Holyoke, Mass., is the manager.

Harry Brandt, New York circuit operator, has taken over the Fair theatre in Jackson Heights, and the Drake in Rego Park, Long Island.

R. E. Young and J. B. Simmons are contemplating alterations to their Bijou in Toledo. Plans for the renovation project are being drawn up by Hahn & Hays, Toledo architects.

Robert Elder has opened a theatre in Arlington, Calif.

J. O. Scott has acquired three theatres in Ontario, the Cartier at Timmins, Prescott at Prescott, and the LaSalle at Kirkland Lake.

Lawrence Caplan and Oscar Shanken are managing the new Dixwell Playhouse in New Haven, Conn.

Louis Kaplan and J. Drew will open a theatre in Glendale, Calif., upon the completion of alterations.

The Pastime theatre in Union City, N. J., has been sold by the Trust Company of New Jersey to the Colony Real Estate Company, associated with an undisclosed in-

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THEY REMODELED—AND UP WENT BUSINESS “BY LEAPS ‘N’ BOUNDS”

W. J. Carter and M. L. Moore are partners twice—one, as the Moore & Carter Lumber Company in Croswell, Mich.; and again, as the proprietors of Croswell’s Maxine theatre. A few months ago they decided to modernize their little playhouse. They began at the front, with the results pictorially noted below. And, writes Mr. Carter, “our business increased by leaps and bounds.” So they did some remodeling on the inside, too.

The marquee, writes Mr. Carter, “was the first job we tackled. We removed all the old stucco, dismantled the old marquee, and two days later the marquee was in place.” The marquee and associated sign and attraction boards are of Artcraft prefabricated type, with porcelain enamel finish, and the front was refaced with Artcraft porcelain enamelled metal plates. But to let Mr. Carter tell about it—

“Our building is constructed of tile and brick, and it was necessary to use 2 x 4 x 9-inch furring below the marquee, and 2 x 4 x 10-inch furring above; these were fastened to the tile with expansion shields and lag screws. Incidentally, the horizontal strips nailed to the 2 x 4 uprights were 1 x 4-inch creader used in shipping the marquee.

“After the front job began to boom business, we decided to remodel elsewhere. New plate glass doors with new bars and kickplates were installed, the lobby was redecorated, auditorium walls were resurfaced in Celotex in ivory and brown, Louv-O-Ray lighting fixtures were installed, and also new carpeting—all this without the loss of a single night’s showing.”

Mr. Carter adds that with 483 incandescent lamps, and “rods and rods” of neon, the light bill is less than $3 a night—“which we charge to advertising.”

M. L. Moore and W. J. Carter
National Carbon Company, Inc. has revolutionized motion picture projection through steady improvement in projection light sources.

You cannot afford to retain 1928 standards of theater illumination. Ask your dealer about the economy, low cost and box office value of Simplified High Intensity projection.
Madera, the Teatro to Moorish Irving re-dark estimated $10,000.

80 of his Phoenix, capital an Pasadena, formal Peru, which New heart modern. Carl $30,000 400-seat saves

THEATRE NAME 50 at flood, of one tance horns. the immediate Hartford, Conn. appointment.

Gentlemen:

New York, England, the man is called Madera, Calif., to replace Lewis Carroll. Joseph Einhorn is assistant.

Wallace Rosenthal has been appointed manager of the 284-seat Lincoln theatre in New Haven, Conn., to replace Lewis Carroll. Joseph Einhorn is assistant.

Wetherell & Harrison, Des Moines architects, have prepared plans for the remodeling of a two-story structure in Des Moines into a motion picture theatre. The house will seat 800.

The Vista theatre at Isleton, Calif., has been reopened by A. C. H. Chamberlin.

The Shasta theatre has been opened at Central Valley, Calif., by Leslie Pancake.

The furnishings and equipment of the Park in Pasadena, Calif., have been taken over by George L. Hanes from Fred E. Nelson.

John Terrill has succeeded Clarence Evans as owner of the San Andreas theatre in San Andreas, Calif.

John L. Peltret, veteran advance man for theatrical productions and long publicity man for the Shubert interests, died at San Francisco, Calif. At the time of his death, Mr. Peltret was the publicity agent for the Clay and Larkin, motion picture houses.

The Oaks theatre, a new 650-seat house in Oakmont, Pa., has been opened by Stephen M. Rodnenok.

Alexandria Pictures Corporation, Alexandria, La., has opened a 400-seat theatre there, under the management of Irving Ward Steinman. The corporation is an affiliate of the Saenger interests.

The Senator theatre, in Pittsburgh, Pa., has been opened by Ken Hoel.

The Alden theatre in Philadelphia has been opened by Charles Goldfine.

Roma Jane Pecher, daughter of Sam Pecher, manager of the Warfield theatre in San Francisco, was recently married to Harry Sinclair, Jr.

Harry H. Kerr, chief projectionist of the Ritz in Tampa, Fla., recently died suddenly at his home of a heart attack. He was 46 years old.

The Arizona Amusement Company has been incorporated at Phoenix, Ariz., with a capital stock of $10,000. The incorporators are Adolph Schreck, M. R. Craft and William J. Wasson.

The Madera in Madera, Calif., is to be remodeled and enlarged at an estimated cost of $10,000.

The 4-Star theatre, new Butterfield house in Grand Rapids, Mich., has been opened. Jack Hull is manager under Allen Johnson, city manager.

The Harris-Avoca theatre, Avoca, Ia., had its formal opening under new management December 4. Carl J. Ernst, formerly of Harlan, Ia., purchased the theatre from A. H. Lehman and kept it dark for a week for redecorating and repairs.

A. C. Berkelotz, owner of the Merrimac theatre, West Bend, Wis., has completed the remodeling of his house. The former interior decoration scheme, in a Moorish style, has been changed to modern.

**TRUE STORIES FROM ALTEC FILES**

MARTIN D. HARRIS
Vice President,
Capitol Theatre, Inc.
Operators of the State Theatre
Hartford, Conn.

Saves $3,000 When Hurricane, Flood Ravage Theatre

HARTFORD, CONN.—"When the hurricane and flood, that put many New England theatres 'in the dark,' struck our big State Theatre here, we immediately called our Altec inspector, Charles E. Maas," said Martin D. Harris, vice president of Capitol Theatre, Inc. "When he first arrived, the auditorium was full of water, and he had to ride across the stage on a raft to inspect the horns.

"I fully realized for the first time the importance of the testing and other equipment the Altec man uses. By means of it, Maas saved us from having to make almost a complete rewiring job, and enabled us to open our theatre, one of the largest in New England, without any serious electrical troubles.

"Our Altec service contract has saved us approximately three thousand dollars, or the cost of service for many years to come."

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NAME
THEATRE
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"... THAT YOUR THEATRE MAY NEVER BE DARK."

Showtime 20,000 feet above sea level, at the Teatro Piccone, Ica, Peru, the population of which is almost pure Inca Indian. These people had come to see "Snow White and the Seven Dwarfs."
Don't Be a Sucker for a Thief

OBSERVATIONS

THE ICICLE METHOD

IN THE EXPLOITATION

OF SUMMER COMFORT

by THE EDITOR

MANUFACTURERS of air-conditioning equipment are expressing some concern, first, about misuse of the term "air-conditioning" in general, and second, about the icicle-and-polar-bear theme in the exploitation by theatres of summer cooling. With respect to the latter, their fears should be shared by theatre managements—and of course the exhibitor is in a position to eliminate them.

As a matter of fact, a large number of theatre operators have already learned their lesson. During the past summer especially, one noted the widespread substitution of such phrases as "comfortably cooled" for signs announcing an inside temperature so many degrees below that outside, and copy of similar import, commonly carried on banners decorated with snow-clad mountains and other arctic suggestions. Many a theatre manager now knows that too many people are afraid of such abrupt changes in atmospheric conditions as those thus advertised, for such copy to be good exploitation. And it so happens, that when these ultra-frigid promises are on the level, the patron who hurries past is using good judgment.

The truth, of course, is that emphasis on summer cooling misses the point. Air-conditioning is not mere cooling of air, but the effective provision of comfortable breathing conditions irrespective of the season or the weather. In the warm months, this usually, but not always, means cooling; in the cold months, heating, though often little or none; and in all seasons, it means maintenance of comfortable conditions respecting a factor that may be the most important single comfort consideration of all—relative humidity. Additionally, the air, to be really conditioned, should be cleansed of dust, soot, etc. In other words, winter or summer, atmospheric conditions that are comfortable, healthful. The theatre should become known as a place where such atmospheric conditions can always be found—here is something to be soundly exploited the year around.

Yet there is no overlooking the fact that it is much harder to escape summer's heat than winter's cold. No theatre operator able to provide that escape is going to fail to exploit it. What the public is interested in of course is comfort. Although cooling is only one way to provide it, unfortunately, the public generally does not know how comfort conditions are really achieved; emphasis on cooling has naturally occurred to the theatre operator as a short-cut to the public mind. But in using it, notice must be taken of the fears of many people, and also of the warnings of health departments in a growing number of cities. And if theatre managements devote some of this exploitation of their air-conditioning facilities to the education of their patrons as to what they have really provided them—comfort regardless of the season or the weather—they will be taking this equipment out of partial concealment and getting rid of the summer exploitation hazards at the same time.

The air-conditioning equipment manufacturer has his problem in the use of the term air-conditioning for everything from deodorizers to summer shoes with holes in them. The theatre operator's only concern is with comfort conditions. They are what he should sell all the year around.

—George Schutz.

• Winter is the robber's and burglar's busy season. Here's how you may outwit them, or be certain you are still not out of pocket when they outwit you.

By FINTON JONES

COLD WEATHER is stimulating, particularly to robbers. Apparently their expenses, like those of everyone else, go up when the snow starts falling. Cold weather and newspaper reports of amounts stolen (need and opportunity) continue to be the two big stimulants of theatre robberies. Consequently, the present seems to be a good time for the exhibitor to review his arrangements to offset loss by theft.

1. Don't be punctual. Since the first cave man missed his dinner, punctuality has been widely touted as one of the human virtues. But if you operate a theatre, and don't want to get robbed of your money, be late today and early tomorrow. There are two or three other simple rules in connection with loss of money by theft which experience has shown exhibitors should observe, whether they insure or not; for if they insure, they pay the loss in increased rates; if not, they pay it immediately and directly.

2. Don't leave money lying about or hidden in a tin can. This is so obvious, it is trite; yet exhibitors still are out of pocket because they do both. This sort of loss is not insurable.

3. Remember that burglars may cause losses even when they fail to get your cash. Insurance against burglary is a good thing to have when the bills for broken doors, ruined safes, and explosion damage come in.

4. Be sure you know what your protection is—and particularly when it is. Hold-up coverage, for instance, is written for certain hours; 24-hour coverage can be had, but few exhibitors realize that they haven't it when they buy standard insurance.

5. Co-operate with the insuring company when a loss occurs and the latter wants to
make an investigation. Thorough investigation is one way to rate reduction.

Risk of Punctuality

Thieves may gamble, but they lack the true gambling spirit. When occupied with business, they want a sure thing and like their victims to follow a strict routine. So probably the greatest precaution the exhibitor can take is not to be punctual. The owner who appears at the theatre at 9:45 every morning, day in and day out, becomes a "target risk." A robber "casing" the layout immediately has something he can depend on—strict habits on the part of his victim. The same person going to the same bank at the same time over the same route is a marked and easy holdup prospect. No thief likes to stand around waiting for his victim to show after he has planned to "meet" him at a certain place at a certain time.

The janitor of a Kansas City theatre was tied up early in the morning, and the robbers proceeded to wait for the exhibitor, who followed the normal habit of arriving at 10 a.m. But this day something intervened to prevent his getting to the theatre until 2 o'clock in the afternoon, which saved him embarrassment and the insurance company several hundred dollars. The only damage done was to the janitor, who was still tied up when Mr. Exhibitor arrived. The robbers had gone.

"Sneak" Thefts Not Insurable

Insurance companies do not offer protection against sneak thievery. Evidence of forcible entry is essential to burglary; and an "overt felonious act committed in the presence of the custodian, of which he is cognizant," is essential to holdup. So if the exhibitor carefully leaves his money lying about, and discovers that it has disappeared, the loss is out of his own pocket.

The manager of a theatre in a Missouri town arrived one morning, took the money out of the safe, and bagged it, for transportation to the bank. At that point he was called away on the radio, and put the bag in his desk drawer—without locking it. When he returned, the money was gone. The insurance company denied liability. If he had locked the drawer and it had been forced open, the loss would have been covered under his burglary policy.

It is amazing with what speed information about "hidden" money gets around. Yet some exhibitors follow the age old custom of concealing cash on the premises. When this disappears, the exhibitor can kiss it goodbye. There is no insurance.

However, the following case did constitute an "overt felonious act." A man walked up to the box office with a $20 bill. When the cashier, who had left the twenty lying on the shelf, started to count out change, he grabbed both his own twenty and the change, and ran. The exhibitor recovered $20 from the insurance company.

Whether insured or not, most exhibitors have learned the wisdom of taking bills to

for the safety occasionally during the day and evening, rather than leaving all the money in a drawer or other place handy for the felon. In some instances, exhibitors have put small safes in the box office equipped with slot where the cashier can slip bills as she gets them. In a case of holdup she can't get to them, and loss is of the nominal amount in sight.

Property Damage in Burglaries

Thieves broke into the back door of one Kansas City theatre, and, like bulls in a china closet, continued to break up doors throughout a zesty night. One room they broke into was a closet where the exhibitor kept his tickets, records and general supplies. They broke down the door into his office. But they did not find the safe, which was open—and empty. When they went into the lobby on a foray, they left the door open, which effectively concealed the safe in the wall. They did find a metal box, however, from which they chiseled the lid, and they stole a flashlight (apparently they had worn out their own in looking over the premises). The safe, which was found inside the box, cost only a few dollars, they did well over $50 worth of damage. The insurance company paid the loss.

Replacing Damaged Safes

At Wichita, Kas., burglars broke into a theatre and took the safe. After trying a dozen unsuccessful methods of opening it, they threw it into the river. It was so badly damaged the insurance company had to replace it. A similar incident occurred in Kansas City. The ease with which burglars were carting away safes to work on at their leisure led insurance carriers to insist that the safes be "tied" into the floor—usually by metal strips overlaid with cement.

One exhibitor's safe was blown to pieces on the premises. There was nothing in it, and there was a sign on the door to that effect, but the burglars blew it up, anyway, and the loss to the insurance company was $140.

Robbers trucked one exhibitor's metal cabinet safe from the office to orchestra pit, where they used so heavy a charge of "soup" the door was blown into the balcony and damaged half a dozen seats. Silver and tont bits of paper money were scattered from one end of the theatre to the other. The burglars didn't get anything, but the insurance company got the bill. In another case burglars didn't have any luck with the combination. But it cost the insurer $55 to get it opened so the exhibitor could get out his money.

Hours of Coverage

There have been cases of theatre holdups in which the exhibitor thought himself insured, but found that the holdup occurred "out of hours." Standard inside holdup limits coverage hours from 7 a.m. to midnight; outside holdup, from 7 a.m. to 7 p.m. This coverage may not suffice
for several reasons. But standard hours can be extended an hour or fraction thereof by paying 3 per cent more. Maximum additional premium is 25 per cent for five or more additional hours.

Coverage often is regarded by the exhibitor as Saturday-Sunday protection. Persons who make a practice of holding up or burglarizing theatres are aware that the weekend means less banking, more money. And here again the exhibitor may find his protection only partly covering his loss. He may have a big Saturday-Sunday, running to more than the policy limits provide; or there may be a Saturday or Monday holiday, in which case money accumulates over three instead of two days, and a robbery late the third day becomes a loss to the exhibitor. What he should do is to foresee three-day periods when banking is not possible, and secure, in advance, extra coverage for the period involved. He should, of course, carry enough insurance to protect any ordinary Saturday-Sunday accumulation.

Special Protection

A theatre owner may not have a safe. If he takes the money home, a flat $2 will buy him protection against loss of $100 by burglary, or $3 will buy him $100 worth of protection against burglary, robbery, theft and larceny. This is, however, what insurance men term an "accommodation line," and the exhibitor can buy it only when he already carries 24 hours daily coverage on both outside and inside holdup.

There remains still another loophole in the exhibitor's protection—kidnapping. The manager of a Kansas City theatre closed up for the night, joined his wife, and drove to a restaurant to eat. When they came out, two men kidnapped them, took them back to the theatre, and there forced the manager to open the safe. This was a new wrinkle in holdups; neither fish nor flesh, but certainly foul. Kidnapping coverage can be purchased for a small premium, but, again, is written only in conjunction with 24-hour inside holdup coverage.

Rate Bases and Discounts

Burglary rates are governed by the class of safe used. The cheapest rate is for a burglary-resisting safe with relocking device, though it is expensive coverage for the insurance company because, if the safe is jimmed, the company has as much trouble getting into it as the burglars. The most expensive burglary protection for an exhibitor is on a simple "fireproof" safe, which is a metal container that locks and is fire-resistant.

Various discounts are allowable under robbery insurance, but for the average exhibitor to earn them costs too much in outlay. These concern special messenger services, use of watchmen, installation of alarm systems, and the like. Owners of large theatres, however, who have not taken advantage of these discounts might do well to investigate them.

An exhibitor with two or three or more theatres can save a substantial percentage of his premium by purchasing his robbery protection under a "scheduled" policy, which means buying the coverage for all the theatres in one policy and from one company. The saving on this is 50% for all "custodians" except the one requiring the largest premium; or 50% on all but one.

Some exhibitors, possibly due to slight inconvenience, possibly to the feeling that they are under suspicion—which is not at all the case—object to thorough investigations of robberies by the insurance company. The objective of the company is to discover false claims. But they need the cooperation of exhibitors to establish such investigations as a regular and customary practice.

As a matter of fact, the company wants to pay all legitimate losses promptly. It is anxious to pay. After all, payment of money to defray loss suffered under certain conditions—that is what it sells. At the same time, high rates make a coverage difficult to sell, cause many to continue to be self-insurers, and defeats the fundamental purpose of insurance altogether.

[The author, who resides in Kansas City, is an insurance broker who has specialized in theatre insurance problems for many years. He has previously contributed to BETTER THEATRES. —THE EDITOR.]

Draftless Air Distribution

AND

Equalization of Temperature

Is assured by the use of "Anemostat" High Velocity Air Diffusers in this streamline version of the Newsreel Theatre designed by Peter Copeland, Architect. Modern in every respect, the owners have spared no expense to provide the utmost in patron comfort—air conditioning both summer and winter being one of the many features. The use of Anemostats eliminates the harmful and unpleasant sensation of drafts and generally assures the equalization of temperature throughout the room. The air distribution and temperature equalization problem of any air conditioning or ventilating system, regardless of size, can be solved by the use of Anemostats. Anemostats can be applied to existing systems as well as to new installations. The Anemostat has no moving parts and is easily installed.

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"No Air Conditioning System is better than its Air Distribution"

December 10, 1938
Prompt Repair and Replacement
Mean Long-Run Economy

(Continued from page 7)

Tions scheduled for detailed examinations and turns up every seat. He observes all seat bolts. He looks for torn upholstery and protruding springs, underside as well as top-side. He directs his flashlight along every carpet seam. He pulls and pushes every chair arm, every chair back, makes sure every aisle light is tight—throws his flashlight along aisle light wiring.

Walls and draperies should be checked for cleaning not only by sight, but by running a finger over them.

Do as Your Patrons Do!

Decorative furniture in the portion of the auditorium under inspection needs particular attention. It may very well be of a type built for home use that does not stand up too well under theatre usage. In addition to visual inspection, the manager sits in such furniture—or rather, throws himself into it as a careless patron might. He may drag a chair or couch a few inches to make sure no leg is loose.

Stair railings are similarly tested, rather than inspected. Persons running downstairs some times let their weight tug at a stair rail. The inspecting manager also tugs at every rail in the section he is inspecting. He deliberately and strenuously tries to tear the rail loose. If he can do it, someone else can—and some patron will.

Carpeting and Lobby Mats

The importance of careful inspection of stair carpeting needs no emphasis. The shuffling of hundreds of feet causes the under-padding to shift, loosening the carpet, which then pulls away from its fastening and becomes a potential tripping hazard. The detailed inspection makes certain that every inch of stair carpet is thoroughly tight.

The entire lobby should be inspected daily with particular attention to floor faults or hazards. Lobby mats, for example, often fit into recesses in the floor. If mats are not taken out of these recesses when mopped, the water lying in the bottom of the recess has a tendency to curl the edges of the mats, thus producing a tripping hazard. In addition, the mat quickly becomes worn at the edge and needs trimming, then after a few trimmings it needs replacing.

Sanitation and Fire Hazards

Lavatories are inspected several times each day—in the best-regulated houses, every hour. Bowls and urinals are flushed during each inspection to make sure they work properly. Any fault of the ports in the way of cleanliness or of furnishing adequate supplies should be constantly checked.

Every fire door, fire exit and fire escape needs carefully checking every day. All doors are opened to make certain that panic bolts work properly. Fire escapes are examined for accidentally deposited rubbish and for possible tripping hazards. The latter are especially important in icy weather.

Daily outside inspections also include display easels and frames, both as to appearance and possible hazards.

Outdoor and Out-of-the-Way Places

The more detailed outdoor inspection takes one outside of the theatre at a time before stairs, and begins again at the first section of the auditorium. Marquee braces are carefully examined not less often than once a month for all evidence of loose bolts, peeling paint, or corroded metal. Accumulated rubbish is one unfavorable condition; electricians occasionally leave burnt out lamp bulbs and other debris that causes corrosion and leaks, or may even cause breakage of marque glass in stormy weather.

The roof of the theatre needs special attention at least once a month—often in stormy weather. Puddles are important indications of an unfavorable condition. Roof drains and traps need weekly attention to make sure they are clear of accumulated dirt.

Out-of-the-way places also fit into the schedule of minute, detailed inspections. These include basements, hanging ceilings, covered fire staircases, and out-of-the-way rooms. Fire hazards and excessive accumulations of old rubbish are the things to watch for.

Repair or Replace
As Inspection Advises

INSPECTION, of course, is only one-third of the maintenance job. Prompt repair is a second part of the job, and prompt replacements, when needed, is the third. Replacement fits into the picture when conditions have become too serious for routine patching. Neglect of replacement when indicated is a fault of the same kind as neglect of routine repairs. Neglect simply allows the trouble to become worse, and to cost more in the end. Thus, delaying installations of new chair upholstery may impair the spring structure to the point where wholly new chairs become the only economical remedy. Furthermore, just as the co-operation of the staff is enlisted by prompt repairs, and rebuffed by neglect, so the staff becomes careless when the management delays obviously needed repairs in favor of unsatisfactory patching, and peps up when the management shows its own eagerness to keep everything in the most perfect condition.

Understanding Equipment Needs

Theatre machinery is only indirectly under the maintenance supervision of the management. Projection and sound mainte-
nance are handled by the projection crew, the engineers or electrician look after the air-conditioning equipment, and so on. But the management must keep those assistants keen at their work.

One obvious way is to grant all reasonable requests for material and labor without too much reluctance or delay. Let those men feel that their superior wants them to keep everything up to scratch! Prompt repair to machinery is even more necessary, economically speaking, than prompt correction of auditorium flaws. Faulty machinery, kept running, damages itself further, and the ultimate costs of correction multiply very rapidly with passing time.

**Regular Use of Inspection Forms**

In addition to encouraging technical assistants, it is obviously necessary to keep check on them. The monthly or semi-monthly report form, with which each department should be supplied, serves a double function in this connection. It naturally compels the technicians to examine important points. In addition, it provides the management with means of checking upon later requests for supplies or repair. Such check should be made in every case. The manager should ask in every case why any faulty machinery came to go wrong. The manager’s estimation of his technical assistant as a trustworthy man, or the reverse, will depend to some degree on the nature of such explanations and the manner in which they are delivered. Obviously, the more familiar the manager himself is with technical details of his equipment, the better will he be able to estimate the reliability of the men on whom his show depends.

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A slight digression, perhaps, for a publication devoted to the affairs of the theatre, Earl Barnes, of course, may be reason enough for this reference to the studio. However, this picture of Clay Campbell, make-up director for 20th Century-Fox, preparing that popular screen actress for a scene, well illustrates advantages important to the theatre in the new fluorescent incandescent lamps. With 28 of these lamps, the 20th Century-Fox installation illustrated provides 150 foot-candles of daylight-quality illumination, glareless and with 80% less heat than conventional tungsten-type lamps would create in producing the same light. This installation was designed by W. T. Strohm, chief engineer of the film company.

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December 10, 1938
modernization & replacement

recent installations of theatre equipment, furnishings, etc.,
reported by exhibitors, local dealers and manufacturers.

AUDITORIUM SEATING
Alfon, Ashland, Ky.; Pick, Chapel Hill,
N. C.; Byrd, Philadelphia; Locust, Phila-
delphia; Erlanger, Erlanger, Ky.; Minne-
sota Amusement Company's Gopher the-
aetre, Minneapolis; Harry Popkin's Million
Dollar theatre, Los Angeles; Rio, Chicago
Heights, Ill.; Astor, Detroit, Mich.; Lib-
erty, Springfield, O.; War, War, W. Va.
[Reported by International Seat Corpora-
tion, Union City, Ind.]

SOUND SYSTEM
Royale, Los Angeles, Calif.; Pryor,
Pryor, Okla.; Firemen's New Hampton,
la.; Center, Durham, N. C.; Wallace,
Seagreaves, Tex. [Reported by Morigraph,
Inc.]

PROJECTORS
Princess, Bloomington, Ind.; Roxy, Ed-
monton, Alta.; Indiana, Indianapolis, Ind.;
Liberty, Toledo, O.; Center, Durham,
N. C.; Westbury, Westbury, L. I., N. Y.
[Reported by Morigraph, Inc., Chicago.]

ATTRACTION BOARDS
Paramount Theatres' Metropolitan, Bos-
ton; and Broadway theatre, Newburgh,
N. Y.; Strand, Ocean City, N. J. [Re-
ported by Wagner Sign Service, Inc., Chi-
icago.]

LIGHTING FIXTURES
Star, New Tazewell, Tenn.; Peach,
Fort Valley, Ga.; Blair, Marshallville, N. C.;
Keystone, Williamsport, Pa.; Stanley,
Selinsgrove, Pa.; State, Appalachia, Va.; How-
ard, Baltimore, Md.; Linden, Baltimore;
Cap-
tol, Dover, Del.; Carolina, Charlotte, N. C.;
State, Aiken, S. C.; Schenley, Pittsburgh; Park,
Knoxville, Tenn.; Vista, Rio Vista, Calif.; Ritz,
Tabor City, N. C; Century, Camden, N. J.; Houl-
wood, Pottsville, Pa.; Lane, Byrd, Walton,
Chelton, Tioga, Ace and Rialto, all in Phila-
delphia; Wilson, Tyrone, Pa.; Liberty, Exeter,
Pa.; Apollo, Chester, Pa.; University, Charl-
Arcade, Cambridge, Md.; Mott, Washing-
ton, D. C.; Colony, Port Angeles, Wa.; Wilby,
Selma, Ala.; Royal, Wilmington, N. C.; Liberty,
John-
son City, Tenn.; Capitol, Fairmont, N. C.;
Jackson, Jackson, N. C.; Majestic, Harrisburg,
Pa.; Cimerford, Wilkes-Barre, Pa.; Park,
Reading, Pa.; Astor, Atlantic City, N. J.; An-
derson, Kingsport, S. C.; Corcoran, Corcoran,
Calif.; Bama, Tuscaloosa, Ala.; Colquitt,
Col-
quitt, Ga.; Bonnie Kate, Elizabethtown, Tenn.;
Majestic, Johnson City, Tenn.; St. Joe, Fort St.
Joe, Fl.; New Main, Ephrata, Pa.; Doris,
Philadelphia, Pa.; Gayety, Van Buren, Me.;
Kio, Atlanta, Cleveland; Ondine, Jackson-
ville, N. C.; New Riviera, Charleston, S. C.;
New Center, Durham, N. C.; Carolina, Ben-
etsville, S. C. [Reported by Point Company,
Philadelphia.]

SOUND EQUIPMENT
Hollycross & Van Noys' Paramount, An-
derson, Ind.; William P. Tilley's Diana,
Noblesville, Ind.; Charles Dya's New
Grand, Plano, Ill.; John Panopoulos' Grand,
Belington, W. Va.; Le Bright Theatre Corpora-
tion's Rio, Chicago Heights, Ill.; La Grange
Theatre's New Loop, Toledo; La Grange The-
aetre's Ohio, Toledo; S. D. Shia's St. Clair, St.
Clairsville, Ohio; Lewis Pringle's Lincoln,
Flint, Mich.; William J. Hammaker's Rockford,
Rockford, Ohio; Floyd C. Fochl's Quinlan, Lima,
Ohio; Crescibourn Circuit's Drexel, Columbus,
Ohio. [Reported by Picture-Post Company,
Lima, Ohio.]

OTHER RECENT INSTALLATIONS
The following recent installations have
been reported by the American Theatre
Supply Company, Toledo:
Pete Mallers' Valentine, Defiance, Ohio—
Morigraph projectors, Strong lamps and reci-
tifiers.
Paul Pontius' Sylvan, Sylvania, Ohio—Mo-
origraph projectors, Strong lamps and recti-
ers, Di-Lite screen, Ideal seats.
H. Zimmer's State, Napoleon, Ohio—Mo-
origraph projectors, Strong lamps and recti-
ers, Di-Lite screen.
Clark Young's Cla-Zel, Bowling Green, Ohio.
—Morigraph projectors, Strong lamps and recti-
tifiers.
Smith & Beidler's Royal, Toledo, Ohio—Mo-
origraph projectors, Strong lamps and recti-
tifiers.
Smith & Beidler's Westwood, Toledo, Ohio—
Strong lamps and rectifiers.
Peter Mallers' Family, Ft. Wayne, Ohio—
Di-Lite screen.

The following recent installations have
been reported by Oklahoma Theatre Sup-
ply Company, Oklahoma City:
P. H. James' Jewel, Ardmore, Okla.—Opera-
dio amplifiers, Strong lamps, Di-Lite screen,
Forest rectifiers.
Charles Mahone's Oklahoman, Hobart, Okla.
—Opera-dio amplifier, Strong lamps, Forest rec-
tifiers.

Installations recently made by the
Charleston Theatre Supply, Charleston,
W. Va., are included in the following:
Bramwell Theatres' Lyric, Charleston, W. Va.
—Strong lamps and rectifiers, Di-Lite screen,
Alexander Smith carpentry.
Mannie Shore's War, War, W. Va.—Di-Lite
screen, Alexander Smith carpentry.
—Di-Lite screen, Alexander Smith carpentry.
—Di-Lite screen, Alexander Smith carpentry.
I. C. Shanklin's Greenbrier, Charleston,
W. Va.—Strong lamps and rectifiers, Di-Lite
screen, Alexander Smith carpentry.
—Strong lamps and rectifiers, Di-Lite screen.
Keny Amusement Company's Camden, Wes-
ton, W. Va.—Strong lamps and rectifiers,
Di-Lite screen, Alexander Smith carpentry.

Following are recent installations re-
ported by Western Theatre Equipment
Company, Butte, Mont.:
J. Griffin's Orpheum, Chinook, Mont.—Strong
lamps and rectifiers.
S. Des Rosier's Orpheum, Browning, Mont.
—Strong lamps and rectifiers, Raytone screen.
C. L. Griffin's Empire, Billings, Mont.
—Strong lamps and rectifiers, Raytone screen.
The following recent installations have been reported by Dominion Sound Equipments, Montreal, Que.

Rialto, Ottawa, Ont.—RCA sound system.
Elite, Portage La Prairie, Man.—Western Electric sound system, Motograph projectors.
LaSalle, Toronto, Ont.—Western Electric sound system.
Avenue, Toronto, Ont.—RCA sound system
Paradise, Vancouver, B. C.—Western Electric sound system.
Hayden, Lockport, N. S.—Motograph projectors, Ashcraft lamps, Forest rectifiers.
Famous Players’ Palace, Hamilton, Ont., Capitol, London, Ont., and Capitol, Edmonton, Alta.—RCA sound system.
Famous Players’ Dreamland, Edmonton, Alta. and Capitol, Vernon, B. C.—Western Electric sound system.
Tivoli, Creston, B. C.—RCA sound system, Forest rectifiers, Hurley screen.
Regent, Chapleau, Ont.—Western Electric sound system.
Majestic, Montreal, Que.—RCA sound system.
Capitol, Red Deer, Alta.—RCA sound system.

Installations recently reported by Alvin Seiler, Greensburg, Pa., include:
Adolph Farkas’ Lyric, Johnstown, Pa.—Motograph projectors, Brenkert lamps and rectifiers.
Pete Profilli’s Grand, Frederickstown, Pa.—Motograph projectors, Brenkert lamps.

The following recent installations have been reported by Becker Theatre Equipment, Inc., Buffalo:
Stanley Kozanowski’s Rivoli, Buffalo, N. Y.—Bigelow-Sanford carpeting.
T. Stapleton’s Park, Akron, N. Y.—Strong lamps.
Basil Brothers’ Jefferson, Buffalo, N. Y.—Da-Lite screen.
Landman’s Hornell, Hornell, N. Y.—International seats.
Martin’s Nunda, Nunda, N. Y.—International seats.
M. Briskin’s Town Hall, Homer, N. Y.—Bigelow-Sanford carpeting.
S. Kolenko’s Cazenovia, Buffalo, N. Y.—Da-Lite screen.

Recent installations reported by Empire Agencies, Ltd., Vancouver, B. C., include:
Nova theatre, Nova, North Vancouver.—Motograph projectors and sound, Brenkert lamps, Brenkert rectifier, Raven screen.
R. J. Dawson’s Paradise, Vancouver.—Motograph projectors, Brenkert lamps and rectifier, Da-Lite screen.

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UNION CITY, INDIANS.
Film Cabinet with Insulated Holders

A MODEL of film cabinet with certain safety features, designed for moderate price classification, has been developed by E. R. Morin, inspector of the Connecticut State Police, in collaboration with the Neumade Productions Corporation of New York, and has been placed on the market by that company.

This cabinet has been designed without air spaces between compartments; the compartments are separated by a material described by Mr. Morin merely as a “plastic heat- and fire-resisting compound, which when set, becomes brick-hard.”

The doors are similarly constructed and are equipped to close automatically and remain firmly closed.

In exterior appearance, the cabinet, trade-named “Firetite,” is identical with the Neumade “Sealtite” cabinet, and similar to others in the Neumade line.

Fluorescence Applied To Neon Lighting

MORt RECENT developments in fluorescent tubing for use by the neon industry have been extending the use of this light medium for many types of signs, including those of theatres. Fluorescent tubing was used for a sign as far back as 1927, according to Gilbert T. Schmidling, who has been instrumental in its development, but commercial production did not begin until some years later.

The fluorescent powders used by Mr. Schmidling are available from the Callite Products Company of Union City, N. J., with which he is now associated. However, the coated tubing itself is now usually sold to the sign manufacturers, although some manufacturers still prepare their own fluorescent tubing.

The Callite company’s fluorescent tubing is capable of producing luminous gas light in about twenty colors.

The tubes are filled with argon gas and mercury vapor. Argon gas carries a current (deep blue is the resultant light), and as the temperature increases, the mercury is vaporized and takes on some characteristics of a gas. The resultant medium, according to Mr. Schmidling, becomes highly conductive to electric current. The resultant visible light is a bluish-green, but there is about three times as much invisible as visible light. This invisible light is in the ultra-violet range, and the effect of the ultra-violet radiation is to dissociate a molecule of the powder; upon reassociation of the molecular elements, Mr. Schmidling explains, the light characteristic of the molecular organization of the powder is produced; thus more electrical energy is seen available for the production of light, for the same amount of current.

Additionally, according to Mr. Schmidling, because the eye does not see all colors equally, in developing the powders an attempt has been made to follow what he calls the human “eye curve.” The basis of his method is that the human eye is more sensitive to yellow-green part of the spectrum, so that in matching yellow-green light, the production of effective light intensity is increased. To eliminate flicker, control of the afterglow of the fluorescent material has been sought in its chemical formula, so as to cause the fluorescent light to retain its intensity during alternations of the current.

Transformers employed are the same as for ordinary neon lighting, and tubing is bent and otherwise handled in the same way.

The cost of fluorescent tubing is about twice as much as that of ordinary neon tubing.

Adds Double Light Standard to Line

AN END standard with two aisle light louvres for adjustment of the spread of light, has been added to the standard line of the Heywood-Wakefield Company, Gardner, Mass. Incorporated in the decorative treatment of the standard is a slightly projecting vertical band, at the top of which is concealed one socket, while the other is concealed by the lower end. The distance between the two lights is 18 inches.

A double aisle light standard permits adjustment to specific main floor light levels, and to balcony conditions, with the same standard design. The louvre of the upper fixture is designed to spread the light.
New Model Chair For Ticket Booth

GREATER COMFORT and consequent minimization of the fatigue factors in the operations of the theatre cashier, have been sought in the design of a new model cashier chair brought out by the Royal Metal Manufacturing Company of Chicago. The general construction is similar to that of the chromium - finished metal lounge and foyer furniture produced by this firm.

The seat itself measures 15½ x 16 inches, and the revolving screw on which it is mounted permits its height to be varied from 27 to 33 inches above the floor. The pitch of the back and location of the foot rest have also been specified from the point of view of comfort. The upholstery covering is imitation leather, and the chair may be obtained in any one of 28 colors in this material.

Holders Designed for Fluorescent Lamps

THREE TYPES of holders for the new fluorescent lumiline lamps have been brought out by Argus, Inc., of Cleveland—one for use as a reflector fixture, two for concealed lighting installations.

Auditorium of the Longwood theatre in St. Louis, which has been extensively remodeled. Both walls and ceiling are finished in Nu-Wood laid in a series of rectangular panel formations, divided by pilasters, each of which bears a pylon fixture of the Louvo-ray type (by Roman Art Company, St. Louis). The 700 Irwin chairs have padded backs covered in mohair, and leather-covered spring-edge seats. Carpeting throughout the theatre is Crestwood Velvet. The Longwood is owned and operated by Jules Raabe.
Projection Mazda Prices Cut

REDUCTION in the prices of several types of incandescent projection lamps, for the most part those adapted to 16-mm. and 8-mm. motion picture projection, stereopticons, etc., have been announced by General Electric and Westinghouse, which manufacture the same types. The reductions, however, include the 1,000-watt T-20 lamp with medium base used in substandard (portable, etc.) 35-mm. motion picture projectors. The types and their new prices, which became effective December 1, are:

- Type T-10, 300 watts, medium prefocus base, $2.90; T-10, 500 medium prefocus, $3.75; T-20, 500 medium base and medium prefocus, $2.40; T-12, 750, medium prefocus, $4.50; T-20, 1,000, mogul and mogul prefocus base, $5.25; T-20, 1,000, medium prefocus, $5.00.

[In describing a new 1,000-watt projection lamp, of T-12 type, with medium prefocus base, in the October 15th issue, indication was omitted that this lamp is regarded as being adapted specifically to 16-mm. projection. According to the General Electric Company, the 1,200-watt, 50-pol., T-24 projection lamp, with a rated life of 50 hours, is still considered the best lamp available for maeda projection. The new T-12 has a rated life of only 10 hours.]

Remain Carpet Dealers

The carpet sales organization which has been associated with W. & J. Sloane in the distribution of Alexander Smith carpeting, will continue as selling agents for this product, but as a result of a recent change in the policy of the Alexander Smith Carpet Company, has become a part of the latter's organization, as its own sales division. This division and its dealers, which include the National Theatre Supply Company, will continue to service theatres.

To Market Shutter

SALES RIGHTS for a motion picture projector shutter have been obtained by the Colortone Sales Corporation of Chicago, according to an announcement by that firm. The manufacture and technical characteristics of the shutter were not disclosed in the announcement.

Branch in New Quarters

The new York branch of the National Theatre Supply Company, managed by C. H. Secor, is now established in new quarters in the Film Center. The address is 356 West 44th Street, New York branch, for many years occupying two floors at 1600 Broadway, now has three floors, including sublevel area. The main display room is on the first floor, and it is lighted with daylight brilliance by fluorescent lumiline lamps. The offices are on the second floor.

Named Seat Distributor

F. G. Levees of the Central Theatre Supply Company, Kansas City, has been appointed authorized distributor in Missouri and Kansas for the International Seat Corporation, Union City, Ind. Central Theatre Supply is also the authorized distributor of Motograph projectors and sound systems, and of Brenkert projection lamps.

Take Larger Quarters

TO PROVIDE for expansion of manufacturing facilities, Climax Reflector, Inc., Canton, Ohio, has removed from 315 Raynolds Place, S. W., to substantially larger quarters at 403 Schrero Avenue, S. W.

The Automatic Devices Company, Allentown, Pa., has also removed to a new address in order to obtain more manufacturing space. This company, manufacturers of curtain control equipment and motor-generators, is now located at 1035 Linden Street.

Two Firms Consolidated

ADOLPH A. HENKEL, Chicago, long associated with the design and manufacture of lighting fixtures for theatres and other commercial establishments, has consolidated the two companies in which he has been interested—Henkel Best Company and Murray Construction Company—to form the firm of Henkel, Inc. The new corporation, it is announced, will offer a complete lighting service, starting with design, finishing with construction.

Marketing Drain Cleaner

DISTRIBUTION of the manually operated, air-pressure drain cleaner which has been described in Better Theatres under the trade-name "Universal," has been acquired by the Empire State Drain Cleaner, New York. Its trade-name changed to "Empire State," this drain cleaner develops air pressure by means of a hand pump, and by manipulation of a trigger, as much as 125 pounds of air may be generated to remove obstructions.

Sign Service Contracts

TWO LARGE circuits—Malco and Skouras—have contracted for the servicing of their sound equipment by the Altec Service Corporation. The Skouras contract covers 58 theatres, and the Malco agreement 50.
A Better Way to Good Projection

A PROJECTIONIST ADDRESSES HIS CRAFT—AND THEATRE MANAGEMENT

[Usually, in discussion of the responsibility for good projection, the projectionist is being talked at. Here a projectionist himself speaks out, in a spirit that makes his article a most interesting expression of views existing in the craft. Mr. Prater, projectionist at the Congress theatre in Palouse, Wash., has long been one of F. H. Richardson's correspondents. — EDITOR.]

By J. R. PRATER

EVERY PROJECTIONIST must work under the supervision of a theatre manager or owner. Considering the amount of time we projectionists must spend under such supervision, a good share of our lives is directly affected by the relationship existing between ourselves and our employers. The more agreeably we work together, the happier that part of our lives will be. Whatever we can do to gain the respect and friendship of our employers will do more toward improving working conditions and raising salaries than all the force that could ever be applied. In extreme cases, organized effort sometimes becomes necessary, but if the same results could be obtained in another way, the whole situation would be very much more satisfactory to everyone concerned. All of us, no matter what our position may be, would rather be led than pushed, so with this fact in mind let us see first what the projectionist can do to improve his own working conditions and to gain the cooperation of his employer.

The least any man able to hold a job projecting motion pictures can do, is to present a program so that it will "get by." The difference between such a man and a good projectionist is in how much better, safer, more dependably and more efficiently the job is done, so it is up to the projectionist who wants to get ahead to create as much of that difference as he possibly can.

First of all, he must increase his knowledge of everything connected with his work by studying the writings of men who are recognized authorities on projection and associated subjects. Reliable textbooks are a valuable source of general basic knowledge and provide an indispensable reference guide. Detailed information about individual models and types of equipment may be obtained from equipment manufacturers. Latest developments are constantly being discussed in magazines that either are wholly devoted to projection or have projection departments. The more practical the knowledge which a projectionist has, the more he will know what to do, why it must be done and the best way of doing it; further (and just as important), the more he will know what not to do and why not.

Need of Proper Tools

Next in importance to expert knowledge is a proper and adequate assortment of tools and test equipment and the ability to use them correctly. A hundred dollars properly spent for an outfit of personal tools will increase a projectionist's value many times that sum during the life of the tools. The ability to use them to the best advantage comes only through a genuine desire to do so and actual practice.

Having expert knowledge, tools and ability, the projectionist still cannot operate and maintain projection equipment dependably and efficiently without written inspection forms and written records of all new parts installed, as well as the condition of parts already in service.

Wherever possible, the exact condition of each part should be determined by reliable tests or measurements which can be repeated at any time to give an accurate comparison, such as whether the intermittent flywheel can be moved back and forth when shutter is held stationary, how many milliamperes of space current a vacuum tube will pass, and so on.

Use of Inspection Forms

Some parts require more frequent inspection, attention, adjustment and replacement than others. Without proper inspection forms arranged to fit the individual requirements of all equipment in his charge, no man can be sure he remembers to give each part attention before there is danger of failure, faulty operation or unnecessary wear. Without written records made during the life of each part, he can have no reliable idea of how long each part has served, how its performance compares with other similar parts, and how rapidly it is deteriorating or approaching the end of its useful life. Naturally, in order to keep such records, each duplicate part or unit must be numbered or otherwise suitably marked so that each one may be identified during its entire life.

The longer such records have been kept the more valuable they become. They enable the projectionist to get maximum service from all parts and yet prevent any ordinary trouble from occurring during a performance. When unexpected trouble does develop, a record of the tested condition of any suspected part or unit at previous inspections is a most valuable aid in locating and correcting the fault.

Inventory of Supplies

Another important step in putting projection room maintenance on a business-like basis is to take a monthly inventory of all supplies and spare parts. During each month, enter any unusual needs on a want list; then at the end of each month, add to this list any further items necessary to bring the complete inventory up to at least a full month's supply, and immediately turn a copy of the list over to the theatre manager. This not only guards against unexpected shortage of supplies, but also enables the manager to do a full month's ordering or buying at one time, rather than having to get one or two items every few days, frequently on last-minute notice.

The projectionist could not ask for an easier, better way of proving to his manager that he is really doing a first class job in the matter of taking care of the equipment entrusted to his charge than to keep such written records. Where several men work in the same projection room, written records are all the more valuable and
necessary. It is excellent policy in such cases to assign a capable man to the job of chief projectionist, with a suitable increase in salary, and to hold him responsible for the proper care of equipment; but since this man cannot be on duty every shift, he must leave proper means for the other men to carry on whatever maintenance work becomes necessary in his absence.

If it seems that keeping written records requires added effort, let us consider them carefully. Whether or not a projectionist keeps records, he must order necessary supplies, maintain the equipment in running condition, locate trouble and do necessary repairing and replacing of faulty parts. Without written records he must still order the same amount of supplies, but at more frequent intervals and often on short notice. If any item of maintenance is neglected or overlooked, unnecessary, hasty adjustment, repair or replacement, jeopardizing the performance, must be made. As to locating trouble without records of previous tests made when the equipment was functioning properly, in many cases even a competent engineer may have plenty of difficulty. Besides this, it is impossible to get reasonably efficient service from equipment and parts without knowing what service they have given and when they have passed their useful life. Keeping proper records really enables the projectionist to produce better results more dependably and efficiently with the same, or even less effort, and certainly with more satisfaction and peace of mind.

The Manager's Part

As to what the manager can do to encourage better cooperation from his projectionists, he must also remember that any man would rather be led than pushed. Men who do their work only sufficiently well to avoid penalties or reprimandings do no more than is absolutely necessary to get by. Those who do good work because they are proud of a job well done are anxious to improve their work and to take proper care of their equipment. The manager may well encourage such pride in good workmanship by showing his appreciation for good work in as many ways as he can. He should learn at least enough about projection equipment and its operations to understand its possibilities and limitations, so that he can judge intelligently as to when the projectionists are doing their best, or when the equipment is really at fault. He should make every possible effort to furnish his projectionists with proper equipment and test apparatus, plus the necessary supplies required to make excellent screen results possible.

Also, the more comfortable and healthful the projection room is made, the better the work men can do in it. Adequate size, height of ceiling, ventilation, toilet facilities, proper lighting, color of interior, type of floor covering, arrangement of equipment and controls, and any other factors of comfort and convenience are bound to encourage better screen results.

An appropriate increase in salary to a man who has increased the value of his services gives him a real incentive to increase his knowledge and ability. In addition, a friendly word of praise or appreciation for doing a difficult job well makes any man a better workman and a better friend as well. If it becomes necessary for a man to fight for better wages, even after he has made himself worthy of them, the fight then becomes more important to him than the further improvement of his ability services.

Summing up the situation from both sides, a reasonable amount of work must be done and a reasonable amount of money must be paid for that work. Both manager and projectionist can each fight the other and do as little as he possibly can, or they can both work together and accomplish better results for all concerned in an agreeable manner with no more effort. It all depends on how much spirit of cooperation exists between them.

SOUND TEST FILMS FOR BALANCING THE PROJECTORS

Prints of a special film have been made available by the Research Council of the Academy of Motion Picture Arts and Sciences, for the purpose of assisting projectionists to balance their projectors so that one will not reproduce louder or softer than the other. Inasmuch as different types of equipment require different lengths of balancing film, sufficient film is sent to provide for the equipment requiring the greatest length, and those theatres with equipment upon which smaller lengths of film may be used are thus provided with sufficient film for three or four sets of balancing film. Films for balancing three projectors at one time are available at a slight additional charge.

Below are illustrated the methods of threading the loops.
Revised Academy Loudspeaker Adjustments

Revised loudspeaker settings are suggested by the Research Council of the Academy of Motion Picture Arts and Sciences in order to obtain maximum sound quality from current studio recordings. The original recommendations of the Council in this direction [summarized on page 32 of Better Theatres for May 1, 1937] have been found on further investigation to be less than completely satisfactory, and revision is now recommended. The accompanying charts indicating the new recommendations appear in a bulletin just issued.

These charts can be used effectively only on the basis of a thorough understanding of what they are intended to do, and the limitations under which they must be applied. The method of control they prescribe is intended to avoid the technical difficulties of measuring actual sound in the theatre. The common and much simpler procedure is to measure the speech current supplied to the loudspeakers. Such measurements reveal, very easily and accurately, whether the sound system is performing properly up to and including the loudspeaker input. They do not and cannot measure the performance of the speakers themselves, which may be checked only by reading actual sound, with the help of a pre-calibrated microphone.

The volume indicator is connected across the output of the power amplifier (including the low pass filter) in parallel to a resistance equivalent to the loudspeaker load. Meter readings obtained at each frequency of the test reel are marked on graph paper similar to that which forms the background of these charts. The marks are subsequently connected by a continuous line, which should have the shape of the appropriate curve as here shown. The speaker filter or other system adjustments are altered, and the runs repeated, until the desired curve is obtained. Complete accuracy is not required; variations considered acceptable are plus or minus 1 decibel up to 3,000 cycles, with progressive increase up to plus or minus 2 decibels at 7,000 cycles.

In interpreting the results, allowance must be made for the type of screen installed. In the average theatre, most satisfactory sound will probably be realized by first adjusting the system in accordance with these curves, then modifying the settings very cautiously through a series of trial and error changes guided by ear.

In practice, the theatre's acoustic conditions will have an important bearing on the final output. The Research Council bulletin on the subject, dated October 10, 1938, recommends that if good sound does not follow when these charts are used, the auditorium should be acoustically corrected.

In some theatres it will be found equally satisfactory, and much less expensive, to modify the speaker settings to suit the acoustics. Nevertheless, these charts provide a useful starting point in every case.
Again Mr. Beckley, Also Others on "Tails-Up" Reels

Further comment on the proposal to wind reels shipped to theatres with tails up, has come from the projectionist, W. Lee Beckley of the Spencer theatre in Spencer, Ia., whose letter in these columns in the July 23d issue has revived the reversed-winding issue, giving the method new industry-wide attention. (Incidentally, an error several issues back gave rise to a similar error in the October 15th issue identifying Mr. Beckley with a Minneapolis circuit, instead of with the Spencer theatre.) Following the article in the October 15th issue, which set forth the opinions of prominent and representative individuals and groups on the proposal, Brother Beckley writes:

"Some men apparently believe this plan may bring about laxity in exchange inspection, with which view I cannot agree. It seems to me that the exchange inspectors, knowing that their work will be checked up on before the prints are projected, will, if anything, be more careful in their work.

"Another argument advanced is that some features reach the theatre too late to permit rewinding and inspection prior to the first show. Save in an occasional emergency, such a condition should not be tolerated by theatre managements. If it is possible to get the prints to the theatre just before opening time, it should be equally possible to get them there at least anyhow half an hour earlier.

As to the charge that laxity in inspection might result, one large local union (Akron, Ohio) has received prints tails up for a full year and has found nothing of the sort. That local endorsed shipment tails up by wire as soon as discussion of the method began in Better Theatres.

Letters from projectionists continue to bury the top of my desk, and while space does not permit quotations from all of them, I submit some of the opinions expressed, beginning with a letter that argues against the idea.

Believe Conditions Do Not Warrant Change

Two pairs of thumbs are turned definitely downward on the proposal in a letter from Ernest W. Patrick, chief projectionist of the Strand theatre in Great Bend, Kan., and his assistant, Dan Smith. Departing from my usual procedure I shall comment upon the points they raise as they occur.

"We have given the matter careful consideration," they write, "and agree with Projectionist Toth of the Colonial theatre, Bridgeport, Conn. Our vote is an emphatic no in the matter of films shipped to theatres wound in reverse.

"You have made certain statements with which we cannot agree. You said you had watched express handlers toss packages of film 4 or 5 feet, the packages landing on wood or concrete. As an experiment I personally tossed a case of film containing four 2,000-foot reels, weight 76 pounds, a similar distance. I did this several times. Result: Case badly bent, but the reels escaped all injury.

"It is possible some single package of reels might be so well packed, or even that some exchange might pack all its reels so very well, that damage seldom resulted from rough handling; however, considering the weight each reel carries it seems unlikely. Anyhow, no single instance of such escape can be accepted as conclusive proof. I can assure Brothers Patrick and Smith that not all exchanges pack shipments so securely, nor do all projectionists. In the statement cited I referred not to any one instance, but to the field as a whole. And that is what counts. I have had a substantial number of instances brought to my attention in which reels were damaged by rough handling of shipment cases. Brother Patrick continues:

"Here is where the bent reels come from. Personally I know that when the 2,000-foot reels first came into general use, exchanges lost very many of them, some projectionists receiving the new 2,000-footers retaining them, returning the films on 1,000-foot junk reels. So much of this occurred that many exchanges were forced..."
to assess a very substantial charge per reel where this was done.

Granting the truth of this, that does not tell where the present bent reels came from. The 1,000-footers were not used for shipment again. Also, that condition could only have lasted during the introduction period of the 2,000-foot reels.

Patrick continues:

"Then, too, in Better Theatres for July 23, you say, "Experience has demonstrated the unsafety of projecting prints received until they have been inspected." In the October 15th issue you warn projectionists against use of exchange reels for projection. Well, here is my story: During the past two years Mr. Smith and I have projected in excess of four hundred 2,000-foot reels of film without pre-inspection and have yet to be forced to stop a show, which fact should entitle Kansas City exchanges to high praise."

Again, I say, it is not any one instance we are concerned with, but the field as a whole. And most emphatically no such condition exists in the whole field—not by a good, long running jump. I am in almost continuous receipt of complaints concerning film received in condition varying from poor to wretched, samples often accompanying such complaints—loose splices, ripped sprocket holes, misframes and changeover cue butcheries are a few of the injuries reported.

Continuing, Patrick suggests that rewinding hot film under rather tight take-up tension upon a cold reel at the last showing might, because of contraction through cooling, cause damage, for which argument I can see no reasonable basis. True, there would be some contraction, but certainly not enough to strain splices seriously or in any way damage the film. However, this is a matter I shall consult film manufacturers about, reporting their findings later.

But All These Men Are for It

And now some other views: John Teal, projectionist at the Cliftona theatre in Circleville, Ohio, "I am wholly in favor of exchanges shipping reels wound in reverse. It would compel rewinding and possible inspection before projection in theatres where this is not the regular practice. It would thus protect him who does inspect one rewinding and promote use of special projection reels instead of the often badly damaged ones upon which film is shipped. Our prints are all received from the Cincinnati exchanges. I believe I am not far wrong when I say that 98% of the prints have been inspected and repaired, but still I am for the tails-up proposal."

William Spedon of Chicago, says, "I am part owner of six theatres in Chicago and area near it. Put me down as highly favorable to the shipment of reels by exchanges to theatres wound in reverse. For seven years I was a projectionist. Such practice will tend to encourage at least some pre-projection inspection, a thing highly desirable, and the more general use of special reels for projection. I have talked with some of the projectionists, finding..."

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them divided in opinion. Three were favorable without qualification. Two feared it would tend to weaken exchange inspection. One said, frankly if unwisely, 'I'm for it provided it doesn't make any more work for me.' If the plan is adopted, we will equip all our theatres with special, high-grade reels to be used for projection and oblige their use, provided some plan can be adopted that will prevent loss of these reels by their being returned, in error, to the exchange.

Concerning avoidance of loss of reels, the scheme I suggested in the October 15th issue—enamelling the sides of each theatre reel in white or scarlet—should do the trick.

T. L. Fuller (who prefers that his town be not published) writes, 'The proposal to have prints shipped out by exchanges tails-up is okay with me and with several of the men I have talked to. I spoke to a few exhibitors, all of whom were highly favorable to the plan. As I see it, while it will make one extra rewinding for projectionists, that won't break their arms or otherwise quite ruin them. The one who would balk on a plan that certainly reduces liability to film fire and possibility of show stoppage has no right place in a projection room. I'm for the plan.'

L. D. Sanderson of New Orleans, La., says, 'Place me in the for-it column in the matter of shipping film to theatres tails-up. It should be a near-criminal offense for any man to project any film before he has at least given it some sort of inspection. You never can tell! It may be all in one piece—it may be in two or three. It may have serious faults some inspector has overlooked. Inspectors in many exchanges must, in order to hold their jobs, inspect more footage each day than any mortal man or woman can possibly really inspect and properly repair. I have spoken, Dad! Put me down for and multiply the for by at least two.'

H. R. King, a Florida projectionist, writes, 'Several of us were discussing the tails-up shipping plan last evening. Some were for and some 'agin', but more belonged to the first group than the last. Two expressed themselves as satisfied either way. Two objected to the necessity of rewinding the reels after the last show—didn't mind the work, but wanted to leave just as soon as the show was over. Three were more or less on the proverbial fence but said they believed the plan had merit.

'Personally, I am in favor of it, for several reasons. Certainly it is not safe, regardless of how careful an exchange may be, to project prints without inspection. Certainly it is an outrage on prints, which outrage will be reflected in future shows given from prints projected using exchange reels. Some of the reels may not be in very bad condition, but every projectionist well knows many of them are. The tails-up plan would compel projectionists to make an observation inspection at least, besides encouraging use of good reels for projection.'

Inspection Regarded as Necessary

A Massachusetts projectionist who asks that his name be withheld, writes, 'My last letter to you was in approval of the

now accepted double-reel which so many kicked about, though I believe none of us would now care to return to the old singletons. Since then I have become a member of the union. If you use my letter please do not print my name or location.

'In my opinion (such as it is), tails-up is the right way to ship prints to theatres. Sunday I received a print tails-up. In rewinding it just fell apart. Suppose it had come heads-up and I had attempted to use it without inspection. Result: A complete and lengthy stoppage of a Sunday night show! Next, I received a print tails-up and now have a nice cut in my thumbnail—there was one foot of ripped sprocket holes.

'I am for tails-up shipment, even if it has been inspected and has an unbroken seal of inspection. We projectionists assume a definite responsibility when we undertake the task of placing before audiences scenes of features that cost huge sums of money. One responsibility is to see to it that they appear before audiences in the best possible manner. We are justly entitled to reasonably comfortable working conditions and reasonably generous remuneration for our work, but we are not justly entitled to side-step responsibilities that every projectionist who proves either the screen image or sound in any way, or gives promise of improvement in general results, merely because it meant a little, or even considerable additional effort.

"If on inspection film is found to be in bad condition, it is the duty of projectionists to make notes of whatever is wrong, in duplicate, the original to be handed to the manager for transmission to the manager of the exchange, the copy to be retained in his files. How it is possible for any projectionist to run film out of the can is beyond me! It is like driving a car without a brake!"

"As for that old bromide, 'Just got the film in time to open the show'—bunk! In eight years of projection I received just one feature delivered late, and this theatre is not next door to an exchange, either! So let's have the prints tails-up. If they are in good condition, we'll return them any way the exchanges want. Good luck to you and many thanks for promoting another logical idea."

There are many more expressions of opinion on the proposal, but these are representative of the arguments advanced during the last few weeks.

PAINTING AND LIGHTING PROJECTION ROOMS

A. L. Gurley, manager of the Grand theatre at Cartersville, Ga., asks: 'Please advise as to the best method of painting and lighting the projection rooms. I had in mind painting the front wall flat black, with cream-colored ceiling and side walls, except that 6 feet up from the floor I would use black, as a light color would show so badly when soiled. I intend using about a 150- or 200-watt lamp in center of ceiling, with a smaller one at each projector. I would appreciate your advice if you think some other color scheme would

C. C. Moskowitz, head of theatre operations of Loew's, Inc., with guests at his table as projectionists of Loew's theatres in Greater New York gathered at the Hotel Astor for their 'grand reunion dinner and dance.' More than 700 persons attended. Besides Mr. Moskowitz (seated), shown above are (standing) Joseph R. Vogel, Martin Schenck, Lester Isaac (head of Loew's projection department), Joseph Basson (president of Local 306), Miss Nellie Richardson (friend in office), (seated) Miss Reis, Mrs. W. W. Vogel and Mrs. Basson. Many projection interests were represented among the guests: sorry I didn't jot down the names. Much in evidence, of course, was my good friend P. A. McGuire of the International Projector Corporation; and I had a good chat with J. E. McAuley, president of the J. E. McAuley Manufacturing Company, who had come from Chicago for the party. - - F. H. B.
be better and make for better conditions in
the room."

First of all, it is my observation that a projectionist who has an excellent view of the
screen image is far more apt to obtain and maintain a sharper focus, and in gen-
eral get better results, than will he who has a
view less clear. And as we all know, we cannot
nor will light shine in our eyes.

Now, it is proposed to illuminate the projection
room by means of a 150- to 200-
watt lamp located in the center of the ceil-
ing, with a second lamp at each projector.

Presumably the ceiling lamp would be kept
burning as the show runs. If not then, that
the ones beside the projectors would be
kept burning—very possibly all three of
these light sources. I believe it likely that
in such a room the projectionist’s eye pupils
would be constantly pretty well contracted,
and if he chance to look directly toward
that ceiling lamp before glancing at the
screen, he would not get a very sharp view
of the image. The darker the projection
room, the less light reflected from the wall
immediately surrounding the observation
ports, the better the view the projectionist
will have of his screen.

Comfortable working conditions for pro-
jectionists are right and proper. They
should be provided up to the point where
such conditions set up interference with
efforts to get the best possible results. If
less comfortable working conditions make
for better results, less comfortable con-
ditions are “right and proper.”

In lighting the projection room, let all
light sources be so placed that they are not
directly visible to the projectionist from
any point. So far as possible, permit no
light to enter the eyes of the projectionist
save that from the screen.

There are a number of ways of doing
this, but I rather like this method: Install
on the ceiling, running the longer way,
a metal cove somewhat like the letter L
in form, its shorter extension facing the
rear wall and of sufficient width so that
the lamps placed in sockets installed along
the other extension are wholly invisible
from any point in the room when standing
in the rear of the screen. The number of lamps needed will vary according to the size of the room.

Connect all except one on one circuit, the
remaining one upon another circuit, each
controlled by a suitable, conveniently
located switch. In sockets of the first circuit
install lamps of wattage suitable to supply
the necessary illumination while projection
is in progress, which really is not very
much. In the socket attached to the re-
maining circuit place a lamp large enough
to supply bright illumination when needed in
time of trouble.

Between the projectors, or over the cen-
ter one if there be three, place a trouble
lamp with spring action reel to rewind the
cord automatically when the projectionist
is done with the lamp, this lamp to be
automatically switched off when the cord
is rewound.

Paint the front wall flat black, or dark
olive green, or brown with observation
ports surrounded by a band of flat black
12 inches wide. From the light trough to
front wall paint the ceiling a cream color;
paint the rear and side walls a dark olive
or brown up to 6 feet from floor, well
stippled to kill reflection. Paint rear wall
ceiling on which lamps cast their light,
and also inside of trough, a gloss white.

Examining this plan, we see that while it
is possible to supply all light necessary,
there is no spot of concentrated illumi-
nation. Moreover, all light comes from
the rear as the projectionist faces the screen.
His eyes therefore are at all times in
the best possible condition to see the screen
image clearly.

ONTARIO THEATRE
REGULATIONS REVISED

Through the courtesy of
my good friend Harry Dobson, Chief
Inspector of Theatres in the province of
Ontario (who for years was a faithful
Bluebook School “student” and cor-
respondent of my department), I am favored
with copies of the recently revised Theatre
and Cinematograph Act of the Province
of Ontario, careful inspection of which
discloses many improvements over the old
law and but little to criticize. In many of
the revised statutes I think I discern the
forward-looking mind of Inspector Dobson.

Under approved definitions I find the
following: Motion picture projector shall
mean any type of machine adaptable for
the projection of motion pictures. Projectionist
shall mean any person ordinarily engaged
in operating a motion picture projector.

The projection room shall include the
room where projection equipment is installed,
battery room, generator room, toilet room
and any other room ** which is directly
connected with or adjacent to the room
housing the projection equipment. I could
suggest a few changes there, but nothing of
basic importance.

Under the provisions of the revised act,
projectionists’ licenses may be used only
to those who are British citizens, either by
birth or by naturalization; provided, how-
ever, the proper official may, in his discre-
tion, grant licenses to citizens of the United
States. But all licenses shall be issued sub-
ject to the implied condition that no per-
fomances shall be permitted to take place
on Sunday.

Any motion picture projector, or films,
used contrary to provisions of the revised
act are liable to immediate seizure by the
chief theatre inspector.

Theaters are licensed at from 25c per
seat down to as low as 10c per seat, accord-
ing to the population of the cities or towns
in which they are located.

Projection rooms must not be less than
16 feet long and 12 feet from front to rear,
with 10 feet from floor to ceiling.

Thorough ventilation is provided for.
All lamphouses must be ventilated to the open
air. Adjacent to every projection room
there must be a room with toilet conve-
niences, including running water and a
wash bowl. Each battery and generator
room must be ventilated to the open air.

Projectionist licenses are issued in two.
A practical working tool for every projectionist

Revised Sixth Edition

F. H. RICHARDSON'S
BLUEBOOK OF
PROJECTION

The sixth edition of F. H. Richardson's Bluebook is now in its second printing, for which it has been extensively revised. In addition to revisions in text, it contains a supplementary chapter devoted to developments which have become important in projection room technique and servicing methods since the first printing.

The revised edition includes 722 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency.

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The spacious projection room of the new Lakewood theatre, Interstate house in Dallas, Tex., largely equipped by the Modern Theatre Equipment Company of Dallas. Projectors are Mootograph Model K, lamps Bunkert Enarc, sound system RCA.
TO PROVIDE a town of only 2,500 inhabitants and modest economic resources, with a theatre that would be locally impressive in its "modernism," was the essential problem dealt with in the designing of M. B. Presley's new Globe in Savannah, Mo. It was also necessary to adapt the theatre, which seats 450, to a long, narrow lot. The Globe, of which R. Jerome Crowley of Kansas City, was the architect, was erected at a cost reported as $25,000.

The building is 130 feet long, 27 feet wide, and 30 feet high. To introduce an effect of width, the upper front was given a broad panel pattern, one panel seemingly superimposed upon the other and each having as little verticality as balance permits. Vertical emphasis is also minimized in an upright sign by "breaking it up" into square sections, one for each of the 3-foot letters. These sections are formed by channel pieces concealing neon tubing for illumination of the letters.

The upper front is finished in stucco; the lower, flanking the vestibule arch, is in Vitrolite architectural glass of a "marble" pattern. This material is also used for the base of the box office, which protrudes to the sidewalk line a little beyond double doors on either side leading into and from a lobby. These doors are faced in Masonite sections divided by aluminum mouldings, above which is plate glass.

Auditorium Treatment

Celotex is used for wall and ceiling treatment throughout the auditorium. Along the walls this material, which is furred out on cinder blocks from brick retaining walls, is arranged in square panels, each consisting in horizontal bands of different shades and widths. These panels are separated by vertical panels forming "pilasters."

The ceiling is arranged in a series of longitudinal steppeings, the ceiling receding from a height of 27 feet at the middle to one of 24 feet at the sides. Between these steppeings are concealed, as in coves, neon tubing—white in the uppermost tier, then blue, then red. Each circuit is operated through its own switch to permit use of the white light for emergency illumination, and also allow some degree of color variation. Filament lumiline lamps, white, are used in bracket fixtures on the walls, one to each of the four "pilasters."

The color scheme of the auditorium ranges from maroon to the light natural tones obtainable in the Celotex. In gen-
eral, the colors shade from dark at the
wainscot, which is painted maroon, to a
light natural shade at the middle panel of
the ceiling.

The proscenium arch, painted blue, is
17 feet wide and 20 feet high, while the
stage is 12 feet deep. On either side of
the arch is decorative grillwork fram-
ing an outlet for a fin-type unit heater.

The lobby, which is 8 feet deep, is also
finished in Celotex panels and "pilasters,"
some of the sections painted maroon, others
in the natural tones of the material. The
floor is covered with linoleum having
brown, green, blue, red and black figures.

Through doors identical in finish with
those of the vestibule, the lobby opens on
a shallow foyer fully carpeted and with
walls and ceiling finished in rough plas-
ter. On either side are stairs leading to
a mezzanine level from which stairs give
access to the balcony. The manager's of-
office is located on the mezzanine, beneath
the rear of the balcony. Off the foyer is a
woman's lounge with toilet room adjoin-
ing. A men's toilet room is located im-
mediately off the lobby.

### Plan and Construction of the San-Val Drive-In Theatre

(Continued from page 15)

plastered walls were used and topped with
a flat composition roof.

Within the building was provided a pro-
jection room 16 by 11 feet. The generator
room is 9x6 feet, directly in the rear of the
projection room.

The projection room has two machine
ports, two lookout ports and one spot port
with plate glass in all openings and self-
closing metal slides for each opening.

#### Patron Toilet Facilities

Women's and men's rest rooms have
been provided on each side of the projection
room with independent entrances from the
rear of the building. The women's room
has a 5x9-foot powder room, and the toilet
room is equipped with three toilets and two
lavatories. The men's rest room has a 5x6-
foot entrance, two toilets, two urinals and
one lavatory.

On the rear of the projection building
a drinking fountain has been installed.

#### Ticket Booth

The ticket booth is of modern design
with plate glass above the counter shelf.
The roof is supported on steel pipe columns
that extend over a drive on each side, form-
ing a protection from rain.

#### Concession Stand

A small concession stand was built at one
side of the stage with removable front.
This building houses a six-stool counter
and a small storage room. A gas range,
electrical appliances for cooking, and hot
water heater have been provided for this
building, which is about 10 by 18 feet over
all. The building was designed in similar
style to the ticket booth, with steel columns
and flat roof.

#### Ramps Plan

and Construction

The ramps, which number nine, were
graded to form terraces so that the occu-
pants of each car had clear vision of the
lowest part of the screen over the car on
the ramp ahead. The ramps were so de-
gined that a clear 40 foot clearance was
provided from bumper to bumper. A light
grade of hot penetrating oil was poured
over the ground after the finished grades
had been established, a layer of No. 6 de-
composed gravel was spread and rolled over
this surface; following this a heavy gravity
road oil, all covered with another layer of
fine crushed rock and thoroughly rolled
with a four-ton roller until a hard com-
pressed surface was obtained.

Each ramp is provided with car bumpers.
These bumpers were constructed of two
continuous stringers of double 2x6's well
spiked together and located three feet apart.
The stringers were bolted to 4x6 posts set
in the ground at 8-foot intervals. Cross
pieces of 1x6, nailed to each side of the posts,
support the stringers and these cross-
pieces are mounted the wood horns.
(See sound equipment and horns). A 4-
foot aisle was left between bumpers on the
center line of the parking space as a means
to reach the rest rooms in the projection
building.

A 30-foot drive was provided on each
side of the parking space for entrance and
exit. Illuminated numerals on the entrance
end of the ramps and exit lights on the
fence at opposite side aid the ushers in
directing patrons. Amber colored lights at
50-foot intervals on all the timber bumpers
help define the line of bumpers at night.

#### Wood Fence Enclosure

All of the parking space is surrounded
with a 10-foot tongue-and-grooved wood
fence, except the rear, which has a 7-foot
tower. A sliding gate in the fence on the
exit side makes for quick exodus of cars
after each performance.

#### Wiring

The screen building was wired for el-
ecric lights; there are a few base outlets in
the manager's office, the locker room and
storage room, and two flood lights on the
stage roof to flood the parking area be-
 tween and after shows.

#### Sound Equipment

The sound equipment used in the San-
Val theatre is RCA Type PG-118, using
100-watt output from two 50-watt amplifiers. The remainder of the equipment in the booth is standard PG-118. The speakers used in the lot are permanent magnet 6-inch speaker with a special sealed-in voice coil.

The baffles on the speakers are modified 35-inch wooden type. These speakers are spaced between each car, with a total of 580 speakers. The speakers connected to the power amplifiers are one-half to each 40-watt amplifier. They are so connected that every other ramp is through an individual switch; each ramp is connected to an individual power amplifier. The speakers on each ramp are connected parallel across the main feeder line to the power amplifier.

The impedance match is performed through the necessary matching transformers. It is estimated that each speaker operates at normal load at approximately 27/8 watts. The amplifiers, however, provide power loads up to approximately 300 watts.

The wiring was carried underground to the ticket booth and concession building, as well as the projection room and all ramps.

A signal system installed between the ticket booth and projection room enables the operator to raise the sound level when some train or truck passes by.

Horns

The horns were built of 3/4-inch waterproofed plywood and given two coats of asphaltum paint. All horns on each ramp are switched to the central aisle so that an attendant can switch the ramps on or off according to varying requirements.

Policy and Technical Factors in Drive-In Operation

(Continued from page 15)

Our patronage covers an average distance of from 12 to 15 miles, with some of our patrons driving even farther to attend our shows. Actually, a theatre of this type is very little competition to any of the regular motion picture theatres.

Our projection equipment at the San-Val consists of Super-Simplex mechanisms, Aircraft lamps, and Strong copper oxide rectifiers. At the Pico drive-in theatre we use Super-Simplex mechanisms, Hall & Connolly high-intensity lamps, and Westminster generators. At the Pico theatre we draw 130 amperes, whereas at the San-Val theatre—using Suprex lamps with the strong rectifiers—we draw only 65 amperes consumed at the Pico. I will point out the reason for this later on.

The size of the picture at the Pico and San-Val are approximately the same, which size is 42x51 feet, and the throw in each theatre is 183 feet. However, the first ramp of cars is 40 feet nearer the screen than the projection room. In other words, people here see the picture from a distance of 143 feet. The back ramp at the San-Val is 550 feet from the screen and accommodates 99 automobiles. The total capacity of this theatre is 618 cars; at the peres, or one-half the amount of “juice”

The Hiland Theatre in Des Moines, Iowa

(Continued from page 13)

for heating and air-conditioning equipment. According to Mr. Dewey economy was effected in thus placing this equipment on a level above the auditorium, the amount of duct work being cut to a minimum, the longest supply duct running approximately 14 feet. Heating is by oil in the forced air method. Cooling is by mechanical refrigeration with direct expansion coils.—M. E. Wheelock.

Equipment and Furnishings


The following equipment supplied through and installed by the Des Moines branch of the National Theatre Supply Company—

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Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

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What the Industry Faces in 1939

by MARTIN QUIGLEY

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WHAT THE INDUSTRY FACES IN 1939
An Outline of Problems and Possibilities in Production, Distribution and Exhibition, Due for Action in the New Year

By MARTIN QUIGLEY

LITTLE DOUBT remains that the American motion picture industry will face a variety of thorough-going changes during the coming year. Out of the changes that are in prospect there is hope of a better business. This is fortunately so because the recent trend has been almost evenly in the wrong direction.

Looming large on the horizon is the government suit, the outcome of which, despite the perverse or studied indifference of many in the industry, is almost certain to have a profound effect on the business and its future operations. There is naturally a devotion to the status quo on the part of its beneficiaries even though there must be few who are prepared to admit satisfaction over the present condition in industry affairs. It perhaps cannot be demonstrated in advance that extensive alteration in industry procedure will increase the general prosperity. But if the year 1938 may be taken as the fruition of existing policies, something in the way of experimentation for the future seems to be in order.

Whatever the readjustments and revisions that are destined to arrive in the New Year, it is certain that the process of accommodation to the new order will in many cases be neither easy nor agreeable. There will be much need for goodwill and the long view. Without these the operation to some may be painful, if not actually disastrous.

For reasons which no one seems prepared definitely to explain, there has been during the past year an inadequacy in the supply of product of acceptable standards. Hollywood's performance, generally, has not been of a character calculated to create confidence for the coming year. Despite the patent necessity for lower costs and despite all of the attendant pressure in that direction which has been exerted, Hollywood's energies for cost-saving have largely been spent on small-fry economies, leaving virtually unscathed those practices and those persons whose financial exactions result in production costs which the market has been unable profitably to support.

The product situation and the accompanying question of costs admits of almost innumerable explanations, but one that inevitably bids for attention is the iron-ring status, that condition under which new people and new ideas are not necessarily excluded. But their admission depends not upon what they may show in a competitive test but, rather, upon their good fortune and right connections useful in penetrating the wall which has been created to keep the insiders in and the outsiders out.

The oligarchic rule which prevails is a staggering responsibility in relation to the production of motion pictures, especially in such times as these.

If the condition of the business were prosperous, those in the saddle would claim the credit. And in this they could not be gainsaid. But when the condition is not prosperous, the right of inquiry and examination may well be asserted. It is not intelligently satisfying to listen indefinitely to explanations which only transfer the blame elsewhere. Especially this is not so when much of the available explanation is predicated on the theory that everyone is out of step but Hollywood.

Added to the problems that have arisen out of the Hollywood scene is the undeniable fact that the processes of distribution, embracing as they must the essential function of promotion, have lagged both in policies and in energies. How much the results may be blamed on policies that no longer fit the exigencies of the business and how much on lack of aggressive procedure is a question difficult to judge. But it is not at all difficult to reach the conclusion that most decidedly it was not out of the slow-paced movement of the past year that the present greatness of the industry was created.

There seems little reason for attributing in full the situation which has obtained during the past several months to the general business conditions affecting the country. General business conditions have not been flourishing, but the motion picture is not a luxury service which depends upon great general prosperity for profitable operation. This is not a business which is inevitably linked to economic cycles such as certain of the heavy industries and various specialties which are strictly (Continued on following page)
subject to the prevailing trend. The motion picture provides amusement which in the modern world is a staple. It is the best and cheapest amusement available to the whole public. There never has been an indication of any waning devotion of the public toward the types of amusement which motion pictures represent.

When the public stays away it is because of a particular, poor attraction which is presented currently. Virtually without exception the industry which asks the public to patronize the particular, poor attraction knows very well, and long in advance, that it is a poor attraction. Release date requirements, inability of the theatre to book a better attraction, a picture contracted for sight unseen—all these and others may all serve to explain how the poor picture got into the theatre. But they afford little satisfaction to the public which after paying the admission price has not been entertained.

As to the many pictures of real value which have served more effectively to enhance the reputation of the screen, increase theatre audiences rather than decrease them, some of these have been allowed passively to drop into the mill of distribution without receiving that kind of enthusiastic presentation and promotion which is essential toward the creation of an interested state of mind, the absence of which invariably has a lethal effect upon any entertainment product.

The industry-wide promotion campaign, inaugurated at the commencement of the current theatrical season, might have done much toward counteracting the doldrums of the preceding months. But unfortunately it did not. There are many opinions and explanations to account for this result. One fact that cannot be ignored is that there was too much attention to abstractions and too little emphasis on pictures. Some motion pictures, but not all of them, are the public’s best entertainment—a fact which the public understands clearly and is not likely to forget. Motion pictures: in the abstract are not successfully advertising, no more than groups of pictures under brand names. This is a lesson which was learned many years ago at no little cost.

Another fact that looms conspicuously in the record of this not too memorable experiment is the lamentable lack of a logical coordination of the processes of the industry, in the absence of which there was a breakdown in the promotion of the campaign by the distributor to the exhibitor. The established media of communication between the distributor and the exhibitor were either ignored or only slightly used, leaving a situation under which the exhibitor was left inadequately informed and inadequately enthused.

This campaign, or any such campaign, must be mainly dependent upon product.

Exhibitors needing product data to support the arguments of the campaign were largely left empty-handed.

Abstract assurances were found unconvincing by both the exhibitor and the public.

The exhibitor looked for the presentation of product and product news that would give vitality and purpose to the campaign. In this he was disappointed, and the public as well.

There is, naturally enough, much speculation on the economic results of the condition of bureaucratic operation which has come to characterize various activities of the business. Distributors, in some instances, by virtue of their power to dictate time and conditions of exhibition undertake, in effect, to run theatres, frequently against the experienced judgment of the actual operators. If these many intricate and involved arrangements proved to be materially advantageous to the distributor, there would be that much, at least, to be said in their favor. But it becomes frequently the case that, while an advantage to the distributor is sought, none actually is gained. And the exhibitor, curbed and handicapped in taking the line his judgment dictates, finds no chance of sustaining profitable operation diminished week by week. This and similar conditions are not matters which half-way measures are likely to correct. New concepts as to what constitutes healthy and constructive trade practices is needed.

The disappearance of the old order of spirited merchandising of the motion picture to the public is well exemplified in certain of the large theatre circuits where the procedure has become as humdrum and routine as that of a railroad office. Here may be seen applied in its full bloom the adage—so beloved by banker and bookkeeper—that a dollar saved is a dollar earned. Advertising budgets have been pruned to the vanishing point, the process meanwhile pleasing highly its sponsors who are so reaptly immersed in expense curtailment tabulations that they fail to comprehend the import of the figures which trace the descending line in attendance.

The motion picture as a public attraction has lost many of its early, unique advantages. Radio is not an ally. It is a competitor of formidable proportions. What was once the magic of the motion picture has come to be commonplace. The picture of merit is still the unequalled medium for public entertainment. The public knows what it wants—but only after it sees it. The business of motion pictures must, to survive prosperously, see to it that every good picture is vigorously exploited. Any system designed to insure that the public will see the poor pictures as well as the good pictures is econom-
On Broadway the show that fails to satisfy the public demand is quickly and decisively hauled to the storehouse. But the early wise men of the industry, foolish in their wisdom, sought and succeeded in contriving a system that serves to perpetuate the picture that has failed in its entertainment purpose. This has proved to be a disastrous accomplishment which in these latter years has brought about increasingly adverse results.

The industry's greatest asset is the reputation of the motion picture. It should be cherished and preserved. This most decidedly is not done when pictures which are known to be below 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. If one wants to find out where and how the motion picture has lost caste he will do well to inquire along this line.

No matter how intelligently conceived and executed, all pictures undertaken cannot be expected to turn out to be sterling attractions. But under prevailing conditions the good pictures do not obtain the revenue to which they are entitled. The poor ones obtain too much, however little that may be. In addition, the failures serve to break the theatre-going habit, to cause the public to wonder what has happened to pictures as they pass on in search of entertainment elsewhere.

It must be recognized that an automatic classification of theatres has come about out of the industry's experience in serving the public's taste. There are different types and kinds of audiences, each with an inclination toward a certain grade or class of film. Occasionally—but only occasionally—there is the picture of universal appeal. Normally the market calls for pictures that vary in many material respects, including the bracket of production cost. In certain localities a low-cost action picture may be a first-rate attraction. Another picture, gauged in budget and other arrangements as an "A" production but which has proven to be a "B" minus in attraction value, is not a successful substitute for it. Pictures succeed or fail in the market stratum for which they are intended. The picture which has the necessary elements of popular appeal, irrespective of its class or cost bracket, is entitled to circulation and support. The picture that fails in popular appeal for the market stratum for which it is intended is not.

The argument that unless the indifferent films are distributed and allowed to collect some revenue the better productions would be prohibitive in cost is unconvincing. A production company succeeds or fails on the basis of total revenues collected against the total costs of production. It is immaterial whether a stated volume of revenue is obtained out of twenty-five pictures or out of thirty pictures. If a program of thirty pictures costs $15,000,000, the producer's situation is better and not worse if he recoups his costs through the distribution of only twenty-five instead of the whole thirty pictures because he has saved the costs of distribution. The automatic rejection at the source of pictures which unquestionably are below acceptable standards would confer a great benefit on the public and on the exhibitor and at the same time would inevitably lead to an enhancement of the reputation of the motion picture. Admittedly, however, such a policy would not serve to monopolize screen time to the exclusion of other product.

It is a reasonable ambition for a producer-distributor to seek to pre-empt as much screen time as possible, but it is not reasonable that he should seek to accomplish this with indifferent product which only tends to cut short the playing time of meritorious product in some cases and in others to preclude its being played at all.

A solution of many of these problems and others would be served if pictures were subjected in advance of selling to some test of their attraction value, either through expert examination or public reaction. Such a policy would automatically achieve the result of eliminating from the channels of distribution pictures which fail to measure up to acceptable standards. It would effect a concentration upon pictures of demonstrable box-office value, leading doubtlessly to a return of that kind of promotional effort for which the industry was once famous. It would inaugurare in Hollywood a merit system which would soon dispel the prevailing fog, in the midst of which even responsible management must perseverce, grope, half-blindly.

The coming year, for reasons referred to and others, is likely to become a turning point in motion picture industry affairs. The present procedure if kept prosaically intact promises only a postponement of a serious day of reckoning. There are now, and have been for some time, danger signals all along the right of way. The great question which 1939 proposes is whether out of the vast store of accumulated knowledge and experience the industry in its several component parts will determinedly set itself to the task of recapturing that spirit of enterprise and progress out of which its greatness was born.

The motion picture and the industry will go on eventually to greater accomplishments and greater prosperity, but whether it will do so as presently constituted and operated is a question upon which much light doubtlessly will be shed during the coming year.
This Week

Trade Practice

The first few official answers to the major’s tentative draft of a trade practice program for self-regulation are in and the results show that exhibitors in the Buffalo territory accepted, while in the Northwest and Rocky Mountain region it was rejected. With both the national MPTOA and Allied States organizations not expected to take up the draft for several weeks, tangible action will not come until late in January, except for individual state unit expressions.

For complete details see page 15.

Story Purchases

During the month of November 12 producing organizations purchased a total of 59 story properties, a number greater than for either of the two preceding months, with Metro-Goldwyn-Mayer the outstanding buyer. Of the properties, originals constituted 38 per cent of the total, with 34 acquired. The remaining purchases were divided among 13 magazine stories, six novels and one original.

An analysis of the month’s purchases, a chart listing purchases for the last 12 months, and a complete listing of the properties bought in November will be found on page 16.

ASCAP Brief

The brief of the American Society of Composers, Authors and Publishers, attacking the “anti” ASCAP legislation in the state of Washington, is to be filed in the United States Supreme Court Friday, according to Schwartz and Frohlich, ASCAP counsel.

The appeal is from a decision of a lower court last summer, and will state that the court had no right to dismiss the action brought at that time by ASCAP without taking all the allegations at face value.

The Washington statute, the brief will claim, invades certian Constitutional rights by legislating in a field restricted to Congress alone, and operates in such a way as to give the state the right to control action outside of the state itself. It also interferes with the present treaties and proclamations between the U.S. and foreign countries on copyright protection, the brief will contend.

The Independent Theatres Association of Canada have not prepared any objections to the proposed schedule of fees to be imposed against theatres in 1939 by the Canadian Performing Right Society, which, like ASCAP in this country, collects seat royalties from theatres for publicly performing the music of its members. No change had been made by the copyright body for theatre license rates for the coming year, which scale up to 15 cents per seat.

They Agree

Samuel Goldwyn and James Roosevelt, his vice-president, agree that production should be divorced from distribution and distribution from exhibition.

In a statement to the press at Chicago Wednesday night the son of the President said: “After consultation with Mr. Goldwyn and with his full approval, I want to make perfectly clear my position with regard to the Government suits against certain members of the film industry:

“I shall take no part whatsoever in negotiations or proceedings with the Government;

“Mr. Goldwyn and myself happen personally to agree with the Government’s position in favor of separating the production companies from theatre ownership and operation;

“The company by which I am employed is not named in any of the suits;

“Mr. Goldwyn and I were in agreement long before my association with his company became effective, concerning the above facts: “I am going to work in the film industry as a private citizen in business with no political aspect of any kind.”

In London

At the initial meeting of the new Home Office Advisory Committee, elected to interpret the British 1909 Cinematograph Act and advise its administrators, in it was decided to launch into an examination immediately of the “non-flam” films question.

Sir Samuel Hoare, Home Secretary, stressed the urgency of examining the question and proposed to continue the discussion at the next meeting of the committee in January.

Also to be taken up by the committee are free shows and censorship problems.

The story appears on page 33.

Public Relations

This was headache week in the sector of publicity and public relations for motion picture personalities. The high note was sounded on the arrival of the newsstands of PhotoPlay Magazine with an article on “Hollywood’s Unmarried Husbands and Wives,” devoted entirely to important names. The tabloid daily press took it up and gave it wider circulation.

George Brown, plays, recently or not, in the Albert N. Chipperfield smuggling case in New York, flew in from Hollywood and entered a plea of guilty, on a charge of accepting smuggled goods. Several other names of screen fame were involved.

The Buckner Philippine bonds case inquiry brought in a flood of motion picture names, apparently all “customers.”

Ruth Etting’s domestic issues with “Colonel” Martin Snyder, and concerning the shooting of Myrl Alderman, came to flower in court.

Incidental to the week’s major events were such Hollywood items as a seduction judgment, and one brawl at a socialite party involving many of the “better names.”

Estimate 1938 Earnings

That the past year has been more than successful for a good portion of the industry, despite rainy weather earlier in the year, is indicated by partially confirmed estimates made in Wall Street and elsewhere this week, on the earnings of four large companies.

Revealed by testimony in a minority stockholder’s suit, and confirmed by company officials, is a net profit for Loew’s, Inc., for the year ended in August, of about $11,000,000. Developments in the suit, appear on page 64.

Universal’s net profit for the year ending November 1, is expected to be about $2,000,000. Wall Street estimates that Paramount will have earned $1,000,000 or higher this year, with theatre subsidiaries contributing most of this profit. The Street also anticipates that National Theatre Company, which 20th Century Fox holds a 42 per cent interest will show a profit of $2,500,000.
Seek to End Games

Harry Brandt, president of the Independent Theatre Owners of New York, this week named an exhibitor committee to devise a method of eliminating games and giveaways before License Commissioner Paul Moss of New York City moves against them officially, as he warned he would at a meeting last week in the Hotel Astor, of representative exhibitor interests. The committee is to consult with the Commissioner, who offered his services as advisor, adopt a plan, call a similar meeting of exhibitors to adopt it.

Shiftings

Sales and booking offices of four Paramount sub branches have been shifted as follows: Portland, Maine territory will be handled by Boston; San Antonio will be handled by Dallas; Sioux Falls, S. D. by Minneapolis; Jacksonville, Florida, by the Atlanta exchange. The changes were announced Wednesday, including the following personnel shifts: J. Harold Stevens, Portland manager, to Indianapolis as branch manager; San Antonio booking force absorbed by Dallas, excepting salesmen Fred Larned and Thomas Bridge, who continue working from the San Antonio office. Portland ad sales manager Donald Sweeney remains there to supervise shipping and film inspection for Maine and New Hampshire.

RKO and Wilcox Form Company to Produce in Hollywood and London

RKO and Herbert Wilcox, British producer, have formed an American-British producing company, Imperator-Radio Pictures, Ltd., in which they will be equal partners in from two to four features a year, to be made in Hollywood and London, with RKO stars appearing in England and Wilcox stars appearing in Hollywood. Anna Neagle will make her first in Hollywood in the spring under the deal.

RKO will distribute throughout the world.

George J. Schaefer, RKO president, and Mr. Wilcox made the arrangement last week in Hollywood. It was announced Wednesday to 40 representatives of the American and British press at a luncheon at the Ritz-Carlton in New York, Ned E. Depinet, RKO vice-president, speaking for his company.

The principals described the project as the only existing joint producing arrangement between American and British interests.

RKO and Mr. Wilcox hope to broaden the American market for British films first by using British stars in Hollywood pictures, acquainting the American public with players important in England but unfamiliar to American audiences. These players later would appear in British films. This idea, it was explained, was born out of the box-office performance here of Mr. Wilcox’s “Queen Victoria,” with Miss Neagle, two years ago.

Both Mr. Depinet and Mr. Wilcox emphasized that the Anglo-American market must be made mutually profitable for American and British companies, in view of the narrowing markets elsewhere.

Urge “Pioneering”

They blame exhibitors here for the unsuccessul reception of English “quality pictures” and adding that the apathy toward “pioneering” with British films is almost universal in the United States.

Mr. Depinet said that a change is due and that he personally has undertaken to convince exhibitors here that they should give recognition to good British films.

Mr. Wilcox told the Ritz-Carlton gathering that the new arrangement should bring about others between American and British interests, and should prove a stimulant to the British industry, an industry which he described as “practically non-existent today”, citing a 94 per cent unemployment in some British producing quarters.

Mr. Wilcox hopes, too, that the arrangement will create financial support from “British public banking institutions for British production.” It is known that some private British capital has been put into British production, “but not a penny has come out of British banks in two years for British films,” explained Mr. Wilcox.

Advancing this type of RKO-Wilcox alliance as a solution of the problems of the British industry, Mr. Wilcox turned to remark that the present British quota has “killed the British industry”.

RKO now has on hand the newest Wilcox-Neagle production, “Sixty Glorious Years”, concerning Queen Victoria, brought over three weeks ago by the producer and the star, for RKO distribution. The picture presumably was to be released here shortly but Mr. Depinet on Wednesday disclosed that RKO had decided first to retitle it “The House of Windsor” and to hold up release until close to the arrival in America of King George and Queen Elizabeth in the spring, when the company hopes to benefit from the large press attention of the arrival here of the rulers of the House of Windsor.

Burlesque Bans

Additional new steps have been taken against New York burlesque, which in the past five years has been the subject of repeated attacks by city officials for behavior both in advertising and stage performances. It was disclosed Tuesday that John F. X. Masterson, Mayor LaGuardia’s appointee to govern the industry, has taken action to delete the word “burlesque” from the name of the actors’ union and to ban traveling burlesque shows in New York. The Burlesque Artists Association, affiliate of the American Federation of Labor, is now to be known as the Brother Artists Association, in line with the decision of the mayor’s representative.
PAUL MOSS, left, New York License Commissioner, warns an exhibitor meeting that chance games must be stopped, either voluntarily or by legal action, while C. C. Moskowitz, above, of Loew's Theatres, listens carefully.

LAWRENCE BOLOGNINO, of the Consolidated circuit, listening to the ultimatum, gets something in his eye.

WALTER READE, head of the independent circuit bearing his name, contemplates the import of the Commissioner's words before voicing his complaint that theatres are not alone in the practice of offering premiums and giveaways. (Story on page 18.)

FIRST ticket for the paintings to be raffled off by the Motion Picture Art Fund for German Refugees is sold by Jack Benny to Mrs. Franklin Roosevelt at the exhibition of the canvases and prints in New York. Members of the sponsoring committee watching the transaction are Arleen Whelan, Shirley Ross and Kitty Carlisle.

L. W. DAVEE, right, variously engaged with film production and exhibition since the advent of sound and widely known in the industry, is now eastern sales manager for Moviograph, Inc.

NEW OFFICERS of the Theatre Owners of North and South Carolina pose after the 26th annual convention of the organization at Charlotte at which they were inducted. Seated, left to right, Lyle M. Wilson, president, Roanoke Rapids, N. C.; Mrs. Walter Griffith, secretary-treasurer; S. S. Stevenson, retiring president, Henderson, N. C. Standing: H. R. Berry, vice-president, Hartsville, S. C.; Gene Autry, convention guest, and F. H. Beddingfield, vice-president, Charlotte, N. C.
ALTHOUGH he will, on January 1st, assume charge of the anti-trust division of the Department of Justice for New York, Berkeley N. Henderson, left, will leave immediate supervision of the Government's motion picture suit in the hands of Paul Williams, special assistant. A war veteran, Mr. Henderson joined the department in 1934.

ALEXANDER KORDA, right, arrives in New York on the *Aquitania* on a business trip which, longer than is his custom, will include attendance at a United Artists stockholders' meeting at which a profit-sharing plan will be considered, and a stay in Hollywood during which he will produce his first picture there.

AT AN EXECUTIVE luncheon, left, in the Bismarck Hotel, Chicago, John Balaban, in charge of operations for Balaban & Katz, announced a $6,000,000 employees' insurance plan which will provide life, health, accident and hospitalization protection for 2,200 employees of the circuit in 100 theatres. At the speakers' table are Morris Leonard, Dave Balaban, Nate Platt, Walter Immerman, Jules Rubens, John Balaban, Elmer Upton and Maurice Rubens. [Details are in the story on page 28.]

AN IMPRESSIVE delegation of Kentucky's officialdom, headed by Governor A. B. Chandler, known to the press as "Happy," and flanked by a suitable retinue of journalistic outriders, entrains for the coast at the invitation of Twentieth Century-Fox to attend the premiere at the Carthay Circle of "Kentucky." At left Governor Chandler meets his host, Sidney R. Kent, at a cocktail party in the Blackstone Hotel, Chicago, where the long distance guests pleasantly broke their train ride. In the group at carside are Lieutenant Governor and Mrs. Keene Johnson; football coach and Mrs. "Bo" McMillan; Mayor E. Reed Wilson of Lexington; Mayor and Mrs. Joseph Scholtz of Louisville; Mr. and Mrs. Boyd Martin, Elizabeth Dangerfield, Carl Saunders, Joe Hart, Mr. and Mrs. Tom Underwood and Louise Busch.
ARTHRUR M. and David L. Loew, on a tour of South America pose, left, with Chilean MGM representatives on the steps of the O'Higgins Hotel at Vena del Mar, near Valparaíso. In descending order, Charles Furniss, Valparaíso branch manager; Sam Burger, home-office representative; Mr. and Mrs. David L. Loew; Mr. and Mrs. Arthur M. Loew; R. G. Brenner, Chilean manager, and Stuart Dunlap, home office.

BELOW, two Fuzzy-Wuzzies, straight from Kipling, experiment with one of civilization's minor luxuries, a cigarette, at the invitation of a property man on location in the Egyptian Sudan where Zoltan Korda is filming the pomp and power of Empire, in color, for scenes in "The Four Feathers."

RAISING of funds for the erection of a suitable building to house the museum of state documents and contemporary New Deal plans and material into which President Roosevelt proposes to transform his Hyde Park estate, will be directed by Frank C. Walker, left, vice-president of the Comerford circuit.

MONROE ISEN, center left, South American general manager for Universal, is host to the Latin-American trade press at a luncheon in New York. Reading in a clockwise direction: Charles A. Kirby, Universal assistant foreign manager; Jay Tuthill, Quigley Publications; Fortunat Baronat, Universal foreign publicity director; Horacio Alban-Mestanza, editor of "Teatro al Día"; Mr. Ison; Francisco Ariza, "Cine Mundial"; C. C. Margon, Universal foreign production executive; William Reilly, "Cine Mundial"; and Roberto Socas, representative of "La Nación," Buenos Aires.
BUFFALO ACCEPTS MAJORS' TRADE PRACTICE PLAN, TWO UNITS SAY NO

National Action on Proposals Not Due Until January with Meetings of MPTOA and Allied States Organizations

Exhibitors in the Buffalo territory have accepted, and those in the Northwest have rejected the majors' tentative draft of a trade practice program for self-regulation. Exhibitors of Southern California and Arizona expressed "final disappointment." The Theatre owners and managers of the Rocky Mountain Region in Denver Wednesday voted to reject the proposals and to prepare a program embodying its original demands.

These are the first official answers of exhibitors, in the form of "a memorandum of understandings" reached in principle by distributor and exhibitor committees. The director of the Department of Justice and the White House with copies of the proposed program, but formal and official expressions are expected from neither.

With both the national MPTOA and Allied States organizations not expected to take up the draft for several weeks, tangible action pointing toward enactment probably will not come until late in January, save for individual state unit expressions, such as those coming this week from Buffalo and the Northwest.

Albert Gaston, president of the ITO of Southern California, Arizona, said the board of directors did not believe the draft, in most instances, "comprised the intent nor the substance of the points presented by our organization's delegates at the New York conference with distributors." He asked further negotiations.

Following inspection of the distributors' draft, last week, Nathan Yamin, Allied president, said in Fall River, Mass., that it is unacceptable and that Allied's committee would seek further concessions. Nor does Abram F. Myers, Allied general counsel, believe that the present draft is "the end of the road" for exhibitors. Allied action awaits a meeting of its negotiating committee, and a board meeting on January 18th.

Receipt of the draft by the MPTOA's president, Edward L. Kuykendall, elicited the comment that a detailed analysis must also be made by the full board and negotiating committee. He added, however, that the draft still does not contain "some of the things we are insisting upon.

The 16-point program, text of which was published on December 10th, pages 13 and 14, touches on the changes in price, premium product announcements, preferred playdates, availability of product, forcing of shorts and newscasts, score changes, price classification, non-theatrical exploitation of film contracts, selective film deals, competitive circuit building, "false" box office statements, arbitration of disputes, and other distribution-exhibition matters.

BUFFALO VOTES ACCEPTANCE

More than 100 exhibitors, members of the Buffalo zone, MPTO, meeting Monday in the Variety Club, Buffalo, and with a few minor exceptions, officially approved the program. A. Charles Hayman, president of the organization, presided.

The members recommended that Clause 14, related to the nature of the events, be eliminated from the program, and on Clause 15, which relates to arbitration, it was unanimously recommended that such an arrangement be started at once to give relief to exhibitors and distributors immediately.

It was suggested that Clause 16 be changed so that the Agreement become effective on all contracts, and that any agreement now in effect for future years be included.

Miss Gueth, secretary, was instructed to write MPTOA President Kuykendall requesting that the national MPTOA "act quickly" so that relief would be brought about immediately.

Northwest Votes Rejection

Recommendation that the national board of Allied States reject the trade practice program in its present form was voted by members of Northwest Allied at a meeting in Minneapolis last weekend.

Action was taken by the members over the opposition of W. A. Steffes, a member of Allied's negotiating committee which helped to complete the draft. Mr. Steffes, who for years headed the Northwest Allied, is still regarded as an Allied leader in the territory, urged acceptance of the draft on the grounds that it would provide immediate benefits for all exhibitors.

MAJORS MAY ADVISE ON SUIT CONCESSIONS

With speculation still running high as to the final form of disposition of the Government's anti-trust suit against the majors, Broadway heard this week that the companies may seek to determine at least the basis of a consent decree, advising the Government within a few weeks, as to the nature and extent of the concessions they would make for such a decree.

Apparently determined to proceed with an early closing, the Department of Justice is understood to be expecting a first-hand report on the case from Berkley Henderson, newly appointed chief of trust matters for the Department of Justice, on a trip to Washington last week, when he plans to discuss the case with Mr. Henderson explained that the suit still is under the direct charge of Paul Williams.

The Government views in the anti-trust suit are clearly expressed in briefs filed Wednesday in N. Y., with Federal Judge William Bondy. In these briefs, the Government brands the request of defendant companies for bills of particulars as "directed toward procuring a trial brief of the Government's case with a full disclosure of all evidentiary matters as well as the names of its witnesses."

The Government revealed in its briefs that such requests would delay the suit for many months and would require a petition to 200 pages long.

MISREPRESENTATION CHARGED

The Government charges "flagrant misrepresentation" of remarks made by Paul Williams, special assistant Attorney General, in connection with an argument by the defendants to strike out portions of the Government's original complaint.

It is denied by the Government that it lacks sufficient knowledge to connect United Artists with the alleged conspiracy, and that Williams had meant that U.A. had no part in the charges on monopoly in production.

The Government briefly declared that it was not necessary for each co-conspirator to be connected with every phase of the conspiracy. Its ultimate charges are that the conspirators "posed upon independent exhibitors" and unfair favors and advantages extended to other motion pictures by the Government that an attempt is being made to "limit narrowly the charges of the Government."

In the matter of possible "exploratory" action by the majors on a consent decree, it has been generally known in Washington that the government's attitude, insofar as divorcement of distributions from exhibition is concerned, is inflexible—that the Government is determined that there shall be divorcement.

DATES SET ON TWO TRUST CASE HEARINGS

Answers to the bill filed in the second Chicago case, by the Government against B. and K. and major companies, was to be filed in Federal Court this week, that Federal Judge Willkerson is expected to set the date of the trial at some time in February or, in late January.

This court appearance is to be the last one there this year in the suits the independents and the government have filed against B., and K. and the major companies.

Last Friday, Federal Judge Woodward took under advisement the granting of bills of particulars to the defendants in the criminal contempt case of the government against the major companies and B. and K. On January 16th, Judge Woodward will give his decision regarding the granting of the bill of particulars, the motion to quash subpoenas, the date for the filing of answers to the suit and motion to inspect documents that are said to concern the case.

Judge Woodward abruptly halted last Friday, the hearing, pending for the bill of particulars as asked by the various attorneys representing the major companies and B. and K. Robert Goldberg, representing the defendants, B. and K., and representing the Government by Frederick Burnham, representing Loewe, Inc.; Edmund Adcock, representing RKO and Universal; David Levinson, representing United Artists; and Otto Koegel, representing 20th-Fox all had presented their motions for bills of particulars and the government had, through Robert L. Wright, fought the issue, when Judge Woodward called a halt to the proceedings and said he would give his decision in January.
59 Stories and Plays Bought in November by 12 Producers

MGM Purchases 20 Properties To Lead Other Buyers; Paramount Acquires Screen Rights to "The Cat and the Canary"

Keeping up the pace established in the three months prior to November, 12 Hollywood producing companies last month acquired a total of 59 story properties.

Topping all other buyers was Metro-Goldwyn-Mayer, which bought five originals, a novel, two plays, and 12 magazine stories for a total of 20 properties. Second on the list was Universal, with 11 purchases, of which nine were originals and two novels.

Warners Brothers ranked third, with purchases fairly evenly distributed among three plays, 2 originals, a novel, and 10 magazine stories.

As in the preceding three months, originals made up the basic source of supply, with a total of 34, or 58 per cent of the total, as against 13 magazine stories, 6 novels, and an equal number of plays.

Among the outstanding acquisitions were Paramount’s purchase of “The Cat and the Canary,” famous play, screen rights to which were bought from Universal; MGM’s purchase of eight originals; W. S. Tuttle, called the “Henry” stories, and Warners’ purchase of “All This and Heaven, Too,” outstanding contemporary novel, and “Elizabeth the Queen,” famous stage play by Maxwell Anderson, both for Bette Davis.

November Purchases

AFTER FRANKENSTEIN, original by Willis O. Cooper, purchased by Universal.

ALL THIS AND HEAVEN, TOO, novel by Rachel Field, purchased by Warner Brothers for Bette Davis.

ANYTHING FOR A PAL, original by Leonard Seltzer, purchased by Universal.

Baltimore Bubble, original by Charles Grayson, purchased by Universal.

Barber of New Orleans, play by Edward Childs, purchased by Universal.

Bull of the Horns, original by Charles Bonner, purchased by Universal.

Calling All Marines, original by William Ullman, purchased by Republic.

Cat and the Canary, the play, by John Willard, screen rights purchased by Paramount from Universal, for Bob Hope and Myrna Loy.

Dulcy, play by George S. Kaufman and Marc Connolly, purchased by MGM.

Elizabeth the Queen, play by Maxwell Anderson, purchased by Warner Brothers for Bette Davis and Errol Flynn.

Footsteps in the Dark, London play by Bernard Merivale and Jeffery Bell, purchased by Warner Brothers.

Girls of the Road, original by Sammy Fuller, purchased by Republic.

Good Guys Go to Paris, original screenplay to be written by Gladys Lehman, Isabel Dawn, and Boyce de Gaw, for Columbia.

GRAND JURY SECRETS, original by Maxwell Shane, purchased by Paramount.

Hell’s Kitchen to Hollywood, original by Vincent Sherman, purchased by Warner Brothers for the “Dead End” kids, with Humphrey Bogart, Gale Page, Stanley Fields and Frankie Burke.

MGM Buys Series

HENRY, a series of eight short stories by W. S. Tuttle, published originally in Argosy magazine, purchased by MGM.

Holy Terror, the magazine story by George Carleton Brown, purchased by Warner Brothers for Wayne Morris.

I Ask’d For It, original by Roy Gardner and J. C. Bruce, purchased by Universal.

Knight in Ghost Town, A, original by Charles Francis Royal, purchased by RKO.

Land Comes to Eubie, original by James Edward Grant, purchased by MGM.

Life of Alexander Graham Bell, original by Ray Harris, purchased by Twentieth Century-Fox for Loretta Young and Don Ameche. A Kenneth MacGowan production, Irving Cummings will direct.

Life of Paul Erdman, the, original idea by Dr. Maurice S. Rosen, purchased by Collective Film Producers, Inc.

Madame Pompadour, musical comedy, English version by Frederick Lonsdale and Harry Graham, German version by Rudolph Schanzer and Ernst Welisch, adapted by Clare Kummer, purchased by MGM.

Modern Cinderella, novel by James Kane, purchased by Universal.

Moon Over Burma, unpublished novel by Wilson Collison, purchased by Paramount for George Raft, Dorothy Lamour and Fred MacMurray.

MURDER IN THE CURRENCY, novel by Dr. James Edward, purchased by Universal.

My People, Cosmopolitan magazine story by Max Brand, purchased by MGM.

Nickle Show, the, original by vera Caspar, purchased by MGM.

Parade is Over, the, original by Richard Macaulay and Mr. Wald, to be sequel to “Brother Rat,” also written by Mr. Macaulay and Mr. Wald. Purchased by Warner Brothers for the same cast as appeared in “Brother Rat.”

Parole, tentative title for original by John Kraft, purchased by Monogram for production.

Penny Cross, original by Rowland Brown, purchased by MGM.

Power to Burn, screen play by Michael Simmons, based on the story by Jack London, purchased by Columbia for Charles Bickford and Jean Parker.

Prison Surgeon, original by William Ullman, Jr., purchased by Columbia.

Rosa Samson, original by Robert Neumann, purchased by MGM for Miliza Korjus and his co-producer, Shubert.

Salute to the Gods, short story by Sir Malcolm Campbell, originally published in the London Sunday Pictorial Magazine, purchased by MGM.

Scow Gun Marriage, Saturday Evening Post story by John W. Thomson, Jr., purchased by MGM.

Shooting High, no writing credits yet; musical film to be produced by Sol Wurtzel for Twentieth Century-Fox early in January. Tony Martin, Joan Davis and Marjorie Weaver have been cast.

Singing Revolt, the, original by David Weissman, purchased by Tri-Art Film Productions, Scotland Yard Story

SKIDS, original by Milton Merlin, purchased by MGM for Dennis O’Keefe and Cecelia Parker. Harry Rapf will produce and Edward Sezgick will direct.

Sundown on the Prairie, original by John Rathmell, purchased by Monogram for Tex Ritter. Edward Sezgick is producer.

Swing Marriage, original by Jerry Sackheim, purchased by Universal.

The War Birds, original by Maury Grossman and Lee Looch, to be the fourth in the “College Story” series, purchased by Universal.

Untitled Original, by Edmund North, purchased by Samuel Goldwyn (produced Artists), dealing with the career of Colonel Rowan, founder of Scotland Yard. David Niven will be starred, with the picture being filmed in England.

Untitled Original, no writing credits yet, based on the life story of Al Jennings, reformed Oklahoma bandit, to be produced by Harry Sherman for Paramount. Production by E. B. Derr.

Untitled Original, by Laura S. and J. Perelman, purchased by Paramount for a musical picture. The deal is for a song with its writer, dealing with the career of Colonel Rowan, founder of Scotland Yard. David Niven will be starred, with the picture being filmed in England.

Whiskey Sour, Cosmopolitan magazine story by Max Brand, purchased by MGM.

Without Benefit of Arms, original by David Weissman, purchased by Tri-Art Film Productions, Woman Without a Country, original by Arthur Caesar, purchased by Universal.
Distributors Rack Vaults for 'Shudder Films' as 'Dracula'- 'Frankenstein' Combination Brings 1,000 Bookings

"Terror" apparently has a new box office value, following the upset conditions in Europe and the Orient, and the invasion-mindedness of nationals and the recent return of this country in this country to the Orson Welles radio broadcast version of H. G. Wells' "War of the Worlds," all whetting the publicity appetite for "shudder pictures." Universal alone has had 1,000 revival bookings of its "Dracula" and "Frankenstein," in combination, and says it expects 4,000 more before the trend has run its course. In addition, it is releasing "Dracula's Daughter" and "Bride of Frankenstein," also in combination.

Lending additional interest to "space ships" and "disintegrator" rays are Universal's serials, "Buck Rogers" and "Flash Gordon," both taken from "comic" strips, and both current. Universal also is rushing through "A Son of Frankenstein;" United Artists is getting new business on its "Things to Come," the H. G. Wells' "scary film" of a few years back; RKO's old "King Kong" is another of the type.

Last month Life Magazine came out with three pages of pictures, in "lead" position, on the new "terror," reproducing H. G. Wells' "Things to Come" pictures, and stills from "Dracula" and "Frankenstein."

Exhibitor Started It

The box office "fad," if it may be called that, started a few weeks ago with Universal. A small California exhibitor had no product for immediate playing. Would Universal let him play some old pictures like "Dracula" and "Frankenstein?" Four days playing time was the agreement. The pictures stayed on for a month, and since then 75 large cities have already played the combine, and 200 more are booked. Of the 75, holders of a week and more amounted to 60 per cent. Those that didn't hold were called locations which "notoriously are not holdover spots," says Universal.

Some Statistics

Many of the houses had played one or the other before, with another feature, and had not done sensational business. An instance was the New York Rialto, which played the combine for two weeks in October, grossing $12,000 the first week, compared with an average weekly take of $5,500. "Dracula" had played the same house for one week in April of this year, without impressive results. And "Frankenstein" had played at the Liberty on 42nd Street, a few days away, also in April, without causing much attention.

The two pictures, both 1931 releases, were top grossers for Universal that year. Some of the house records that "Frankenstein" originally made, still stand. Whereas most pictures never are released in all the states, and accounts, the "draw" of these two pictures in combination is shown by the fact the total will reach more than $500. Five hundred additional prints are being delivered to the exchanges. Most deals are on percentage.

A new combination was tried out last month at the Uptown, Kansas City, "Bride of Frankenstein" and "Dracula's Daughter." The first combination did $4,500, over a weekly average of $2,700. The new combination has done comparable business.

Double Budget

The good fortune of these "follow-ups" has induced Universal to double its budget on forthcoming, "The Son of Frankenstein," with Boris Karloff, Bela Lugosi, Lionel Atwill, Basil Rathbone. Sum to be spent will be over $500,000, exclusive of large advertising appropriation. Still cashing in on the "horror fad," Universal is issuing "Mars Attacks The World," which, following into houses that played the "Dracula"-"Frankenstein" combination, is reported doing 80 per cent of their business, and in some instances setting house records.

Where It Began

The whole "two screamers-on-one-bill" idea started at the Regina, in Beverly Hills, Cal., as described in the opening paragraph. Next to try it was the Blue Mouse, in Seattle, where ad copy read, "We dare you to see both together—Can you take it?"

Then it began to do better than very well. At the Rivoli, in Portland, Ore., it did $3,100, compared to an average of $1,300. In San Francisco, at the Orpheum, a house record was hung up, the pair of shockers did $14,000 the first week, compared with a weekly average of $5,000, was held over the second week, and emerged as Universal's to grosser for all time in that city.

At the Palm State, in Detroit, which has a weekly average of $16,000, was held over, and set a house record. It did practically the same at the Boston, in Boston. The gross there was $14,000, compared to an average $3,000; it was held over; it set a record.

At the Keith, in Washington, the "horror pair" did $5,000 the first two days.

$2,000 Above Average

At the Keith, Baltimore, the pictures took in $6,000 in their first three days of the run. The house takes a weekly average of only $4,000. Drawing more than 30 per cent more revenue out of Providence, the third week of the Universal picture there, the two pictures repeated their success at the Albee there. The first week drawing $9,000 compensation with an average of $3,000, and bill was held one more week.

In Salt Lake City, at the Victory, one of the earlier spots playing the films, Universal has not estimated the grosses, because the deal was "flat rental." However, it is known the house was jammed.

Houses in Dallas, San Antonio, Fort Worth, which ordinarily receive about $200 on their midnight shows, did $2,700 in each house, when they played the two films, according to Universal.

In Atlanta, the Fox, a 5,000-seat, with midnight shows averaging $250 tried the new formula, and found it produced standing room only, and on $1,800 take.

The Albee, in Brooklyn, New York, with an average weekly revenue of $11,000, did $16,000; in Chicago, the Garrick, with $5,000 average, did $9,000.

In Houston, the Interstate circuit's Majestic, Metropolitan, and Kirby, tried the double bill and had to turn away 3,000. A week later, in Buffalo, the first bill was tried, with the same result. The two features originally had been booked only into the Majestic.

Other key cities in which exceptional grosses were received included Hartford, Des Moines, Bridgeport, Milwaukee, Sacramento, Oakland, Omaha, Portland (Maine), Fall River. In Vancouver and Toronto, Canada, the sinister dual bill broke house records.

"Mars" Records

While "Mars Attacks The World" is limited by its lower production budget and mental level, to minor houses, it is setting records of its own, playing in houses that do not ordinarily book "A" product. The bookings are also shorter.

In three days at the Temple, in Rochester, the pictures did $1,900, compared to average $1,000; at the Strand, in Syracuse, $1,200, over a $900 average; at the Albany, in New Bruns-
wick, 15 per cent above normal; in Boston, 60 per cent above normal; at the State, in Trenton, 50 per cent above normal; at the Terminal, in Newark, $2,400 for a weekend, with a double booking $1,150; at the Rialto, New York, $2,500 in first two days. Picture also did well at the Park, Reading; Franklin, Oakland; Paramout, Omaha.

Credit to Universal for recognizing the public trend, plugging the first two pictures, is given in Universal forces to western division manager W. J. Heineman.

**BOOTH COMPENSATION DECIDED BY COURT**

The Oklahoma state supreme court this week held that a night watchman shot while on duty is entitled to workmen's compensation payments, but that a motion picture projectionist burned in a projection booth is not.

The court affirmed an industrial order calling Dolese Brothers Company to pay $9.23 a week compensation to John D. Purcell, night watchman at the company's rock crusher near Bromide, Okla., who was injured by a shotgun blast fired by an unknown assailant.

The court set aside a compensation award of $3,125 to Albert George Johnson at the rate of $10 a week for burns he suffered while operating a projection machine for Oscar Berry, owner of the Fox at Ardmore, Okla. Mr. Johnson claimed permanent total disability of his right hand and partial disability of the left.

Six justices concurred in the opinion that state laws do not classify projectionists as hazardous employment, and the fact that there were electric motors, generators and projectors present does not classify a projection booth as a workshop, which would bring it within the Oklahoma workmen's compensation laws.
NEW YORK EXHIBITORS MOVE TO BAN GAMES AFTER WARNING FROM CITY

Rockefellers Finance Plan to Study Exchange of Films with So. America

The Rockefellers' many-sided film interests were further extended this week by the financing of "a plan to study the practical problems involved in the interchange of motion pictures between the United States and the countries of South and Central America to promote friendship through mutual understanding."

The project will be handled by the American Film Center, a non-profit corporation, at 30 Rockefeller Plaza, New York, established to promote the use of motion pictures for educational and public purposes, and, in turn, financed both by the Rockefellers to "be an umbrella and the American National Committee of International Cooperation, of which Dr. James T. Shotwell is chairman. Dr. Shotwell also is chairman of the Film Center's new Pan-American film study committee. Donald Schlesinger is executive director of the Film Center.

The U.S. Government is now working out plans for the use of films in South America to build good will generally for this country. American film companies have been giving much thought to the development of the Latin American markets, to make up for some of the losses suffered as a result of restrictions and out-and-out barriers in Europe and the Far East.

The Rockefeller investigation will go into such Pan-American film interchange problems as tariff, quota, codes and censorship. The information gathered will be converted into recommendations for action "which should help promote production of films in all the Americas, and distribution of these films to each other," according to Dr. Schlesinger.

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THE KENTUCKY OF GREAT TRADITION HAS INSPIRED
A GREAT PICTURE . . . .

Greater in the splendor
of TECHNICOLOR!

With especial pride 20th Century-Fox offers
"KENTUCKY" to the exhibitors of America for December
30th release...a picture that, from every aspect, stands with
the highest entertainment achievements of this company.
POWERFUL IN THEME

"KENTUCKY" possesses a powerful and an inspiring theme—the thoroughbred spirit that fills the hearts of a people ever faithful to their courage.

STIRRING LOVE STORY

Touching only briefly on the drama of the strife-torn South, the story is of our own time—revealing how the sudden bitter hatreds of those troubled days left their scar on today's generations. Stirringly is portrayed a love, all fire and pride, straining against the fetters of family enmity.
Kentucky—land of beautiful women, gallant men and spirited thoroughbreds—it's people as unswerving in their pride as they are loyal to their loves.
Kentucky

with

LORETTA YOUNG
RICHARD GREENE
and WALTER BRENNAN
DOUGLAS DUMBRILLE
KAREN MORLEY
MORONI OLSEN

a 20th Century-Fox Picture
DARRYL F. ZANUCK
in Charge of Production
Directed by David Butler

Associate Producer Gene Markey • Screen Play
by Lamar Trott and John Taintor Foote • From the
story "The Look of Eagles" by John Taintor Foote

Released
DECEMBER 30th
In the heart of Kentucky, Technicolor has captured the actual lush richness of the Blue Grass country... where the magnificent thoroughbreds "with the look of eagles" live only for the day when glistening silks flash at Churchill Downs and the Derby parades all its brilliant spectacle.
Under the sensitive, understanding direction of David Butler, Loretta Young acquires a new glowing glamor as the imperious daughter of a lordly line. Richard Greene steps decisively forward to the top of stardom — as the headstrong scion of a rival house. Walter Brennan gives a performance unsurpassed for human, kindly humor.

Produced by Darryl F. Zanuck in the highest tradition of 20th Century-Fox, "KENTUCKY" is released at a time to give exhibitors maximum returns from this great attraction ...which demands corresponding attention when you play it!
ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

REFUNDS WITH PAID ADMISSIONS

The Adelphi theatre in Chicago gives a dinner plate to each customer. To each plate is glued a coupon with which, after the show, the patron walks two blocks to a hamburger stand, presents the dish, which is washed of its coupon and replaced with a big, juicy hamburger, attended by a steaming cup of coffee—all for the glued coupon. After eating, they wash the plate for the customer, place it gently in a bag to take home—and on the bag it says: "FREE DISHES AND HAMBURGERS ARE YOUR BEST ENTERTAINMENT."

Paramount Pictures, Inc., from their corporate headquarters on Broadway, announces that "MickeO'Boyle, three-year-old grandson of Broomsick and nephew of Extemis," was signed for the important featured role of Roman Son, in "The Lady from Kentucky."

A New York radio station "Answer Man" has been asked, "What was the last feature picture produced by any major film company to be without sound, and the last to be released without talking?" The "Answer Man" is stumped, so he has asked us. Answers may be sent direct to this department.

Mr. C. Laemmle, Sr., retired Universal film pioneer, held a premiere on the lawn of his Beverly Hills, California, mansion, last weekend—he premiered a self-heating hot-dog. Mr. Laemmle, who presumably is having a good time with the $6,000,000 he received for his film company, two years ago, also featured other heated foods in cans at his weekend party, but the heated hot-dog was his pride and joy.

The can is a double-decked affair. When the lower section is punctured with a can opener, the admitted air causes a reaction in the secret chemicals inside which heats the food in the upper section.

Pretty Glenn Farrell was installed last weekend as Mayor of Hollywood, Fletcher Bowron, Mayor of Los Angeles, doing the installing. Miss Farrell immediately afterward turned to her constituents and remarked how she was thinking of a program calling for flowers in all vacant lots, ribbon-tied rubbish cans for every street corner and a daily morning scrubbing of the streets.

United Press picks Adolph Hitler as the big news story of 1938, and also lists Republicans' gains at election, the New England hurricane, enactment of the wage-and-hours law, Richard Whitney's Wall Street confession, but says nary a word about Dashiell Hammett having ALMOST cast Scarlett O'Hara "gone with the Wind."

Radio's talent-digger-uppers are "scooping" Hollywood's talent scouts right and left. NBC, alone, within recent weeks, presenting to their publicists of persons who have never before been seen or heard on either medium of mass entertainment and enlightenment.

Virtually pulling rabbits right out of the talent hat, NBC, for example, has had of late on its other waves one Robert Cantwell, of Oak Park, Ill., a former lawyer who collects cases on persons who have been executed for murders, later found never to have been committed; and Dr. Charles F. Birchard, of Chicago, who was a professor of dentistry at the University of New York, who collects methods of curving hiccoughs.

Also found for broadcasting by NBC's talent scouts were Norman Windsor, St. Louis, who collects shoes without mates; John E., who grows pumpkins in the shapes of human heads, hitting masks over the little plants; Fred D. King, of Perry, Iowa, who turns hamburbers into stone (no difficult task); Dr. George G. Bell, of Cattelsburg, Ky., who collects old furnaces; and Frank S. Miller, Jr., of Pittsburgh, who collects mustaches.

Warner Brothers have received the endorsement of the Boy Scouts of America for "Angels with Dirty Faces," and the rank and file of little eagles are wondering just who their big eagles had in mind.

Now that Hollywood press agent Russell Birdwell has suggested licensing press agents, Motion Picture Daily thinks newspapers should suggest that they be fingerprinted.

The days of the old nickel movie have not only returned, but have come back three better, a motion picture theatre in the Mexican section of San Antonio, Texas, setting up new matinee prices at two cents the head.

New York's Hollywood-minded detectives can no longer depend on the newscasts and news camera for screen tests, all hopes of having Hollywood talent scouts pick out their "Adonis-like" profiles either on screen or newspaper having been blasted by Police Commissioner Lewis J. Valentine.

The Commissioner decided he was sick and tired of seeing pictures in public in which the detectives were more prominent than the prisoners with whom they were pictured, and so ordered detective commissioners to "inform" all detectives that if they appear in photographs in the future they will face "drastic action."
THREE PER CENT QUOTA ON U.S.
FILMS LAW IN NEW SOUTH WALES

Measure Includes 25 Per Cent Cancellation Provision; Expected To Be Followed by Other Australian States

by LIN ENDEAN
in Sydney

A new film quota law, which is expected to be followed by other states in the Australian Commonwealth, was passed Tuesday by the legislature of New South Wales, containing an increase from 12 1/2 to 25 per cent in exhibitor’s exhibition privileges, a three per cent quota on American films, provisions for a new standard exhibition contract, and the formation of a film commission to pass upon applications for building new theatres. Signature of the premier, expected today, will make the law effective.

While cursory examination of the rejection privilege increase would indicate a blow to American film sales, opinion differs on the actual effectiveness of such a measure. Rapid growth of theatres in that country, a preference for American films by the public and large exhibitor interests, and a comparatively small Australian producing industry, are factors which may make the intended “blow” to American interests undeliverable.

Victoria Has Rejection

Victoria is the only other state with a 25 per cent rejection privilege.

Suspension “for the time being,” though in the bill, is a provision making compulsory the showing by Australian exhibitors of at least 15 per cent British product annually. The suspension is in effect till the Australians obtain “reciprocity” from England. The provisions in the new bill are expected to appease the English.

Australian producers have been agitating for an effective quota law, and the new measure is apparently the answer, being written in a constitutional way, and without loopholes, handicaps which made two previous quota laws ineffectual.

The new law provides that the three per cent must be made in Australia, and that after 1939 this percentage is subject to change.

The new Films Commission has wide powers. It can examine contracts of exhibitor and distributor; it can penalize for failure to live up to such contracts; it can cancel licenses.

Expedt, in the United States, is Gordon Ellis, of Greater Union Theatres, Australia, who will discuss relations between American film distributors and Australian exhibition and production.

The public press has picked up the quota provisions as a subject of controversial interest. Three of the most influential circulated newspapers have discussed them editorially. The Daily Telegraph has devoted leader space to protest against the legislation, emphasizing that “filmgoers want entertainment, and the quickies that a sheltered system produces don’t provide it.”

The Truth, which has a nationwide Sunday circulation, came out with a strong article by G. R. W. McDonald, referring to the proposed act as “the resurgence of the agitation for removal of ‘disabilities’ against which the New South Wales film industry is said to be struggling,” which he said “again directs attention to what seems to me to be outrageous demands.”

A former member of the N. S. W. Legislative Council, and a director of Carroll-Musgrove Theatres Pty., Ltd., controlling a Sydney first-run house, the Prince Edward, Mr. McDonald continued that the industry, in his opinion, “consists of a few producing companies and studio owners, coupled with a few ambitious people who, armed with other people’s money, are prepared to march to fame and fortune, filling financial cemeteries with the dead of other sections.”

“Those parties,” he wrote, “appear to aim at the complete subjection of all film interests for their particular benefit. The signatories to the demands [This is a reference to a memorandum which various interests recently submitted to the Premier seeking the new legislation] have sunk—I said sunk—relatively small capital in their enterprises. They seek not merely regulation of their own businesses, but of those of other people.

In the theatres throughout Australia, many millions of pounds have been invested—in picture production, a trifling percentage, comparatively—and although the proposals submitted for the benefit of film producers and studios reveal a real desire to self-perpetuate, not one suggestion is put forward on behalf of the large body of shareholders in those theatres.

Prophesies Failure of Scheme

“The producers and studios, in conjunction, will bring into existence Australian films. Because they are Australian is no reason why they should be condemned—quite the contrary. But only because they are Australian does not guarantee a box-office success.

“That the theatres would gladly welcome attractive pictures from any source whatever goes without saying; but unless compulsory attendance by all at theatres is made part of the scheme, it is doomed to disaster.”

Not in any of the recommendations to the government does Mr. McDonald see a contribution to the common good. Those who sponsored the proposals and are aiming for a slice of the action, with themselves in control, of legislative sanctions for ordinary business negotiation, wherein the parties ‘dicker’ (let’s go American!) from their own angles in the hope of doing business on a basis mutually satisfactory,” he said.

At the offices of the Motion Picture Producers and Distributors of America in New York, officials voiced their belief that the new bill would run into legal trouble. Wonderment was expressed that the new bill should be illegal, because all previous attempts were unconstitutional.

The powers given to the Film Commission were declared so wide as to make all previous attempts at establishing a nationwide subsidy program unnecessary.

“We do not think they will get what they want,” said an MPPDA official; “or at least, we do not think they can get what they want. The Australians have been ‘bogged’ before; there is no reason to believe that they will be any better, to warrant government help.”

The MPPDA spokesman declared that back of the new legislation were the producing studios, several of which are attempting to enter politically, and publish newspapers. “These men,” the official asserted, “have been hell-bent to have us use their propaganda. It is not impossible that Mr. MacDonnell, in pushing the bill, had in mind the fact that, no doubt, he owes his political life to them.”

Legion of Decency
Pledge Renewed

Roman Catholics throughout the country, last Sunday, for the fifth successive year, renewed their pledges to the Legion of Decency, in 18,000 churches. The pledge renewal was followed by an endorsement of the Legion’s policies and aims by Will Hays, president of the M.P.I.D.A.

Speaking at the communion breakfast in New York’s Hotel Roosevelt, of the Notre Dame University Club, Mr. Hays inducted the Legion, and compared its pledges to those of the motion picture industry; to make better pictures.

Frank C. Walker, head of the Comerford theatre circuit, former treasurer of the Democratic National Committee, and a member of the Notre Dame class of 1911, presided.

At solemn high mass, in St. Patrick’s Cathedral, New York, the Very Reverend Nicholas Higgins, guardian of the St. Francis Friary, of Providence, observed that the Legion was formed only because there were some in the motion picture industry who made it necessary.

The Reverend T. Lester Graham, a member of the St. Patrick’s Cathedral staff, who led the congregation in renewing the pledge, asserted there was moral improvement in films of today over those of five years ago.

The Legion is primarily a Sunday School and a prayer group, but the press generally had avoided or suppressed the true story about the Spanish war, Michael Walsh, United States Attorney in Brooklyn, charged, before the fourth annual communion breakfast of the La Salle Academy Ladies Auxiliary, at the Hotel Pennsylvania.

L. E. Kennedy Joins GN

L. E. Kennedy, former Pathe branch manager in Denver, has been added to the San Joaquin Valley, Cal., sales force of Grand National.
New Australian Legislation
And Its Effect on the Market

A Herald Camera Interview with Sir Samuel Walder of National Studios, Ltd.

DRASTIC in theory, the New South Wales law giving exhibitors a 25 per cent rejection privilege will work no great harm in practice because of product shortage, Sir Samuel explains.

"Australian distributors can not get enough product as it is. Suburban houses show two pictures a week, some of them three, and the available product, including foreign, does not cover this need."

On the New South Wales quota, fixed at three per cent but reworded to insure enforcement: "I do not think it will affect American films adversely, certainly not enough to bar them from the market."

"The new quota, however, is so phrased as to be entirely legal and constitutional. Loopholes have been eliminated and more strict enforcement than has been the practice is probable."

Legislation directed at control of new theatre building compensates for any harshness in companion film bills: "Such control will stabilize the industry and end a trend toward an impossible competitive situation."

In New York for a short visit en route to London, Sir Samuel is negotiating for American distribution of two National Studios pictures, "The Flying Doctor" and "Wrangle River", both of which have been well received in England. Arrangements for handling the films have not been completed.
B. & K. BUYS 6 MILLIONS
OF INSURANCE FOR 2,200

Paramount Unit Second Circuit to Cover Employees' Lives with Multi-Million Policy

Balaban and Katz Corporation this week bought a $6,000,000 quadruple insurance policy for the 2,200 employees of its B. and K. and affiliated Patrons of St. Patrons at circuits at the home office in Chicago, and in their 100 theatres in Indiana, Ohio and throughout Illinois.

Paramount's Netco circuit, operated by George Walsh, in New York, also is taking out group employee insurance, to the amount of $400,000.

Described by Equitable Life Assurance Society, with which the policy was taken, as "one of the comprehensive group insurance transactions" to be underwritten, Balaban & Katz thus became the second theatre circuit to buy a multi-million dollar policy for its workers. The Griffith Brothers, in Oklahoma and Texas, participate with their employees in a $2,000,000 insurance plan with John Hancock Mutual and Great Southern Life. A Baltimore circuit also participates in additional policies that permit employees to retire after five years of service and receive 17 per cent of their salary, on up to 20 years' service which would give the entire accrued benefit.

The Balaban & Katz insurance, however, is paid for entirely by the company, as arranged for by John Balaban, treasurer, who, with Barney Balaban, now president of Paramount Pictures, and others, developed the circuit, now controlled by Paramount.

Complete protection, including life insurance, health insurance, accident insurance and hospitalization insurance is provided by the policy. This is the first quadruple insurance plan written for group that is paid for completely by the employer. It was said that no organization of the size has ever before provided four group coverages without cost to employees.

Protection became effective Thursday. Life insurance provides payment for death from any cause, and the accidental death and dismemberment insurance, makes provision for accidental loss of life, limb or eye, incurred while at work or away from it. Amounts of such insurance for individuals are based on earnings, with $2,500 as the maximum of each coverage. Added to these two forms of protection are group accident and health insurance, specifying weekly payments for disability resulting from accident or sickness, and group hospitalization.

Variety Clubs Elect Officers

Variety Clubs in ten cities have elected officers for 1939. In Philadelphia, 1,200 people attended the Variety dinner last Sunday at which William P. Clark was named the tent's new chief barker. William E. Dodd, former Ambassador to Germany, was the principal speaker, and George Jessel was toastmaster and Joe E. Lewis, master of ceremonies. Other guests were Neville Miller, president of the National Association of Broadcasters; Governor Richard McNallan of Delaware, Governor Harry Nice of Maryland, and Harold G. Hoffman, former Governor of New Jersey. Among those who had reservations were: Nate Feist, Joe Kramer, William F. Rodgers, William Seuly, Ed Kukkendall, James R. Grainger, Mayor S. Davis Wilson, Jules Levy, Joseph Bernhard, Louis Krouse, Jack Cohm, John B. Kelly, John F. Harris, Ted Schlangen, Robert A. Balaban, Charles F. Reis, Fred E. Hart, the Rev. Sylvester McCarthy, Arthur Lee and Dr. Leon Levy.

In St. Louis, Louis K. Ansell, head of the Ansell Brothers Circuit, has been named chief barker of the local Variety Club; with A. L. Matreci, elected first assistant chief barker; Harry Hynes, second assistant chief barker; Herbert Washburn, property master, and Joseph Ansell, dough guy.

Chet Balaban of Kansas City, head of the Kansas City Variety Club has called for the annual election of officers, and in Dallas, Robert J. O'Donnell, general manager of the Interstate Circuit, has been reelected Chief Barker of Tent 17.

In Baltimore and Minneapolis, incumbents were also reelected Chief Barker, Lou Rone keeping his office in Baltimore and W. A. Steffes of the Twin City Variety Club receiving a unanimous vote for the office. In Buffalo, Robert T. Murphy, booking director of Shea's Theatres, succeeded Jacob Lavene as Chief Barker of the Variety Club there. H. H. Shumow, has replaced W. M. Green as Chief Barker of the Omaha Variety Club. Nat Wolf was reelected in Cleveland, and Charles C. Perry was elected in Detroit.

Technicolor Profit $1,200,000

Technicolor's consolidated net profit for 1938 was estimated at about $1,200,000 before Federal taxes, by Herbert T. Kalms, to president and general manager, at a meeting of the board of directors held Tuesday. This compares with $571,395 for 1937. The directors also voted a dividend of 15 cents a share, payable December 28th to stockholders of record December 21st. This makes a total of $1.00 a share paid this year, compared with 75 cents paid in 1937.

Dr. Kalms has announced that the company's new plant in Hollywood will be ready for occupancy February 1st. Print capacity increases to 120,000,000 feet annually.

File Complaint Against MGM

The bill of complaint filed in the breach of contract suit brought by Edgar F. Bitter and the Leo Feist estate against Metro-Goldwyn-Mayer Corporation, alleges that MGM purchased in October, 1935, 1,450 shares of Leo Feist, Inc., giving it control of the company. The complaint charges the purchase price was $177,000 each, to Mr. Bitter and the late Mr. Feist, payable in installments of $44,250. The last installments were unpaid, the complaint says.

Giilham to New York

Robert Gillham, director of Paramount advertising and publicity, is expected back in New York Monday after having spent about 10 days at the company's studio.

Copyright Bureau Head Returns

Jack H. Levin, general manager of the Copyright Protection Bureau, has returned to his office in New York after a tour of key cities which lasted about a month. Mr. Levin investigated complaints of bicycling and holding over of prints made by both distributors and exhibitors; and met with branch and district managers and exhibitors.

Postpone MPDPA Meeting

The quarterly meeting of the board of the Motion Picture Producers and Distributors of America, scheduled for Tuesday, has been postponed until next Tuesday due to the absence from New York of Sidney Kent, Nate Blumberg and George Schaefer. Mr. Schaefer is scheduled to be elected to the board at the coming meeting.
UNITED ARTISTS
announces
GREAT
Entertainment
from
Walter Wanger
for
CHRISTMAS
AND YOU'LL HAVE A **Grand Time**
WITH

TRADE

**NAMES WITH BOXOFFICE MAGIC**

FREDRIC MARCH hot on the trail of JOAN BENNETT, who starts a new craze with her jet black hair...
RALPH BELLAMY...ANN SOTHERN

**TOPS IN ENTERTAINMENT**

A romantic detective story that has a howl when you least expect it
WINDS

CRIME WITH A TWIST
That begins in San Francisco and chases breathlessly across the Pacific and back to the Golden Gate...

PRODUCTION VALUES
The most glamorous cities on this earth, actually photographed during Director Tay Garnett’s three year cruise... as a setting for a heel detective, trying to catch a dame that wasn’t exactly helpless.

IT'S EVERYTHING IN Entertainment
AND...
Entertainment MEANS EVERYTHING AT THE BOXOFFICE

Walter Wanger presents

FREDRIC MARCH
JOAN BENNETT

in

TRADE WINDS

with

RALPH BELLAMY • ANN SOTHERN
SIDNEY BLACKMER • THOMAS MITCHELL • ROBERT ELLIOTT

TAY GARNETT, production
Released thru

UNITED ARTISTS
With the initial meeting, on the last day of November, of the new Home Office Advisory Committee, elected to interpret the 1909 Cinematograph Act and advise on its administration, a new shadow, not necesssarily a ray, has loomed over the trade horizon. The Committee, chairman of which is the Lord Stonehaven and which is made up of municipal officers representative of both England and Scotland, has launched forthwith into an immediate examination of the most vexed of the Act's many equivocal clauses, that referring to "non-flam" films. This, bound up as it is with the whole question of free shows and of censorship, is going to give both legislature and trade, considerable food for thought in the immediate future.

This, however, is not the only source of unrest and doubt, for the Committee is empowered to, and undoubtedly will, go into other vexed questions such as charity allocations, films graded for adult exhibition, and, perhaps no less significantly, the control of local authorities over seat prices and management rules.

This last factor is, of course, one which occupies the concentrated and perturbed attention of exhibitors in view of the tendency of other local authorities to follow the lead of the London County Council. The recent decision of the Council, and the decision of the Home Secretary, which permits exhibitor associations to circulate its members with the London County Council ruling, and the presence on the Advisory Committee of representatives of the Association, does not augur too happily for the trade.

The decision of the Home Secretary, Sir Samuel Hoare, immediately to consider the "non-flam" situation on the first sitting of the Council's sitting, brings that vexed matter then to the forefront. Sir Samuel, stressing its urgency, proposes to continue the discussion at the next meeting in January, and to hear evidence from the various interested parties. The decision comes into synchrony with the CEA's current campaign against free shows and cheap entertainments. This, all, of course, present their case for control to the Advisory Committee.

Free Shows a Problem

The present acute depression throughout the trade, further menaced by the extraordinary growth of free shows, has given to exhibitors, trade associations, local stores, uplift bodies, political parties, public house saloons and a myriad other enterprises, and the staging of shows of feature films by religious bodies in churches at an entrance fee of 2d and 3d a time, has given exhibitors acute cause for complaint, and they will continue to press for control of non-flam" shows most of which, in the opinion of some, have taken away from their halls for afternoon shows to various advertising organizations previously in competition with them. The commercial film is prominent in British picture theatres, and it is stated by Harry Adley, chief of Younger Publicity Service, leading suppliers of commercial films to cinemas, that, provided the advertising or publicity film is of good technical standard and adequately entertaining, it has a chance of being shown in any brand of picture theatre, where naturally it secures a wider audience than would be possible in the sub-standard field. According to Mr. Adley this is the case with thousands of British theatres, not only modest rural houses but supers, constantly collaborate in this regard with commercial advertisers.

Censorship Feared

It is not, however, the commercial advertiser who is in the front rank of the defenders of freedom so much as the uplift organizations and radical bodies who fear censorship complications from an extension or tightening of control. At a recent conference immediately preceding the first meeting of the Advisory Committee, this section was vociferous and eloquent, stating that a case of McCarthyism could not be based upon censorship considerations, but that the question of censorship should not be dependent upon regards for public safety. The non-trade body feared that they might not necessarily have all the local authorities with them, and have not hesitated to express this fear. There are 780 local licensing authorities involved, under whom, in the event of an extension of control, the licensing of 16 mm shows would come. The libertarians plead to the exhibitors against opposing any extension of legislation which would result in a limiting of individual and commercial freedom.

At the pre-Committee conference a significant anti-the control party was a representa- tion of the British Standards Institution, an organization of which Lord McFib and Mr. F. Stuart, Secretary, voiced its fears that it would interfere with Government propaganda.

The incorporation in the Act of the British Standards Institution definition of "non-flam" film would not seem to be improbable, and it would undoubtedly please many and exasperate but few.

Newsreal Incident Discussed

Joseph P. Kennedy, United States ambassador to England, was criticized and defended in a Parliament debate last week in which Geoffrey Mander, Opposition Liberal, gave details of his frequent charges that the Government was using its power over the press and newreels. Sir Samuel Hoare, Home Secretary, said Government influence for censorship but admitted, as he had before, that his office had called Mr. Kennedy's attention to the Paramount newreel issue at the time of the Godesburg crisis in which Prime Minister Chamberlain's policies were attacked. The newreel was subsequently cut. Withdrawal of the newreel was termed "a great service to peace."

Regulation of "unfair" clearance schedules seemed as a possibility when both the Cinematograph Exhibitors' Association and the Kinematograph Reuter Society agreed at a joint conference this week that overlong clearance is harmful to both exhibitor and distributor.

A profit of $13,500 is recorded by Gainborough Productions for the year ended 26th last, as against the loss in the previous year of $5,405. The balance from trading and sundry items amounted to $83,185. Interest, depreciation and accumulation amounted to $62,945.

At a meeting of the directors of the Western Electric Company held Tuesday, a dividend of 25 cents per share on its common stock was declared. The dividend is payable on December 28 to stock of record at the close of business on December 23.
Warners List 80% of “Angels” Showings As Exceeding Grosses of “Robin Hood”

Warner Brothers claim that in 80 per cent of the 214 day-and-date openings of “Angels with Dirty Faces” the receipts exceeded those on “Robin Hood”, Warners’ prior high gross product of the season. Typical of the “Angels” performances in their relation to “Robin Hood”, playing the same theatres, are the grosses on the following 23 showings:

<table>
<thead>
<tr>
<th>Theatre and City</th>
<th>“Angels” Gross</th>
<th>Amount Exceeding “Robin Hood”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strand, Albany</td>
<td>$8,805</td>
<td>$26</td>
</tr>
<tr>
<td>Stanely, Utica</td>
<td>5,001</td>
<td>101</td>
</tr>
<tr>
<td>Metropolitan, Boston</td>
<td>27,889</td>
<td>1,126</td>
</tr>
<tr>
<td>Warner, Worcester</td>
<td>8,124</td>
<td>103</td>
</tr>
<tr>
<td>Chicago, Chicago</td>
<td>42,234</td>
<td>3,121</td>
</tr>
<tr>
<td>Victory, Dayton</td>
<td>7,121</td>
<td>135</td>
</tr>
<tr>
<td>Hippodrome, Cleveland</td>
<td>18,532</td>
<td>71</td>
</tr>
<tr>
<td>Warner, Youngstown</td>
<td>8,321</td>
<td>1,221</td>
</tr>
<tr>
<td>Mary Anderson, Louisville</td>
<td>7,032</td>
<td>18</td>
</tr>
<tr>
<td>Hollywood, Los Angeles</td>
<td>17,321</td>
<td>220</td>
</tr>
<tr>
<td>Downtown, Los Angeles</td>
<td>19,844</td>
<td>1,065</td>
</tr>
<tr>
<td>Warner, Memphis</td>
<td>8,866</td>
<td>1,232</td>
</tr>
<tr>
<td>Warner, Milwaukee</td>
<td>12,236</td>
<td>104</td>
</tr>
<tr>
<td>Roger Sherman, New Haven</td>
<td>9,531</td>
<td>102</td>
</tr>
<tr>
<td>Warner, Bridgeport</td>
<td>7,032</td>
<td>1,700</td>
</tr>
<tr>
<td>Orpheum, New Orleans</td>
<td>15,235</td>
<td>4,101</td>
</tr>
<tr>
<td>Bradford, Newark</td>
<td>18,000</td>
<td>3,000</td>
</tr>
<tr>
<td>Stanley, Jersey City</td>
<td>18,081</td>
<td>4,992</td>
</tr>
<tr>
<td>Fabian, Paterson</td>
<td>11,177</td>
<td>3,123</td>
</tr>
<tr>
<td>Montauk, Passaic</td>
<td>7,931</td>
<td>1,181</td>
</tr>
<tr>
<td>Brandes, Omaha</td>
<td>6,981</td>
<td>221</td>
</tr>
<tr>
<td>Penn, Pittsburgh</td>
<td>18,887</td>
<td>770</td>
</tr>
<tr>
<td>Fox, San Francisco</td>
<td>22,560</td>
<td>130</td>
</tr>
<tr>
<td>Fox, Oakland</td>
<td>14,170</td>
<td>2,186</td>
</tr>
<tr>
<td>Majestic, Providence</td>
<td>9,231</td>
<td>45</td>
</tr>
</tbody>
</table>

The marks set in many of the theatres are claimed as house records by the distributor, both for attendance and gross receipts.

Republic Product Sold To 25 Circuits

Republic pictures this week disclosed it has closed deals for its 1938-39 product with the following circuits: Century, New York; Dickinson Theatres, in Iowa, Kansas and Missouri; Famous Players Canadian; Fox Midwest; Fox Wisconsin; M. A. Shea circuit, in Pennsylvania and New York; M. A. Lightman circuit (Malco Theatres), in Arkansas and Tennessee; Sterling Theatres (John Danz), in Washington; Harvey Theatres circuit, in California; Tony Sudekum, in Tennessee; Jefferson Amusement Company, in Texas; Benny Berger, in Minnesota.

Also, to Comerford Theatres, in New York and Pennsylvania; Si Fabian circuit, in New York; Fox intermountain, in Colorado and Wyoming; Wilmer and Vincent, in Pennsylvania and Virginia; Lucas and Jenkins, in Georgia; Public, Salt Lake, in Idaho and Utah; the RKO theatres; A. E. Lichtman, in Washington, D. C.; Redwood Theatres circuit, in California; the George Hunt circuit, in Oregon; Robb and Rowley, in Texas; and Gibraltar circuit, in Colorado.

National Decency Legion Classifies Eight Films

Of eight pictures reviewed and classified by the National Legion of Decency in its listing for the current week five were approved for general patronage and three were listed as unobjectionable for adults. The films and their classification follow:


Warners To Play National Anthem

As a result of an experiment in Philadelphia and Newark, Joseph Bertrand, general manager of the circuit, has ordered “The Star Spangled Banner” played daily in all Warners theatres.

Regan Returns to Republic

After six months’ absence because of “differences of opinion,” Phil Regan is back at the Republic studios to make two pictures, according to his uncompleted contract, and possibly more under studio options.

500 Listed for Schine Dinner

Five hundred reservations from all fields of motion pictures, governmental and community life have been received for the testimonial dinner for Louis J. Meyer Schine, up-state New York exhibitors, on the occasion of their silver anniversary, to be observed Monday evening at the Ten Eyck Hotel in Albany.

In connection with the dinner, sections have been reserved for the Schine Special, one leaving New York and the other Buffalo, on the day of the dinner. A section of the Commodore Vanderbilt will leave Grand Central Terminal at 4:20 P.M. Monday, arriving in Albany at 6:59 P.M. The Buffalo and western contingent will travel on the Empire State Express, leaving Buffalo at 1:30 P.M. and making stops at Rochester, Syracuse, Utica and a special stop at Fonda.

Official is to be represented by Governor Herbert H. Lehman, United States Senator-elect James M. Mead, Congressman Frank Crowther, Assemblyman Denton D. Lake and the Mayors of Albany, Buffalo, Amsterdam and Schenectady.

Harry Hershfiedl will be toastmaster and Louis Nizer will be one of the principal speakers.


Warners in Tieup With Legion Posts

As a result of requests from American Legion posts and other patriotic groups Warners has decided to establish an Americanization department to cooperate with those organizations in the showing of its historical short subjects.

Operation of the plan will be under supervision of Bob Taplinger, studio director of publicity, and the department will be headed by Jack Holmes, who has devoted past months to working with various patriotic and civic groups interested in the Warner shorts.

Holmes will go on tour to contact organizations desirous of screening patriotic subjects. The trip is to require several months and cover every big city in the country.

The next patriotic release, “Lincoln in the White House,” is booked to have its world premiere in Radio City Music Hall in New York, where “The Declarer of Independence” recently was given its initial public showing.

Other pictures in the series are: “The Man Without a Country,” “Romance of Louisiana,” “Give Me Liberty,” “Song of a Nation.”
WORLD PREMIERE...RADIO CITY MUSIC HALL
Thursday, December 15th

The most authentic, the most thrilling, romantic story ever told about Uncle Sam's West Point.

EDWARD SMALL PRESENTS

THE DUKE OF WEST POINT

with
LOUIS HAYWARD • TOM BROWN
RICHARD CARLSON
JOAN FONTAINE • ALAN CURTIS

Directed by ALFRED E. GREEN
Original screen play by
GEORGE BRUCE

Released thru
UNITED ARTISTS

Prints soon in all United Artists Exchanges. Your local branch manager will be glad to arrange an early screening. Contact him immediately!
INDUSTRY CONFUSED BY CRITICS SAYS EXHIBITOR

Cincinnati Owner Declares "Outside Interference"; Cites Improvement in Production
by E. H. MAYER in Cincinnati

"There are entirely too many individuals and groups criticizing the operation, and trying to dictate the policies, of the motion picture industry in its various branches from producer to exhibitor," declared Moses Wilchen, suburban exhibitor, in Cincinnati, in a 30-minute roundtable discussion on "Are These the Sciences of Good or Evil," over WKRC, Columbia Broadcasting station, last Saturday night, in which Vice-Mayor Nicholas Klein, Charles D. Mervis, manager of the Rialto, downtown subsequent house, and Bertha Krasne, high school rancher, also participated.

"No other business or industry is thus hampered by outside interference," Mr. Wilchen said. "People are constantly finding fault, regardless of the type or content of the story, and as a result the producers are confused as to what the public wants. This accounts to a large degree for the many and varied types of pictures being produced."

Speaking of the pictures produced for educational purposes, Wilchen said, "These have no permanent place in the scheme of things. Pictures are made for the masses, not the classes. People go to the theatre to be entertained, not to be educated in the strict sense of the term. They do not want to do any deep thinking in the theatre. If they want education, they will go to day or night school at our universities."

Asked by Klein whether he thought the happy ending should always prevail, Wilchen replied in the affirmative. "Otherwise," he said, "the illusion is ruined, and the patron often leaves the theatre with a 'bad taste in his mouth,' which not only spoils the picture for him, but often influences his future attendance."

Miss Krasne disagreed with this view on the ground that stories, instead of containing gross exaggerations and unreality of life, or impossible situations, should mirror life as it exists, letting the ending come as may.

Calls Foreign Films Unprofitable

"There is no doubt that pictures are not 100 per cent perfect," Mr. Mervis said, "but they are constantly improving, and will continue to improve in proportion to the expressed desires of the public as to what it wants, if it knows. Stories should be kept down to earth. The 'masterpieces' are not sought after, as a rule."

Asked by Klein why he acted as a sort of "master of ceremonies," whether foreign-made pictures were desirable, Mervis said they were neither desirable nor profitable, except in isolated cases, perhaps, in situations with transient patronage.

Both exhibitors stressed the fact that star names were not always indicative of box-office success, citing specific recent releases which appealed widely without the benefit of outstanding stars, but based on simple, homosup stories or transcriptions from the books of yesteryear which were best-sellers in all sections of the country, while other films studded with big names, were decided box-office failures.

JUNIOR REVIEW GROUPS PICK "10 BEST" FILMS


Memphis Meeting: Reelcts Williams

R. X. Williams of Oxford, Miss., was re-elected president of the semi-annual convention of the Motion Picture Theatre Owners of Arkansas, Mississippi, and Tennessee, Monday and Tuesday, in Memphis, attended by over 200 persons. Other officers elected were:


National MPOTA president Ed Kuykendall outlined the 10-point trade practice program, and advised exhibitors to "stay out of courts in their quarrels." Further, in reference to the exhibitor-distributor program, Mr. Kuykendall stated that "for the first time" he felt optimism of the outcome of the conferences.

Dave Palfreyman of the Motion Picture Producers and Distributors of America, detailed the structure of the Hays office, its workings and its origin.

Mr. Lightman boosted the newly organized Memphis Variety Club. Paramount's division manager, Oscar Morgan, stated for Paramount the company's willingness to enter into and to carry out any fair trade agreement arrived at.

Wisconsin ITPA Meet

Annual meeting will be held January 24-25 of the Independent Theatres Protective Association of Wisconsin and Upper Michigan.

The Milwaukee Common Council has authorized the appointment of a committee to consider reducing long film programs.

Agency to Aid Screen Actors' Guild Air Show

The cooperation of the J. Walter Thompson agency was assured for the Screen Actors' Guild radio program this week by Danny Danner, who said that artists under contract with the agency would be released for the Sag show whenever the artist could work into his schedule or interest to our client and his program.

The Sag, under its contract with Gulf Oil Company which will sponsor the radio series, promised to have certain films stars appear on the show. A temporary difficulty arose when it was discovered that the Thompson agency had several of the top ranking performers under exclusive contracts.

The agency which had signed Carole Lombard for the Kellogg air show is understood to have objected to giving her a waiver to appear on the Sag program.

The Sag broadcasts will originate in the Columbia Broadcasting System's Hollywood studios. Leading producers and writers will assist in participate in programs, appearing with the stars donating their services free in the interest of the Motion Picture Relief Fund.

The fees which customarily go to the artists, writers and producers will be turned over to the fund for use in building the proposed rest home for the aged and needy of the film industry.

The arrangements for the handling of the radio series have been consummated by Ralph Morgan, president of Sag; Jean Hershost, president of Motion Picture Relief Fund, and Robert Montgomery, former president of Sag, and under the supervision of Will H. Hays, president of the Motion Picture Producers and Distributors of America.

The Metro-Goldwyn-Mayer radio series, "Good News," has been renewed for 52 weeks by General Foods as the sponsor. The series, which started last year, is heard on Thursdays over 82 stations of the National Broadcasting Company's network, plus the Columbia Broadcasting network in Canada. The renewal becomes effective January 5, 1939. Benton and Bowles is the agency.

Another major Hollywood program which has been renewed is "Cavalcade of America.""The Chase and Sanborn hour, broadcast Sundays over a 59 station NBC network. J. Walter Thompson is the agency.

Will Rogers will be the subject of the "Cavalcade of America" dramatization to be heard Monday evening over the national network of CBS.

SMPE To Vote on Longer Term for Vice-President

Ballots have been sent the membership of the Society of Motion Picture Engineers to record their stand on an amendment, proposed at the Detroit convention of the Society by James Frank, Jr., secretary, to put the executive vice-president on a two-year basis instead of one-year tenure of office.

Ask Church Censor Boards

The result of a month's study on the question, a report of the pedagogical committee of the Montreal Catholic School commission is understood to advocate separate Catholic and Protestant school censor boards, to rule on films for children under 16.
‘Cowboy’
$7,850 In Oklahoma City

Oklahoma City, Dec. 8—“The Cowboy and the Lady” did the best business here, with $7,850 at the Criterion.

‘Cowboy’ Has Big $11,500 Denver Take

Denver, Dec. 8—“The Cowboy and the Lady” took a strong $11,500 at the Denver for the best gross, and was moved to the Aladdin for a continued run.

‘Cowboy’ Second Week $10,000 in’Frisco

United Artists Theatre $3,000 over average on second week of Goldwyn’s “Cowboy and the Lady”.

‘Cowboy’ Rides ’Em In Buffalo $11,500

Buffalo, Dec. 8—“The Cowboy and the Lady” took the honors, with $11,500 at the Great Lakes.
<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>COLUMBIA</strong></td>
<td></td>
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<tr>
<td>&quot;First Offender&quot;</td>
<td>Director: Frank McDonald</td>
<td>Walter Abel, Beverly Roberts, Iris Meredith, Johnny Downs, Robert Sterling, John Tyrrell.</td>
<td>Shooting</td>
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<tr>
<td><strong>METRO-GOLDWYN-MAYER</strong></td>
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<td>&quot;I Take This Woman&quot;</td>
<td>Director: Joseph Von Sternberg. From the novel by Mark Twain. Director: Richard Thorpe.</td>
<td>Mickey Rooney, Walter Connolly, Rex Ingram, Lynne Carver, William Frawley, Elizabeth Risdon, Minor Watson, Jo Ann Sayers.</td>
<td>Shooting</td>
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<td><strong>MONOGRAM</strong></td>
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<td><strong>PARAMOUNT</strong></td>
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<tr>
<td>&quot;The Lady's from Kentucky&quot;</td>
<td>Director: Alexander Hall.</td>
<td>George Raft, Ellen Drew, Hugh Herbert, Zasu Pitts.</td>
<td>Shooting</td>
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<tr>
<td>&quot;I'm from Missouri&quot;</td>
<td>Director: Theodore Reed.</td>
<td>Bob Burns, Gladys George, William Henry, Judith Barrett, E. E. Clive, Patricia Morrison.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Me and My Gal&quot;</td>
<td>Director: Kurt Neumann.</td>
<td>Buck Jones, Helen Twelvetrees, Grant Withers, Dorothy Howe, Donald O'Connor.</td>
<td>Shooting</td>
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<tr>
<td><strong>REPUBLIC</strong></td>
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<tr>
<td>&quot;Kidin' the Range&quot;</td>
<td>Director: Jack Townley.</td>
<td>Gene Autry, Smiley Burnett, June Storey.</td>
<td>Shooting</td>
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<tr>
<td>&quot;Dr. Judith Randall&quot;</td>
<td>Director: Sidney Salkow.</td>
<td>Frieda Inescort, Henry Wilsonson, Claire Dodd, Sybil Jason, Cora Witherspoon.</td>
<td>Shooting</td>
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<tr>
<td>&quot;Pride of the Navy&quot;</td>
<td>Director: Charles Lamont.</td>
<td>James Dunn, Rochelle Hudson, Gordon Oliver, Charlotte Wynters, Gordon Jones, Joseph Cribian.</td>
<td>Shooting</td>
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<tr>
<td><strong>RKO RADIO</strong></td>
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<tr>
<td>&quot;Twelve Crowded Hours&quot;</td>
<td>Original, Garrett Fort, Peter Ullric. Screen play, John Twist. Director: Lew Landers.</td>
<td>Richard Dix, Donald MacBride, Bradley Page, Lucille Ball, Allan Lane, Dorothy Lee.</td>
<td>Shooting</td>
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<tr>
<td><strong>UNITED ARTISTS</strong></td>
<td>Screen play, Peter Milne. Director: Herbert Leeds.</td>
<td>Oliver Hardy, Harry Langdon, Billie Burke, Alice Brady, James Ellison, June Lang, Jean Parker, Step Fitchett.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Stage Coach&quot; (Hal Roach)</td>
<td>Director: Otto Brower.</td>
<td>Merle Oberon, Lawrence Olivier, David Niven, Florence Robson, Hugh Williams, Geraldine Fitzgerald.</td>
<td>Shooting</td>
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<tr>
<td>&quot;It's Spring Again&quot; (Hal Roach)</td>
<td>Director: Malcolm St. Clair.</td>
<td>Basil Rathbone, Boris Karloff, Bela Lugosi, Josephine Hutchinson, Lionel Atwill.</td>
<td>Shooting</td>
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<tr>
<td>&quot;You Can't Cheat an Honest Man&quot;</td>
<td>From the novel by Emily Bronte. Screen play, Charles McArthur, Ben Hecht. Director: William Wyler.</td>
<td>From the play by Marc Reed. Screen play, Casey Robinson. Director: William Keighley.</td>
<td>Shooting</td>
</tr>
<tr>
<td>&quot;Three Smart Girls Grow Up&quot;</td>
<td>Original screen play, Jerry Wald, Richard Macaulay. Director: Ray Enright.</td>
<td>From the same story as &quot;The Son of Frankenstein&quot;.</td>
<td>Shooting</td>
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<tr>
<td>&quot;Dodge City&quot;</td>
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<td>&quot;Junoes&quot;</td>
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<td>&quot;Broadway Cavalier&quot;</td>
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<tr>
<td>&quot;Smashing the Money Ring&quot;</td>
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</table>
Coast Continues Conferences on Wages-Hours

The Federal wages and hours law will require few changes at the Coast studios, said Pat Casey, producers' labor contact man, on the coast this week. Most of the studio employees, he indicated, are already within the provisions of the law. A 40-hour maximum work week obtains in the studios, following an agreement some time ago between the studios and various employees' associations.

In spite of this, conferences were being held by studio executives and lawyers to determine which employees, if any, may come under the law, and have their conditions of work changed, with only about 200 indicated as affected.

Meanwhile, in Washington last week, Acting Wage Hour Administrator Paul F. Sifton stated he did not consider radio stations or advertising agencies as service establishments, exempt from the act's provisions.

An interpretation of the law prepared in bulletin form by general counsel Calvin Magruder of the Labor Department's wage-hour division, states that not only do distributors and producers of motion pictures come under the law, but also the manufacturers of raw film stock.

A supplement to the bulletin states that the act applies to "employees engaged in commerce or in the production of goods for commerce" and that it applies also to employees of any firm which "intends or hopes, or has reason to believe, that the goods or any unsegregated part of them will move in interstate commerce."

Arguments by film industry lawyers that producers had no interstate responsibilities, once having passed title to purchasers in the state of production, have been of no avail, the department reiterating the Government's stand in other cases relating to the National Labor Relations Board, that companies can be engaged in interstate commerce without directly shipping product across state lines.

Laboratories Under Law

It is seen that laboratories come under the law, inasmuch as the interpretation states that manufacturers of ingredients of articles which ultimately move in interstate commerce, are liable, as are also the processors of such commodities.

Exchange employees are obviously under the bill's provisions, as handlers of product moving in interstate commerce. Mr. Magruder's first ruling that "employees engaged in commerce or in the production of goods for commerce" are an essential part of the stream of interstate commerce are deemed to be engaged in that commerce.

Meet on Law's Effect on Star Publicity Matters

Officials of the Screen Actors' Guild met last week in Hollywood to consider how far the new 48-hour week player's contract is affected by interviews, posing for still cameras, and personal appearances of players.

Fred Beets, of the Motion Picture Producers, presided, assisted by press relations director Tom Fettig. Representing the SAG were Murray Kinneid and Lawyer John Dales. They were asked, among other things, just when overtime charges for players begin, under certain conditions.

Elsewhere on the Hollywood labor front, the screen readers are now asking recognition. Claiming to represent a majority of the screen readers in the eight majors, and to have a membership of 30, the Screen Readers' Guild filed a petition last week with the National Labor Relations Board, asking recognition as the bargaining agent for such workers.

Too Early for "One Big Union," Says Gillmore

Despite argument by most of the heads of the member unions, that one "big union" would be desirable, last week's executive board meeting of the Association of Actors and Artists of America, produced only the declaration by president Frank Gillmore that such a consolidation is to be "premature."

"Before going ahead with plans for consolidation, we must first set our present house in order," Mr. Gillmore said, pointing out that organization plans of the American Guild of Musical Artists and the American Federation of Radio Artists were the pressing problems of the moment.

Kenneth Thompson, secretary of the Screen Actors' Guild, had journeyed East last week for the meeting, to exchange information, and participate in the formation of the "big union." Understood to be the drawback preventing action is a loss of due which would result from the combination. Reported anxious to join any of the "4-A's" in certain cities where small membership does not warrant the maintenance of a separate office.

AFA and Theatres Talk

On New Vaudeville Contract

Closeted with representatives of the American Federation of Actors last week, to hear their demands for vaudeville theatres, were the following New York theatre executives: Charles Moscone, of Loew's; Major Thompson, of RKO; Jack Partington, of Fanchon and Marco; Irving Lesser, of the Roxy; Bob Weitman, of the Paramount; Philip J. Warner.

The actors are demanding a closed shop, a $60 weekly minimum for the principals.

Harry Calkins, eastern organizer, and treasurer of the AFA, and Moscone represented the AFA in the discussions.

Exchange Union, Two IATSE Theatres Locals Elect

The New York Film Exchange Employees' Union, Local B-51, last week reelected as president Lou Johnson of the Loew exchange; elected Leo Braun, of Paramount, as vice-president; David Newman, of Warners, as secretary-treasurer; Gerald Lee, of Loew's, recording and corresponding secretary; Augustus Kutzer, of Warners, assistant secretary; and the following officers were elected to the executive board: Michael Orlando, 20th Century-Fox; Leonard Brooks, Warners; Selig; James Pope, Loews; Victor Pepito, Columbia; Conrad Forschner, Paramount; Frank Gollotto, Universal, and Harry Newman, United Artists. On the new board of trustees are: Perry Snow, Warner's; Irving Damrauer, Columbia; Murray Engle, 20th Century-Fox.

New Haven, Local 71 of the IATSE, elected John O'Connell president for the new year. Charles McBride was elected vice-president; Dan Cummings, business agent; Robert Warner, treasurer; and James Pope, business agent.

Local 15, representing the stage employees, re-elected all officers as follows: Charles Crickmore, president; E. A. Clark, financial secretary; G. Booth, recording secretary; Al Durie, treasurer; Basil Grey, business agent; Al McKay, sergeant-at-arms; Earl O. Gunther, Central Labor Council delegate.

Decision Due on Contract

For Radio Talent

A decision is due this week by the American Association of Advertising Agencies, on a contract governing fair practices and minimum rates of pay, submitted last week by the American Federation of Radio Artists.

No discharge of artists and announcers, except for cause; no use of players and announcers except for live broadcasts, and then only with the approval of the agency and client by the principals and the Federation; assumption of financial responsibility for the defense of agents and announcers for civil or criminal suits resultant from their appearance in shows, and payment of all costs and judgments against the agency—are these in the terms of the standard contract submitted, besides a scale of wages and hours?

In the submitted code of fair practices, the Federation obliges itself to keep its membership lists open to "all eligible" radio artists. However, it asks for a closed shop, demanding that agencies employ only AFRMA members; that they use only AFRA contracts; that arbitors settle all disputes; that the agencies do not transfer the responsibilities to the artist, or to some other party.

The Federation also asks that the contract, if approved, be effective till January 15, 1940.

"Balllerina" Rights Bought

Arthur Mayer and Joseph Burstin have announced that Abraham J. Zimmerman, prominent Boston attorney, has purchased the screen rights for the French heroine in their current French film, "Balllerina." Mr. Zimmerman also acquired the New England rights to the following Mayer-Burstin production: "The Eternal Mask," "Lower Depths," "Club de Femmes," and "Generals Without Buttons."

Sareaey Leaves Universal

Barnet Sareaey, associate producer at Universal since 1936, has resigned.
Fox Meet Discusses New Season Plans, Foreign Production

Fox. The GB company will retain its corporate identity for the sake of contracts still running, and other legal angles.

About 12 more pictures are still to be delivered by GB in the present season lineups.

Distribution of filmic films in Canada is unaffected by the United States deal. Distributor in that country is Empire-Universal Films, Ltd., of which N. L. Nathanson, president of Famous Players Canadian Corporation, is a principal.

Understood to be completed are the details of a French production plan for Fox, whereby four pictures yearly will be produced in that country by Andre Devene. They will be distributed by Ealing, with the Fox organization. Simon will be starred in one picture, its cost probably being around $120,000. Also contemplated as a star is Charles Boyer. Whether Fox will distribute the pictures here, after dubbing or titling them in English, will be dependant on their quality. Fox home office foreign department on Wednesday pressed ignorance as to the confirmation of the deal, but hinted that it is probably definite.

Dan Michalove, assistant to Sidney Kent, is due back here on January 9, after a visit to Australia, especially to the Hoyts Theatres, in which chain Fox has an interest. Michalove was accompanied by Irving Barry, of Skouras.

"Describes "Time" Short on Refugees"

Louis De Rochemont, producer and publisher of the March of Time, described the new March of Time release, "The Refugee—Today and Tomorrow," for the benefit of the 500 delegates assembled over the weekend at Utah, N. Y., for the convention of the New York State Emergency Conference of the United Palestine Appeal. Mr. De Rochemont spoke on "The Battle Against Propaganda."

He need not emphasize to this gathering how necessary it is to present this problem accurately for the world and for civilization itself.

Mr. De Rochemont asserted: "We will have 20 minutes to tell our story, and in this time we hope to set forth the problem of the refugee, the problem that a cruel intolerance has created."

Mr. De Rochemont stated that March of Time cameramen had gone far afield to get the material; one man had spent nearly two months in Palestine; another had been to refugee camps in Holland and Switzerland. Still other scenes were photographed in Poland.

Mr. De Rochemont emphasized that doubles are not used, because "in the democracies" the producers of the short obtained the cooperation of news agencies.

The speech was broadcast.

"Americanism" Radio Program Broadcast from Hollywood

An elaborate propaganda program, dedicated to "Americanism" and entitled "America Calling," was broadcast by the National Broadcasting Company from Hollywood Wednesday evening. The program featured speeches by Paul Muni, Doctor Robert M. Hill, president of the California Institute of Technology; Joseph Scott, Los Angeles attorney; Robert Taylor, and Frank Capra: a "tableau" depicting the "Hardy Family," with Lewis Stone, Kay Holmen, Mickey Rooney, Cecilia Parker and Ann Rutherford; a patriotic playlet directed by Mr. Capra, entitled, "Ship Forever Sailing," in which were heard James Cagney, Pat O'Brien, Edward G. Robinson, Walter Connolly, Lionel Barrymore, and Edward Arnold and Judy Garland, and Meredith Wilson's orchestra in "a musical American flag"; Tony Martin singing Irving Berlin's specially composed song, "God Bless America"; Jeannette MacDonald singing "I'm Just wild about Harry, a dance under the direction of the Most Reverend J. C. Cantwell, Archbishop of Los Angeles. The program observed the 147th anniversary of the ratification of the Bill of Rights.
THE BOYS HAVE A LOT TO CELEBRATE!

Four Daughters
The Sisters
Brother Rat
Angels with Dirty Faces
Heart of the North
The Dawn Patrol

(In Technicolor!)

(For Xmas!)

. SO THEY’RE ALL

GOING PLACES

NEW YEAR’S EVE!

C’mon Along!
Warner Bros.'

GOING PLACES

A Cosmopolitan Production With a Big Cosmopolitan Newspaper Campaign!

Starring

DICK POWELL
ANITA LOUISE
RONALD REAGAN

Allen Jenkins • Walter Catlett
Harold Huber

Songs—of the Best! (By the writers of ‘Girl Friend of the Whirling Dervish’, Warren and Mercer) ‘Say It With a Kiss’ ‘Jeepers Creepers’ ‘Mutiny in the Nursery’

1939's Big Swing Scoop!

LOUIS (New Orleans) ARMSTRONG
MAXINE (Lock Lomond) SULLIVAN

Directed by RAY ENRIGHT
Screen Play by Sig Herzig, Jerry Wald and Maurice Leol • Based Upon the Play, "The Hottentot" by Victor Mapes and William Collier, Sr. • A First Nat'l Picture
BRITISH CHILDREN FAVOR STARS OF HOLLYWOOD

Juvenile Preference These Days for Military and Naval Scenes, Odeon's Matinees Show

Buck Jones, Shirley Temple, Jane Withers, and Tim McCoy are the four stars best liked by children in England, where pictures from the United States are restricted somewhat by quota legislation, and where the most important motion picture interests of late have been giving attention to the "internationalizing" of British films in attempts to gain wider audiences.

Completing a study of the likes and dislikes of 150,000 active members of Saturday morning children's film-matinee clubs in his 142 Odeon Theatres throughout England, Oscar Deutch reports the greatest juvenile preference these days is for military and naval scenes, probably reflecting the psychological effect of England's recent preparedness activity, militarily and otherwise, in connection with the headline "scares" and war talk.

Ninety-four per cent of the 150,000 children covered in the study like military and naval scenes, 90 per cent like airplane fights, 89 per cent like royalty scenes, 83 per cent prefer newsreels, and 80 per cent reported a definite dislike for "foreign dictators," 53 per cent of this number giving vent to their feelings by booing the dictators' appearances on their screens.

Organized Attendance

Mr. Deutch's management says the organization of children matinees by the circuit has led to the largest group of children in film houses under unified control in the world.

Of the total attendance—most to go three out of every four Saturday morning shows—some 55 per cent (82,862), are boys, and 45 per cent (68,259) are girls. They range in age from 3 to 14 years. More than half have extra money to spend on sweets, at the theatre candy stand.

In the cartoon line, 97 per cent prefer the Mickey Mouse shorts of Walt Disney's; the same number prefer color cartoons to black and white.

The order of preference among children for feature films:

1. Western
2. Adventure (not Western)
3. Animal
4. Slapstick Comedy
5. Historical
6. Musical
7. Child Stars

Fifty-two per cent of Odeon's managers consider Charles Chaplin still popular among children and 30 per cent reported Chaplin as unpopular, indicating that the circuit has been showing Chaplin reissues.

Seventy per cent of the managers consider that the feature film in a children's matinee should run between 56 and 65 minutes, and that the whole program should take from 90 to 102 minutes. Approximately 44 per cent of the managers favor additional short films above the usual feature and single short. They consider that the additional shorts should be comedies.

The children like community-sing reels, mentioning 77 songs they prefer.

Eighty-three per cent of the managers said their local educational authorities had a favorable attitude toward the children's matinees, but 70 per cent explained they had not been able to obtain actual cooperation from any local authorities.

Of the top 13 "best liked" stars, all but two, Will Hay and George Formby, are from Hollywood, eight of them appearing in Westerns and outdoor "adventures," indicating the strong preference for that type of film. The top 13 rank as follows (asterisk [*] indicating British players):

<table>
<thead>
<tr>
<th>Name</th>
<th>Points</th>
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<tbody>
<tr>
<td>Buck Jones</td>
<td>216</td>
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<tr>
<td>Shirley Temple</td>
<td>143</td>
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<tr>
<td>Jane Withers</td>
<td>101</td>
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<tr>
<td>Tim McCoy</td>
<td>106</td>
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<tr>
<td>Ken Maynard</td>
<td>38</td>
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<tr>
<td>Will Hay</td>
<td>24</td>
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<tr>
<td>Tarzan</td>
<td>24</td>
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<tr>
<td>Gene Autry</td>
<td>20</td>
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<tr>
<td>John Wayne</td>
<td>16</td>
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<tr>
<td>Bob Steele</td>
<td>12</td>
</tr>
<tr>
<td>George O'Brien</td>
<td>10</td>
</tr>
<tr>
<td>Laurel &amp; Hardy</td>
<td>9</td>
</tr>
<tr>
<td>Jack Hoxie</td>
<td>9</td>
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</tbody>
</table>

Eighty-three per cent of the children report they are never frightened by cartoons, and 61 per cent never are frightened by incidents in serials (The "scary" witch sequences in Walt Disney's "Snow White and the Seven Dwarfs" occasioned some adverse comment among British authorities on its release).

From general comment by the managers, Odeon learned that all feature films offered at children's matinees should first be carefully re-edited—"every unnecessary line of dialogue, every inconsequential scene likely to hold up the action, should be eliminated."

"Children's preference in films seems to be simply and wholly in 'action.' As long as there is something happening, they like it; dialogue to them is a complete waste of time."

Pickett Testimonial

John T. Pickett, who had been assistant manager at what is now Proctor Theatre in Troy, New York, for the past 10 years, was tendered a dinner at the Elks' Club last week upon his retirement. Fabric executives, Troy exhibitors and every major company branch manager from Albany's film row was in attendance, as were many from Schenectady. Mr. Pickett will enter the insurance business.

Schaefer to New York

George Schaefer, president of RKO Radio, arrives in New York next Monday from the coast. Mr. Schaefer had held preliminary studio conferences, and plans to return the latter part of January for further product discussions.

Tim Holt, the son of Jack Holt, has been signed to an RKO term contract for possible grooming as an action series star.

Loewenberg in Publicity Post

Charles Loewenberg, associated with the film industry for more than 25 years, has been named advertising and publicity executive of Fox theatres in Wisconsin. He has been serving as supervisor of the circuit's south side theatres where he is succeeded by Lowell Parmentier, manager of the Paradise in West Allis.
3,000 Stand on Broadway to See Shaw's Picture

George Bernard Shaw, the "second Bard of Avon," sold out to the screen of Broadway this week, with Metro-Goldwyn-Mayer's presentation of his play "Pygmalion," British-made, at the Astor Theatre. Admitted by Metro to contain "a score of spectacular touches," Howard Dietz, MGM advertising-publicity director, for the opening "stressed the popular theme of the film to offset the danger of scaring off those to whom 'Pygmalion' and Shaw's reputation were too highbrow-sounding."

Playing to Capacity

The results were a suspension of ticket selling five times on Thursday, the opening day, and the stopping of ticket sales several times over the weekend, with the 844-seat Astor playing to 26,500 persons in the first four days. Capacity houses throughout plus some 3,000 "standing-room-only" payees during the 28 performances of the four days.

Nicholas M. Schenck, president of MGM, set the Astor showing as a test. He felt that the picture deserved strong American presentation, but wondered whether it would stand up as a road show, or whether it would have any market at all on general release. Accordingly, he decided on a new releasing arrangement—special engagements in metropolitan centers at popular prices—25 to 55 cents—for indefinite runs.

MGM said Tuesday that it believed that the plan as tested at the Astor will work. This, of course, again throws open the question of zoned metropolitan audiences, for whom special-appeal pictures can be shown "without worry about being too highbrow for subsequent run."

The only major theater value for publicity purposes at the Astor opening was Leslie Howard. Gabriel Pascal, the film's producer, was comparatively unknown here, but he was extensively publicized as the "hobo producer" whom Mr. Shaw had singled out for endorsement with screen rights to his work after refusing all the big Hollywood names and offers. Arrival of Mr. Pascal in New York, and later of Leslie Howard, was the signal for a double barrage of interviews. (The British campaign was hardly applicable here. It concentrated on the "bright hope" of British production, on Wendy Hiller, and on the London stage names who play minor parts but are practically unknown here.)

Pascal, himself, contributed a trailer in which he described his work as "magnificent" and urged Americans to see it "at least 20 times."

Publicity stories stressed the popular theme, and daily releases were so worded as to carry the style and general tenor—and wherever possible, direct quotations—of Shaw. Ads were built around caricatures of Shaw, his quotations and barbed criticisms.

Monday night, in the Grand Ballroom of New York's Waldorf Astoria Hotel, Metro-Goldwyn-Mayer held the finals of the national "Great Waltz" contest, run in conjunction with their picture of the same name. The 1,047 contestants vied, with first prize, a three-month contract at the company studio, going to Mr. and Mrs. Charles Lawrence Smith of Brooklyn.

Preceding the contest, judged by dance teachers, a show was presented, with proceeds, about $3,500, donated by MGM to the American Red Cross. Deems Taylor, music critic, was master of ceremonies. The performers included Bill Robinson, the Albertina Rasch ballet, Paul Draper, Allan Jones, Kitty Carlisle and Paul Haakon. Among the several hundred persons present were Mr. and Mrs. Nicholas Schenck, Mr. and Mrs. J. Robert Rubin and Mr. and Mrs. David Bernstein.

1937 Canadian Film Year Is Best Since 1930

Attendance at film theatres of Canada reached the highest point since 1930 and revenue was the greatest since that peak year, the report for the 12 months of 1937 by the Department of Trade and Commerce for Canada shows. Paid admissions at the 1,047 theatres last year totaled 134,374,061 as compared with 127,441,574 for the previous year, while receipts mounted to $32,499,300 against $29,610,300 for 1936 and $37,479,500 for the all-time record in 1938.

The annual payroll for 1937 was reported at $5,627,300, compared with $4,928,700 for the previous year when the number of theatres in operation was 959, or 88 less than on December 31 last. In 1935, the number of theatres in the Dominion was 862, an increase in the two years of 185.

Ontario headed the list of provinces with receipts in 1937 of $14,457,000 for 336 theatres, compared with revenue of $12,888,400 in 1936. All provinces showed gains in receipts with the exception of Saskatchewan, where grain production has been hard hit by drought, the revenue for the Prairie Province dropping to $1,351,000 from $1,360,300.

The expenditure for film entertainment per person in British Columbia was $4.82 in 1937 compared with $4.31 in 1936 and $6.05 in 1930, this being the highest figure for any section of the Dominion. The average per person in Ontario was $3.90 last year and $3.49 in 1936.

With 88 new theatres coming into operation, seating capacity was increased by 35,410 to 601,611 one year ago, according to the Dominion report. The 1,047 theatres were given a physical valuation of $57,538,400 for property and equipment, the average theatre valuation being $64,500.

Epi Introduces New Directional Microphone

The new "Cardioid directional" microphone, recently developed by Western Electric, gives the pickup engineer in picture production "positive control over the direction of sound," according to Electrical Research Products, Inc., which has announced the new product to the motion picture industry.

Directional properties are said to be equally good for the lowest bass and the highest overtones, a heretofore unattainable result. An example of the way in which the instrument can function is given by its proposed application to the home office of a symphony orchestra being filmed and recorded. With the new microphone, the individuality of the separate choirs, and even the separate instruments, may be made to stand out clearly. The "dead zone" which exists behind the microphone when in use, is so pronounced, it is declared, that the instrument may be used near a wall. It is asserted that this will mean considerable "working area" added to the average sound stage.

BEST SELLERS

The outstanding success in fiction at the moment is "Rebecca" by Daphne du Maurier, followed by A. J. Cronin's "The Citadel" which has been among the leaders these many months. "My Son, My Son!", the Howard Spring novel, the screen rights of which have been purchased by Edward Small Productions, leads the best renters and is third on the best sellers' list. Following are the leaders in both classifications, according to the monthly listings of "Ten Bests" in The Retail Bookseller, house organ of The Baker & Taylor Co., New York.

Ten Best Sellers
(Based upon a count of sales from September 12th to October 12th)

1. Rebecca, by Daphne du Maurier.
3. My Son, My Son, by Howard Spring.
4. The Yearling, by Marjorie Rawlings.
5. . . . and Tell of Time, by Laura Krey.
7. No Star is Lost, by James T. Farrell.
8. The Long Valley, by John Steinbeck.

Ten Best Renters
(Based upon nationwide reports)

1. My Son, My Son, by Howard Spring.
2. The Yearling, by Marjorie Rawlings.
3. . . . and Tell of Time, by Laura Krey.
4. The Mortal Storm, by Phyllis Bottome.
6. Rebecca, by Daphne du Maurier.
8. The Rainy Came, by Louis Bromfield.
10. Mey Flavin, by Myron Brinig.

Goldgraben in New Post

Harold Goldgraben of the Metro-Goldwyn-Mayer home office has taken over the position of office manager at the New York exchange. He succeeds Douglas Peck, who has been transferred to the home office checking department. Mr. Goldgraben has been with the company 10 years as a theatre and traveling branch auditor.

Adele Nathan with GN

Adele Gutman Nathan, author, stage director and public relations counsel, has been appointed eastern story editor for Grand National by J. H. Skibbale, vice-president in charge of production.
Seasonal Activity

Practically all major and independent organizations are working at top speed and only at RKO-Radio might new activity be described as slack. Warner, major studio during the second week of December and eleven were finished.

Republic and Warner Brothers, both of which started three productions, vied for honors as the busiest studios. Most important of the Warner starting lot is "Broadway Cavalier," a comedy romance. Pat O'Brien, Joan Blondell and Wayne Morris head the player list with Maxie Rosenbloom and Edgerton, who will be seen in a topical mystery comedy, "Torchy Runs for Mayor." The third picture, "Smashing the Money Ring" will feature Ronald Reagan and Rosella Towne.

The three new Republic efforts embrace a wide range of entertainment. In "Pride of the Navy," a comedy romance with a service background, James Dunn, Rochelle Hudson, Horace MacMahon, Gordon Oliver, Franklin Parker and Gordon Jones will be seen. Although the cast has not been completed Gene Autry, Walter Miller and Gordon Hart will be the principals in "Rotin the Range." The players in Dr. Ridin the Range are Fredric March, Henry Wilcoxon and Claire Dodd.


The "Saint Strikes Back," melodramatic mystery, started at RKO Radio, George Sidney, Fitzgerald, Jerome Coan and Neil Hamilton are the important players.

Three at Warners

Three pictures were completed at Warners. Two of them are big picture potentialities. "The Oklahoma Kid," an elaborate western, will star James Cagney, feature Rosemary Lane, Donald Crisp, Humphrey Bogart and Huey Sothern and present Ed Pawley, Ward Bond, Lew Harvey, Trevor Bardette, Robert Steane, Granville Bates and Charles Middleton. Star of "Dark Victory" is Betty Davis. The supporting company includes George Brent, Humphrey Bogart, Geraldine Fitzgerald, Ronald Reagan, Hallie Travis, Dorothy Peterson, Cora Witherspoon, Virginia Brissie, Charles Richmond, Hattie Williams, Herbert Rawlinson, Leonore Mule and Ray Helm. In "Nancy Drew, Reporter," Bonita Granville, Frank Orth, Jane Withers, Leonyn, Leonard Mule, John Litel, Thomas Jackson, Frank Mayo and Mary Lee will be seen.

Republic finished two productions. Ralph Bell, Mary Carlile, George Hayes, Marvin Stephens and Robert Allen will be featured in "Fighting Thoroughbreds." Cast of "Mystic Miss" includes Michael Whalen, Mary Hurt, Charles Ryan, Thelma Toomey, Mabel Todd, Don Douglas, Wade Barter, Dorothy Tree and Frank Thomas.

Twentieth Century-Fox also finished two. Louis Calhern, Virginia Bruce, Barbara Stanwyck, Cesar Romero, George Barbier, Eugene Pallette, J. Edward Bromberg, Helen Westley, Ruth Terry, Harry Rosenthal, Edward G. Robinson, Iva Stewart, Alice Armond, Dorothy Deering, Kay Griffith and Helen Ericson will be seen in "Wife, Husband and Friend." Preston Foster and Lynn Bari will be the principals in "Chasing Danger," which will also feature Wally Vernon, Henry Wilcoxon, Joan Woodbury, Harold Huber and Tony Merlo.

Columbia finished "Racketeers." It will present Alan Baxter, Jacqueline Wells, Joseph King, Gordon Oliver, Willard Robertson, John Tyrell, Ed Featherstone, Dick Curtis, Harry Strong, Joseph Caits, Eddie Laughton, George Taylor and Stanley Brown.

Grand National Release


"Stand Up and Fight" was finished at MGM. Robert Taylor, Wallace Beery, Florence Rice, Helen Broderick, Charles Bickford, Charley Grapewin, Barton MacLane, Robert Gleckler, Jonathan Hale, Minor Watson, Claire Mor- gan, John Quinlan, Clifton Clements, Roc Ken- dall, Paul Everton and Selmer Jackson are the star and principal support players.

In Paramount's "Never Say Die," a comedy, Martha Raye, Bob Hope, Andy Devine, Gale Sondergaard, Alan Mowbray, Ernest Cassart, Paul Harvey and Siegfried Rumann will be seen.

Guns Apoppin'

Anyone venturing into Hollywood and environs nowadays might think that by some queer quirk of fate he has been miraculously transported to war-torn Spain or China. From the sound of things hereabouts there's as much shooting and bombing going on as there is in those strife-shattered domains.

Paramount is only one of the companies which is keeping munitions makers busy. On location and on the stage Cecil B. DeMille's "Union Pacific" reechoes to the popping of rifles and pistols and dynamite blasts. Bombs have dropped all over the "Hotel Imperial" set. The sharpshooters in Harry Sherman's "Heritage of the Desert" are having a grand time.

Peaceful San Fernando Valley, where Messrs. Warner and DeMille have been, has given a pretty good indication of any man's land. The numbers of bullets fired in "Oklahoma Kid," "Juarez," and "Dodge City" would provide plenty of sound effects for any of those South American revolutions that O. Henry used to delight in describing. The heroes and bad men in Walter Wanger's "Stagecoach" have shot tons of make believe bullets at each other.

Columbia has been roaring to the sound of machine gun and pistol fire, with an occasional pineapple grenade to vary the monotony of a couple of crime melodramas and a G-man picture or two have been under way. The blasts heard in Culver City are caused by the bombs dropping on the "Idiot's Delight" sets.

Monogram Writers

Planning its heaviest production program in several years, Monogram presently has nine writers working on original stories and screen plays. With three pictures definitely slated to start before Christmas, five more have been earmarked for production immediately after the first of the new year.

Scott, after a trip to the coast, on Friday, is Nate Blumberg, president of the company, who stopped in Chicago on his way east.
... where elephants shoulder artillery, and battalions march at dawn!
starring
CARY GRANT, VICTOR MCLAGLEN
and
DOUGLAS FAIRBANKS, JR.
with
SAM JAFFE, EDUARDO CIANNELLI, JOAN FONTAINE
PANDRO S. BERMAN IN CHARGE OF PRODUCTION
PRODUCED AND DIRECTED BY GEORGE STEVENS
From a Story by BEN HECHT and CHARLES MACARTHUR
Inspired by RUDYARD KIPLING'S Poem
Screen Play by JOEL SAYRE and FRED GOULD

GUNGADIN

RKO RADIO PICTURES
The Romantic
Vernon Castles
(Tentative)
(RKO Radio)
True Life Romance

The picture is based on the story of the famous dancers, Vernon and Irene Castle. It will trace the story of the pair who revolutionized ballroom and stage dancing, their struggle to win success in America and abroad, their love and happiness which was shattered by Vernon’s untimely death in 1918 in an airplane crash in Fort Worth, Texas, while serving as a flying instructor in the World War. The principal locales are New York City, New Rochelle, N. Y., Paris, Hollywood and Fort Worth. Some of the elaborate bits of production detail will recall the Café Louis in Paris, Restaurant Sans Souci in New York and the famous Castles-By-The-Sea Ballroom on Long Island.

Fred Astaire and Ginger Rogers will reenact the life story of the Castles. Lew Fields, of the Weber and Fields team, who gave Vernon Castle his first chance, will be in the cast. Walter Brennan will be seen in the role of the faithful butler whom Mrs. Castle’s writings have made almost as famous as herself and husband, and Esda May Oliver will appear as the chambermaid who turned agent and really made the Castles a success.

A sort of Samuel Goldwyn influence is traceable as the picture proceeds through the various production stages. The producer, George Haight, learned his trade under the Goldwyn guidance via association with such pictures as “Beloved Enemy,” “These Three,” “Goldwyn Follies” and “Adventures of Marco Polo.” The director, H. C. Potter was similarly associated in “Beloved Enemy” and “The Cowboy and the Lady.”

It might be noted that there will be but one modern musical number in the piece, the main harmonic content having to do with such old-time numbers as “In My Merry Oldsmobile,” “Too Much Mustard,” “Row, Row, Row,” “Every Little Movement,” “By the Light of the Silvery Moon,” “Missouri Waltz,” “Pretty Baby” and “It’s a Long Way to Tipperary.”

Newsboys’ Home
(Universal)
Action Melodrama

Just about all other kinds of newspaper people—publishers, editors and reporters—have been glorified or otherwise made prominent on the screen. But the one with whom the public most comes in contact, the newsboy, has hitherto been pretty effectively ignored. Usually he has been a clip shot character, just like the rolling presses, standing on a street corner, possession of which he has sometimes had to fight for, belaboring the latest sensational headlines.

However, in “Newsboys’ Home,” a "street hustler" will be the hero. In the main story to be told will have to do with the blood and thunder circulation wars that used to be waged a generation or so ago.

Jackie Cooper last in “That Certain Age” and "Gangster’s Boy," is the top cast name. Others are Edmund Lowe, noted above everything else for his long ago "sez you—sez me" characterizations, Woody Barrie now in "Pacific Coast" with LeRoy’s erstwhile protagonist, Victor McLaglen, Edward Norris previously seen in "They Won’t Forget" and "Boys Town," Elia Kazan, Cook, Jr., now in "Submarine Patrol" and "The Little Man." Gordan Kahn wrote the original and collaborated with Charles Grayson on the screen version. A writer who made "The Storm" and "Little Tough Guys" is the director.

Release date: December 23, 1938.

Union Pacific
(Paramount)
Empire Building

Cecil B. DeMille, who has made many great spectacular pictures, never before so thoroughly prepared one as he has “Union Pacific.” It will tell the story of the building of a railroad, the Union Pacific, first to span the continent, to the Rockies in a race with the builders of the Central Pacific. Great things, melodramatic, romantic and heroic, happened when the first rails were laid across the prairies and deserts. It might be said that “The Iron Horse” pictured them long ago. But a new generation has grown up since that famous picture was made, and the older generations have forgotten.

The rival construction crews are waging a spirited race; blackguards in the employ of each are doing all they can to impede the completion of the other, but herein the builders of the Union Pacific will be made heroes and those of the Central Pacific will be castigated. Running parallel to the action is an equally stirring story of conflicting romance, a story of men and women who loved greatly and hated mightily.

Thousands of players will be seen grouped in those demonstrations of thrilling spectacle for which DeMille is famous. Production detail will carry audiences back to the days and locales when the roads were being built.

For principal name value, “Union Pacific” will have Joel McCrea, Barbara Stanwyck, Robert Preston, Lynne Overman, Alain Tamiroll, William Haade and Brian Donlevy.

Release date: To be determined.

Fighting Thoroughbreds
(Universal)
Race Horse Romance

Horse sense is a byword, but had there never been such a biological phenomena as horse sex there probably would have been no occasion for "Fighting Thoroughbreds." A famous stud horse breaks loose from his stall one night and pays a visit to a mare. The respective owners have long been at odds and the equine clandestine event is just so much heroine tossed on the flames.

The fool, out of the mare by the racing champion stall, grows into a derby champion despite the fact that it was helped into the world not by a veterinarian but by a doctor of medicine and breaks a leg sometime during its formative years. The colt, of course, has a tough time and so do the humans who are a part of the story, but when he hits the tape a winner, everybody, even those who were enemies, are happy. Armand Schaefer, who is producing the picture, and his director, Sidney Salkow, trust that those who see the story on the screen will be happy, too.

Those concerned are not identified, but Ralph Byrd, Paramount’s Mary Carlisle, Harry Sherman’s George Hayes of “Hapalong Cassidy” repute, the “Jone Family’s” Marvyn Stephens and Robert Allen, ex-Columbia and ex-20th Century-Fox are the principal representatives of the human element.

Clarence E. Marks and Robert Wyler wrote the original story.

Release date: December 23, 1938.
This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

**SHOWMEN’S REVIEWS**

**A Christmas Carol**

*Metro-Goldwyn-Mayer*

_The Charles Dickens Story_

Merry Christmas, all ye Ladies and Gentlemen of the theatre, and may each and every one of you find a print of Metro-Goldwyn-Mayer’s “A Christmas Carol” in your stocking on Christmas morn.

This is a special holiday wish your Hollywood Bureau has for you this very special year, for “A Christmas Carol” is an extraordinarily special motion picture and there have been persistent rumors to the effect that an uncommonly large number of the world’s people are in somewhat special need of exactly this right now.

Of course there are not enough prints to fill all your stockings (and make a note, if you’re not among the fortunate, to enter your 1938 any other three—might have tried to capitalize on the spacious Metro-Goldwyn-Mayer laboratory has turned out 275 copies (as of December 10th) and the efficient Metro-Goldwyn-Mayer distribution network has been working overtime to arrange bookings so that these will serve the mathematically maximum number of showmen during the pre and post-Christmas weeks. This totals quite a lot of exhibition hours, but the picture is, if there ever was one, a valid argument for the bicycle as standard cinema equipment.

The Metro-Goldwyn-Mayer production of “A Christmas Carol” is, as subsectioned above, the Charles Dickens story. That is to say, it is not a modernized version of the Charles Dickens story, nor a streamlined version, an “interpretation,” an approximation for, that matter, what is commonly referred to as a “Hollywood version.” But with an understanding of the appreciation of public attitude seldom matched in the history of the art, Mr. Joseph L. Mankiewicz has produced a film which any and all lovers of the Dickens classics may—and must—relish as a direct, literal and meticulously authentic transcription of the story from printed page to living screen. Mr. Edwin L. Marin has directed his players with no less loyalty to the Dickens characters and Mr. Hugo Butler’s screen play follows the Dickens text like a shadow.

What these three gentlemen have done is a rare thing. They have given to the job of screening a revered English classic a singularly uncommon reverence. Mr. Dickens didn’t write “A Christmas Carol” for the screen and so didn’t fit it out with a sequence of crises building steadily toward a towering climax. He didn’t equip it with intricate subplots and optional meanings. He didn’t strain after plausibility, punch—any of the things film makers fight for. Neither did the Messrs. Mankiewicz, Marin and Butler. Some other three—almost any other three—had been to screen “A Christmas Carol.” This is a convincing one.

Lionel Barrymore, originally cast for the part, might have been, the Barrymore personality being so indubitably Barrymore. Gene and Kathleen Lockhart play “Bob and Mrs. Cratchit” as if living them. Terry Kilburn’s “Tiny Tim” is straight from the pages of the book.

The picture is, of course, for the holiday season, this one or the next or any subsequent one. It is a superb piece of product, on any basis of estimate, and a considerable ornament to the art-industry responsible for it. It is made to order for any theatre in Christendom.

“A Christmas Carol” was previewed at the village theatre in Westwood, California, on the evening of December 8th. On the afternoon of that day the thermometer in Hollywood stood for two hours at 92, breaking all previous of Hollywood record. And so it was with the forecasted winds from beach, tennis court and shower stalls—and 30 seconds after the picture started they were shivering in a snow-covered London they believed in utterly. The production is that good—WILLIAM R. WEAVER.


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**Dawn Patrol**

*Warner Bros.*

_War Aviation_

The 1938 version of “Dawn Patrol” has a proud tradition to uphold. The first “Dawn Patrol” released in 1930, based on a story conceived by John Monk Saunders, transcribed into screen play form by Seton I. Miller and Dan Totheroh, made screen history. Its memory is not yet dimmed. The present production, starring Errol Flynn, featuring Basil Rathbone, David Niven, Donald Crisp, Melville E. Cooper and a host of lesser known players, does not tarnish that memory.

Today’s “Dawn Patrol” is second to no aviation picture in entertainment commercial merit. It is equally as good as any war story. Dovetailing with any romance other than that which concerns the flying soldiers who live robustly and die heroically, it endows the “Men Without Women” premise with a new glamorous appeal.

In character “Dawn Patrol” is gruesome, but it is that gruesomeness that hits human emotions with powerful impact. Under the skillful direction of Edmund Goulding, made vividly real by the expert work of the featured and support players, the picture makes no concessions to anything that might suggest that war is a glorious adventure.

The story is a simple, dangerous mission are the lot of a British aviation squadron patrolling World War front lines. Its major, “Brand,” hates his duty that forces him to fly in the face of broiling flak and airships, and when to himself that he has to send in his “Seal’s” inexperienced brother on a patrol from which he does not return. His patrol ordered to destroy an enemy troop concentration point, rear head and ammunition dump, “Courtney,” drinking “Scott’s” into drunkenness, takes the solo job himself. In a spectacular finale, one of many sensational to be shown, he completes the mission. When he does not return the duty of sending other flegding flyers out to death falls upon “Scott.”

The showmanship of “Dawn Patrol” is simply that which accrues to any great war aviation story of dangerous personal adventure that features aviators. It is another story completely. One needs really to go back to “The Big Parade,” “What Price Glory,” “Hell’s Angels,” the first “Dawn Patrol” or any of the intervening years to find similar interest arousing qualities in a picture of this type.

**Previews December 12th at the Warner Hollywood theatre. Audience reaction was enthusiastic with the spellbound interest of those in gallery preening the condition likely to preclude failure. On the whole the picture is shown.—Gus Mccarthy.**


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**There’s That Woman Again**

_Columbia*

_Comedy-Melodrama_

Melvin Douglas and Virginia Bruce have in this decided well wrought comedy-melodrama a vehicle in the general format of the Powell-Loy “Thin Men” films and on a par with the best of them for audience values. Margaret Lindsay, Tom Dugan and Paul Harvey furnish

(Continued on page 53)
How long is it since you...
you’ve booked a show that made positively proud to be a showman?

Here’s exactly that kind of a picture... a picture that will bring your theatre more word-of-mouth advertising than it’s had since you know when... A marvelously fine production... with John Barrymore proving his right to give the screen one of its most beloved characters... playing the part of a backsliding big timer whose two loyal children hated to see their father a failure... More human feeling in every reel than in the entirety of most multiple reel “supers”... Truly a show to shout about!

with

John Barrymore
Peter Holden • Virginia Weidler
Donald MacBride • Katharine Alexander

Pandro S. Berman in Charge of Production
Directed by Garson Kanin • Produced by Cliff Reid • Screen Play by John Twist
Duke of West Point

(U.A. Small)

Service Romance

Edward Small resumes his production career with a picturesque and interesting story of cadet social and sport life at West Point. While the film depends heavily on dialogue as an ingredient for its success, the spectacular episodes are not lacking. The plot rests on the traditionally rigid honor system through which the cadets govern themselves. The story concerns the cadets, but the required romantic interest has not been ignored.

Although a great many players are presented the casting is far from haphazard...carrying the story rests upon Louis Hayward, Tom Brown, Richard Carlson, Charles D. Brown and Joan Fontaine. All are natural and convey their roles with facility. Hayward, who has a rather difficult character to portray, appears to good advantage.

Substantiating production detail giving an intimate inside view of cadet scholastic, dormitory and personal life with plenty of marching pageantry included, the theme concerns itself with Bing Crosby, who as off cadet life on the wrong foot. Fresh from Cambridge "Steve Early" is considered very fresh by upper classmen. A cocky fellow, he has supreme confidence in his class room, athletic and romanic abilities. He proves himself by becoming top man in his classes; a sensation on the football field and by moving in on "Strong's" girl, "Ami."

Making it possible for "West" to remain in the picture is the situation arising from the distance to his classmate's mother, "Early" lies to explain his absence from quarters. For violating the Academy's honor system, he is dismissed to studding quarters, less the program of conversation and talk to him. His feats on the gridiron are ignored, but the boy takes his punishment manfully.

Preparing for the traditional hockey game with Royal Military College of Canada, "Drew" is seriously injured and though a Christmas celebration and the sympathy he receives from friends helps him to buck, "Early" by up, he determines to resign after the game. With "Early" mainly responsible, the game is won by West Point. Later "West" learns from his mother the bonus of his score play was pointing to interesting audience contingents. For the younger element there is an insriping ruin to the story. Even though every player is presented in proportion of the way, it shows how a boy with strength of character can make good under the most adverse handicaps. A tour of work is open for stirring and spectacular showmanship.

Previeved December 9th at the Paramount theatre, Hollywood, where it made a mixed audience laugh until it cried and then laugh through its tears.


CAST
Bill Reardon........... Mervyn Douglas Sally Reardon............. Virginia Bruce Mrs. Nicuie............. Margaret Lindsay Tony Clay................. Slaney Ridgley Charles Crenshaw........ Gordon Oliver Flannigan.............. Tom Dugan Johnson.............. John Beddow Rolle Davis............. Jonathan Hale R. N. Neeld............. Paul Harvey

Paris Honeymoon

(Paramount)

Comedy with Songs

This is a quite different type of vehicle for Bing Crosby but he rides it in his usual easy manner. It is at its best when he's singing and he has four songs by Robin and Rainger who also wrote another for the chorus. Between songs it tells a fantastic story humorously with varying degrees of effectiveness. Bing's singing and the nameful support are the items for showmen to tell the customers about.

Francisca Gaal plays an incredible peasant girl winsomely. Akim Tamiroff displays his versatility as an actor by doing a character comedy that ranges from dialect to slapstick, his customary allotment of good dialogue as the star's manservant and Shirley Ross is eye-flaring in a starly heroine assignment that gives her chance to be funny which she makes good use of.

Frank Butler and Don Hartman based their screenplay on a story by Angelo Sherwood about a wealthy westerner who gets out to marry an heiress in Paris and wins up marrying a peasant chosen Queen of Roses at a festive masked ball. Once again, the temptation at realism is made. Most of the action takes place in the mythical country and extensive use is made of a violently effective liquor which throws its consummated into convolutions. There is also a bit of gambling on the green. Harlan Thompson produced and Frank Tuttle directed.

Previeved December 13th at the Paramount in Los Angeles where the audience response was spotty. W. R. W.


CAST
Bing Crosby............ Lucky Lawton,......................................... Bing Crosby
donna Maye.............. Francesca Gaal
Peter Tamiroff........... Fredric March
Siska.................... Alice Forster
Ben Blue................. Richard Waring
Ehren.... .................. Patricia Ellis
Shirley Ross.............. Elizabeth Allan
Laurel............ .......... Ralph Flanagan
Countess De Remi...... Rusty Ross
Sidney Butler............ Geo. O'Brien
Rufus...... .................. Plunketts
Rafaela Ottiano
Jack Flanagan
Keith Kenneth

Orphans of the Street

(Republic)

Boy and His Dog

The orphan boy and his ever faithful dog is the theme upon which this appealing production has been constructed. The boy is a cadet at a military academy who is unable to remain there with his best friend after the quarters are gone. Rather than go to an orphanage school the boy and his dog run away. The adventures of the two are climaxed by a trial in which the boy successfully defends the dog in a parallel similar to the one which some time ago was widely publicized in the press of the nation.

Supplementing the main theme is the romance of a newspaper reporter and the daughter of a veterinarian, a trio that looks after the boy and helps him in the fight to save the dog's life. The boy is played by 12-year-old Tommy Ryan, who is receiving in "Hollywood" an excellent report. Because of the others in this cast studied with well known character players include Ralph Morgan, Sidney Blackmer, Victor Kilian, Howard Cavanagh and Herbert Rawlinson.

After "Tommy" has left the freight train on which he made his get-away he comes upon a hobo camp and is robbed but while there he sees an old man at the edge of a dog show. Deciding to enter "Skippy" in the show, "Tommy" starts to walk towards town and is given a lift by "Bob," a reporter on his way to cover the dog show. In the dog show "Tommy" is driven by "Farmer." The dog leaps at "Farmer," later, after he has been betrothed by "Doc Ramsey" and his daughter "Tommy" tries to enter the dog in the show but is unable to produce its pedigree.

That night "Tommy" attempts to smuggle the dog into the show with the help of "Doc"

(Continued on page 54)
WALT DISNEY'S sensational holiday special!

MOTHER GOOSE goes HOLLYWOOD

Wait till your crowds see THESE nursery rhymes — when they find out who's playing Mother Goose, Little Bo Peep, Jack Horner and all the others!... THE BIGGEST SURPRISE PACKAGE of the season, wrapped in true Disney style, and backed up by the kind of national publicity and tieups that mean tickets presold to millions!

WALT DISNEY PRODUCTIONS in Technicolor
DISTRIBUTED BY RKO RADIO PICTURES
The Singing Blacksmith
(New Star Films, Inc.)

Jewish Folk Tale

Following its predecessor, "Green Fields," this Jewish folk tale film continues a cinematic consideration of the rural days, both comic and sentimental, of Russian life in the small town and countryside.

For all the production's extended length, the tale remains simple and appealing. Yankel is introduced as a young man who is an apprenticed blacksmith. Subsequent reeks depict his growth to manhood and the position of the village smith in the community. After sowing couples of small town wild oats in the town tavern and with the village belles, Yankel settles down to married life with the orphaned Tamara. The film's final section involves a showdown with the rich Jews, and together with the imbibing of a little too much vodka and the appearance of the tempting presence of a former flame, almost cause the breaking of the husband's back. The plot is made complete with the ultimate acquisition of a modest sum of money to encourage the return of the husband and the wife's forgiveness and understanding attitude keep the little family together for a happy ending.

Seen at an afternoon performance at the small but nicely appointed Ascot Theatre in the upper Brownstone of New York City where a surprisingly large audience, for the time of day seemed to enjoy the picture very much, the story has its comic moments of the performances.—JOSEPH F. COUGELIN.


CAST

Yankel ... Yankel 
Mogie Overblum ... Yankel's wife
Tamburin ... Tamburin
Rivke ... Rivke
Rice ... Mrs. Rice
Flore ... Flore Weiss
Chaye-Pinsher ... Chaye-Pinsher
Adler ... Adler
Bendett ... Bendett
Rabinovitch ... Rabinovitch
Marians ... Marian's wife
Moscovitch ... Moscovitch
Atchuk ... Atchuk
Reb Aaron ... Reb Aaron
Stemple-Days ... Stemple-Days
Finkel ... Finkel
(Rubin) Feika... (Rubin) Feika
(Sheen) Feika ... (Sheen) Feika

Comet Over Broadway
(Warner Bros.)

Career Story

There is much entertainment and commercial value in "Comet Over Broadway," as "Tommy" is an attractive and winsome concoction, as more may be expected from a first production, adapted from a Faith Baldwin Cosmopolitan Magazine story, with screen play by Mark Helling and Robert Buckner, has a dual character in one way, it is a straight career (Continued on following page)
Heart of the North
(Warner Bros.)

**Action Adventure**

This is a Royal Northwest Mounted Police story. It has been done in color. Thematically it makes use of all those elements that are common to a "Mountie" story as well as those that are unique to the Northwest Mounted Police. The adventure pictures which major in situations, episodes and events, calculated, as suspense is definitely applied to provide plenty of thrills.

In this film, character portrayals which have caused color pictures generally to be considered as prestige attractions, "Heart of the North" is a melodrama tinged with sentiment, stirring romance that brings into play considerable natural sentiment and womanly sacrifice qualities. Consequently the film's direct appeal is to women.

Country girl, "Eve Appleton's" only ambition is to be the best in her profession. Her success as a Broadway actor "Banks" leads to his murder by her husband, "Bill" for which he gets a life sentence. Dedication to her life's work makes further busy Jack for "Comet" to capture the hold-up man. Breaking arrest, "Baker" and "Hardrock" are prevented from catching up with robbers "Crocker's" gang by the sensational dynamiting of a dam. Under arrest, "MacMillan" is placed in further jeopardy by Miss Spaulding, who jealously believes Miss MacMillan has taken her place as the hold-up man. Breaking arrest, "Baker" and "Hardrock" commandeers an airplane and, although "Crocker's" mob, the杭州 catch up with their quarry. A spectacular gun battle is followed by a sensational cliff-edge fight, before "Baker" subdues the robbers, the Libya and captors who return to the post just in time to prevent the miners and trappers from lynching "MacMillan." When "Drummond" is killed by a deranged miner at "Red Rock," "Baker" draws his gun and assumes the task of keeping the miner from harming his men. In losing battle with "Miss MacMillan" for "Baker's" affection, leaves for civilization.

Much in the nature of a condensed serial, "Heart of the North" tracks up as an attraction that will give juvenile audience contingents ample opportunity to whoop and holler. Grown-ups who have any appreciation of hair-raising adventure, done without any frills or nonsense, also should find the show entertaining.

**Previewed December 9 in Warner studio projection room. - G. M.**


**CAST**

Eve Appleton, Kay Francis
Bill Ballin, John Hilder
Alice Appleton, Donald Crisp
Tim Allen, William Bakewell
Jackie, Sybil Jason
Emerson, Melville Cooper
Janet Eaton, Regis Toomey
Leona McSulph, Ronald Brooke
Brock, Ernest P. Thesiger
Mrs. Appleton, Vera Lewis
Haines, Nat Carr
Willis, Chester Clute
Harvey, Edward Mason
Benson, Leon陈
Melissa McLaughlin, Linda Winters
St. Manager, Jack Wise
Heel Monty, Peder Pecault

**Dave Apollon and His Orchestra (Vitaphone)**

**Melody Master Turn**

If previous appearances of Dave Apollon and his bandmates have received satisfactory audience response, this newest turn by Maestro Dave and his boys should keep his record on the credit side of entertainment. Aiding the band numbers are the vocal renditions of Aunt Jemima and the dance steps of Bobby Graham. As for Mr. Apollon, himself, besides still being an adept banjo Kenny, he continues to be humorous, coupled with a flip tongue. Running time, 11 minutes.

**Blue Grass (RKO Radio-Pathe)**

**Miniature Horse Opera**

Despite a complaint voiced by "What the Picture Book" of the Edgar F. Martin's from a mid-west exhorting that newsreel makers err in the composition of their pictorial papers by including horse racing sequences which are frequently out of step with the shows. The prize of the horse movie goer, this Sportscket slant on the breeding, training and duty of equine champions should prove the most interesting screen material to watch for any audience. The scenes depicting the nursery days of the young colt, his early dawn workout periods and its actual performance on a track have been vested with drama, excitement and pictorial beauty. Highlights of this subject, the maiden appearance of the motion shots of that classic competition between those two peers of the post, War Admiral and Sea Biscuit, through which device the amazing powers and poetic movements of the steeds can be analyzed and appreciated. And Baruch handles the commentary covering the actual days of horse training while Clem McCarthy voices in his clipped, tight tones the reports on the racing sequences. Editorial make-up, musical background and camera handling combine to produce a first rate reel. Running time, 10 minutes.

**On with the New (Paramount)**

Hamburgers Before Babies

A more correct title for this Betty Boop escapade might have been "Off with the New," or "On with the Old." Betty, at first pictured as a busy bash-slinger, wearies of the hectic boor-bob job of dishing out orders and rejoices when she puts off her old position to assume a new one as a guard of a nursery; but after the little dainties prove to be angels with frilly faces as well as dispositions, so, back to the booriness rushes Betty, to be queen of the pots. Sprightly animated and completely sympathetic, particularly in the kitchen shots, and smartly animated, especially in the portions devoted to the toiletting of the babies, this subject is fast, funny and furious. Running time, seven minutes.

**Home on the Range (Columbia)**

**Clue Comedy**

In this typically Andy Clyde comedy the comedian believes his wife and brother-in-law have designs on his (Clyde's) life. The situation resulted from an attack on the brother-in-law and a consequent battle of the wife design as a means of doing away with the dog, but Clyde, who is a-sick in bed, appears saving the life of his brother-in-law. He in turn becomes excited and they decide Clyde has been come insane. In the end everything turns out all right. Others in the cast besides Clyde are Leila Bliss, Skip Howard, Gene Morgan and Vernon Dent. Running time, 17 minutes.

**Treachorous Waters (Vitaphone)**

**The Making of a Trainman**

For his latest thrilling moment, Floyd Gibbons turns the pages of adventure backward to present the boyhood experience of an adult. It seems that the foundation of the tale was one of a legion of youthful enthusiasts who covet the possession of an engineer's cap. When one of the boy's companions is in danger of drowning in the perilous flood of the subject's title, the lad in order to win the promised prize of a trainman's headgear, swims out to rescue his friend. Slow motion and intercut action account picks up excitement in the concluding scenes of the rescue. Photography in this sequence is excellent. Running time, 10 minutes.
A DDRESSED to Martin Quigley, editor-in-chief and publisher of Motion Picture Herald, comes a letter from Joseph Boscia, who works in the Bronx and describes himself as a clerk employed in the motion picture business. Mr. Boscia’s expression is discovered to be remarkable in that a young man of obviously some militancy and capacity for expression has found occasion to take his pen in hand in behalf of what he deems the proper conduct of the industry by the industry. We hear much of what’s wrong, much of special pleading for special causes, much of many movements, but almost never, in such terms as Mr. Boscia’s, about a state of mind that looks level-eyed at the bell-ringers on the fringe of the motion picture and tells them that he sees some things that are all right as they are.

—THE EDITOR.

Dear Mr. Quigley:

I think Hollywood is doing well. I think pictures which provide a door to escapism and fantasy live up to the truest functions of motion picture art. I do not believe that the motion picture industry is run, as some stupid critics would have us believe, by morons for morons. I believe that the motion picture industry has come of age. It has recognized its vast social responsibility, re-adjusted its aims and re-defined its true function as an entertainment and escape mechanism, and as a powerful force bolstering those elements which are the real, true American way of life.

I believe in the sincerity of the industry’s purpose, its honest desire to project a new art soundly and profitably and in its aim to contribute something of value to our civilization by broadening the intellectual horizon of the mass.

I do not agree with those very able but destructive critics within the industry who seem to forget that motion pictures are an industry and not a political pulpit.

I believe that it is time for those within the industry to stop their carping criticism and give constructive suggestions and thought to its betterment. I believe too that every person employed in the industry, high and low, should be on guard against unfounded attacks which are made against pictures and methods. Every worker should deem it his duty to act as an ambassador of good will, not of ill-will as is too often the case now, for both his industry and his individual enterprise.

“Pseudo Scholars”

For example, there are pseudo scholars and supposed thinkers who demand that the motion picture alone bring about a re-adjustment of the social order. There are others obsessed with the idea that the industry controls the economic and political destiny of the nation. Thus, upon the shoulders of the world’s newest art, social dreamers would throw the burden of leading the world upon its shoulders, and upon its possible stupidity.

Where science, literature, journalism, the school and university have failed, these people would have the movies bring forth the panacea.

How can such a task be assigned to an art which is some 40 years of age? Movies bring entertainment; they cannot function as changers of the world.

Recently, Mr. Walter Wanger made an analysis of the cause of supposed stagnation of the industry. A screen producer of the utmost ability producers take upon himself to point out difficulties and problems within the industry, his words do more harm than good. People don’t know that really Hollywood is faced with. They are interested first and last in pictures which will entertain them.

Hollywood after all is junk as its critics say. Nor does it produce all art. You cannot expect an industry which is geared to mass production methods, to turn out all artist, social pictures of the learned ultra “lads and fail at the box office. Motion pictures are a new, collective art involving many artists, technicians and much money. Where the artists can practice their art with pen and paper or paint and brush—art for art’s sake is possible. But where productions run into hundreds of thousands of dollars, art for art’s sake is impossible.

“Artistic Side”

On the artistic side there is something to be said for Hollywood. Many great works of art were held in disrepute in their day. Later,麾owed by time and good judgment, they took their place as honored art. So with our industry. Who knows, but in those vast spaces of time before us people may look at many of our productions as “literature on celluloid.” As our industry suffers the pangs of growth and quick development, so did the Elizabethan theater. Then as now, is the standard of expansion was defined verbally by the giants of art and literature. Wasteful, catering to the moronic mass, run and ruined by grasping money lenders—those were critics, such as we have now. But that theater flourished, grew and produced a Shakespeare, a Marlowe.

Critics who cannot see the commercial side of motion picture art will continue to flounder and to emit blasts. But as long as pictures remain purely an entertainment medium there is no need of over-exploitation. Entertainment with a by-product of sane instruction and messages is the function of great literature and of good motion pictures too. People may begin to doubt these facts. This is why we need ambassadors of good will, unofficial interpreters who will defend the industry against unwarranted attacks. This is the world’s newest art and seventh best industry. Those sturdy pillars of a free society under which this nation has flourished and grown—or is it really a sugar-coated pill for the patients of the world? Is the movement to save America towards a new economic and political system? Does democracy mean, for example, being anti-fascist and pro-communist? Is their democracy the real expression of the will of a people or the right for a small minority to make up the people’s mind for it?

How do these people know that the ultimate consumers of film product want what they are about to give them? What would happen once their democratic ideal was established? What do they propose to do if the economic and political system to change? What do they wish to preserve?

Wise producers are abreast of the times. When there is a need for a defense of true democracy, they will rise to that task. When people make it known that they wish to study sociology or philosophy in the movie house, they will make it known to the producers. Then, only then, can Hollywood deviate from the necessary money-making formula for production. Changes, new themes, new methods will never come from the propagandist or the prejudice producers. Changes must come from the audience itself.

“Courage and Foresight”

Producers with courage and foresight are constantly looking for a new audience. At present, they know that the greatest source of audience for motion pictures is in the field of pure escapism and entertainment.

To dress up life as entertainment would be a larceny and a betrayal of faith which the consumer has when he slaps down his money for a theater seat in return for a few hours of entertainment.

As for myself, I should like to state that I work for an organization in which I believe and have the utmost faith in.—20th Century Fox.

More leaders in the industry should adopt our production chief’s philosophy of “doing.” Mr. Loew, Mr. Quigley and many others have been the producers of the industry. He has a true conception of the mass audience, its likes and dislikes, its needs and changes. Where others talk and make enemies, he produces an “Alexander’s Ragtime Band.”

Lastly, I should like to apologize for this intrusion on your busy affairs. However, I feel sure that you will like to know what, where, and how and why your readers think. Of course, speaking from my lowly station as a clerk my knowledge is limited because it is a crude, and the form they take, illettrere. More important is the communication of ideas and the spirit of my friendly suggestion with which I send this letter.

Reopen Omaha Theatre

Tri-States theatre Corporation has reopened the 3,000 seat Paramount in Omaha on a “trial” basis. The house has been closed for two years except for occasional legitimate shows. “Dracula” and “Frankenstein” constituted the opening bill with prices at 15 and 25 cents. Jack Kolbo is manager.

Sarnoff To Be Honored

David Sarnoff, president of Radio Corporation of America, was notified this week that he is to be this year’s recipient of the Poor Richard Club’s gold medal of achievement, for “contributions to American civilization.” The medal will be awarded in Philadelphia at a club banquet January 17th.

Winston to Puerto Rico

Harold Winston, assistant manager at Loew’s Poli, Worcester, sailed last week for Puerto Rico where he will manage the new Metro in San Juan, which will be opened next Tuesday.
VIOLENCE...

[Reading time this ad 1 minute. Playing time this picture three times normal run!]

...the violence of hardpressed youth...of hungry hearts and hungry stomachs...guarding the street crumbs that gave them life!

Jackie Cooper in a Universal Picture
Newsboys' Home

with

Edmund Lowe
Wendy Barrie • Edward Norris
Samuel S. Hinds • Elisha Cook, Jr.

and

The Little Tough Guys

Directed by Harold Young
Screenplay by Gordon Kahn

For Release
December 23
**NBC Expects to Finish at FCC Within a Week**

by FRANCIS L. BURT in Washington

Representatives of the National Broadcasting Company, under investigation since November 14, are hopeful of finishing with the Federal Communications Commission radio "monopoly" probes by Christmas. Columbia Broadcasting System is the next network to be investigated.

W. C. Lent, of NBC, was on the stand most of the week to complete his explanation of NBC's 317-page volume of charts and maps comprising the results of a study of duplication of service.

William S. Hedges, NBC vice-president in charge of station relations, testified that the present form of station contracts represents the results of many years of experience in network broadcasting. Initially, he explained, the agreements with the stations were "very loose" and as a result the time came when NBC found itself getting the short end of the deal.

Under the present agreement the affiliated stations, which originally paid $40 an hour for sustaining programs, then $25 and still later $1,500 a month, now give NBC, usually, 16 unit hours free transmission of commercial programs and in return gets a certain number of unit hours of commercial programs for which it is paid and may take such sustaining programs as it wishes.

Mr. Hedges explained that a station may cancel a commercial in favor of some local feature which is of greater public service. In the event NBC could not agree that the local program was more important, provision is made for arbitration.

Discussing advertising rates, the witness explained that they are based on circulation, the same as newspaper rates. Thus WJZ, WEA F and WLW, with the greatest coverage of audience, have a rate of $1.30 an hour; WMAQ and WENR-WLS ask $720, five stations ask $480 and so on down the line to KUTA, for which a rate of $80 an hour is asked.

Mr. Lent told the FCC that there were about 13,000,000 persons in various parts of the United States who could receive adequate service from NBC networks under proposed FCC standards.

**Broadcasters Ask for New Practices Code**

The board of directors of the National Association of Broadcasters this week approved four resolutions pointing to self-regulation. They were: (1) a committee be appointed to re-examine the 1935 N.A.B. code; (2) that the committee obtain copies of existing program policies and practices from all stations; that a new standard of practices be written, following study of these old procedures; that a copy of these new rules be submitted to all N.A.B. members for study, before the next annual convention, which will then take up the matter for approval.

**Renewal Rule Stressed**

Radio stations hereafter must strictly conform to an FCC rule, heretofore loosely adhered to, that they must apply for license renewals 60 days before expiration of their old licenses, according to a warning issued this week by the Federal Communications Commission.

Hal Horne, Walt Disney executive, arrived from Europe on the Queen Mary Thursday.

**U.S.-Canada Pact Cuts Negative Tax**

A clause in the trade agreement between the United States and Canada makes for a hitherto unannounced reduction in the Canadian duty on film negatives imported from this country from 35% to 21% per cent. Because of the wording of the clause, this was not realized at the time that general details were revealed. The actual description reads: "Manufacturers of pyroxylin plastics, or of which pyroxylin plastic is the component of chief value."

This means exposed negative film, according to experts of the Customs and Excise Divisions of the Department of National Revenue. This change is comparable with the reduction in duty on positive prints from three cents to 2½ cents per linear foot. No change has been made in the Canadian tariff on imports of 16 mm films from the U. S., which remains at 20 per cent ad valorem.

**Florida Court Rules On Games Collection**

The supreme court of Florida has ruled that a person can collect Bank Night prizes if the method of operating the drawings does not constitute a lottery. The decision was rendered in the case of Mrs. R. E. Dorman of Gainesville, Fla., who was in the lobby of the local theatre the night her name was drawn, but the theatre refused to pay her the $500 prize. In her suit she contended that a person could not be required to purchase an admission ticket to qualify for the prize.

As a campaign in a La Crosse County, Wis., officials have removed Bank Night equipment from the Rivoli and Hollywood there and have issued a warrant charging operation of a lottery against the La Crosse Theatres Company and William Freise, operators and manager of the Rivoli.

**IOWA OWNER MARKS 31ST ANNIVERSARY**

**Korda to Coast For Production, Board Meeting**

Alexander Korda, co-owner of United Artists and head of London Films, England, producing independently for U. S., arrived in New York from London last Friday and a few days later left for Hollywood to arrange for his first producing projects in this country.

While in Hollywood Mr. Korda will make plans for his coming American production, which may be "Pocahontas," with Merle Oberon and Tom Brown. Other films planned include "Four Feathers," now in production and expected to be completed in March, the first; "Thief of Bagdad" and Kipling's "Jungle Book," both with Sabu, in addition to another film with Miss Oberon. Also, he will produce three features for the Spanish-speaking markets.

**Lubitsch May Produce**

Mr. Korda plans to remain in Hollywood for about two weeks. C. H. Brown, his British counsel, accompanied him in January. Indications are that Ernst Lubitsch will produce for United Artists. If a deal is concluded, it may run for five years, under which Mr. Lubitsch likely would make at least one picture a year for United Artists distribution. He would provide his own financing.

United Artists will hold its annual shareholders’ meeting on Wednesday, January 19, with Mr. Korda attending prior to leaving for the coast. Mechanism of the company's profit-sharing plan for non-owner producers were discussed.

Mr. Korda's London Films, producing independently for United Artists, reports net profits of $3,780 for its last fiscal year. The company's actual profit was $82,530, before deduction of $78,750 to compensate for cancellation of a corporate contract.

London Films will hold ten shares of $5 par stock in the new Denham-Pinewood studio combine. This new studio company has been formed with a capitalization of $1,750,000. Control will be in the hands of Prudential Assurance, financial backer of London Films, indicating that the latter may be in charge of operations through its financial connection.

London Films' inventories of completed films and its interest in other productions was placed in the financial report at $6,899,270.
Transplanted

A new setting for much of the action of Gainsborough's "A Girl Must Live," being made at Islington, for release by Twentieth Century-Fox, has transplanted the unit to "Pangbourne Manor," Tudor mansion and home of Hugh Sinclair as a blue blooded Earl. It is to the Manor that the Earl invites a bevy of glamour girls to spend a weekend, and it is thus that song and dance rehearsals take place in the banorial hall, constructed with care by art director Vetchinsky, whose penchant for realism inspired him to incorporate in the sets a genuine seventeenth century hand constructed fireplace, valued at just under £1,000. Gilded five-candel wall brackets, once ornamenting the linen Majestic, also were used.

"A Girl Must Live," in which Margaret Lockwood, Lilian Palmer, and Ronald Howard jointly star, is being directed by Carol Reed.

For Treble Quota

Shooting is due to start immediately on Metro-Goldwyn-Mayer British's third treble quota production, "Good-bye, Mr. Chips." Sam Wood is set to open on scenes at "Brookfield School," scene for more than half a century of the labors of schoolmaster Chips. Location scenes were taken at Repton the latter weeks of the summer.

Robert Donat has the role of Mr. Chips passing in his stride from youth, as an assistant master, to ripe and slightly bald old age full of honor.

Great Garson is due from Hollywood to play opposite Donat. Production, as with the two predecessors, will be at the Denham Studios of London Film Productions.

For the Cause

Towards the dramatic ends of his new A.T.P. comedy, "Trouble Brewing," George Formby, leading British star, has had to subject himself to the ministrations of eighteen stone wrestlers from the London center of the body sport, Lane's Club. Other troubles have followed him into such locales as a police station, a newspaper office and a racetrack. Formby and his fellow conspirator, Gus MacNaughton, in one sequence are called upon to mistake the chief of police for the leading figure in a counterfeiting gang.

Googie Withers, as a news editor's secretary, this time supplies Formby with his romantic cues. The film is being directed at Ealing by Anthony Kimmins.

Period Comedy

Latest subject to be launched by Jerome Jackson on the Warner Brothers First National production schedule for 1938-39 is a costume comedy for Max Miller. The wisecracking comedian will appear in "The Good Old Days," a period piece set in 1830, in which he will play the part of a traveling showman whose troupe not only attempt drama, but song and dance shows in taverns and local market places. "The Good Old Days" will be directed by Roy William Neill, who was responsible for decided on after the film had been concluded by director Tim Whelan. The reshooting was conducted by Brian Desmond Hurst.

The success of their "Romances of the Turf" series, acquired by them for shorts quota, has led Paramount to sign up Widgey Newman for more subjects in this series. Newman, who recently filmed at the racing centers, Liverpool and Newmarket, plans a trip to France to shoot scenes of the new British racing colony which is centered around the racecourses of Paris.

Epic of Steel

A dramatic epic of the British steel industry is planned by Charles Boot, the man who built the Pinewood Studios, Iver. It will be called "Steel Saraband," and is from a story by Roger Delattre.

Mr. Boot says the film, while dealing with British steel and its manufacture, also will treat equally dramatically of the men within working in its foundries. The picture will be shot in color.

Blakeley's Plans

John E. Blakeley, producer of the classic "Penny Pool," goes into production in January on a screen version of one of the most popular radio programs of the British Broadcasting Corporation, "Monday Night at Seven." Leading vaudeville and radio stars will be featured. Following this Mr. Blakeley plans to start production of another football pool picture, "Oh! Mr. Littlewood," "Two Little Drummers" and later on "Pontoon's."
CAN YOU STAND IT?

THE MENACE OF RATHBONE

THE FRIGHTFULNESS OF KARLOFF

THE TERROR OF LUGOSI

THE HATE OF ATWILL

1939’s SCREEN CHALLENGE TO COURAGE!

NATIONAL RELEASE JAN. 13
The greatest fear figures in screen history . . All in Universal’s NEW Cavalcade of Profit-Horror!

Basil RATHBONE
Boris Karloff
Bela Lugosi
Lionel Atwill

in

“SON OF FRANKENSTEIN”

Josephine Hutchinson

Emma Dunn, Donnie Dunagan, Edgar Norton

A ROWLAND V. LEE PRODUCTION
Hollywood Asks Nazi Boycott; Aid for Refugees

Motion picture industry luminaries on the West Coast have initiated a movement to have the United States Government declare all economic boycott against Nazi Germany. Some 60 of these figures, presided over by actor Melvyn Douglas, met at the home of actor Edward G. Robinson and drafted the preliminary outline for a petition to be circulated and signed by all other public meeting or entertainment places. The petition calls for an embargo on German goods. It is hoped that 30 million people will sign it; whereupon it will be given to Congress and the President.

Among those who attended the meeting at Robinson's home were Bette Davis, Fred Astaire, Paul Muni, Miriam Hopkins, John Cromwell, Rosemary Lane, Anatole Litvak, with MGM's Marcel Varnel, Gracie Marx, John Ford, Fay Bainter, Ginger Rogers, Claude Rains, Martha Raye, Gloria Stuart, Jack L. Warner, Walter Wanger, Carl Laemmle.

Mr. Douglas described the movement and mentioned as "spontaneous." Said Mr. Douglas: "The President can't order an embargo, because this is not a dictatorship. He has done all he can in the matter." According to Mr. Douglas, it is up to public opinion to force Congress to act.

Industry Benefits Add To Nazi Refugee Fund

An offer by Major Leslie Thompson, president, and Percy Furber, chairman of the board, of Translux Corporation, will enable Protestant, Catholic and Jewish charitable organizations of Boston to raise $25,000 to aid victims of Nazi persecution in Germany. The offer places 100,000 tickets of admission to the Translux Theatre, in Boston, at the disposal of the Ames Lodge of the B’nai Brith and the Hadassah; the Catholic Daughters of America; and two leading Protestant organizations.

Boston is the only city to benefit from this plan. Organization members are selling books of ten tickets at $2.50 each, the proceeds going immediately into the coffers of each organization. The tickets are good for any performance, during the next two months. While there will be no benefit performances at the Boston Translux, programs during the next two months will include special films on the refugee problem.

In Dallas, Texas, it was estimated by the Interstate Circuit that up to the beginning of this week $70,000 had been collected at refuge benefit performances in all of its 137 houses, with $15,000 being generated in Dallas alone.

The Minneapolis-St. Paul Variety Club has voted to raise $25,000 for the fund at benefit performances.

In New York, the special preview last week of "Pygmalion" at the Astor Theatre, brought $1,561.75, which was distributed among the American Evangelization Committee, the American Committee for Christian German Refugees, and the American Friends Service Committee. Nicholas M. Schenck, president of Loew’s, was responsible for the benefit preview.

In New York, Mrs. Franklin Delano Roosevelt last week inaugurated the ticket selling by the Motion Picture Art Fund For German Refugees by buying the first four tickets from comedian Jack Benny, in a well publicized ceremony, in front of the newsreel and still cameramen.

Henry R. Kittenberg, portrait painter and a member of the board of directors of the Motion Picture Art Fund, has been asked to do a portrait of the person drawing the first winning ticket in the Motion Picture Art Fund, which itself consists of a raffle of paintings by nationally famous artists, to the holders of the winning tickets.

Sponsors of the raffle plan to hold the drawing February 12 on the steps of New York's City Hall, with Mayor LaGuardia officiating.

Blanks Simplified for Tax Returns

Last week's announcement by the U. S. Bureau of Internal Revenue at Washington that hereafter "small" businesses, including those in motion pictures, will be saved considerable work and expense in preparing income tax returns, through a new simplified form, was followed this week by specific instructions on the use of the new blanks.

Businesses eligible to use the simplified form are those with total receipts of not more than $250,000 and net income not exceeding $25,000, as already announced, but this week the Revenue Bureau explained that to determine whether gross income is within the $250,000 limit or exceeds it (in which event the larger form must be used), corporations must add gross sales or gross receipts to interest received from any source, all rents, royalties, capital gain, gain from sale or exchange of property other than capital assets, dividends, and all other income now required by the Revenue Act to be included in gross income.

The Revenue Bureau said approximately 85 per cent of all corporations would be able to use the simplified form.

Paramount chiefs confer on British production plan

Adolph Zukor, new director general for Paramount in Europe; John W. Hicks, vice-president in charge of Paramount foreign distribution, and David Rose, in charge of Paramount production in England, opened conversations at the home office in New York this week on the company's plans abroad.

It was decided at the Wednesday conference to abandon all plans for the present at least for theatre expansion in Great Britain. Mr. Hicks on his arrival in New York said that British production has slackened and England is faced with a drought of native-made films, in the summer. The post of managing director for Paramount in London will still be held by Mr. H. T. Schaefer, but he will relinquish this post as soon as the company decides upon a permanent successor to John C. Graham, who resigned some time ago.

Seven Films Planned

Mr. Rose, who arrived with Mr. Hicks, had been abroad for three months, studying the London production side. He will present his views to the company board, while in New York. He tells Sunday returning to England. Mr. Zukor is expected to go with Mr. Rose.

Present plans are for Paramount to make seven quota films, if possible, for the coming year, and 10-12 films in London, for the year following. First on the schedule will be "French Without Tears," a double quota film and "Hatter's Castle," by A. J. Cronin.

C. J. Dickinson has been named general sales manager of Paramount Film Service, Ltd.

Luncheon to Bernie in Jewish Charities Drive

Under the leadership of Major Albert Warmer and Loew's David Bernstein, the amusement division of the Federation for the Support of Jewish Charities held a report meeting Tuesday at New York City's Hotel Astor, preparatory to the luncheon next Tuesday at the same hotel in honor of Ben Bernie, sponsored by the division, and headed by comedian Eddie Cantor.

The report meeting heard that the amount to be raised this year, $225,000, is considerably more than last year because of budgetary exigencies.

For the Bernie luncheon, Mr. Cantor heads a list of 50 on which will be seated Harry Brandt, William Brandt, Nate Blumberg, Jack Cohn, George J. Schaefer, Martin Quigley, Joseph M. Schenck, Donald Flann, Barney Balaban, William Morris, Marvin Schenck, Leo Brecher, Herman Stark, Jack Alikoate, Red Kann, Sid Silverman, Dave Rubinoff, Louis Sobol, Benny Goodman, Abe Lyman, George Jessel, Eddie Duchin, Phil Baker.

Stars to Help Paralysis Drive

Keith Morgan, chairman of the Committee for the Celebration of the President's Birthday, has announced the formation of a group of stars in the entertainment world headed by Eddie Cantor, who have pledged cooperation in the "Fight Infantile Paralysis" campaign.

Paramount Board Votes Dividends

The usual quarterly dividend on Paramount first preferred stock and 15 cents per share on the second preferred was voted by the company's board of directors this week. The dividends are payable December 24th to holders of record on December 16th.

The directors' meeting lasted only 45 minutes, one of the briefest held at Paramount for months. Adolph Zukor, chairman, and E. V. Richards of New Orleans, whose appearances at board meetings have been infrequent, attended the session.

Hungarian Here To Buy Pictures for Schools

Production is expected to start soon on educational films for use in schools in Hungary and other European countries, as the result of the visit here of Mr. Arpad Szemere, general manager of the Film Credit and Control Company, of Lucerne, Switzerland, and of Kultur-Film, in Budapest, Hungary. The shorts, based on the ideas of Mr. Szemere, will comprise three series, with one short produced each month.

Rosener Opens Vogue Theatre

Herbert Rosener of San Francisco has opened the Vogue theatre in Kansas City, Mo., as the eighth in his circuit of foreign language theatres.
THE BIGGEST THEATRE IN THE WORLD MAKES AN IMPORTANT DECISION!

The largest house, the greatest grosser in the world, with the pick of pictures chooses the attraction for its most valuable playing time, Christmas week. It's M-G-M's soul-stirring Charles Dickens masterpiece "A CHRISTMAS CAROL"
Loew's Stockholders Suit Is Continued

The $30,000,000 accounting suit brought by minority stockholders against officers and directors of Loew's, Inc., before Justice Louis A. Valente in New York Supreme Court, was continued. With additional testimony by Bernard J. Reis, an accountant employed by the plaintiffs.

Mr. Reis testified that while only $12,500 was paid for the story on which the motion picture "Murder" was based. It was later released as "In His Steps." 

The names of the writers were not put into evidence, the writer's salaries being carried as an asset. Plaintiffs contend these should be charged off as losses each year against the defendant's position that all expenses in producing a film could not be amortized until the picture was finally released.

Last week Sidney R. Kent, president of Twentieth Century-Fox, testified for the defense.

He attributed the rise and success of Loew's, to the men who are being sued. He told the court that since the present employment agreements were not continued or invalided, Loew's would be wrecked.

"The assets of the motion picture industry are the human assets. Money can't stand alone," he said.

When questioned about a drop in Loew's studio earnings from $9,900,000 in 1930, to $3,800,000 in 1932, Mr. Kent declared that in 1932 Fox Films lost $14,000,000, on which $9,000,000 was a loss on studio operations. It was brought out, in a deposition of Louis B. Mayer, that Mervyn LeRoy, producer and director, took over many of Loew's projects.

He also revealed that Samuel Goldwyn had offered Norma Shearer $250,000 a picture and 50 per cent of the profits of that picture. The time she preferred a contract with Metro-Goldwyn-Mayer for two pictures at $150,000 a picture, plus profit-sharing.

Other depostions were those of Sam Katz, Hunt Stromberg and Bernard Hyman. The testimony of William Parker, Charles C. Moskowitz and former Judge John R. Hazel for Loew's was also heard.

Nicholas M. Schenck will probably be the first witness for the defense. Mr. Mayer's presence in court is said to be uncertain because he is needed on the coast.

Seek Dividend Arrears

Shareholders of Marcus Loew's Theatres, Ltd., holding 698 shares of preferred stock, have entered protests to the officers of the company to what is declared to be inadequate liquidation of arrears in dividends on the stock, which now amount to $38.50 per share following the current payment of $3.50 for the half yearly period ending September 30, 1934.

In a protest petition on file, the last dividend capital was built up from $14,926 to $264,999 in the period from January 2, 1932 to August 26, 1937, during which time a substantial amount was spent on reorganizing. No dividends were paid for many years up to June 30, 1934.

Joseph Schenck To Broadcast Film Trade Forecast for 1939

Joseph M. Schenck, president of the Motion Picture Producers' Association, will forecast the business outlook for the industry in 1939 in a special network broadcast December 29th which will present leaders of the country's nine leading industries. The broadcast, arranged by National Broadcasting Company, will be heard over the Blue network from 8:30 to 9 P. M. Mr. Schenck will speak from Hollywood.

COMPANY OFFERS COLD TO ITALIAN PROPOSAL

Greeted at first with relief, then with suspicion, and now with distaste, the new Italian offer to allow four American film companies to continue in business in Italy until June, and then to join the state monopoly, or liquidate their business, has been turned down by the four companies—RKO, Columbia, United Artists and Universal.

Meeting in Paris this week are the European heads of the companies concerned, who are expected to reaffirm the decision of the companies to cease business in Italy rather than how to the monopolistic and financially unfair demands of that country's government. Continuation would have been possible if an agreement was reached by the companies to continue beyond December 31. However, revelation that the Italian government offer calls for the surrender of their businesses in June at about 25 or 35 cents on the dollar, has decided the American interests to quit as soon as possible.

The Italian government is offering about $1,000,000 maximum for all American distribution business, which has an actual value of about $4,000,000.

FTC Clears GN; Stock Withdrawn

The Federal Trade Commission has disposed "without prejudice" its complaint against Grand National Films, the old concern, charging that company with unfair trade practices in the sale and distribution of "In His Steps."

The complaint had charged the company with improper use of the title and false advertising representations.

The Commission noted that no "further public interest is involved" and that the company had been judged bankrupt, its assets and properties, including the picture of the title, having been purchased by Grand National Pictures, Inc. The report further notes that the picture has been sold under the title, "Sins of the Children" by the new firm, since March 31, 1937.

The Securities and Exchange Commission last week granted Grand National permission to withdraw its $1 par common stock, effective at the close of trading December 9. The Commission decided in its action that the situation was that the company is a debtor in proceedings under 77 B; that it has ceased to exist except as a corporate name; and that trading in its stock on the New York Curb exchange has been negligible.

The Educational Pictures and Grand National Pictures office staffs have moved into their new offices in a recently completed Associated Press Building, in New York's Radio City. Educational had been in the 46th Street building for ten years.

Still to be set are Grand National's production plans and the status of Fine Arts.


Ralph Kinsler resigned as district manager for Grand National, in charge of Cincinnati, Cleveland, Indianapolis and Columbus, to complete Associated Press Building, in New York's Radio City. Educational had been in the 46th Street building for ten years.

W. L. Kennedy, formerly Pathé branch manager in Clevelad, has been named manager of Grand National Picture San Francisco branch manager H. Bradley Fish as salesman for the San Joaquin Valley territory.

Herbert Freedman, of the Film Corporation of America, is asking $251,450 from Grand National Films, Inc., alleging he contracted with the company in 1937 to produce 24 westerns; that the contract was abrogated last August by trustees Edward Aplhorn and Lloyd Wright, when the company was undergoing reorganization under 77 B.

Mr. Freedman admitted he made no pictures, but claims he was $11,450 in preparation for three series of westerns. Mr. Freedman asks the remaining amount as a sum he would have realized had the pictures been made. Mr. Freedman alleges contract provided for his receipt of negative costs upon delivering the films, and that they were budgeted at $12,000 to $15,000.

Jolly Club Meets

The annual meeting of the Jolly Club of Atlanta, Ga., an organization similar to the Variety Clubs of other cities, was held at the Ansley Hotel last week. Officers elected to serve for the year 1939, were George Jones, president; Ralph Hirsch, vice president; Billy Haines, secretary, and N. E. Savini, treasurer. The outgoing officials are: Harold Spear, president; T. H. Lucy, treasurer, and A. C. Cowles, secretary. A vote of thanks was given the retiring officers for their efforts during the past year.
and a cheer for another swell Columbia comedy . . . .
funnier than "There's Always A Woman" . . . .

FOR XMAS . . . GIVE YOUR PATRONS A SCREAMLINED GIFT

THERE'S THAT WOMAN AGAIN

MELVYN
DOUGLAS BRUCE

VIRGINIA
MARGARET LINDSAY
STANLEY RIDGES

Screen play by Philip G. Epstein, James Edward Grant, Ken Englund
Directed by ALEXANDER HALL
A COLUMBIA PICTURE
Columbia

"BLONDIE"; Penny Singleton, Arthur Lake—Columbia's golden girl stars in this film. This is the first of a series of this type of pictures. These stars walk, talk and play the leading roles on the screen. If you haven't bought Columbia pictures you are missing a swell chance to give your patrons a change in pictures. Just what every exhibitor has been wait- ing for. Would have done better in another medium. Played November 27-29.—Ruf F. Bros., Mainstreet Theatre, Logan, Kan. General patronage.

"BLONDIE"; Penny Singleton, Arthur Lake, Larry Sims, Don Montment—This picture is a honey and the prices should be very popular. Box office take was the best in months for a week-end show and our customers were pleased 100%. Played December 1-3.—E. G. Arnold, Allen Theatre, Hillsboro, Kansas. Rural patronage.

CRIME TAKES A HOLIDAY: Jack Holt, Marcia Rampton, Douglas Dumbrille—Another dead diller with only the Movie Quiz Rider and a tin can.—W. E. McPherson, rehearsal Theatre, Old Town, Maine. General patronage.

FLIGHT INTO NOWHERE: Jack Holt, Jacqueline Wells—One of the best Holt pictures played, which is saying something. Played November 19-20.—Fischer and Bichler, Matt- tawa, Ill. Small town patronage.

FLIGHT TO FAME; Charles Farrell, Jacqueline Wells—A very good co-feature picture. A bit different from the average run and, although the idea is fanciful, it proves to be an interesting picture to most of the patrons. Too bad Farrell couldn't get a better part; an average picture. Played November 19-20. Back together again would bring tops in performances and audiences. Played November 26-28.—Dennis Bros., Ogden, Cal. Small town patronage.

OLD WYOMING TRAIL, THE; Charles Starrett, Barbara Britton, Hugh Beaumont—Good western. Too bad more didn't turn out to enjoy it. Running time, 58 minutes. Played November 5-6.—Fischer and Bichler, Allen Theatre, Strasburg, N. D. Small town patronage.

SOUTH OF ARIZONA; Charles Starrett, Iris Meredith, John GleNN—It's a story that holds the box office record of my theatre. Very good and my patrons liked it immensely. Played October 6-7.— E. G. Arnold, Allen Theatre, Hillsboro, Kansas. Rural patronage.


YOU CAN'T TAKE IT WITH YOU; James Stewart, Lionel Barrymore, Jean Arthur, Edward Arnold, Mischa Auer, Spring Byington, Anna Miller—Without a doubt the best picture of the year we think and we have played all the good ones. I believe that I can honestly say everyone who saw this was awed away that they had just seen the type of feature they would want to see again and some did. Business not too bad but no fault of picture but this and talk it up big. It's good. Running time, 127 minutes. Played November 22-23.—Ruff Bros., Mainstreet Theatre, Logan, Kan. General patronage.

SECRET OF AN ACTRESS; Kay Francis, George Brent—One of the poorest pictures seen in a long time. Lots of walk-outs.—A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

Metro-Goldwyn-Mayer

IN this, the exhibitors' own department, the theatern of the nation serve one another with information on the box-office performance of products 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


BOYS TOWN: Spencer Tracy, Mickey Rooney—This two day run broke all previous three day run records.—E. C. Arehart, Strand Theatre, Millford, Iowa. General patronage.

BOYS TOWN: Spencer Tracy, Mickey Rooney—Excellent picture that did a fine business. Played November 15.—B. Hollebeck, Rose Theatre, Sumas, Wash. Small town patronage.

BOYS TOWN: Spencer Tracy, Mickey Rooney—Gets 'em in like nothing else will. Played November 22-25.—Mary Lou, Ward Theatre, Pismo Beach, Calif. General patronage.


FLEETING FATE: Joe E. Brown, Leo Carillo—SPRING MADNESS: Lew Ayres, Burgess Meredith. Maureen O'Sullivan, VACATION FROM LOVE: Dennis O'Keefe, Florence Rice. We saw no entertainment value in any of the above and cancelled without paying them.—W. E. McPherson, Strand Theatre, Old Town, Maine. General patronage.

HOLD THAT KISS: Maureen O'Sullivan, Dennis O'Keefe, Florence Rice. We got all the money, so what the heck.—A. H. Record. Majestic Theatre, Hebron, Neb. General patronage.

LOVE FINDS ANDY HARDY: Mickey Rooney, Judy Canova—IT'S TOO BAD: Mickey Rooney, Judy Canova. MGM puts this up in the high bracket so you can make a lot of money, but we see no great expectations. A big price. Acting honors go to Miss Shearer, of course, with Spurlock, the hallmark of some of the greatest characteristics we have ever seen. Running time, 145 minutes. Played November 22-29.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power, Robert Morley, John Bowers, Mischa Auer, Gladys George, Joseph Schuliakratz.—Well, it's the same old story. Wonderful production, grand acting, music, sets. Small town and rural audiences will not go for this type of picture, yet the bays buy it. We were disappointed. This is a big price. Acting honors go to Miss Shearer, of course, with Spurlock, the hallmark of some of the greatest characteristics we have ever seen. Running time, 145 minutes. Played November 19-21.—Ed Crew, Empress Theatre, Waukau, Okla. General patronage.

SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Robert Young, Myrna Loy—Relate—A red hot date which I believe hurt it as run it ahead of the big cities and had no chance to cash in on its popularity and it had been so long since we had had a Crawford picture that it did not draw as well as it should have. Opinions were divided as to merit of picture. Played November 19-21.—Ed Crew, Empress Theatre, Waukau, Okla. General patronage.


SWISS MISS: Laurel and Hardy, Della Lind—O.K. for who were in love. They always make a little money.—A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

TOO HOT TO HANDLE: Myrna Loy, Clark Gable, Walter Pidgeon, Vivien Leigh, Comedy, Leo McCarey—Business was very disappointing on this picture. Played November 22-25.—E. G. Arnold, Allen Theatre, Hillsboro, Kansas. Rural patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy—LOVE'S PRIZE: Clark Gable, Myrna Loy—If you can't get 'em in on this and "Boys Town"—Running time, 105 minutes.—W. E. McPherson, Strand Theatre, Old Town, Maine. General patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy—LOVE'S PRIZE: Clark Gable, Myrna Loy—Very good picture that did more than average
"We read ‘What the Picture Did for Me’ of each issue thoroughly and find it a great help for selecting our pictures.

—Solead Theatre, Solead, Cal.

Miscellaneous

I DUE GEMMIL: Ria Ross, Carlo Butti—This may go if you have a big Italian population. Otherwise, stay away from the picture. It’s not worth the patents away so you have plenty of Italians to fill up the picture.


Young Dr. Kildare: Lionel Barrymore, Lew Ayres, Luise Carver—A finely made picture which drew well for a holiday prevue and a second play. A far better picture than the first. —A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

Monogram

COUNTY FAIR: J. Farrell MacDonald, John Arledge, Mary Lou Lender—A very fine program picture. It’s a little slow, but satisfactory. — A. H. Record, Majestic Theatre, Torrington, Conn. General patronage.


Wanted by Police: Frankie Darro, Evelyn Keyes, Robert Kent—Frankie Darro in the cast usually means a good action picture and this is no exception. Played, November 25. Running time, 56 minutes. —A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

Where the Buffalo Roam: Tex Ritter, Dorothy Short, Robert Kent—No good, especially since ‘Monogram’ took charge. Running time, 65 minutes. —A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

Paramount

Bucaner the, Fredric March, Franciska Gaal, Akim Tamiroff, Jack Oakie—A very good picture but did not gross film rental. Picture is too long. Running time, 90 minutes. Played October 22. —Fischer and Bichler, Matray Theatre, Strasburg, N. D. Small town patronage.


Double or Nothing: Bing Crosby, Martha Raye, Robert Kent—Robert Kent is the factor here. Picture is not enjoyed by my patrons. The vocal orchestra very good. Played this late but did not have to hide and was well liked by all. —A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

Give Me a Sailor: Martha Raye, Bob Hope—A satisfactory program offering that played to over capacities and did well in the second half of double bills. Played no one. Running time, 60 minutes. —W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Illegla Traffic: J. Carroll Naish, Mary Carlisle—Just a little program picture that will hardly do to hold its own in the second half of double bills. Played no one. Running time, 56 minutes. —W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

King of Alcatraz: Gall Patrick, Lloyd Nolan—You surely feel the public when you play this, even a new reworked shot of the prison. The escape told in dialogue. Very ordinary yet it pulled as they expected something. Running time, 50 minutes. —E. C. Moore, Strand Theatre, Milford, Iowa. General patronage.


Professor Beware: Harold Lloyd, Phyllis Thaxter, Raymond Walburn, Lionel Stander—Played this second run and has paid for itself in ten weeks. Had farmers standing up waiting in the rain. Running time, 75 minutes. —A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

Soul at Sea: Cary Cooper, George Rait, Franklin Pangborn, Olympe Bradna—Good entertainment for a small audience. Picture is well made and good. Running time, 80 minutes. —Fischer and Bichler, Matray Theatre, Strasburg, N. D. Small town patronage.


Springtime in the Rockies: Gene Autry, Gracie Turn, Bob Doolin, Shirley Bonne—Good musical with a lot of singing and dancing. Running time, 60 minutes. —Pic, Plaza Theatre, Tibble, Ontario, Canada. General patronage.

RKO Radio

Affairs of Annabel: Jack Oakie, Lucile Ball, Ruth Donnelly—Years ago when Oakie first came to the screen, he was funny but typing of him. He has developed into a very professional picture. It’s a fine production and he is very good in it and it may be that Oakie in devoting so much time to television that he is to blame. —A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

Broke the Ice: Bobby Breen, Irene Daur, Dorothy Dehavilland, Doloris Dando—Here is a picture. Everything a good picture should have is here. Wonderful show for our audiences. Running time, 80 minutes. —A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

CAREFREE: Fred Astaire, Ginger Rogers, Ralph Bellamy—The silliest possible story that just made itself into a very good picture. Only a disaster in the hearts of Clark, Plaza Theatre, Tibble, Ontario, Canada. General patronage.

Fugitives for a Night: Frank Albertson, Eleanor Lynn, Adrienne Ames; PECK’S BAD BOY: Brandon DeWilde, James Cagney, Spencer Tracy; THIS BOY SEES: Alice Faye, Jimmy Stewart, Claude Rains—TARNISHED ANGEL: Sally Kelly, Allen Miller, Lee Bowman—Watch your collection. We don’t need good pictures. Haven’t we got a Movie Quiz to please our patrons?—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Mr. Doodle Kicks Off: Joe Penne, June Tomlin, Ken Murray, John Ireland—Kicks off three or four a year like ‘Mr. Doodle’. Played November 16-17. For four weeks, don’t be afraid to

December 17, 1938

MOTION PICTURE HERALD

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Breaking the Ice: Leslie Howard, Madeleine Carroll, Robert Young, Ronald Colman—You hear this story so often and we have the best possible cast. —W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Snow White and the Seven Dwarfs: Walt Disney—I have just completed my engagement with this picture and I feel that I have been very successful in creating an all time house record as well as in getting twice the number of people there are in this situation. We are at the end of the picture in every town I have played it and the attendance is remarkable. I was prepared for about 1/3 the business, but was so good that they seldom give you a poor one. Running time, 56 minutes. —A. H. Record, Majestic Theatre, Ligonier, Ind. Small town patronage.

Spectrum


Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Tyrone Power, Alice Faye, Don Ameche, Ethel Merman, Jack Haley—It seems useless to report on this one as I can only repeat what other reviewers say but I cannot pass up a perfect feature without adding my word of praise. Roif the screen and not like this show failed to tell me about it. A perfect cast, good music and entertaining story should rate this one among the ten best of the year. Ford may well be proud of "Alexander's Ragtime Band." Running time, 96 minutes. Played November 26-—Sadys E. McAdoo, Theatre, Lebanon, Neb. Small town patronage.

ALEXANDER'S RAGTIME BAND: Tyrone Power, Alice Faye, Don Ameche, Ethel Merman, Jack Haley—Best business in a long time. And it seemed to please our people better than any picture in equally as long a time. Had the swing, the story, the thrills, everything. Played November 13-15—Horner and Morgan Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ALEXANDER'S RAGTIME BAND: Alice Faye, Tyrone Power, Don Ameche—Considering the fact that most of the spots in this section had played Alexander and the fact that it ran into stormy weather we felt we did reasonably well for this unusual and most popular attraction. Played November 26—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.


ALWAYS IN TROUBLE: Jan Withers, Robert Kellard, Eddie Collins—Jean Rogers—Often entertaining picture with abundance of comedy. You. The scenario and director must have had an off day and the whole thing looks as though it had been made on poverty row, poverty predominating the story. It is unbe- lievable that a studio can put out a picture such as this on the public. Janes has been a good box office for us, this definitely was not. It flopped the second day. It increased the rent and then put out a cheap, shoddy picture such as this was. Played November 26—Pearce Parkhurst, Columbus City, Ind. General patronage.

GATEWAY: Don Ameche, Arlene Whelan, Harry Carey, Glennie Barnes—She no hit. Where it missed I don't know. Played November 26—Fox Theatre, Columbus City, Ind. General patronage.

HOLD THAT COED: John Barrymore, Marjorie Weaver, Joan Davis—Very good. Just what we folks need for these times.—A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

HOLD THAT COED: John Barrymore, Marjorie Weaver, George Murphy, Jack Haley, Joan Davis—One of the best college football pictures ever made and pleased 100%. Played November 9-10—E. G. Arnold, Avon Theatre, Hillsboro, Kansas. Rural patronage.

IN OLD CHICAGO: Alice Faye, Don Ameche, Tyrone Power, Alice Brady—Played this picture against opposition's "Angels with Dirty Faces" and did a swell little business. Had a blowup of Chicago in front of it, a studio that is a fox would inflict a special buggies and this drew extra attention to the picture. A swell picture and although odd it will still do a record breaking business. Played November 26—Theatre, Torrington, Conn. General patronage.

JUST AROUND THE CORNER: Shirley Temple, Charles Farrell, Armand Duch, Joan Davis, Bert Lahr, Bill Robinson, Claude Gillingwater and Joan Davis do their bit in their new picture. Played but Saturday. Cut out the baby talk. You are a young lady now and you have several mannerisms that it would be well for you to overcome. Did not draw as well as some of her other pictures. Played November 26—Ed. Crew, Empress Theatre, Waunaka, Ola. General patronage.

LITTLE MISS BROADWAY: Shirley Temple, Jimmy Durante, George Murphy, Edna Mae Oliver—This picture grossed the lowest of all the Fore Temples. Played November 6-8—E. G. Arnold, Avon Theatre, Hillsboro, Kansas. General patronage.

MEET THE GIRLS: June Lang, Lynn Bari, Robert Allen—Even double billing with this "Blockheads" could not make it hold up. Was one of the weakest features we have ever received from this company. Played November 26-15—Horner and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.


MY LUCKY STAR: Sonja Henie, Richard Greene—A swell little picture that was expected. Richard Greene is very popular here. Running time, 86 minutes. Played November 9-10—Floyd Fashion, Long's Theatre, Angleton, Texas, General patronage.

MYSTERIOUS MR. MOTO: Peter Lorre—Just one of those times. You wonder what would make a man produce; just like all the Moto productions. Please don't make us fall for a double bill. Running time, 62 minutes.—W. E. McPhie, Strand Theatre, Old Town, Maine. General patronage.

PANAMINTS BAD MAN: Smith Ballew, Evelyn Dew—A very good western. Very fine action picture that has the account of rains and bad roads—Harland Rankin, Plaza Theatre, Tillamook, Or.—General patronage.

RASCALS: Jane Withers, Robert Wolfk, Robert Borrah Minnig's Gang—A good Jane Withers picture enjoyed by our children and excellent till. Too bad they won't give her the break she so justly deserves and place her in a big cast to give her a real chance. She should be one of our real stars before too long now. Play her picture by all means. Running time, 88 minutes. Played November 26—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SAFETY IN NUMBERS: Jack Prouty, Spring Byington, Shirley Deane.—A lot of fun and laughter from start to finish which pleased our larger night crowds considerably. It may not be the one to watch, however, for who can compare with the incomparable Shirley Deane? Played November 26—Ed. Crew, Empress Theatre, Waunaka, Ola. General patronage.

STRAIGHT PLACE AND SHOW: Ritz Brothers, Ethel Merman, Phyllis Brooks.—If we are to do the kind of business this picture did you can have my end of the Ritz's. What nonsense it took at the box office. Talk about tallspins, it hasn't come out of the box yet. The Ritz have not been enough on the ball for two or three pictures a year, any patronage they make can make one. There is no originality in what they do. They do the same old thing year after year. Only change is they are not being in the dialogue. When you have seen them once, you have seen it all. Lowest week-end gross in the Ritz's history. Played November 26—Charles Shramm's Theatre, Columbus City, Ind. General patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—This picture must be the best thing in this small town. Picture is okay though. Played November 31-December 1—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THREE BLIND MICE: Loretta Young, Joel McCrea, David Niven, Stuart Erwin, Marjorie Wever—A very good western. Played November 26—Here the patronage is not what it was the preceding month. Played November 26—Avon Theatre, Hillsboro, Kansas. Rural patronage.

TIME OUT FOR MURDER: Michael Whalen, Gloria Stuart—Very nice little show that pleased about half the audience as much as I did. The first laugh is the laugh that is the laugh that. The second laugh is the laugh you laugh at and the third laugh is the laugh that want. Running time, 62 minutes.—A. E. Elsies, Kishio Theatre, Payneville, Minn. Rural and small town patronage.

United Artists


I MET MY LOVE AGAIN: Joan Bennett, Henry Fonda, Ann Dvorak, Edward Arnold, Robert Lowery—The patrons thought we were in quarantine on this one. Didn't make film rental.—Harland Rankin, Plaza Theatre, Tillamour, Or.—General patronage.

Universal


NURSE FROM BROOKLYN: Sally Eilers, Paul Kelly—Fur business and gave general satisfaction. Played November 26—Charles Shramm's Theatre, Columbus City, Ind. General patronage.

THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, Irene Rich, John Halliday, Nancy Carroll, Joseph Calleia—The patrons will like this. There is a fine bunch of children aid-
TWO EXHIBITORS JOIN REPORTERS

Two new contributors appear in the What the Picture Did for Me column and two others whose reports have been following for some time have assumed the habit. New writers are:

Harry Abbott, Circle Theatre, Circleville, Ohio.
John Carlson, Carlsoina Theatre, Dawson Creek, B. C., Canada.

Prodigal contributors to the department this week are:

A. H. Record, Majestic Theatre, Hebron, Mich.
Roy Rowley, Ward Theatre, Pismo Beach, Cal.

Read the reports of these exhibitors in these columns.

Winnie Brothers

BOY MEETS GIRL: James Cagney, Pat O'Brien, Marie Wilson—If you haven't played this, pay for it and don't play the worst picture ever made by any actor—Majestic Theatre, Hebron, Neb. General patronage.

FOUR'S A CROWD: Elrof Flynn, Olivia de Haviland, Ronald Reagan, William Frawley—The smallest Sunday-Monday business in months. It was a dandy picture but it just didn't have the draw. Played November 20-21—Horn, and Morgan, Smaller Theatre, Hay Springs, Neb. Small town patronage.

FOUR'S A CROWD: Elrof Flynn, Olivia de Haviland—There is enough dialogue in this one to make two pictures. In fact it has crammed so much dialogue in it that players had to talk so fast to get it all in that you couldn't understand most of what they were saying. The stars were fine considering their part was played. Running time, 90 minutes. Played November 18-19—Ruff Bros., Mainstreet Theatre, Logan, Kan. General patronage.


GOLD DIGGERS IN PARIS: Rudy Vallee, Hugh Herbert, Alice Faye, Jimmy Durante—Every exhibitor I have come in contact with has told me it's a flop and just another poor output from Warners. But if I don't predict it correctly I feel this picture is that bad. While nothing to brag about I think it's average and don't see anything awful about it. She will pass for a day or two for most exhibitors I think. Running time, 95 minutes. Played November 18-19—Horn, and Morgan, Smaller Theatre, Hay Springs, Neb. Small town patronage.

HARD TO GET: Dick Powell, Olivia de Haviland, Chrysler Smith, Ethel Jankins—Every exhibitor I have come in contact with has been talking it up and just another poor output from Warners. But if I don't predict it correctly I feel this picture is that bad. While nothing to brag about I think it's average and don't see anything awful about it. She will pass for a day or two for most exhibitors I think. Running time, 95 minutes. Played November 18-19—Horn, and Morgan, Smaller Theatre, Hay Springs, Neb. Small town patronage.

RACKET BUSTERS: George Brent, Gloria Dickson, Humphrey Bogart, Walter Abel—A typical "gang" picture. It went over big here as do most products of Bogart's films. They like 'em tough and ready here. A good picture for plenty of clean last action on any exhibitor's program. Running time, 71 minutes. Played November 22-23—Peavey Parkhurst, State Theatre, Torrington, Conn. General patronage.


VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor—Very well made and a good story and two song hits. I failed to do the business expected of it and I have always been a good drawing card for me. Possibly played it too hot as I understand it has been clicking in other towns. Played November 13-14-15, Running time, 79 minutes. Played November 18-19—Horn, and Morgan, Smaller Theatre, Hay Springs, Neb. Small town patronage.

WINE, WOMEN AND HORSES: Barton MacLane, Susan Shannon, Patricia Ellis—Played very well over big with the majority of people and the only people who didn't like it were the few people of the farmers and foreigners. In our town of Torrington, Okla., it came out on the poll as one of the ten best pictures of the year. Running time, 90 minutes. Played November 26—Peavey Parkhurst, State Theatre, Torrington, Okla. General patronage.

JEPP, THE: Popeye the Sailor—Very good. The Popeye series are good for any house and you won't get anyｋan't get anything from the patrons because everybody enjoys Paramount's short subject. Running time, 7 minutes. Peavey Parkhurst, State Theatre, Torrington, Okla. Universal patronage.


UNUSUAL OCCUPATIONS, No. 6—The last of the series this week. That is not saying a lot. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RKO Radio


MARCH OF TIME, No. 1: Prelude to Conquest—This series have feature value. Feel proud that we are having so much we always have a screening, before showing them there is a certain amount of interest to the community. I don't believe we have a screening at any time. We see the March of Time as a short subject as the March of Time. Our audience reaction was most favorable indicated by a spontaneous applause at the finish. Exhibitors, you can go wrong on this series. You owe it to your community.—Harland Rankin, Plaza Theatre, Tillotson, Ontario, Canada. General patronage.

MORNING REVUE: Edgar Kennedy—One of the best comedies in a long while from Edgar Kennedy. This one will please all and you are sure not to have a screening at any time. Minor actors, Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Universal patronage.

MURDER IN SWINGTIME: Condor Musical—An all negro musical that had a good plot but the music does not have much appeal. Fair. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PATHE PARADE: No. 7—Just two subjects, Spirtism and Utopia through Disney Studios, make this a very good short. Played with a light picture and it can be played any time. Running time, seven minutes, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PATHE NEWS: We wonder if Hollywood is not over promoting its pictures. We don't see that it could have much appeal. Fair. Running time, seven minutes.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POLAR TRAPPERS: Walt Disney Cartoons—Excellent.—A. L. Irwin, Palme Theatre, Penacook, N. H. General patronage.

TWENTY GIRLS AND A BAND: Nick Stuart and Olga North—A well directed musical short, with a lot of comedy. Running time, two reels.—Gladyes E. McElvain, Owl Theatre, Lebanon, Kan. Small town patronage.

Twentieth Century-Fox


MOVIE NEWS, No. 18: OK. Running time, nine minutes.—Peavey Parkhurst, State Theatre, Torrington, Okla. Universal patronage.

MOVIE NEWS, No. 20: OK. Running time, nine minutes.—Peavey Parkhurst, State Theatre, Torrington, Okla. Universal patronage.

MOVIE NEWS, No. 22: OK. Running time, nine minutes.—Peavey Parkhurst, State Theatre, Torrington, Okla. Universal patronage.

STRING BEAK: Terry-Toons—This is a choice musical short, very well made. It is a one and two as far as special headlong. E. M. Freiburger, Paramount Theatre, Ligonier, Ind. General patronage.


Universal

GOING PLACES WITH LOWELL THOMAS: No. 54—A wonderful short and if all the balance of this series is as good we will be satisfied. Excellent. Fair. Running time, seven minutes.—Peavey Parkhurst, State Theatre, Torrington, Okla. General patronage.

Vitaphone

KATNIP COLLEGE: Merrie Melodies—in color and pretty good. It was a Merrie Melodie and was enjoyed by everyone. They go especially with the children in Torrington and I believe there is a chance for your patrons after showing one of these shorts as they are all short and can be played any time.—Peavey Parkhurst, State Theatre, Torrington, Okla.
• When you flash a Pre-vue trailer on your screen you are capturing the immediate attention of every eye in your theatre . . . telling your sales story to a hundred percent audience . . . and at the lowest cost per reader of any medium of advertising this business affords . . .
• That's why more than 12,000 exhibitors use Pre-vues by . . .

NATIONAL Screen SERVICE
...made for ace houses . . . priced for you
"SHOULD SHARE IN PROFITS"

Circuit division manager for many years, Maurie Stahl has recently taken over, among other houses and on his own, the Rivoli, Rutherford, New Jersey. And what do you think Stahl stressed in his first interview with the local press and his first advertising announcement, part of which is reproduced on this page? . . .

A profit-sharing policy for employees in addition to their regular salaries.

Essentially, it's another slant of the safe-and-sane commission form of remuneration found to be the only mutually satisfactory way of paying off by top selling organizations and in theatre business, most successfully by Famous Players-Canadian.

Maurie does a bit of clear-eyed looking ahead in setting forth some of the "reasons why" in declaring the staff in for a piece of the profit.

"I have always believed," he is quoted as saying, "that the success of any enterprise is in the combined efforts of all the workers. . . . Our employees spend all of their time here in the task of trying to supply first-class entertainment and courteous treatment to our patrons. If the Rivoli succeeds, I think they should share in the profits. . . . The plan is new in the East but I am confident it will work out here. . . ."

Stahl has been around long enough to stop kidding himself on the handling of manpower. He argues that the only definite way to insure consistent and persistent profitable effort from his employees is to give them an extra piece of what they help to bring to the boxoffice. He recognizes the weaknesses of policies that fail to do as much

IN OTHER WORDS, 2 + 2 = 4

Doctors and nurses are usually busy persons and getting them on the telephone to listen to a picture plug is not always as easy as it sounds, even if the picture has to do with their own lives and profession. What might be considered a tough hurdle to get over in informing these occupied medical folk about "The Citadel" was successfully avoided by old-timer Sid Scott of the Capitol, Sudbury, Canada. Scott employed the almost obvious device of hiring a local registered nurse to do the phoning. Results, he reports, were tops.

If showmanship is identified in part as a special talent, then it may be that this talent is also an instinct to pick the right selling slant for the right spot. Some folk's call it plain "horse sense." Wouldn't be at all surprised if that's how Sid defines it.

Δ Δ Δ

Just a reminder that ending of the Last Quarter in the Quigley Awards is just a few weeks away. Deadline has been set for midnight, January 14, 1939.

A. MIKE VOGEL
Though short subjects are not usually adaptable enough to promote elaborate window displays, 20th Century Fox’s "Fashion Forecast," showing latest styles is proving effective for tie-ins. Illustrated here is the window obtained by the Trans Lux Theatre, in Boston as reported by Dan Doberty, director of publicity for Movietone News.

Conceived by Phil Laufer, publicity director of Loew’s Criterion, New York, and explained elsewhere in this section, here is illustrated giant thermometer planted in lobby during run of "Spring Madness". Tie-in copy invited patrons of both sexes to make their individual tests to discover if they were immune from "spring madness".

Gay and happy crowd stands at attention while MGM exploiter Warren Slee out in Detroit presents winners with trophy in connection with the "Great Waltz" contest. Couple will be sent to Cleveland to compete for zone honors against couples from Ohio, Indiana and Kentucky.

At left is Tommy Read’s lobby for his Horror Show at the Paramount Theatre, Atlanta, Ga., tombstones, each carrying scare tie-in copy. Also used was an effect record of screams, moans, etc., and the eyes of cutout figures had green lamps on blinkers. Grass mat and foliage completed the display.
Opening of the annual American Red Cross drive gave Lillian Nadel, publicity director Filmtone Theatre, N. Y., an opportunity to land striking window for "Grand Illusion." Giant enlargement of scene still served as background against which were affixed series of crosses with small credit card in front tying in the picture, drive and store items at exclusive Fifth Avenue jewelers.

Always a strong believer in animation, Manager Charlie Pincus, Centre Theatre, Salt Lake City, Utah, put it into effect recently for his lobby setpiece on "If I Were King." Swords, body and legs were in constant motion, with figures dueling. The cast and title letters were transparent, scene stills were planted on columns and flitter was used profusely.

New York Rivoli Theatre devoted two 40 by 60 lobby frames to national magazines containing material on Disney's "Ferdinand the Bull," a reported first time that a short was granted such an elaborate layout. That's press agent James Dunn standing by.

John McManus, Loew's Midland Theatre, Kansas City, worked out a Sealyham puppy contest with local department store for "Young in Heart." Above may be seen store's Santa receiving the pup from airline hostess, who was supposed to have brought the pup in from Hollywood.

R. W. Russell, Palace, Canton, Ohio, for "Suez" covered the orchestra pit with 8-foot letters made of sign cloth and illuminated. On either side, white sand was scattered with flitter which gave the desert effect when lights were brought up.
Best Wishes for a
Merry Christmas

But dear, they've
already showed it
over three times,
maybe they're
hinting for us
to go home

MERRY
CHRISTMAS EH

FROM THE BRUSH OF GLENN FRANKE, CHEVIOT, OHIO

Bridal Party Arranged
On Stage by Storin

In connection with his showing of "Having Wonderful Time" at the Paramount, Springfield, Mass., Harry Storin tied in with local merchant's annual bridal contest, which creates much interest locally. Old church window piece was set up on stage to give an altar effect, and as traveller opened, altar boy could be seen lighting candelabras, immediately after which the bridal procession entered stage as soloist sang "Oh, Promise Me."

Store plugged the slant in all ads and throughout the store; other cooperating merchants came through with corsages, outfits for ushers and bridesmaids, gifts for the bridal couple, wedding cake, cookies, ice cream, soft drinks, etc. Photos were taken of the proceedings on stage and run in paper following day, together with complete details.

"LET'S HEAR FROM YOU"

City Election Held
For "Boys Town"

Gene Kincaid, Main Street, Lexington, Ky., promoted a "Boys Town City Election" with the aid of his newspaper and cooperating merchants in connection with that picture. Launched with a nominating convention at the theatre to which all boys were invited, the campaign carried a number of prizes from merchants for the highest number of votes for the various offices.

Fifty-four names went on the official ballot for the 18 city elective offices. Ballots were widely distributed, published in the newspaper and deposited at the theatre ahead of opening. All persons, whatever age, were entitled to vote, and winning officers served during "Boys Town" week in Lexington.

Fire Chief Drills
Theatre Staff

Reported by J. K. O'Donnell, Haines Theatre, Waterville, Me., was idea which promoted him plenty of goodwill in addition to newspaper stories. Theatremen contacted Deputy Fire Chief Ivers, who agreed to conduct a rigid fire drill, giving the ushers detailed instructions on the proper use of hand fire extinguishers, etc.

Prior to the drills the staff was given a talk by Ivers and O'Donnell explaining the importance of the weekly drills and reasons for conducting them. Each man was conducted through the theatre and enacted what he would do in an emergency. After the individual tests, a general drill was held in which each man took his regular station and went through the emergency routine. Stories and pictures broke the newspapers.

"LET'S HEAR FROM YOU"

Man At the Wheel
Tied to Safety Drives

Tieup with Cleveland's police department brought Louie Lamm, Uptown Theatre, 15 minute safety talks by officers before each performance in addition to the distribution of literature on March of Time's "Man at the Wheel." Motorcycle police were stationed in front during the time the short was playing there and wrecked car was also planted in lobby.

Realizing the editorial significance of the story, U. K. Rice of the Carolina Theatre, Winston-Salem, invited editor of local daily to see the picture, which brought not only a review on the editorial page, but a virtual command to every citizen to attend the show. In addition, Rice had a private showing for the city's traffic safety committee; photos were made of motorcycle patrolmen who attended and run in papers.

Waltz Winners
Selected In MGM
New York Finals

What Metro-Goldwyn-Mayer reports as one of the most successful and comprehensive exploitation campaigns in the annals of motion pictures was concluded last Monday night in the grand ballroom of New York's Waldorf Astoria Hotel when an audience of more than 2,500 viewed the finals of MGM's nationwide "Great Waltz" Dance Competition. The entire proceeds were donated to the American Red Cross.

The contest, starting September 26, progressed through local competitions in every state, and the twelve couples who competed in the finals were the survivors in twelve national "zonal" from among 228,000 couples. To the winners, Mr. and Mrs. Charles Lawrence Smith, of Brooklyn, N. Y., went first prize of a three-months contract with M-G-M. Presentation of the contract was made by Louise Rainer, star of The Great Waltz. Judges were Tony de Marco, Leroy Thayer, Arthur Murray, Jack Robbins, Ned Wayburn, A. J. Weber and Prof. S. E. Feist.

Theatres, clubs, ballrooms, dancing schools and hotels participated in staging the nationwide contest, with leading orchestras supplying the music. In many cities the contest resulted in the naming of "Great Waltz Months." Radio was utilized everywhere to play Strauss music in the "Bring-back-the-Waltz" movement.

In New York, MGM secured the cooperation of the Scripps-Howard World Telegram, which carried numerous stories and plenty of art daily for two months prior to the finals. A series of ads was used, beginning two weeks before the finals.

Contest was made part of advance on the picture in all parts of the country. In Los Angeles, for instance, 17 night clubs, ballrooms and dancing schools were tied in with the city finals held at the Cocomut Grove.

"LET'S HEAR FROM YOU"

Test for "Spring Madness"
Planted in Theatre Lobby

Giant thermometer, nine feet by four feet wide conceived by Phil Laufer, publicity director was placed in the outer lobby of Loew's Criterion, New York, with trivia copying inviting prospective patrons of both sexes to make their individual tests. (See photo in Round Table picture section.)

Display was made of plywood with 12 openings cut down center of board, each about six inches square and backed with frosted glass having various readings on it, glass illuminated from back by trough of light enclosed in sheet metal box, painted black.

Twelve step circular timer was constructed so that the impulse transmitted to the motor by pushing a button operated 12 individual lamps, giving the effect of a "spring winder," except that the action was vertical, as on a thermometer, instead of circular. Light stopped automatically at some point on tester and illuminated the reading on the glass square.
**JOYOUS JANUARY**

To pick up the pace of Christmas and New Year's weeks' business for continuation into January without loss of boxoffice momentum, it is suggested that theatremen employ a "Joyous January" or a "Be Joyous in January" campaign, to be built around the conventional New Year baby figure, decorated with a "1939" banner. Posters, ads and lobby cards would feature the baby figure with copy lines, such as:

"1939—a brand new year brings you brand new entertainment."

"1939 brings you new gifts for the new year."

"1939—a baby in arms. A giant in entertainment."

"Joyous January means joyous screen happiness."

Suggested for a lobby setpiece is a cutout figure of Santa Claus with infant 1939 peering from behind Santa's legs, saying: "I'll be with you in January, folks, and look what I'm bringing." Alongside would be a group of simulated gift packages, each lettered with the name of a January attraction.

The "Joyous January" campaign could be tied in with leading stores and other community enterprises. Stores unload their Christmas leftovers in January sales with price reduction as the main copy appeal. Tie in with the theatre joy campaign would give them another compelling selling slant for advertising of new merchandise as well as the holiday items. Here, too, the 1939 figure would be utilized as a central art theme, as it would for the chamber of commerce, lunch clubs and other enterprises.

Recognition of the current dance craze would be accomplished with a series of January Joyous Jitterbug contests. These competitions are gaining in popularity and as special stage attractions are returning added dollars. Newspaper cooperation is also available. In January, too, the old reliable stage wedding could be worked as could be guest tickets for all couples married in the month with a special prize to the first wed in the New Year. Prizes for the first baby to be born in 1939 is another possibility for a co-op campaign with newspapers and stores.

**Skouras Managers Offered Paramount "French" Prizes**

Exclusively for managers of Skouras theatres, Paramount has inaugurated the Neil F. Agnew exploitation contest with $500 in prizes for the best campaigns on "Say It In French." The three major prizes will be $250 for first, $150 for second and $100 for third. In addition to outstanding promotion, best comparative grosses and profits will be given consideration. Average advertising expense for the preceding and succeeding weeks of the engagement as well as expense during run of date will also be considered.

Contest terminates on March 8, 1939. For grosses and profits, judges will be S. P. Skouras, E. F. Zabel and George H. Balk- don; for advertising and exploitation, Aloe Moss, Paramount advertising manager. Entries are to be forwarded to office of S. P. Skouras, 444 West 56th Street, New York City. Deadline is March 15th.

**Aviation Ties Ins Stress In "Dawn Patrol" Pressbook**

Numerous publicity stories and art, designed to give easy entry into newspapers and periodicals are included in the comprehensive pressbook prepared by Warner Bros. for "The Dawn Patrol." A six-day picture story for papers is described in addition to various contest ideas. Also available is a five-day newspaper quiz contest having to do with famous aviators.

National tieup has been arranged with the Lionel Corporation, who have manufactured a toy airplane setup for use as a window or lobby display. "Dawn Patrol" caps and helmets are available for distribution to children and stamps for sealing purposes.

"Book opens with a double page spread presenting the highlights of the national advertising campaign, which will be headed by full-page color ads in Life, Look and Click. In addition to 14 fan magazines. Remaining pages are devoted to banners, display cards and advertising accessories."

**Soriero Promotes For Christmas**

Tom Soriero, manager of the United Artists Theatre, Los Angeles, is rushing the Christmas season by giving gratis to patrons, from December 1 on, boxes of Tulip cards valued at $1.75 each, purchased from cooperating merchant. Likewise, over the same period, Soriero is giving away credit checks with a face value of $2.50 each when presented at local jewelry store, on purchase of $25 or more.

Back of checks is used to advertise the current shows at the United Artists, and distributed through chain markets in Los Angeles and ballroom in nearby Ocean Park.

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N.Y. World's Fair Enlists Theatres In New Year Drive

"Things Will Be Fine in '39," says the New York World's Fair exploitation department in a comprehensive manual setting forth the details of a campaign for the New Year and outlined here for the information of readers in a position to utilize the drive for their own situations. Theme of the campaign is "Dawn of a New Day," taken from the title of the official Fair song.

For New Year's Eve, New York's Broadway and Seventh Avenue are to be decorated with Fair flags, colored bunting drapes, in all stores and buildings. At midnight, giant Tyrion and Perisphere on front of the Times Building will be illuminated and the paper's running news sign will carry tie-in copy. Christmas tree in the Square will be appropriately illuminated and decorated. All electric and animated signs in the area will carry the "dawn" copy. At the Fair site at the same time, there is to be a fireworks display and ice carnival.

Promptly at midnight, hotel orchestras across the country will play the theme song to be picked up on a world-wide radio hook-up. Night clubs will feature entertainment built around the theme, orchestras and all other personnel will wear Fair costumes and emblems. Hotel and restaurant guests will receive free postcards carrying tie-in copy to be addressed and mailed to friends. Restaurants will feature a "Dawn of a New Day" breakfast on New Year's morning. Theatres are scheduled to tie-in in every way possible with World's Fair lobby and front decorations, house staffs wearing emblems.

WARNERITES SELL 'FOUR DAUGHTERS' WITH TOP TIEINS

Regular theatre trailer was used by Marty Goldenberg, Warner's Staff, Philadelphia, to ask patrons to submit the names and addresses of four daughters, as part of his campaign on that picture. The object was to have four girls so chosen as hostsesses during the run, The West Philadelpia Times cooperated by running a story about the search and plug for the picture.

Broadcast was arranged day ahead of opening in which all theatre managers in that division participated in addition to the four girls chosen as hostesses. Special fold herald with front set in novelty type and carrying Jack Warner's statement inside was distributed week ahead.

WHILE OUT IN HANOVER, PA.

Entire note of Charles H. Moyer's campaign at the State Theatre, Hanover, Pa. was a "money back" guarantee, a reported first time in that city, theatreman also running personal endorsement trailers. Special heralds were prepared and distributed house-to-house within a radius of 25 miles.

Another reported first time was the double truck promoted by Moyer, each adding calling attention in its copy to the picture in addition to flyer at top of page. Whispering campaign was started weeks ahead with all employees participating; Moyer personally spoke to three clubs at their weekly meetings and cashier telephoned subscribers, giving picture spiel.

ENDING IN MEDINA, N. Y.

Mayor Charles F. Slack of Medina, N. Y. issued a proclamation in the form of free newspaper space for Johnny Macris' opening at the Diana Theatre. This theatre also through cooperation of leading daily put on a contest to secure the four most attractive daughters in town. Papers ran daily stories during contest, following up with photos and names of winners.

Serialization of the Fannie Hurst novel was planted in paper as were cooperative merchants' ads. Special screening was held for local prominent, who were asked for their reactions, these comment cards being later used for publicity purposes. Day ahead of opening attractive girl led a large Irish setter appropriately bannere about town and a girl's bicycle race staged through cooperation of police department was held opening day, each girl's bike conspicuously carrying picture playdates.

"LET'S HEAR FROM YOU"

Ball Team Sees "Boys Town"

Arthur Downward, manager of the New Grundy Theatre, Grundy Center, Iowa, rave a homecoming matinee featuring "Boys Town" for the annual Grundy Center high school with coaches and football squad as guests of the theatre. It was the last game for the occasion and the student council of the high school had charge of a program given in addition to the showing of the picture.
A WORD FROM THE EMPLOYEES

Of Your Warner Bros.

KEENEY THEATRE

To Their Friends and the General Public of Elmira!

We in this picture theatre work a lot of good pictures in the course of a year, and it takes us several to present anyNeglect another that we believe is a truly great picture.

Produced Here's

Four Daughters

We make this picture just as good as we believe

We urge you not to miss it!

signed:

W. Keane
M. Sinnott
N. Peterson
T. O'Neill
F. Tully
M. K. Bollinger
H. Trexler
J. G. O'Leary
E. Gala
E. Shively
H. Kalas
E. Wright

From this week's LIFE!

"The cover picture of Yvette Chauviré, first ballerina of the French National Opera, was taken from the French movie, Ballerina. A portrait of a genuine ballet life, Ballerina was acted partly by pupils and grown-up stars of the French National Opera school who never acted in movies before. It is so tender in its sympathy for children's feelings, so beautiful in its pictorial compositions, that it takes high place among the first-rate movies imported from France to the U.S."
Modification of RKO Order Seen

Application for modification of an order calling for stockholders to present their certificates to the court upon filing their approval of the Atlantic reorganization plan for RKO, was made this week before Judge William Bondy in New York. He indicated that he would consent to modification unless that action should conflict with provisions of the Chandler Act. He termed the original order "unreasonable.

All attorneys present consented to the application except John S. Stover, attorney for Ernest W. Stirn. He objected on the ground that his client was the only one who had filed his consents properly.

Supreme Court Denies Appeal of Steelman

The United States Supreme Court on Monday dismissed the appeal of Hiram Steelman, trustee in bankruptcy for William Fox, from the federal circuit court of appeals decision holding that the All-Continental Corporation was not within his jurisdiction.

Mr. Steelman’s appeal was another one in the long drawn out campaign to obtain access to the books of All-Continental, owned by Mr. Fox’s widows, which the trustee claims is the personal creation of the Fox family and William Fox, who transferred all his assets to it before the bankruptcy was initiated.

"Mamlock" Suit Filed

Suit was filed in New York Supreme Court this week by Hans J. Mamlock against Aminko Corporation, Levrad Amusement Company, Inc., Charles S. Levin, Benjamin I. Radin, Cameo Theatre Company, Inc., Leninfilm and Friedrich Wolf. The suit asks $100,000 and an injunction restraining exhibition of a film picture, "Professor Mamlock." The plaintiff claims violation of Section 51 of the Civil Rights Law that his name is used in the picture and states that for 25 years he was a professor in Berlin and a dental authority.

Court Denies Plea

New York Supreme Court Justice William T. Collins has denied William Mayer the right to examine the corporate books and records of S.M.M.H. Corporation, organized to market a patent for a non-intermittent camera and projector. According to the papers filed Mr. Mayer is a 10 per cent stockholder and Courtland Smith and Saul Rogers are officers of the corporation. Similar applications to inspect the books of Studio C. Lens Corporation and C. Lens Corporation, organized to market lens patents, were also denied.

Brandt Named Defendant

Harry Brandt has been served with a summons as an additional defendant in the copyright infringement suit brought by Milton Spitz of "U-Spots," against Motion Pictures Greatest Year, Inc., and film companies. Mr. Brandt is an officer of Bobbydick, Inc., which operates the Globe theatre in New York, an original defendant.

Pathe Action Fails to Carry

The liquidation plan for Pathe Film Corporation failed to carry Tuesday when about 90 per cent of the company’s stock were voted in favor of the plan at a special meeting of Pathe stockholders.

A new proposal designed to accomplish the major part of the liquidation plan will be completed next week and sent out to the company’s stockholders, however. The abandoned liquidation plan had been proposed under a new provision of the 1938 U. S. Revenue Act which required the provision of dividends up to 80 per cent of the stockholders and the liquidation be completed before the end of this month.

A statement issued by the company following the meeting implied that the necessary amount of stock to carry the proposal would have been obtained except for the restraining actions filed by du Pont and minority stockholders, both of which were dismissed in federal court prior to the stockholders’ meeting.

The Federal Circuit Court of Appeals in New York on Monday, denied the motion of E. I. DuPont de Nemours & Company for an injunction restraining Pathe Film Corporation from transferring the beneficial interest in 35 per cent of DuPont Film Manufacturing Corporation without first offering it to the plaintiff or requiring the recipients of the interest to do so.

In a contract with the plaintiff, which owns the remaining 6,000 shares, Pathe bound itself not to sell the DuPont film stock without first offering it to DuPont at the best price and terms obtainable. Lowell M. Birrell, counsel to the plaintiff, argued last week that the transfer of the beneficial interest to 7,000 Pathe stockholders would amount to a sale.

Judge Cox in his opinion reviewed this content and noted that the defendant was losing money and under the revenue act of 1938 would receive substantial benefit if the liquidation of its assets were completed this month.

"The single question presented," Judge Cox wrote, "is whether a distribution to the defendant stockholders is a sale within the meaning of the covenant restrictions. I do not think it is. This is not a sale, but merely a distribution under the law to the persons who are proprietors of the corporate interests. The motion of the plaintiff for an injunction is denied."

Move "Wreckage" Suit

The legal action of Cinema Service Corporation to compel the New York censor board to issue an exhibition license for "Human Wreckage," social hygiene film, has been transferred to the Appellate Division of the Supreme Court. Justice Francis A. Bergan of the State Supreme Court, in accordance with the precedent set last year in a similar action involving licensing of "Tomorrow’s Children."

Nu-Art Has Cooper Film

Nu-Art Films, Inc, of New York, has acquired exclusive 16 mm rights on the production "Pecks Bad Boy," a Fox Film release starring Jackie Cooper with Thomas Meighan, produced by Sol Lesser and directed by Edward F. Cline.

O B I T U A R I E S

May Wallace Dies
In Los Angeles

Mrs. May Maddox, 61, motion picture and vaudeville actress died in Los Angeles December 11 of a heart attack while en route to a hospital. She was known in pictures as May Wallace and was born in Russellville, Ind.

In 1933 she appeared in "What’s Your Racket," for Mayfair; and in 1936, "The Sky Parade," for Paramount.

Joseph S. Gibson Dies

Joseph S. Gibson, 57, owner of the Gibson theatre in Greenville, Mich., died there last week. He is survived by his widow, Mabel; three sons, Joseph, Jr., Charles and Edward, and one daughter, Annetta, all of Greenville.

Benjamin Fey

Benjamin W. Fey, 64, owner and operator of Fey’s theatre in Renton, Wash., died there last week after a brief illness. He operated the Madison in Seattle from 1919 to 1925, when he moved to Renton to open the New Renfom theatre. He is survived by his widow and a son, Edwin.

George Blanchat

George H. Blanchat, 63, one-time owner of the Star theatre in Lorain, Ohio, and for the last 32 years operator of Crystal Beach amusement park at Vermilion, Ohio, died in Cleveland Clinic Hospital last week after a short illness. His widow and two daughters survive.

Ken McGaffey

Ken McGaffey, 53, who was Mary Pickford’s first press agent, died in San Francisco last week of a heart attack. For the last four years he served as advertising and publicity manager for the Golden Gate theatre there.

John Peltret

John Peltret, advertising manager and publicity director for the Clay theatre in San Francisco, a foreign film house, died there last week after a brief illness. For many years he was advance agent for eastern roadshow attractions.

Eugene Saunders

Eugene Saunders, 68, operator of the Saunders theatre, Harvard, Ill., died in a Chicago hospital last week. He is survived by his wife, two sons and a brother.

Herman Alterman

Herman Alterman, brother of Jack Alterman, owner of the Savoy theatre in Jamaica, Long Island, died last week.

Butterfield Renews Ad Deal

A three-year renewal agreement, dated January 1, 1939, has been given the Alexander Film Company of Colorado Springs, industrial film producers and distributors, by W. W. Butterfield Theatres, Inc., of Michigan. Renewal of the agreement brings to 14 years the length of time the Butterfield circuit of 110 Michigan theatres has used Alexander product.
THE RELEASE CHART—CONT'D

COLUMBIA

Title
Adventures in Sahara
"Bulldog" (G)
City Streets
Colorado Trail, The
(See "The Cutting Room," Dec. 25, '38)
Cutting
Daily
Dec.
Dec.
Aug.
Aug.
July
July
June
June
(Exploitation: July 16, '38, p. 51.)
(Exploitation: Aug. 27, '38, p. 72.)
(Exploitation: Sep. 29, '38, p. 77.)
(Exploitation: Sept. 29, '38, p. 61.)
(Exploitation: Oct. 15, '38, p. 51.)
(Exploitation: Oct. 25, '38, p. 58.)
(Exploitation: Nov. 20, '38, p. 64.)
(Exploitation: Dec. 15, '38, p. 51.)
(Exploitation: Jan. 25, '39.)
(Exploitation: Feb. 15, '39.)
(See "In the Cutting Room," Nov. 12, '38.)
"Our Wife"
Paisan
Power to Burn
Racketeers
Racket Trouble
"In the Cutting Room," Dec. 3, '38.
Street Cops of Modo, J. Holf-B. Roberts-N. Berry, Jr.
Terror of Tiny Town, The
(See "The Cutting Room," Dec. 29, '38.)
(See "The Cutting Room," Nov. 12, '38.)
(See "The Cutting Room," Oct. 29, '38.)
(See "In the Cutting Room," Dec. 20, '38.)
(See "In the Cutting Room," Nov. 12, '38.)
(See "In the Cutting Room," Dec. 20, '38.)
(See "In the Cutting Room," Dec. 29, '38.)

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(See "The Cutting Room," Nov. 12, '38.)
(See "The Cutting Room," Dec. 29, '38.)
(See "In the Cutting Room," Dec. 3, '38.)
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MOTION PICTU

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HERALD

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December

17,

1938

(THE RELEASE CHAKT—CCNT'D)
Star

Title

Douglas-Florence

Melvyn

Company (G) 839

Fast

Rel.

Fate

Great Waltz, The

914. ..Joe

(G)

(Exploitation: Oct.

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'38,

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(G)

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erlck

5,'38

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Wizard

25,'38

85. June

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Lewis Stone-Cecilia Parker

Women

2I,'38,

July

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91. July

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In

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Rich Man, Poor Girl (G) 843. Robert Young - Ruth Hussey Guy KIbbee-Lew Ayres

Lewis

913

Hour, The (A) 912... Joan Crawford -Margaret Sullavan - Melvyn Dougles • Robert
Young-Fay Balnter

Margaret Sullavan-Jas. StewartWalter PIdgeon-Alan Curtis.
Lew Ayres - Burgess Meredith
Maureen O'Sullivan
Wallace Beery-Mlckey Rooney.

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(Exploitation: Nov. 26,'38, p. 47.)
Laurel and
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(Exploitation: Jone 25,'38, p. 66; July I6,'38,

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Rice.

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.Sept. 30,'38t

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R. Montgomery-Virginia Bruce-

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(G) 533

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"Katherine the

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(re-Issue)

(G) 3827

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Larry Crabbe-Lelf Erikson

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nolly

Lynne

Carver

Ice

Follies

Original

Follies

I8,'38

I

Delight

Tako This Woman

Boris

Anne Nagel
R. Kent-A. Nagel-S. Blackmer
Tex RItter
Tex RItter
Jack DandalI.Edna Durand

to -Exile

Westward
Roll, Wagon, Roll
Santa Fe Bound"
Sky Pirate
Rolling

Pygmalion (A)
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Leslie

N.

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of

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Tex

Ritter

Darro-D. Purcell-J. Allen
Jack Randall-Dorothy Short
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John

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Glllls

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Gail

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.SI. July

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Martha Raye - Bob Hope Betty

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(Exploitation: Sept.
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3806... B. Burns-J. Parker-F. Balnter-

Bar 20 Justice (G) 3758
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Dec.

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Tough Kid
Wild Horse Trail
Wolf Call

Con-

PIdgeon

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Arrest Bulldog

Powell-Robert

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Eleanor

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(Exploitation: Aug. 27,'38, p. 79; Sept.

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Parker-Eric

Jean

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Broadway Serenade

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Yellow Jack

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Kornman

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<td>Four’s a Crowd (G)</td>
<td>E. Flynn - D. de Havilland</td>
<td>Oct. 12</td>
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<td>Knowles“” (G)</td>
<td>Pat O'Brien, Jan. Lorenzo</td>
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<td>Gold Diggers in Paris (G)</td>
<td>Rudy Vallee - Rosemary Lane</td>
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<td>Hard to Get (G)</td>
<td>Dick Powell-G. de Haviland</td>
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<td>Heart of the North (G)</td>
<td>D. Fairbanks-D. Dickerson</td>
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<td>Little Miss Torpid (G)</td>
<td>Ann Sheridan - John Litul</td>
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<td>Banker Busted (G)</td>
<td>George Brent - Greta Eissen</td>
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<td>Blackwell’s Island (G)</td>
<td>B. Job - L. Eddy - Leslie</td>
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<td>Dark Victory</td>
<td>Belle Davis - George Brent</td>
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<td>Down Patrol</td>
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<td>Devil's Island</td>
<td>Emil Fynn - O. DeWald - A. 9,88</td>
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<td>Dodge City</td>
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<td>Each Died I Die</td>
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<td>Hell's Kitchen</td>
<td>Humphrey Bogart-Gaye Page</td>
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<td>King of the Underworld</td>
<td>Kay Francis-Humphrey Bogart</td>
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<td>Smash the Money Ring</td>
<td>R. Renagle-R. Towne-J. Litul</td>
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<td>Women in the Wind</td>
<td>K. Francis-W. Gargan-V. Jer</td>
<td>Oct. 12</td>
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OTHER PRODUCT (FOREIGN)

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<td>Danielle Darrieux - Colombia</td>
<td>Nov. 23</td>
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<td>Adventures of Giuseppe</td>
<td>Gino Cervi - Americal</td>
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<td>O. DeWald - A. 9,88</td>
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<td>Glenn Ford - MacLane</td>
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<td>We Are Not Alone</td>
<td>Miriam Hopkins</td>
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<td>Wings of the Navy</td>
<td>George Brent-D. de Haviland</td>
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<td>Westward Ho! (G)</td>
<td>Louis Calhoun - J. Dixson</td>
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Coming Attractions

Brom Bankaroo, The - Negro Cast - Sept. 18

Code of the Cactus, The - Tim McCoy - Victory - Feb. 25,35

Cool to the Core - Tim McCoy - Victory - Jan. 25,35

Cowboys at Large - Ralph Farnum - Record - Dec. 15,38

Fighting for the Flag - Pat O'Brien - Record - Dec. 15,38

Headways at Home, The - Evelyn Venable - Standard - Jan. 25,38

Hollywood Dollars (G) - Tim McCoy - Victory - Jan. 25,38

Outlaws of Paradise - Tim McCoy - Victory - Jan. 25,38

Prison Trails (A) - Fred Keating - Equity - Nov. 25,38

Racketeers of the Range - Robert Friske - Fanchon Royer - Dec. 15,38

Topsi Taps (G) - Helen Hughes - Pennant - Apr. 15,38

Two Gun Trumbador - Fred Scott - Spectrum - Mar. 15,38

MOTION PICTURE HERALD

December 17, 1938

D. B. P. L. -

[Image of the release chart continues here]
COLUMBIA
BROADWAY COMEDIES

SHORT FILMS
[Numbers immediately following title designate date reviewed; for example, (6-8-38) August 6, 1938. Numerals following titles are production numbers.]

**COLUMBIA**

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Three Outstanding NEW FILMS

EASTMAN announces three important new negative films for the professional motion picture field. . . . Plus-X: fast, fine-grained. Unsurpassed for general studio work. . . . Super-XX: super-speed, surprisingly small grain. For difficult newsreel shots, or for use wherever exposure is a problem. . . . Background-X: ultrafine grain, ample speed. For backgrounds. Also excellent for all-round exterior work. . . . These films not only make dramatic advances along their particular lines, but offer the high reliability and photographic quality typical of Eastman sensitized materials. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN Plus-X . . .
Super-XX . . . Background-X
Gallop off with that Christmas business with

JACK BENNY • JOAN BENNETT

"ARTISTS AND MODELS ABROAD"

A Paramount Picture with

Mary Boland • Charley Grapewin

Directed by Mitchell Leisen • Screen Play by Howard Lindsay, Russel Crouse and Ken England
Original Story by Howard Lindsay and Russel Crouse • Based on an Idea by J. P. McEvoy
U. S. EXHIBITORS NAME MONEY MAKERS OF 1938

next week: British Money Makers Poll
BEST WISHES FROM THE FRIENDLY COMPANY IN 1939!
(Enjoy the holidays with a realization that M-G-M's hit parade goes merrily on! And with its popular entertainments M-G-M sends heartfelt seasonal greetings of its organization to friends the world over!)
DARK VICTOR
WINGS OF THE NAVY
THEY MADE ME A CRIMINAL
THE DAWN PATROL
ANGELS WITH DIRTY FACES
BROTHER RAT
THE SISTERS
FOUR DAUGHTERS
HIGH OVER
The Pace-Setter
FOR THE INDUSTRY

Product of Warner Bros.
A GREAT PICTURE INSPIRES A GREAT OVATION—and guarantees great New Year's business!

Zanuck's top-rating New Year's gift to the box-office! Achieving top rank in dispensing laughter, romance, tragedy, tears! One of the best Technicolor pictures!" — *The Exhibitor*

One of the season's finest in artistry and b. o. prospects! Vigorous and stirring! Engrossing dramatic romance! One of Technicolor's finest efforts!" — *Daily Variety*

Sure-fire hit! A knockout from the word go to the very last moment! The profits should tell one of the sweetest stories of the year!" — *Hollywood Reporter*

A thoroughbred picture that will be a boxoffice hit! A Technicolor classic! Lavish production . . . superb direction . . . star-dotted cast!" — *Boxoffice*

**KENTUCKY**

*in TECHNICOLOR with*

Loretta YOUNG • Richard GREENE

and WALTER BRENNAN • Douglas Dumbrille • Karen Morley • Moroni Olsen

Directed by DAVID BUTLER

Associate Producer Gene Markey • Screen play by Lamar Trotti and John Taintor Foote • From the story "The Look of Eagles" by John Taintor Foote

DARRYL F. ZANUCK in Charge of Production
"TAKING PART"

WHEN Mr. Samuel Goldwyn announced employment of Mr. James Roosevelt as a Hollywood executive the elements of consideration and purpose seemed so obvious that your genial and good humored editor decided to leave the matter to the news pages, without comment.

And if once again Mr. Goldwyn, for attention purposes sought to acquire a "name," it seemed to be a matter of little moment. Such things must be expected from time to time. And if young Mr. Roosevelt in his versatility, after a career in insurance and the White House secretariat, wanted to try a new job, that would, despite some reservations, be perhaps understandable, too. He is entitled to employment.

However, with a federal suit, instituted under his father's administration, pending against the motion picture industry, there have seemed to be aspects of the matter that in some minds would be considered, shall we say, delicate.

One might have prayerfully hoped that a bit of special discretion could have followed even then, and even if Mr. Goldwyn was once again willing to take the limelight at whatsoever cost to his contemporaries and his industry.

In Chicago Mr. Roosevelt, in the maturity of his film experience, between trains midcontinent, made official declaration: "Mr. Goldwyn and myself happen personally to agree with the Government's position in favor of separating the production companies from theatre ownership and operation." That came right after a disclaimer asserting: "I shall take no part whatsoever in negotiations or proceedings with the Government."

This new film executive, it would appear, is not cognizant of the fact that his public expression is in fact a very considerable "taking part."

The contemporary policy of the Department of Justice has predominant publicity phases.

RELATIONS

THE fan magazine press, being much the recipient of special favors of access in Hollywood and further encouragement by advertising patronage in New York, may be expected, from time to time, to bestow most special attention upon the motion picture. A perfect gem of example is afforded in Photoplay's sparkling article on "Hollywood's Unmarried Husbands and Wives." Meanwhile, officially circulated trade literature proclaims, if not enthusiastic approbation, at least acquiescence.

The fan magazine press is most directly dependent upon the continued wellbeing of the art and industry of the motion picture, including its status in the public mind.

The motion picture screen created the audience and the reader interest in which the fan press has been nurtured and developed. In fact, the first fan magazine was born of direct cooperative stock participation support of the Motion Picture Patents Company's principal producers.

Meanwhile, if the merchandisers of motion pictures appear indifferent to the policies of the fan press with respect to the repute of the screen, that can only be philosophically considered as consistent with willingness to compromise with radio, or to invade the screen with lotteries and other irrelevancies.

REPRESENTATIVES

THE motion picture exhibitor, be he head of a mighty circuit or the proprietor of a "shooting gallery," stands in the position in his community of a representative of the industry of the screen. He is also the purchasing agent of his public, purveying entertainment.

In view of this position of responsibility, with its obligations to both the institution and its customers, it is hard to understand the oblique obtuseness with which a recent official gathering of showmen sat through a deliberately planned and programmed exhibition of professional, proclaimed viciousness.

This industry, and every one in it, stands continuously before the court of public opinion—and the hard lights are on.

FURTHER REPORTS on the decadence of our day: In New York a smart set women's wear shop announces "Photo-Glamour in Formal Fashions" so that milady is to be always garbed for the attentions of the candid press camera. Nightlife being what it is, lived for publicity, for the columnists and the rotogravure sections and occasional newsreel, beauty must now be actinic. . . . From the northwest come tidings of a line of new farm tractors with air-conditioned cab, radio set and cigar lighter. Presumably space has also been provided for a television—if, when, and as.

By perusal of a vast file of official papers of technicians concerned with problems of film preservation, in connection with the efforts of Mr. John G. Bradley of the National Archives in Washington, one discovers the solemn and scientifically acute observation of Mr. John I. Crabtree of the Society of Motion Picture Engineers and of the research staff of the Eastman company that the use of face powder by girls handling motion picture film is adverse to the life and quality of the image. Make-up, it seems, belongs only on the set.
This Week

Fame’s Findings

The annual evaluation, compiled from exhibitors by Motion Picture Herald and Fame, of the relative brightness of the stars who have earned title to a permanent place in the spotlight of the public’s favor as expressed at the boxoffice stands completed. Attesting the fact that fame is not so fleeting as is commonly supposed Shirley Jane Temple leads the list of Ten Best Money Making Stars for the fourth successive year. Near her in popular appeal are Clark Gable, Sonja Henie, Mickey Rooney, Spencer Tracy, Robert Taylor, Myrna Loy, Jane Withers, Alice Faye and Tyrone Power, in that order. Following these are a host of players whose popularity in certain regions or with certain audiences brings them crowding close to the center of the spotlight. In that particularized field included in the general title of Western Stars, Gene Autry is first for the second time. Riding close at his heels are William Boyd, Buck Jones, George O’Brien, Three Mesquites, Charles Starrett, Bob Steele, Snaithe Ballew, Tex Ritter and Dick Foran.

Results of the poll as they appear in the forthcoming issue of Fame are summarized on pages 13, 14, 15 and 16.

“Snow White” Is Queen

Having played in 45 countries, with Germany, Russia and Japan among the few exceptions which have not yet seen “Snow White and the Seven Dwarfs,” and with 8,000 playdates in the U. S. and Canada alone, the world gross of the film is now approaching the $8,000,000 mark on its first play-off.

A detailed account of the picture has done, and some of the plans behind it, will be found on page 17.

Quota Law Hit

Oliver Stanley, president of the Board of Trade, in the House of Commons Tuesday faced attacks by members who declared the new Films Act was gravely hampering the industry. A numerical drop in production, industry unemployment and a shortage of films on the domestic market were cited. Mr. Stanley defended the act as having improved the standards of production, claiming the objective of higher quality is being attained under the law. He said he was aware of the shortage of product, and expressed the hope that the quality improvement would serve to attract new financing. He contended the film decrease was due to outside causes, but did not specify them.

Aubrey Flanagan, writing earlier from London, tells of industry alarm over a threat of Government censorship in the story on page 33.

INFORMATION, PLEASE!

I N sequel to editorial expressions presented in Motion Picture Herald have come certain criticisms of what has been deemed the attitude of this publication toward “Films for Democracy,” which some contend is a constructive, patriotic movement for the preservation of the traditional democracy of the United States of America.

Motion Picture Herald therefore considers it appropriate to ask “Films for Democracy” clearly, officially and publicly to declare its position with respect to:

1—The political theories commonly known as Communism.
2—The political theories commonly known as Fascism.
3—The political theories characteristic of both Communism and Fascism, and commonly described as Totalitarianism, under which the state reserves to itself complete rights over the life, liberty and pursuits of the individual, denying to the individual those rights held under the traditional American system as a natural and inalienable heritage.

MARTIN QUIGLEY.

“The American Way”

American Films Foundation is distributing pictures on “American Democracy.” Intended primarily for showing in clubs, schools and the like, the shorts have been booked by several circuits. Among the 42 names on the National Advisory Board of the organization are the presidents of the International Union of Chemistry, of the Drama League of America, of the National Society of Children of the American Revolution, of the American Women Against Communism, of the Clergy League of America, and of the Finer Films Federation of New Jersey.

An account of the organization and its workings will be found on page 14.

Christmas Spirit

Paramount’s “Scrooge,” an English production based on Charles Dickens’ “Christmas Carol,” has been withdrawn from distribution wherever requested by Metro-Goldwyn-Mayer, whose “Christmas Carol,” starring Reginald Owen, is going out on release as scheduled, and will play the Music Hall in New York beginning Thursday. Theatres which had booked Paramount’s version of the story for Christmas week cancelled the booking at the company’s request.

Yule Benefits

Motion picture exhibitors the country over again are placing the facilities of their theatres, the efforts of their theatre staffs and their shows at the disposal of their localities for relief of the needy at this Christmas Candlelight, holding benefits, giving special “gift” matinees or donating parts of their box office income. In many cases the owners are acting independently of local agencies or newspapers; in others they have tied up with either or both.

Many thousands of children will be guests of circuit and independent theatres everywhere.

Governor on Films

Discussing the film industry with the press in Chicago this week on his way to the coast, Governor-elect Cuthbert Olson of California refused this week to declare his attitude should a divorce bill be proposed in his state but did say that he was opposed to blocking and that the Governor’s action would probably decide any such issue before state officials could act. He denied that he had discussed the industry situation in California during his visit last week to the White House. Governor Olson also believes that films should contain more of an educational nature and especially “Americanism.” He deplored the public preference for motion pictures rather than political meetings. He admitted that the industry was of much support to him in his recent campaign.

Mr. Olson said he would study state income in relation to star salaries, realizing that the salaries were of short duration, but added, “Profligate spending on horse-racing and gambling makes the situation difficult because the money probably would not be saved.”

No Protection

The Associated Motion Picture Advertisers in New York has been accused of failing to come out and fight for the protection of the industry and its stars against recent “pillorings” in film “fan” magazines. Martin Starr, film news commentator on the air, made the charge last Friday evening over Station WABC of the Knickerbocker Broadcast Company in New York. Himself an AMPA board member, Mr. Starr declared “there are several constructive ways in which this organization could have, and should have combated the flood of recent malicious material in the fan press.”
Universal Gets "Mikado"

Universal announced Wednesday that it has acquired distribution rights to the first motion picture ever made of Gilbert and Sullivan's "The Mikado" for the United States, Canada, Brazil, Argentina and Australia. Joseph Somolow, associate producer of General Film Distributors, Universal's British associate, handled the deal. The film, expected to be an internationally important musical, has been filmed by the National Theatre, with musical direction by Geoffrey Toye. The cast includes the D'Oyly Carte Players and chorus, Kenny Baker, and the music of the London Symphony Orchestra. Universal added that for 10 years permission to film this musical was retained.

Sudetenland

In a report received this week in Washington from the U.S. Commercial Attache at Berlin, the State Department states that by a decree the German laws regarding the establishment of a Nazi National Chamber of Culture (Reichskulturkammer), and of a Film Chamber, have been extended to the Sudetenland. All questions of cultural importance, especially those pertaining to films in the Sudetenland, are now under the control of the Nazi Minister of Propaganda. This, of course, was expected.

Schaefer Elected

George J. Schaefer, head of RKO Radio Pictures, was elected to the board, the Italian situation was discussed, and plans for two films to be used for the New York and San Francisco fairs were outlined, at the quarterly meeting Tuesday, in New York, of the directors of the Motion Picture Producers and Distributors of America. Attending the meeting were Nate Blumberg, Barney Balaban, Jack Cohn, Earle W. Hammans, E. B. Hatrick, Sidney Kent, Maurice Silverstone, Mr. Schaefer, Will Hays, and Major Frederick Herron.

The major distributors submitted formally to the Hays office their decision to cease operations in Italy on December 31, after which date the Italian government monopoly officially assumes operation. Their decision is based on the theory that, whatever concessions the Italian government now makes, its monopoly has the effect of a breach of contract.

Mr. Hays outlined the plans for two films to be used for the New York and San Francisco fairs, made from a plan of Dr. James Shotwell of the Carnegie Endowment for International Peace. Pictures will be compiled from 2,000,000 feet of film, with some new material to be made by Cecil B. De Mille. They will consist of 15 historical episodes, depicting the rise of America. The San Francisco film will contain special material showing the rise of the West. Being a compilation from old historical films the pictures will be, in actuality, an exhibit, at both fairs, of the motion picture industry.

The board will meet again on January 4.

Canadian Report

The Canadian Government report on operation of theatres in the Dominion shows that only 28 per cent of the total seating capacity of 1,047 theatres in the country is occupied at every performance during the year, the average for the previous year being 29 per cent, when there were 88 fewer theatres in operation. The total seating capacity of all theatres is given as 601,611, and, therefore, 168,000 seats are occupied on the average.

Further statistics show the average percentage of seats occupied in cities of 100,000 population and over was 30, while in the smaller centers the average was 26 per cent. The ratio is relatively higher in theatres having accommodation for less than 800 persons with an average of approximately 31 per cent for all performances. The average for theatres having more than 800 seats is 27 per cent for the year.

The total number of employees for the 1,047 Canadian theatres was 6,950, of whom 5,294 were men.

Ban on Nativity

The British Board of Censors has refused a certificate for theatre showings of "The Prince of Peace," Gaumont British Instructional religious film. The objection was that Christ was represented in the production, even though as the Child in the Manger.

Admissions Up

Admission taxes collected by the Federal Government during November jumped nearly $400,000 over the preceding month, from $1,396,307 to $1,985,127.

At the same time, the Bureau reported that the November collections were some $250,000 under those of the same period last year, when they totaled $2,242,573, although well ahead of both the 1936 figure of $1,605,674 and the 1935 total of $1,866,915.

With 1938 collections under those of last year throughout a number of months, receipts for the first 11 months were $1,000,000 under those of 1937, amounting to $17,640,960 against $18,684,000, the report showed.

Ban in Quebec

Efforts of Quebec exhibitors to effect repeal of the Province's ten-year-old ban on children's theatre attendance are being strengthened by Quebec legislators joining the movement.

Details of the campaign are on page 26.
HAL HORNE, executive of Walt Disney Enterprises, in New York after a tour of England and the Continent, reports contentedly the records broken by "Snow White and the Seven Dwarfs" in its European bookings. Foreign market grosses for the cartoon, in circulation now for nearly a year, are expected to equal the $4,000,000 already amassed in domestic totals. See story on page 17.

REGINALD ARMOUR, RKO general manager in Europe, is greeted in Stockholm by company representatives and Per Scheutz, operator of the Saga theatre, where "Snow White" is breaking house records. Left to right, Mr. Scheutz; G. Wadston, sales manager for RKO Radio in Stockholm; Mr. Armour, Miss Puck Wallman, W. Sorensen, RKO publicity director in Stockholm, and Carl Gerhard Wallman, general manager for the Scandinavian territories.

IN Philadelphia for the opening of Walter Wanger's "Trade Winds," Tay Garnett, left, above, director of the picture, who filmed the scenes of the South Seas and the Orient used extensively in process work in the production, watches Fredric March, the star, being interviewed by Philadelphia society editors, feature writers and reviewers. The lady journalists, left to right, are: Loraine Staub, Mildred Martin, film critic of the Inquirer; Dorothy Love, Elsie Finn, film critic of the Record, and Laura Lee. "Trade Winds" is reviewed on page 40 of this issue.

SIDNEY S. HOREN, right, director in Argentina for Twentieth Century-Fox, ushers Tyrone Power, named this week one of the Ten Best Money-Making Stars in Motion Picture Herald's poll of exhibitors, to shelter from the weather and a deluge of admirers, feminine, after his arrival at the airport in Buenos Aires on a tour of South America.
PRODUCERS, directors and players in the United Artists organization, right, are guests at a luncheon given by the Association of Foreign Correspondents at the Hotel Lombardy, New York. Between courses: Zorina, Goldwyn contract star; R. de Roussy de Sales, representative of the Paris Soir and president of the Association; Countess Eleanor Keller, producer of the World Windows short subjects; Raymond Massey, star, and Tay Garnett, director.

EDDIE CANTOR and Will H. Hays, left, at a testimonial luncheon to Ben Bernie at the Astor Hotel, New York, sponsored by Mr. Cantor to aid the drive for the Federation for the Support of Jewish Philanthropic Societies. A total of $125,000 was pledged at the affair for the Amusement Division of the campaign.

ADOLPH ZUKOR sails from New York with Mrs. Zukor on the first part of an assignment which will carry him through all the continents on a study of the Paramount foreign organization.

THE Chamber of Commerce of Oklahoma City honors W. Ray Johnston and George W. Weeks, president and general sales manager of Monogram, at a luncheon at which Mr. Johnston announced that his company would produce a story based on the life of Al Jennings, notorious Oklahoma bandit of pioneer days. Seated, left to right: P. K. Johnston, Interstate circuit; Carl Mock, Monogram salesman; Ed Blumenthal, Monogram; Mr. Johnston; John L. Franconi, Monogram; Mr. Weeks; Louis Charninsky, Capitol and Rialto theatres, Dallas; Leo J. McCarthy, producer. Standing: Edwin Blumenthal, Jr.; Francis Barr, Capitol theatre, Dallas; Carl Dreher, Monogram salesman; Irving Waite, Melba and Tower theatres, Dallas; Jimmie Lovell, amusement editor, Dallas Times Herald; Zorina Sachs, Debbs Reynolds and Ray Jones, Interstate bookers; Rip Payne, R. E. Griffiths Theatres; W. J. Cammor, Monogram; Dallas.

DISTRIBUTION plans and operating policies designed to suit present conditions in Europe were set up by Joseph A. McConville, right, foreign sales manager for Columbia, who returned from the Continent this week with Joseph Friedman, managing director for England.
DISTRIBUTOR and exhibitor leaders gathered in Albany, N.Y., last Monday night to honor J. Meyer and Louis W. Schine, owners of the Schine circuit, on their 20th anniversary in the industry. Proceeds of the dinner held at the Hotel Ten Eyck, together with an equal amount donated by the brother guests of honor, were contributed to the Committee for European Refugees. On the train and in the banquet hall, the guests are pictured here.

(All photos by staff photographer)

J. Meyer Schine

Louis W. Schine

Jules Levy, RKO general sales manager, and H. J. Yates of Consolidated Film Industries.

H. D. English of the Harden circuit of upper New York State.

Jack Cohn, Columbia vice-president; Edward A. Golden, Monogram vice-president, and Herman Robbins, president of National Screen Service.

Below, Tom Connors, MGM eastern sales manager.

J. Meyer Schine, Dick Connors, Albany correspondent of Motion Picture Herald; Bernie Krauze, RKO circuit district head, and Harry Hershfield, toastmaster.

Left, Edmund Grainger, general manager of the Feiber and Shea circuit of New York, and Bert Sanford, Jr., director of sales and advertising, Altec Service Corporation.
December 24, 1938  MOTION PICTURE HERALD

THE BIGGEST MONEY MAKING STARS OF 1938

Exhibitors of America judge the box office rankings of more than 200 players

The Winners

Shirley Temple... First
Clark Gable......... Second
Sonja Henie......... Third
Mickey Rooney...... Fourth
Spencer Tracy....... Fifth
Robert Taylor...... Sixth
Myrna Loy.......... Seventh
Jane Withers........ Eighth
Alice Faye......... Ninth
Tyroone Power....... Tenth

FAME is not fleeting. For all the evanescence commonly attributed to good fortune, all the ephemeral character popularly ascribed to adulation by the public of its great and great-to-be, when that public has named its winning ticket it places its money on the line until it is ready to change the combination for itself.

At the same time, the public does not close its eyes to new arrivals on the scene, even if that be the motion picture scene, supposedly the most rapidly changing of any. The customers of the motion picture theatre, makers of Fame, must be shown, but they are willing to be shown.

Both these facts are attested in the annual assay of patrons’ preferences at the box office by the publications Motion Picture Herald and FAME. It was in 1932 that Quigley Publications first undertook to learn from the exhibitors themselves who were actually the Money Making Stars. In countless polls, sectionally and nationally, personality and popularity premises had been adapted for studies, not always serious, of what and whom the fans wanted to see on the screen. But what the exhibitors’ own ledgers showed, the actual totals in black ink, that was something else again.

Draw Most Patrons

In that first study the Herald asked the exhibitors of the United States to name, in order, the ten players whose pictures “drew the greatest number of patrons to your theatre.” The wording even precluded the voicing of personal preferences of the exhibitor. He was invited to tell the story of his account book. Hence it was not the theatre owner or manager speaking; it was the box office.

That formula for establishing the identities of the Money Making Stars has not changed to this day. The same question was asked of the independent exhibitor this year. The same criteria were employed, and the authenticity of the results, year after year, to studio, business office and to the press, has been evidenced by the fact that never have the results been questioned; the verdict of the box office is final. Furthermore, the period covered was the motion picture year, September 1, 1937, to September 1, 1938, not the calendar year.

Shirley Jane Temple, with all but three of her nine and one-half years spent before the lights of the motion picture studio stage, is the one to whom the exhibitors continue to turn as the one who assures them of the most cheering box office, year in and year out. For the fourth successive season her’s is the name the exhibitors place first of all as the Money Making Star.

With that record the eternal feminine also becomes supernal in patronage appeal. Marie Dressler, who won the first poll, and repeated that success in the following season, was succeeded by another whose memory also is treasured by industry and public alike, Will Rogers. Both represented that type of motion picture and player preferred to within the trade as “down-to-earth.”

Started in 1932

Then came Shirley. When Rogers died in a plane crash August 15, 1935, Shirley already had begun to light up the screen and the motion picture firmament. In 1932 she had started in the Baby Burlesque short subjects of Educational Pictures. In September of the following year came her first feature role, in Paramount’s ‘To the Last Man.” 1934 brought “Stand Up and Cheer” and “Baby Take a Bow,” for Fox, and both Shirley and Twentieth Century-Fox have been taking bows for her work ever since. The 1934 poll found her already in eighth place. In 1935 she reached first rank.

While that loyalty of motion picture goers has not dimmed; they have been alert to new personalities. In the 1937 poll Sonja Henie’s personality skated her to eighth ranking with her “One in a Million,” her first American motion picture. There is a parallel this year in the cases of Mickey Rooney, Alice Faye and Tyrone Power, in that none of them was within the circle of the 25 leaders of 1937. The parallel carries a step farther in that The Rooney’s abrupt advance to fourth place traces primarily to the Judge Hardy series, and particularly to “The Andy Hardy.” Miss Faye and Tyroone Power come up to ninth and tenth places, respectively, largely because of two productions in which they co-starred, “In Old Chicago” and “Alexander's Ragtime Band.” There the parallels end, for all three had been in motion pictures several years. Also among the 10 leaders this year is Spencer Tracy.

A Veteran Juvenile

Mickey Rooney classifies as a juvenile, but his years of experience as an actor make that terminology a seeming misnomer, for as a baby he appeared in the vaudeville act of his parents, Joe Yule and Nell Brown. Motion Picture Almanac notes the fact that he was on the screen in “Not to be Trusted” and “Orchids and Ermine.” “Not to be Trusted” was a two-reel Fox subject in the Helen and Warren series, starring Kathryn Perry and Hallam Coley, and was released October 24, 1926. “Orchids and Ermine,” full-length First National subject with Colleen Moore and Jack Mulhall, bore a release date of March 6, 1927. Since then Mickey has been in a half hundred pictures.

Out of the stage also came Alice Faye and Tyroone Power. From the Chester Hale units on the Loew circuit’s eastern theatres Miss Faye joined the chorus of the Hollywood Restaurant, was in the line in George White’s Scandals, but began in the upward climb when Rudy Vallee made her featured singer with his band. In 1934 she sang duets with the crooner in the screen version of the Scandals. Since then she has been on her own, personal appeal joining with voice in her ascendancy to stardom.

A tradition of generations was the stage background of Tyroone Power. From stock he appeared at Chicago’s Century of Progress, was on radio programs with Don Ameche, understudied Burgess Meredith on the stage in “Flowers of the Forest,” acted in a number of plays before turning to the motion picture. In 1936 he was in “Girl’s Dormitory,” “Ladies in Love,” “Lloyds of London,” “The 1937 season brought “Love Is News,” “Cafe Metropole,” “Thin Ice,” “Second Honeymoon.” Thence the teaming with Alice Faye in the pictures in 1938 which carried them both into the inner circle of the Ten Money Making Stars.

Spencer Tracy completes the quartet new (Continued on page 16, column 2)
BIGGEST MONEY

The Leaders

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<td>Clark Gable</td>
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<td>Sonja Henie</td>
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<td>316</td>
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<tr>
<td>Spencer Tracy</td>
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<td>Alice Faye</td>
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<td>Tyrone Power</td>
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15 Honor Stars

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<td>Wallace Beery</td>
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<td>Bing Crosby</td>
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<td>Deanna Durbin</td>
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<td>Errol Flynn</td>
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<td>Jeanette MacDonald and Nelson Eddy</td>
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</tr>
<tr>
<td>Irene Dunne</td>
<td>71</td>
</tr>
<tr>
<td>Paul Muni</td>
<td>70</td>
</tr>
<tr>
<td>William Powell</td>
<td>60</td>
</tr>
</tbody>
</table>

Reflecting diversities of judgment, the influences of personal preferences, sectional interests, the exhibitors polled, while in total agreement, in the ratios indicated, on the stars above, also named more than two hundred other players, each, for some region, to be considered among the leading box office money makers of the year. These nominations fall into three natural groupings, classified by the ratio of mentions.

Group I

<table>
<thead>
<tr>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Fred Astaire</td>
<td></td>
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<tr>
<td>Fred Astaire and</td>
<td></td>
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<tr>
<td>Ginger Rogers (Team)</td>
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<tr>
<td>Gene Autry</td>
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<td>Warner Baxter</td>
<td></td>
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<tr>
<td>Edgar Bergen and</td>
<td></td>
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<tr>
<td>&quot;Charlie McCarthy&quot;</td>
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<tr>
<td>William Boyd</td>
<td></td>
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<tr>
<td>Bobby Breen</td>
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<td>Joe E. Brown</td>
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<td>James Cagney</td>
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<td>Claudette Colbert</td>
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<td>Ronald Colman</td>
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<td>Jackie Cooper</td>
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<td>Joan Crawford</td>
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<tr>
<td>Bette Davis</td>
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<tr>
<td>&quot;Dead End&quot; Kids</td>
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<tr>
<td>Janet Gaynor</td>
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<td>Cary Grant</td>
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<td>Katherine Hepburn</td>
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<td>Laurel and Hardy</td>
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<td>Carole Lombard</td>
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<td>Fred MacMurray</td>
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<td>Fredric March</td>
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<td>Joel McCrea</td>
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<td>Pat O'Brien</td>
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<td>Dick Powell</td>
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<td>Eleanor Powell</td>
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<td>George Raft</td>
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<tr>
<td>Luise Rainer</td>
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<td>Martha Raye</td>
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<td>Ritz Brothers</td>
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<tr>
<td>Edward G. Robinson</td>
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<tr>
<td>Will Rogers (reissues)</td>
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<tr>
<td>Barbara Stanwyck</td>
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<tr>
<td>James Stewart</td>
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</table>

Loretta Young
MAKING STARS OF 1938

On this and the opposite page is a complete compilation of the returns in the canvass to determine "The Biggest Money Making Stars of 1938". The ranking is based upon the number of points each player received, a mention for first place receiving ten points, for second place nine points, and so on down to one point for a tenth place ballot. The percentages are drawn from the total pointages.

Group II

Joan Arthur
Lionel Barrymore
Freddie Bartholomew
Jack Benny
Humphrey Bogart
Charles Boyer
George Brent
Bob Burns and Martha Raye
Eddie Cantor
Olive de Havilland
Melvyn Douglas
Alice Faye, Tyrone Power, Don Ameche
W. C. Fields
Henry Fonda
Kay Francis
Clark Gable and Myrna Loy
Judy Garland
Jon Hall

Jack Holt
Buck Jones
Tommy Kelly
Marx Brothers
Victor McLaglen
Robert Montgomery
Wayne Morris
Werner Oland (Charlie Chan Series)
Joe Penner
William Powell and Myrna Loy
Norma Shearer
Lewis Stone
Margaret Sullavan
Three Mesquites
Franchot Tone
Wheeler and Woolsey
Walter Winchell
Ben Bernie
Robert Young

Group III

Richard Arlen
George Arliss
Edward Arnold
Mary Astor
Lew Ayres
Fay Bainter
Bob Baker
Kenny Baker
Binnie Barnes
Phyllis Barry
John Barrymore
Louise Beavers
Nora Berry, Jr.
Ralph Bellamy
Constance Bennett
Joan Bennett
Harman Bingley
Joan Blondell
Ben Blue
John Boles
Walter Brennan
Virginia Bruce
Billie Burke
Smiley Burnette
Burns & Allen
Mary Carlisle
Leo Carrillo
Madelaine Carroll
Andy Clyde
Walter Connolly
Jackie Coogan
Ray Corrigan
Larry Crabbe
Daniele Darrieux
Frankie Darro
Joan Davis
Rufe Davis
Frances Dee
Dionne Quintuplets
Richard Dix
James Dunn
Sally Eilers

Stuart Erwin
Douglas Fairbanks, Jr.
Stepin Fetchit
Fibber McGee and Molly
Dick Foran
Preston Foster
Greta Garbo
William Gargan
Bette Grable
Bonita Granville
Hugh Herbert
Eleanor Holm
Bob Hope
Miriam Hopkins
Walter Huston
Josephine Hutchinson
Sybil Jason
Allan Jones
Boris Karloff
Ruby Keeler
Patsy Kelly
Paul Kelly
Bert Lahr
Hedy Lamarr
Lola Lane
Priscilla Lane
Lone Sisters
Charles Lathigio
Andrea Leeds
Eric Linden
Margaret Lindsay
John Littell
Harold Lloyd
Peter Lorre
Anita Louise
Barton McClean
Jeanne Madden
Herbert Marshall
Tony Martin
Mauh Twins (Billy and Bobby)

Ken Maynard
Ethel Merman
Ray Milland
Mitchell & Durant
Frank Morgan
Chester Morris
Glenn Morris
George Murphy
Anna Neagle
Lloyd Nolan
Jack Oakie
George O'Brien
Edna May Oliver
Olson and Johnson
Maureen O'Sullivan
Our Gang
Joan Porter
Jad Prouty
Claude Rains
Basil Rathbone
Gene Raymond
Ronald Reagan
Phil Regan
Florence Rice
Kane Richmond
Tay Ritter
Paul Robeson

Bill Robinson
Roy Rogers
Shirley Ross
Rosalind Russell
Randolph Scott
Anne Shirley
Sylvia Sidney
Simone Simon
Charles Starrett
Bob Steele
Milburn Stone
Alim Tambiroff
Don Terry
Three Stooges
Fairy Tomlin
Arthur Tracy
Claire Trevor
Douglas Walton
John Wayne
Weaver Bros. and Elvira
Marjorie Weaver
Mae West
Robert Wilcox
Charles Winninger
Grant Withers

ROBERT TAYLOR
MYRNA LOY
JANE WITHERS
ALICE FAYE
TYRONE POWER
MONEY MAKING WESTERN STARS; EXHIBITORS PICK 41 PLAYERS

THE singing of bullets and cowboy songs in a one-man duel holds the fancy of the Western fan as closely as ever, when Gene Autry is doing them. Exhibitors have chosen Autry as the Money Making Western Star for the second season in succession.

How definitely the boards of the theatres attest that fact is the revelation from the poll that with thousands of ballots cast, the total vote cast for Gene Autry this year varied by only four points from the sum of his pointage last season. The record is all the more unusual in the light of the method of translating the exhibitors' vote into comparative ranking. Ten points are allotted for each mention for first place, nine points for second place mention and so on through to one point for a vote for tenth position.

It is a neck and neck race across the hills and valleys of public popularity. Bill Boyd gallops along just behind the leader and Buck Jones continues to shoot 'em up in third rank. George O'Brien has passed Dick Foran, but Dick has been turning his steed off the cowboy trail into the greener pastures of general audience features. Tex Ritter's pinto cast a shoe in an arroyo to drop back to ninth place.

A burst of speed moved the Three Mesquites and Charles Starrett into fifth and sixth positions, the while Ken Maynard's mustang, a bit winded, fell back to twelfth.

Smith Ballew provided the one sharp change in the balloting this year. From thirty-second place in the 1937 canvass, Ballew sped over a short-cut and sang his way into eighth rank.

Gene Autry, from his father's ranch, took to railroading in Oklahoma, but he was not destined to become a Jim Hill. His singing voice took care of that. Into radio in 1928, four years later he entered motion pictures, writing his own songs. In his Republic pictures his constant pal is Smiley Burnette, who is ranked fifth in the Honorable Mention group.

Exhibitors were asked the same question as in the general poll of Money Making Stars. The questionnaire read: "Name, in order, the ten players in Westerns whose pictures drew the greatest attendance to your theatres."

The results reflect the truth that patrons of the pictures of flying hoofs find cowboy songs under the moon a soothing accompaniment to the holl of steel.

### Honorable Mention

- Bob Baker ........................................ 267
- Ken Maynard .................................. 259
- Roy Rogers ..................................... 242
- Tim McCoy ...................................... 164
- Smiley Burnette ................................. 123
- Jack Randall .................................... 100
- Johnny Mack Brown ............................ 85
- John Wayne .................................... 73
- George Hayes ................................... 58
- Randolph Scott ................................. 39
- Fred Scott ....................................... 37
- Tom Keene ...................................... 30
- Jack Holt ........................................ 26
- Tom Tyler ....................................... 21
- Bob Allen ........................................ 19
- Hoot Gibson ..................................... 17
- Larry Crabbe .................................... 12
- Russell Hayden .................................. 11
- Harry Carey ...................................... 10
- Ray Corrigan .................................... 10
- Kermit Maynard ................................ 9
- Bob Livingston .................................. 8
- Donald Grayson .................................. 7
- Bill Cody ........................................... 5
- James Newill ..................................... 4
- Max Terhune ..................................... 4
- Noah Beery, Jr. .................................. 4
- James Ellison .................................... 4
- Lou Gehrig ........................................ 4
- "Big Boy" Williams .............................. 3
- Rex Bell ........................................... 2
- Jack Luden ........................................ 1

Relative ranking is determined by allotting 10 points to each mention for first place, nine points for second and so on down to one point for tenth.

### LEADERS HAVE CONSISTENT RECORDS

(Continued from page 11)

to the Top Ten this year, another parallel with the 1937 poll. New to the rolls of the Ten Leaders last year were Sonja Henie, Jane Withers, William Powell and Myrna Loy, and of these only Powell has returned to the 15 Honor Stars grouping. This year also there are four newcomers to the First Ten. Differing from the cases of Rooney, Power and Miss Faye, however, is that of Spencer Tracy. In 1937 Tracy's steady rise in Fame had taken him to eighteenth place. This year he is fifth from the top. A possible connection with the rise of The Rooney may be seen in the joint appearances of Tracy and Rooney in Metro-Goldwyn-Mayer product, such as "Captains Courageous" and "Boys Town," though "Boys Town" was released late in 1938.

Tracy, it will be recalled, won the Academy Award of 1937 for his performance in "Captains Courageous," after many, many appearances in motion pictures. It was stage roles "Bread," "Nigger Rich" and "The Last Mile" that brought him into a Fox contract and his first films at the turn of the decade. Since then the name Spencer Tracy has appeared near or at the top of the cast of at least three features a year.

A record no less consistent than Shirley Temple's is that of Clark Gable for year in, year out assurance of good box office for exhibitors in general, according to their ballots. For the third successive poll Gable holds second place. Indeed, his name has been among the Ten Leaders in each of the seven years. Eighth in 1932, exhibitors moved him up to seventh the following year. Since then, with one exception, he has been in second place, and that exception was a third place in 1935, when Shirley Temple and Will Rogers were first and second. Notable also is the steady narrowing of the gap between Clark Gable and first place. In 1936 it was 251 points, last year 144, this year 104 points.
RKO-Disney Cartoon Expected to Double Present Figure When Complete Rentals from Foreign Market Are Tabulated

Gross rentals of $4,000,000 in 12 months, and playdates running over 8,000. That's the history-making performance to date for "Snow White and the Seven Dwarfs," first feature cartoon of the world's screen, now rounding out its first year in circulation.

In addition, another $4,000,000 in rentals are accruing from foreign markets—$1,750,000 from England, $500,000 from France and $1,750,000 from the 43 other foreign countries where the colorized cartoon of Walter Elias Disney is now showing—a total of $8,000,000 in gross rentals for 12 months, and RKO says there still are thousands of theaters to be booked.

Neither the Disney interests, as producers, nor RKO Radio, as distributors, will talk about their gross profits, but rapid calculations disclosed that some $2,500,000 has already been realized in the U. S. and Canada alone over and above the production costs of $1,700,000, giving both sides handsome returns already with the pictures still having more than half of a normal life to run.

Considering the picture's $8,000,000 world rental return to date, the picture probably has grossed close to $16,000,000 in admissions, a total arrival at by figuring on the general 40 to 50 per cent rental charge prevailing. On the basis of $4,000,000 gross rentals and the probable $8,000,000 for 8,000 playdates in this country, an average admission income could be figured at $1,000 per theater and an average rental income of $500 per theater for the I. S. exhibitions.

A better comparison of the history-making, 12-month box office and playdate performance can be gleaned from the fact that, generally, a feature picture, considered as "doing well," over a normal life of circulation, running from two to two and a half years, has about 10,000 playdates grossing $1,000,000 to $2,000,000.

Previous Records Smashed

For purposes of rental income comparison: the Fred Astaire "Top Hat" of a year ago, considered by "Snow White"'s RKO distributor to be its best grosser of that year, had a gross rental income of $1,500,000 in the United States and Canada, playing to approximately 9,500 bookings, gaining another $1,500,000 in rentals from abroad.

"Snow White" grossed $500,000 at one theater alone, at the Rockefeller's Music Hall, where it played five weeks, at its first U. S. showing.

Comparing the $4,000,000 domestic, 12-month gross of "Snow White" with other motion picture history-making rental performances, we find that the all-time high, "Singin' Fool," Hollywood's first sound picture, grossed $5,000,000 in rentals for the full life of its circulation, starting in 1928, and that the next record grosser runs as follows: "Four Horsemen of the Apocalypse," silent, 1921, $4,500,000; "Ben Hur," silent, 1926, $4,000,000, and "Big Parade." "Birth of a Nation," "Covered Wagons," "Jazz Singer" and "Sunnyside Up," all grossing $3,500,000.


15,000 Bookings Claimed

RKO Radio executives stated Tuesday that before "Snow White and the Seven Dwarfs" winds up its first playoff—without any reissues or repeats—it will have played in 12,500 to 15,000 theaters in the United States and Canada along an all-time record.

Rental fees from exhibitors for repeat bookings are already on hand for showings in the 1939 and 1940 Christmas seasons, according to Hal Horne, Walt Disney sales representative in New York.

Mr. Horne said this week that both the Disney sponsors and distributors are of the opinion that an appreciable portion of the receipts has, and will continue to come from people who have seen the film several times, perhaps, on any wide scale, only with a picture which uses the medium of rotaries' drawings, rather than the usual technique of human players.

The principals in the picture further believe that it does not rely upon human actors, will not become dated, at least until cartoon technique changes or until cartoons are produced in feature form by the bushel.

Mr. Horne, who returned to New York this week from his first inspection of the "Snow White" sales situation abroad, said that, generally, in foreign countries, the ratio of average-age to the income of the average motion picture remained the same, a fairly static four to one. He claims that the same ratio holds in this country.

With Hollywood features generally requiring from 50 to 250 prints, "Snow White" has been running with 500 prints, domestic, and 750 abroad, the unusually large number abroad having been made necessary by "dubbings" in the languages of Czechoslovakia, French, German, Portuguese, Spanish, Swedish, Dutch, Italian, Danish and Polish, running under the following titles: Czech, "Snaehrka A Sedem Trpaliutu"; French, "Blanche Neige et les Sept Nains"; German, "Schneewitzen und die Sieben Zewergen"; Portuguese, "Branca de Neve e os Sete Anos"; Spanish, "Blanca Nieves y los Siete Enanos"; Swedish, "Snevitja og de Sju Djurvergen"; Dutch, "Sneeuwitje en de Zevven Dwergen"; Italian, "Betty neve e i Sette Nani"; Polish, "Krolewska Sniewiska"; and Danish, "Snehvide og de syv Dwergen".

Mr. Horne observed that, "The almost universal dubbing of 'Snow White' has resulted in the picture being regarded as a native product wherever it has been shown abroad," thus revealing the foreign possibilities of the feature cartoon, pen-and-ink characters of which, he added, lose none of the illusions of the human actors when put to dubbings foreign tongues.

Besides the United States and Canada, the picture in its first 12 months has been circulated in the following 44 countries:

ARGENTINA
AUSTRALIA
BELGIUM
BERMUDA
BRAZIL
BULGARIA
CANADA
CHINA
COLOMBIA
CUBA
CZECHOSLOVAKIA
DENMARK
DUTCH EAST INDIES
EGYPT
ESTONIA
FINLAND
FINLAND
FRANCE
GREAT BRITAIN
GUATEMALA
HUNGARY
HOLLAND
INDIA
IRELAND
ITALY
JAPAN
JOHN WAYNE
JUGOSLAVIA
KOREA
LATVIA
LITHUANIA
LUZON
MEXICO
NORWAY
Netherlands
PHILIPPINES
POLAND
PORTUGAL
ROMANIA
RUSSIA
SOUTH AFRICA
SOUTH AFRICA
SOUTH AFRICA
SOUTH AFRICA
SPAIN
SWEDEN
SWITZERLAND
TURKEY
UNITED KINGDOM
URUGUAY
VENEZUELA
(Continued on following page, column 1)
Nazi Consul Again Threatens Hollywood
With Reprisals for Anti-Nazi Filming

The Hitler Government again is attempting to censor American production at the source of filming in Hollywood, through its official agents here.

Following similar acts last year against other producers and persons, Dr. George Gyssling, Los Angeles Nazi Consul, this week told the California branch of the Hays organization that "there may be trouble ahead" if Warner Brothers make "Confessions of a Nazi Spy," announced for production a few weeks ago during the trial of Nazi agents in New York for espionage. The spies were found guilty and sentenced to prison.

The MPPA acknowledged Dr. Gyssling's letter without comment and transmitted it to Warner Brothers. The company is continuing with filming, regardless. Dr. Gyssling tried the same tactics in June, 1937, to attempt intimidation of Universal for the filming of "The Road Back," and when he was unsuccessful sent individual warnings to players in the picture that their appearance therein would result in their being "blacklisted" in Germany in all future films. The State Department at Washington strenuously protested to the Nazis and Berlin approved instructions for a rebuke sent by German Ambassador Dieckhoff to Gyssling.

Gyssling in each instance warned that Germany might bar all future films from any Hollywood studio which "conflict with German interests." Hollywood producers have had little, if any, distribution of their films in Germany in the past two years.

Warner Brothers have been particularly patriotic filmwise, recently announcing a series of short subjects on America and Americans, ordering the managers of their several hundred theaters to play the national anthem daily and establishing an Americanization department to cooperate with American Legion and patriotic groups in the showing of patriotic shorts. The American Legion a few weeks ago publicly commended Harry Warner, company president for his efforts in behalf of Americanization.

Officers Re-elected By Warners, Stanley

At a directors meeting held Tuesday, Harry M. Warner was re-elected president of Warner Brothers. Others re-elected were: vice-presidents, Major Albert Warner, Jack L. Warner, Sam E. Morris, Herman Starr, Stanley; P. Friedman and Joseph H. Hazen; treasurer, Major Warner; assistant treasurers, Samuel Carlisle, W. Stewart McDonald, Cyril H. Wilder; secretary and general counsel, Robert W. Perkins; assistant secretaries, Harold S. Barford, Edward K. Hessberg, Roy Ohringer, Herbert Preston; comptroller, Mr. Carlisle; auditor, Thomas J. Martin.

Stanley Company of America, Warner subsidiary, also re-elected its officers as follows: president, Harry M. Warner; vice-presidents, Major Albert Warner, S. P. Friedman, Joseph Bernhard, Sam E. Morris, Herman Starr, W. S. McDonald; secretary, Morris Wolf; assistant secretaries, H. S. Barford, E. K. Hessberg, D. Benjamin Kresch; treasurer, Samuel Carlisle; assistant treasurers, J. M. Brennan, W. S. McDonald; comptroller, Mr. Carlisle.

Urge Catholics for Censor Boards

A resolution urging appointment of a Catholic woman on every theatre censor board and library board of every city in the diocese of Seattle has been passed in that city by the executive board of the Diocesan Council of Catholic Women. There are some 20,000 women in Seattle and neighboring towns, members of the council. The president is the Most Reverend Gerald Shaugnnessy, bishop of Seattle.

National Board's Annual Selection

The National Board of Review in its annual best film poll has selected "The Citadel" as the best picture of the year, and "Grand Illusion" the best among foreign language films. "Grand Illusion," however, is considered by the board the best film of the year from any country.

The ten best English-language films, in order of preference were:
1. The Citadel (MGM) (English)
2. Snow White and the Seven Dwarfs (RKO)
3. The Beachcomber (Paramount-British)
4. To the Victor (GB-English)
5. Sing, You Sinners (Para.)
6. 'Dwarfs' (W.B.-English)
7. Of Human Hearts (MGM)
8. Jezabel (W.B.)
10. Three Comrades (MGM)

Six foreign-language films were selected, in order of preference:
1. Grand Illusion (French-World)
2. Ballerina (French-Mayer-Bursten)
3. Un Carnet de Bal (French-A.F.E.)
4. Generals Without Buttons (French-Mayer-Bursten)
5. Peter I (Russian-Ankino)
6. Professor Mamlock (Russian-Ankino)

On the basis of popular appeal the Review Committees of the National Board have chosen the following in order of preference:
1. Snow White and the Seven Dwarfs (RKO)
2. The Citadel (MGM)
3. You Can't Take It With You (Columbia)
4. Boys Town (MGM)
5. Marie Antoinette (MGM)
6. Alexander's Raggtime Band (20th-Fox)
7. The Adventures of Robin Hood (W.-F. N.)
8. Algiers (U.A.)
9. In Old Chicago (20th-Fox)
10. Four Daughters (W.-B.-R. N.)

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 11 were approved for general patronage, two were listed as unobjectionable for adults, one was cited as objectionable in part and one was condemned. The pictures and their classification follow.


Pathe Film Plan Off

The new plan of Pathé Film Corporation, taking the place of the one defeated at the last stockholders meeting, is unlikely to be ready until January 1st. After that, approximately 20 days notice must be given the stockholders before they can meet to vote. The duPont unit against Pathe Film has been definitely dropped, due to the denial of their petition for an injunction.

Four Millions for 'Dwarfs' in Year

(Continued from preceding page)
1939 BRINGS THE PICTURE THAT TOOK ALL OF 1938 TO MAKE!
THRILLS FOR A THOUSAND PICTURES PLUNDERED FOR ONE MIGHTY SHOW! . . .

CARY GRANT • VICTOR MCLAGLEN

and

DOUGLAS FAIRBANKS, JR.

SAM JAFFE • EDUARDO CIANNELLI • JOAN FONTAINE

PANDRO S. BERMAN IN CHARGE OF PRODUCTION

PRODUCED AND DIRECTED BY GEORGE STEVENS

From a Story by BEN HECHT and CHARLES MACARTHUR Screen Play by JOEL SAYRE and FRED COWAL
Out of the drumbeat rhythm of Kipling’s stirring odyssey of great deeds roar three fighting, loving, swaggering sons of the British Battalions... Red-blood and gunpowder heroes, towering like giants over the mystic mountains of India... blasting their way to the bristling bastile of the bloody bandit hordes... their lusty life-thunder rolling and crashing over a screen painted with camera strokes so bold, so sweeping, so full of life and action and drama as to make this THE ONE GREAT MOVIE OF THE YEARS!
WORLD PREMIERE
RADIO CITY
MUSIC HALL
JANUARY 26!

BACKED BY A NATIONAL
ADVERTISING CAMPAIGN
AS BIG AS THE PICTURE!
FOURTH EXHIBITOR UNIT REJECTS 'MAJORS' PLAN

ITOA in New York Declares That Program Fails "to Meet Even the Minimum Points"

The Independent Theatre Owners Association of New York, Harry Brandt, president, this week rejected the tentative program of trade practices and self-regulation that was issued by the major distributors two weeks ago. Last week the Buffalo MPTO accorded the Rocky Mountain Theatre Owners, the Los Angeles Independent Theatre Owners and Allied of Northwest rejected it.

The ITO rejected on general grounds, "for failing to meet even those minimum points on which we appeared to be in agreement" with the distributors at joint negotiating conferences.

Specific objection was raised on Clause 14, which refers to exhibitors rendering false reports to distributors on box office receipts accruing from percentage pictures, the ITO charging that "it is a reflection upon the honesty of every exhibitor in the land."

Official notification of rejection was sent to William F. Rodgers, of MGM, as chairman of the distributors' negotiating committee.

Talk of Local Agreements To Satisfy Complaints

Local agreements may be negotiated with exhibitors apart from the national trade practice program to meet many of the objections which have been raised by exhibitor groups after studying the first draft of the proposed program formulated by the distributors' committee.

The committee has emphasized that the draft contains only tentative terms, and that many local problems could not be handled in a national program.

Much will be left to local agreements, as it is generally conceded that there are different problems applying to each territory which call for different solutions. The solutions may also be found through local conciliation or arbitration boards, where problems are amenable to such procedure.

No additional negotiating meetings have as yet been scheduled with the exhibitors and further procedure in negotiating a completed program has not been determined. Mr. Rodgers and S. R. Kent, members of the distributors' committee, returned this week from the coast after an absence of more than a week.

The present tentative draft represents the viewpoints of the eight major company sales departments and their counsel, formulated on the basis of exhibitor proposals in the negotiating meetings held over a period of weeks. The draft represents an effort to coordinate the divergent viewpoints between the companies as well as an attempt to reconcile these viewpoints in the best manner approved by the committees negotiating for National Allied and M.P.T.O.A. and the various state unaffiliated units.

Canadian Owners Seek Clearance Concessions

The Independent Theatre Association of Canada, of which Harry Firestone of Toronto is president, has made a formal request to the Canadian Clearance Committee for a general shaming down of protection on Class "B" pictures in Toronto and other key cities so that the maximum of protection will be 56 days after their performance at downtown first run theatres. In actual practice the independents claim that the neighborhood theatres do not get a chance with bookings until six months after first local exhibition.

At present the first run houses in Toronto are given 28 days' protection over key theatres in each of eight zones throughout the city which, according to the association, are all circuit theatres as well. Next in line for bookings is another series of circuit houses which will be from 14 to 28 days, after which the independent community theatres come in.

According to Mr. Firestone, however, current releases are not available to independent owners for months because the prints are booked into out-of-town theatres, also circuit fire are insufficient to warrant a picture often half a year before Toronto independents are able to get dates. Objection also is raised against over-buying of features by the circuits, against which the penalty of loss of priority is not imposed because of delayed bookings.

Clearance on "B" pictures was voluntarily halted by the circuit handling period of the "Movie Quiz" contest which will terminate December 31, and the independents are asking for a similar policy on a permanent basis starting in January, pointing out that many of the smaller theatres have yet to play a "Quiz" picture even with the booking concession on "B" pictures. The ITO also has recommended that Canadian distributors adopt certain moratoriums on features so that bookings in large centers can keep step with clearance schedules.

 Majors Enter Denials In Chicago Trust Suit

General denials of all pertinent allegations were made this week by seven leading defendants in filing separate answers in United States district court in Chicago to the anti-trust complaint brought by local independent exhibitors against R. & K. and major distributors.

The answers point out that independent exhibitors are operating profitably; they deny any monopoly of local exhibition and agreements that are collusive.

Independent Lose in California Complaint

Second run theatre activities do not affect interstate commerce, Federal Judge Harry Holzer ruled in Los Angeles Monday. The ruling was in a suit brought by Colotia Corporation against Fox West Coast Theatres and eight major distributors. It was dismissed.

Judge Holzer said that the defendant's acts were far enough in advance of intent to restrain interstate commerce. Leave to file an amended complaint was granted.

General Pershing Writing Autobiography for Films

General John J. Pershing, commander of the United States Army in the World War, is in Tucson where he may finish his autobiography and prepare it for presentation as a motion picture.

The Associated Press says an unnamed Hollywood producer has been negotiating for the film rights and General Pershing is seriously considering the proposal. He is said to have indicated a preference for Gary Cooper in the principal role.

"McKesson & Robbins"

Story To Be Filmed

The amazing story now being unfolded in the press about the late Philip Musica, known in McKesson & Robbins as F. Donald Coster, president of the $86,000,000 corporation, is being rushed into production by Columbia, under the title of "The Great Coster Swindle."

It has also been reported that Warner Brothers plans to begin production on a story based upon the same case.

Film to Have Fair Background

Bryan Foy has arranged a deal with the San Francisco World's Fair executives to use the Fair for a background of a "Torchy Blane" film. The picture will be titled "Torchy at the World's Fair."

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NEW PROPAGANDA FILM ORGANIZATION STARTED

Business, Political Leaders Form Group to Produce Films for Educational Use

American Films Foundation, Inc., is the newest "outside" organization aiming to use the nation's screens to educate the public on "American Democracy." It has been formed in New York by 42 businessmen, social and political leaders, educators, military chiefs and founders, with headquarters at 542 Fourth Avenue.

Specifically, American Films Foundation will use its own-made films for "defending the American Constitution from alien philosophies of Communism and Fascism," but, unlike the Films for Democracy, of November formation, the Foundation films will be circulated among non-theatrical groups, whereas Films for Democracy warned at its inception that if regular theaters did not accept its films the organization would "road-show" them, with the help of officers. (See Motion Picture Herald, November 26th, page 13.)

American Films Foundation also has taken over the work and the films of a predecessor group, "The National Defenders."

The Foundation describes itself as "A membership organization supported by voluntary contributions and devoted to the production and distribution in the theatrical and educational fields of sound-films upholding the free institutions and the moral and spiritual ideals which constitute the foundation of the national greatness of the United States."

The officers are: national chairman, Hugh A. O'Donnell, honorary chairman of the Notre Dame Alumni Association; first vice-president, Mrs. Carl L. Scudder, honorary president general of the Daughters of the American Revolution; executive vice-president, John Beardse Carrigan; treasurer, Fred H. Goodwin; secretary, David F. Eames; board of directors, Brooks Wheelock, Harris, Stevens, Inc., and national director, Louis M. Bailey, founder director of the National Defenders.

The Foundation now has two films to show, both taken over from the Defenders, with a third to be ready shortly. The two are "We, the People" and "The Right to Work," the former being about the Constitution and "The Right to Work" telling about the necessity for capital and labor to work together. Both films are one reel, composed mostly of cuts from newspapers.

Made up in both 16 and 35 millimeter widths, the films are sent out free of charge to schools, churches and other non-theatrical groups, and financed by contributions from a membership list compiled by the National Defenders over a period of three years. Both films are said to have been bought by Fox, Paramount and Curtis, while "We, the People," under the title of "The American Way," played the Rialto, New York, and under its present title, the Grand, New York, and the Thalia, New York, on 32nd Street, both in New York. A print also is now in the hands of the New York Board of Trade. It has also played the Yost Circuit in New York. It was produced and theatred in Brooklyn and Newark, according to Mr. Bailey, national director, who has been an associate editor of "Movie Makers," amateur film magazine, and American correspondent of the International Review of Educational Cinematography, published in English, French, Italian, German and Spanish by the League of Nations in Rome.

Besides the aforementioned officers, members of the National Advisory Board of the non-profit organization are:

Dr. Marston T. Rogers, New York, president of the International Union of Chemistry.
Mrs. William Adams, New Jersey, president of the Finer Films Federation of New Jersey.
Channing Pollock, Bryn Mawr, author and lecturer.
Mrs. Lewis Montgomery, Montgomery, National Chairman of the Motion Picture Committee, Daughters of the American Revolution.
Dr. William L. King, New York, Department of Economics, School of Commerce, New York University.
New York, director of the National Educational Screen.
Mr. Samuel P. S. Newton, New York, president of the Drama League of America.
John C. Booth, New York, president of the Crusaders of Pennsylvania.
Dan D. Casement, Kansas, president of the Farmers Independence Council of America.
Anna Steese Richardson, New York, Author-Editor.
Admiral F. D. Plympton, Connecticut.
Mrs. Edward Nelson Dingley, Maryland, Honorary National First Vice President of the League of American Pen Women, Louisiana-Pennsylvania, president of the Wheelock Company.
Fred S. Montgomery, Kansas, director of the Board of Industrial Relations University of Kansas.
Rex Bosch, Philadelphia.
Mrs. Ephraim Brevard Cockrell, Maryland, president of the New-Penn Women's League.
Lawrence A. Stone, Louisiana, Louisiana Coalition of Patriotic Societies.
Mrs. William Procter, Maine.
Judge J. Edgar Cheeswot, Colorado.
Mrs. A. Creasy Morrison, New York, president of the American Women Against Commend.
Francis H. Williams, New Hampshire, chairman of the New Hampshire Constitution Sesquicentennial Commission.
Rita Otway, New York.
Maur Aylle M. Freeman, New York, Military Training Camp Commander.
Mrs. Wm. H. Pouch, New York, president of the National Society of the American Revolution.
Benjamin Wallace Douglas, Indiana, Author-Publicist.
Dr. Irvin A. Wise, New York, president of the Clergy League of America.
Mr. Rodney Proctor, Massachusetts.
H. G. Murray, New York, Secretary General of the General Federation of Women's Clubs.
Mrs. Charles Neil Hewitt, Missouri, president of the National Society of the Ancient and Honorable Artillery Company.
H. Frank Ersland, Minnesota, vice-president of the Joyce Insurance Co., Inc.
Constantin Zene, New York, Hawley Society.
George D. Randall, Florida.
Lucy C. McDaniel, New York, Regent Daughters of the Revolutionary War State Society.
Arthur Goodall, Virginia, Society of Colonial Wars.

FILM BULLETIN FOR CONSUMERS PLANNED

An annual consumer's fact-finding service, "The Movies ... and the people who make them," will be published beginning in January by Theatre Patrons, Inc. A permanent post binder will be supplied with weekly, monthly, quarterly and annual information material. Gilbert Seldes, author of "The Seven Lively Arts" will write on "The Movie of the Month," and Evelyn Gerstein, New York film correspondent of the Boston Transcript, on foreign films.

UA Stockholders Meet January 12

January 12th has been set for the annual United Artists stockholders' meeting in Hollywood and all five partners, Mary Pickford, Douglas Fairbanks, Charles Chaplin, Alexander Korda and Samuel Goldwyn are expected to attend. The "profit sharing plan," an extra bonus idea for the producers, will be discussed, and Murray Silverstone may be elected president; though, as chief executive, Mr. Silverstone has the necessary powers already, and such an official designation would be superfluous.

Board members of the company held a routine meeting last weekend. Miss Pickford's absence and Mr. Korda's early departure, via plane, for the coast, forced suspension of action on important subjects and early adjournment.

Marks from London

Arrived in New York from London last week, on the way to the coast, was Montague Marks, associated with film Doaghers in Fairbanks International. With his arrival, it was revealed that the company will make three films to be distributed by United Artists, the first being "The Californian;" the second, "Ten Feather;" the third, "The Three Musketeers." The last is tentative and may be in color. The company may make one film in England.

Chaplin Starting Picture

Charlie Chaplin's first all-talking picture will commence production soon after January 1, according to an announcement made by general manager Alfred Reeves, of the Chaplin studios. "The Dictator" is a tentative title. Mr. Chaplin wrote the story, and will star in it. He will be heard talking, for the first time.

Korda Arrives in Hollywood

Alexander Korda of London Films, and a production partner in United Artists, arrived in Hollywood over the weekend to discuss with other UA producers his plans for pictures in Hollywood.

New Theatre Company

A charter has just been issued to the Indian River Amusement Corporation of New York to operate theatres and other places of amusement. The corporation's authorized maximum capital is $50,000. Incorporors are Julian Gordon, president; Leonard Gordon, secretary, and J. L. Morewitz, all of Newport News. John Charles Foster, charter clerk of the State Corporation Commission, reports that several charters have been granted Virginia amusement companies within the year.

Schenck on Canadian Loew's

Joseph M. Schenck, chairman of the board of 20th Century Fox, has been elected successor to attorney Alfred Wright on the board of Marcus Loew Theatres, Ltd., the Canadian organization.

James O'Neal has sold his General Film Attractions Corporation, Seattle state-right distributing exchange, to Edward Hudson. Mr. Hudson, a Seattle newsreel cameraman, has appointed Arthur Bushell manager.
**Hollywood Adopts 44-Hour Week**

Hollywood this week established a 44-hour week in the studios. All studio workers are affected except those specifically exempt under the wages and hour law or not employed under labor contracts which prescribe other periods.

The procedure to be followed under the 44-hour week was mapped out at a meeting of studio representatives with Pat Casey, producer labor contact man. The new working time will not be put in effect simultaneously in all the studios because of divergent working conditions. A committee has been appointed to draft a statement of the position of the industry and to outline the situation.

Mr. Casey said on Tuesday in New York from Hollywood that producers and international studio unions will take the position that union workers employed under terms of the basic agreement with studios are not affected by the new law.

No formal ruling on the question involved has been made as yet by the Federal Administrator.

Among those considered exempt from provisions of the federal act are executives, administrators, professional employees, agents and various workers now employed under labor contracts.

Mr. Casey and representatives of the producers are scheduled also to meet January 9th with Joseph M. Weber, president of the American Federation of Musicians to discuss further the possibilities of the industry absorbing a large number of unemployed musicians.

**Several Locals Hold Elections**

Various locals throughout the country held elections this week. The entire administration slate of Local 802, New York, American Federation of Musicians, headed by Jacob Rosenberg, was elected. Under the leadership of Chicago's Gus Siccardo, Local 285 elected a new executive board.

Those elected for two year terms are: Mr. Rosenberg, president; Richard McCann, vice-president; William Feinberg, secretary and Harry A. Suber, treasurer. Executive board members are: Aaron Finkel, vice-president; Joseph McCarthy, treasurer; Moe Palone, William Laenniger, John H. Long, John Manuti, Robert Sterne, Samuel Suber, Samuel Tabok and S. C. Thompson.

New officers of the IATSE Seattle locals for 1939 are as follows:

Local 134, projectionists: Harry Lampman, president; Andrew Evans, vice-president; Jay Brown, recording secretary; Robert Cameron, financial secretary; James McNabb, business agent; Frank Myers, treasurer; P. A. Smoler and Donald Dowar, members-at-large; Warren Smith, Frank Cook and Harry Clark, trustees.

Local 15, the stage employees: Charles Crielmore, president; E. A. Clark, financial secretary; E. C. Booth, recording secretary; Colin Durie, treasurer; Basil Gray, business agent; Al McKay, sergeant-at-arms; Earl D’O. Guttridge, Central Labor Council delegate, all reelected.

Harry Rogers has been reelected president of IATSE Local 635, Winston-Salem, N. C. Other officers for the coming year are: President, C. F. Peddycord, vice-president: H. R. Faust, corresponding and recording secretary; John Robertson, financial secretary; O. L. Ziglar, treasurer and business representative; Lee Carver, sergeant-at-arms; Johnny Keenan and P. D. Peddycord, trustees.

**Stagehands Accept Pact**

Ratification of terms of a new contract with major circuits in Manhattan, Bronx and Staten

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**Countrywide System of Joint Offices For Actors’ Union Is in the Making**

...Establishment of a nationwide system of joint offices by the five actors' unions, with expenses shared, is expected to take place before any action is taken on the "one big union" plan for the actors which has been talked of for months.

A proposal that the organized actors' unions establish joint offices in cities where none of the unions individually has sufficient members to warrant this expense is now being considered—the unions including Actors Equity (stage actors); American Federation of Actors (actors in night clubs and stage shows at vaudeville and film theatres); Screen Actors' Guild (Hollywood and New York film players); American Federation of Radio Artists (in radio), and American Guild of Musical Artists (concert singers and other musical performers).

Meanwhile, in New York, the American Federation of Actors has compiled the following comparative table of dues now levied on actors by their unions:

<table>
<thead>
<tr>
<th>Initiation</th>
<th>Dues</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Fed. of Actors</td>
<td>$10 (junior members $5)</td>
</tr>
<tr>
<td>Actors’ Equity</td>
<td>$50</td>
</tr>
<tr>
<td>Screen Actors Guild</td>
<td>$25 (for senior and junior members)</td>
</tr>
<tr>
<td>American Federation of Radio Artists</td>
<td>Same Scale</td>
</tr>
<tr>
<td>American Guild of Musical Artists</td>
<td>$25 for those earning up to $10,000; $50 for those above $10,000</td>
</tr>
</tbody>
</table>

Joint bookkeeping, some method of interchanging cards, and cooperative dues collecting would be features of the "one big union" plan toward which the organization leaders are working.

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**Kane to Confer On Production**

Robert T. Kane, chief of 20th Century-Fox's British production, is expected here in early January for conferences with Sidney R. Kent, president, and Zarryl Zanuck, production head. Meanwhile, Mr. Kent announced in New York that he plans a visit to England and the Continent, but set no date for his departure. Mr. Kent was in Los Angeles last week, for a sales meeting.

Other office executives who returned to New York this week from the coast were Charles McCarthy, advertising director; William Sussman, division manager; W. C. Gehring and W. J. Kupper.

Mr. Kane's prospective visit in January is in connection with the company's quota program of "top" pictures to be made next season by Grunberg, using as stars Gracie Fields, Annabella, and Will Fyffe. The pictures will be made under Mr. Kane's supervision by Maurice Oster and Edward Bly.

Expected in New York this week from London was Walter Hutchinson, 20th Century-Fox foreign manager, accompanied by F. L. Harley, British manager, and Ben Miggins, Continental head.
PROSPECTS BRIGHT FOR REPEALING QUEBEC BAN

Legislators, Aided by Exhibitors, Start Campaign to Allow Juveniles in Film Theatres by COLIN R. HAWORTH in Montreal

Prospects for repealing the ten-year-old Quebec law prohibiting all children under 16 from attending any theatres in the province have never appeared brighter. The law was passed in 1928, a year after fire and panic took a toll of scores of lives of children in the Laurier Palace theatre disaster in the city of Quebec, the measure hitting a serious blow at one of the most remunerative ends of the theatre business in the province.

Since 1928 several attempts have been made by exhibitors to arouse public and governmental interest in a less rigid revamping of the law, but without success. This time the movement is led not by the industry but by two prominent members of the Quebec legislature, Hon. T. J. Coonan, Minister without Portfolio, and Dr. Albiny Paquette, Secretary of the Province.

Some 18 months ago a similar attempt was started by a member of the provincial house, but the move fell through. This time, however, more hope is held for success, for the present drive has gathered such support from large public and religious groups previously opposed to it or at least disinterested in the question having thrown their support in their, and newspapers, both French and English, are backing the move in news and editorial columns.

Screenings Held

Whereas past attempts by exhibitors to arouse interest have been centered for the most part on individuals, such as petition-signing, Mr. Coonan’s drive has gathered speed by gaining support otherwise. The screening of sample films, notably “Boys Town,” to give large group of people, has been held as a means of showing films that might be shown, has brought strong support from Protestant school boards and churches; Catholic school commissions and the Knights of Columbus. Newspapers now give prominent display in news columns to new film developments and editorializing frequently. One of the strongest of these was by Ted McCormick, writing the “Sound Track” column in the Montreal Daily Herald. His story, headed “Blissful Land Where Kids Can Wed But Films Are Under Equity,” referred to Quebec legislation which permits children to marry at 14 but refuses them admission to moving pictures until they are 16 years old.

Approval Seal Planned

Among members of the Roman Catholic clergy, hitherto considered in opposition to change of the law, enthusiasm has developed. The scheme as outlined at present is for the establishment of a separate clergy board for children. This group, which in all probability would be comprised of a mother, a father, a Frenchman and an Englishman, would adjudicate films shown to them. Also under advisement is the plan of having such a board classify the pictures for children of different ages. Some would be acceptable for children from 10 to 12 and others for kiddies 12 to seven years.

In any event, it is planned to mark authorized films with a seal of approval. Houses running such pictures will be permitted to display in the lobby governmental authorization of the film, but will have to make the rest of the bill “double-talk.” The law now provides for single bills, although local exhibitors believe Hollywood productions already include ample films that would pass censorship for youngsters. Practically certain, however, is the stipulation that any children attending such shows will have to be accompanied by parents.

Perhaps the most striking sign that amendment may be of interest Premier Maurice Duplessis is said to be taking in the matter, having recently appointed for government authority to study the question to bring it up for discussion at the next session.

Exhibitors who blame the Laurier Palace disaster for the present move say they have no obstacle in this respect now. Theatres are improved and precautionary measures are kept at a standard high enough to meet regular governmental inspection.

ERPI Negotiating for Foreign Distribution

Negotiations are going forward between Electrical Research Products, Inc., and leading American manufacturers for the distribution, by ERPI’s foreign distributing companies, of complete booth equipment in approximately 50 foreign territories.

According to E. S. Gregg, general foreign manager of ERPI, the company will distribute a complete line of projectors, lamps, screens, converters and similar products of American manufacture starting the first of the new year.

Kaltenborn Edits RKO "Review"

RKO Pathe News pictorial record of 1938’s top events in the world news is being supervised by H. V. Kaltenborn for release in January under the title “Review of the Year.” Mr. Kaltenborn will provide the off-screen commentary. In connection with the “Review” RKO Pathe has tied up with Modern Age Books, New York, which has published “Kaltenborn Edits the News.”

Zukor Sails to Coordinate Abroad For Paramount

Adolph Zukor, who sailed for England last week aboard the Queen Mary, will conduct a survey of Paramount’s world-wide organization, according to an announcement by president Barney Balaban. According to Mr. Balaban, Mr. Zukor “thus will be able, as the founder of Paramount, to meet at first hand many hundreds of employees to whom he is at present a mighty but faraway figure.”

Mr. Zukor took on the European assignment two months ago, when he was succeed as chief of production and in charge of all coast activities, by William Le Baron and Y. Frank Freeman.

To Tour South America

Present plans call for Mr. Zukor’s stay in England and the Far East to be followed by a visit to the vice-president in charge of foreign operations, John W. Hicks, Jr., now in New York. Mr. Zukor will advise and consult with Mr. Hicks in the coordination of Paramount’s international distribution and exhibition in England and on the Continent.

About two or three months spent thus, Mr. Zukor is scheduled to sail for South and Central America, where he will make a similar survey, meeting the leading exhibitors, and Paramount employees. The tour will then take Mr. Zukor back to the United States, where he will meet Mr. Hicks, and accompany him to New Zealand, Australia, and the Far East.

Another Paramount foreign appointment was that of David Rose to managing director of Paramount affairs in Great Britain and Ireland, a post temporarily held by Mr. Hicks since the resignation three months ago of John Cecil Graham. Mr. Rose sailed for England with Mr. Zukor.

British Expansion Delay Is Hinted

Conferences last week among Paramount home office executives resulted, according to reports, in a decision not to attempt extension of theatre operations in England. Participating in the conferences were Barney Balaban, president; Stanton Griffis, chairman of the board; Adolph Zukor, chief of foreign operations; John W. Hicks, Jr., vice-president in charge of foreign affairs; David Rose, director for Paramount in England and Ireland.

Eastern, Southern Districts Realigned

Realignment in Paramount’s distribution system were announced Wednesday by Neil Agnew, vice-president in charge of distribution, the club. The changes are in the Pacific, which now be in charge of the Canadian division, in addition to his Eastern division sales managership, and the creation of a new Southern division, including district seven and twelve, as of January 1st, with Oscar A. Morgan as division manager. Harold F. Wilkes, present branch manager at New Orleans, will become director of the division, while Erman B. Price succeeds Mr. Wilkes in New Orleans.

Billiam Back in New York

Robert Gilliam, advertising and publicity director for Paramount, is back at his New York offices after a visit to the studios.
The Hollywood Scene

Slowing Up

Every year, just before Christmas, production slackens up a bit. The 1938 season is no exception.

Only seven pictures started. None of the new ones are of such importance as to start any great crowds of people throwing their hats in the air. On the other hand, among the six completed ventures, one, at least, may become a matter of unusual significance in the industry's annals.

None of the studios which engaged in new activity found it feasible to start more than one picture. Republic's contribution to the work of the moment is "The Lone Ranger Rides Again," an action adventure yarn in which will be blended all the necessary accoutrements. It will present Robert Livingston, Chief Thundercloud, Duncan Renaldo, Jinx Falkenberg, William Gould, Rex Lease, Glenn Strange and Stanley Blystone.

Monogram Starts Series

Monogram embarked upon a new air adventure series with the starting of "Tailspin Tommy," production detail and thematic content of which is based on the cartoon strip of the same title. John Trent, Milburn Stone, Marjorie Reynolds and Jason Robards are the principals. Bearing the tentative title "Sweptstakes Millionaire" Paramount started work on a picture which will detail the experiences of a man and his family who won one of those Grand National prizes. Charlie Ruggles, Marjorie Rambeau, Broderick Crawford, Billy Lee, Evelyn Keyes and Philip Warren will be most directly concerned.

"Code of the Streets," Universal, will be a continuation of the "Little Tough Guys" series in which those particular youngsters will be seen with Harry Carey, Frankie Thomas and Jimmy McCloon.

For Columbia release, Larry Darmour started "Enemy Within." Jack Holt and Katherine DeMille will be the leads, with Ralph Morgan, C. Henry Gordon, Ivan Leonidoff and Paul Everson featured.

Marie Wilson and Johnnie Davis will be the stars of the "who-stole-Winner." Warner Brothers, and Robert Montgomery and Rosalind Russell will head the cast in MGM's "Fast and Loose."

"Idiot's Delight" In

Outstanding among the completed pictures is MGM's "Idiot's Delight." Based on the Robert E. Sherwood play, the film will star Norma Shearer and Clark Gable. Listed in the featured cast are Edward Arnold, Joseph Schildkraut, Charles Coburn, Burgess Meredith, Pat Patterson, Virginia Grey, Paul Stone, Joan Marsh, Barnardine Hayes, Lorraine Krueger, Virginia Dale, Richard (Skeets) Gallagher, Laura Hope Crews, Fritz Feld, Edward R. Glaubman, Mitchell Lewis, Peter Willes and William Edmunds. The story, about "Burn 'Em Up O'Conner," a story of the midget auto racing sport, in which Dennis O'Keefe, Cecilia Parker, Nat Pendleton, Harry Carey, Charles Grapesin, Alan Curtis, Truman Bradley, Addison Richards, Tom Collins, Phillip Terry and Frank Orth will be seen.

Monogram also wound up two productions on its slogan "Santa Fe Bound" which will present Jack Randall, Edna Duran, Stanley Blystone, Dean Spencer and Frank Yacanelli.


"Cafe Society" was finished at Paramount. Madeleine Carroll and Fred MacMurray are the stars. Shirley Ross, Jessie Ralph, Claude Gillingwater, Allyn Joslyn and Don Alvarado are among those featured.

Last of the completed pictures, "Twelve Crowded Hours," an RKO-Radio melodramatic romance, will present Richard Dix, Lucille Ball, John Arledge, Cy Kendall, Donald MacBride, Allen Lane, Granville Bates, Murray Alper, Addison Richards, Joseph De Stefani, Dorothy Lee, Bradley Page and Anthony Warde.

Republic Rush

Entailing a total budget of over $1,500,000, Republic will start work on eight productions directly after the holidays. Largest sum, about half the total amount, has been allotted to "Wagon Westward," a western with a semi-historical background in which Richard Dix will be starred. John H. Auer has been assigned to produce "Flight at Midnight," an adventurous aviation story based on one suggested by Colonel Roscoe Turner. First job for M. H. Hoffman since returning to Republic will be "Undercover Woman" and Herman Schlom will produce "White Fury." Gene Autry will next be starred in "Mexicali Rose," and "Three Texas Steers" has been earmarked for the "Three Mesquiteers."

The four pictures now in production on the lot, "Pride of the Navy," "The Lone Ranger Rides Again," "Dr. Judith Randall" and "Ridin' the Range" will be completed before any of the above named pictures are started.

Southern Beauty

What with all these "Kentucky," "St. Louis," "Missouri" and "Arkansas" pictures either here or about to be here, and "Gone with the Wind" coming and the legend of southern feminine pulchritude being what it is, we made a quick check-up the other day to see how many below-the-Mason-Dixon line girls were in the movies.

We remember that in the old days Margarette Clarke, Bebe Daniels, Bessie Love, Florence Vidor and Mary Brian, daughters of the Sunny South were prominent in pictures. The present day contingent, heiresses of their fame, reads like a "Who's Who" list of Hollywood. From the big Lone Star State have come Nan Grey, Joan Blondell and Ann Sheridan, as well as Ann Harding, who came and went. Other young ladies from Texas are Judith Barrett, Mary (Punkins) Parker, Dorothy Howe, Evelyn Keyes and Judy King.

Kentucky has a small but select coterie of representatives which includes Irene Dumne, Una Merkel, Marjorie Weaver and Joyce Compton. Although she's the star in "The Lady's from Kentucky," Ellen Drew is from Missouri, as also are Joan Crawford, Ginger Rogers, Gladys Swarthout and Betty Grable. Dorothy Lamour is the pride of New Orleans. The Oklahoma delegation lists Kay Francis, Glenda Farrell and Rochelle Hudson. Tennessee is represented by Grace Moore, Jody Garland and Dixie Lee. Gail Patrick and Gertrude Michael come from Alabama. The Georgia peaches are Jane Withers, Miriam Hopkins and Patricia Wilder. The Virginia delegation is headed by Margaret Sallavan, Leah Ray and Lynn Bari.

When "Gone With the Wind" eventually goes, at least one authentic southern belle, Margaret Tallichet, another Texan, is almost certain to be seen in an important role.
Profits for CBS, Stanley Company; 2 Vote Dividends

Profitable operations for 1938 are shown by Stanley Theatres, Warner Pennsylvania theatres subsidiary, and by Columbia Broadcasting Company; dividend payments have been voted by Pathe and Cinecolor, Pathe paying 20c per share on common stock of $7 convertible preferred, issuing checks on January 3rd to holders of record December 23rd, and Cinecolor paying for five months on common stock, splitting $12,210 with stockholders.

SEC Reports on Two

Final October reports of the Securities and Exchange Commission on the transactions of corporation officers and directors in the securities of their companies, issued Tuesday, showed only two film transactions.

Through a stock dividend, Abraham Schneider, New York, Columbia Pictures officer, received two common voting trust certificates in September, increasing his holdings to 102. The other transaction was the disposition of $5 shares claimed by the company stock of Mabel M. Malone, New York, an officer in the company, representing her entire holdings.

No securities of Educational Pictures were held by Harold Sax, New York, when he became an officer in the company April 1st last, it was shown in the report required of all newly elected directors.

Registration statement covering proposed issue of $0,000 shares of $5 par Class "A" common stock, to be offered at $6 per share, was filed with the Securities and Exchange Commission by Pix Theatre Circuits, Inc., Gary, Ind.

The company plans to use $300,000 derived from the sale of the stock for the purchase of three theatres and equipment and for working capital. Samuel B. Nisley is president of the company and Donald Franklin Corporation is the principal underwriter.

Stanley Profit $2,063,703

Net operating profits of $2,063,703 was reported by Stanley Company of America for the 52 weeks ended August 27. This compares with $2,230,902 for the year ended August 28, 1937.

Net income was $6,244,749, in addition to $19,563 interest earned and $1,745 dividends received. During the year the company paid $723,877 in dividends, compared with $2,715,439 the year before.

Amortization and depreciation of properties was written off at $2,263,237 for the year. Normal income taxes totaled $317,750 and surtaxes $108,300. Earned surplus as of August 27 is figured at $4,592,000.

The company's balance sheet shows total assets of $72,349,467, and current assets of $519,272, including $336,729 in cash.

CBS Profits Down

Gross time sales running slightly below those of the like period last year coupled with certain additional sales of pocket expenses have combined to shade Columbia Broadcasting System earnings for 1938 below those of last year, Wall Street estimates.

With little increase in the sale of time and facilities in the first 11 months of this year running slightly more than $1,000,000 below those of the like period a year ago, present indications are that there will be regrettable income for the 52 weeks ended January 3, 1939, of approximately $3,450,000, equal to roughly $2 a share on the 1,707,980 shares of capital stock.

This would compare with net income of $4,207,567, or $2.52 a share, reported for the 52 weeks ended January 1, 1938.

CBS time sales for the first 11 months of 1938 aggregated $24,816,337, comparing with $25,935,500 in the like period a year ago. This represents a decline of 4.3% from the 1937 figure. Preliminary expectations are that December billings will show an approximate 5% decline from the same month a year ago.

New Universal Lineup Cited at Conference

District sales managers of Universal Pictures returned home this week after a weekend in the home office in conferences with president Nat Blumberg and sales manager William A. Scully. The company's chief executives told the field men that Universal in the next few months will "release the greatest group of top pictures in its history," beginning with W. C. Fields, in "You Can't Cheat an Honest Man," Deanna Durbin, in "Three Smart Girls," and Bing Crosby, in "East Side of Heaven."

Those present at the conferences included J. H. Sendell, chief of Universal foreign affairs; F. J. A. McCarthy, eastern sales manager; W. J. Heineman, western sales manager; James Jordan; Studio Sales Contact Andrew J. Sharick; Clarence Margon, Latin-American supervisor; Monroe Isen, in charge of operations in Southern South America; District Managers H. D. Graham, E. T. Gomersall, Dave Miller, Peter Dana and A. J. O'Keefe, who make their headquarters in Atlanta, Chicago, Cleveland, Kansas City, and Los Angeles respectively; Canadian representative, Blair Hogue; and Louis Pollock, Eastern advertising and publicity manager. J. Cheever Cowdin, chairman of the board, returned to New York this week.

Hanson Circuit Expands

Oscar Hanson, president of Hanson Theatres Corporation, Ltd., indicated a program of expansion in 1939 at a managers' conference held recently in Toronto. The company has started to build a new house in St. Catharines.

With the completion of deals with Public-Minneapolis and George Trendle's Detroit chain, United Artists' western division has sold up to date all of its principal circuits for the season.

RKO Hearings On December 29

Continued hearings on RKO's plan of reorganization make it impossible for the company to emerge from 77-B until after January 1st, last Friday's session in the Federal court under Judge William O. Bondy, New York, resulting in another hearing on next Thursday.

Adjournment Requested

Hamilton C. Rickaby, of Simpson, Thacher and Bartlett, attorneys for proponents of the plan, requested an adjournment of the hearings. The court was informed by Mr. Rickaby that its request for confirmatory consents from holders of the Seligman certificates had been complied with, but Federal Judge Bondy insisted on having facsimile copies of the certificates for further study.

The certificates were issued by J. & W. Seligman, debentury, under a 1931 agreement with RKO, and represent partially paid debentures and common stock.

Ernest W. Tinn, holder of old Class "A" stock of RKO, in an affidavit, has attacked the validity of proxies used in the company's 1931 reorganization, in Baltimore. Judge Bondy pointed out that in the absence of opposing affidavits, the Tinn allegations would have to be admitted, a construction which was disputed by Attorney Rickaby.

Attorneys for the trustee (Irving Trust Company) are preparing an answer to the Tinn allegations.

United States circuit court of appeals this week affirmed an allowance of $5,800 to Marcus Heiman, trustee in bankruptcy of Orpheum Circuit, Inc., and $20,000 to his attorneys, Beckman, Bogue, Leake, Stephens and Black. A creditor, Philip J. Snyder, had appealed the allowance as excessive. Mr. Heiman had sought $7,172, and his attorneys $50,000.

"Ideas cannot be copyrighted, but sequence of events can," the U. S. circuit court of appeals ruled this week. However, a judgment dismissing the appeal of Clara Lipman and the estate of Samuel Lipman from a dismissal of their suit against RKO was affirmed.

The court held that the plaintiff's declaratory claim, "Depends on the Woman" in the RKO picture, "I Dream Too Much." The court ruled that the more varied the sequence, the less likely that a court would find an infringement.

Fifty-five Texas Newspapers to Fight Use of Advertising Films in Theatres

Owners of the several-hundred Texas theatres exhibiting advertising films among the state's 1,035 houses, will be attacked for the practice by the publishers of 55 Texas newspapers.

Announcement that Texas daily newspapers will undertake the fight came this week from S. W. Papert, president of the Texas Daily Press League, at Dallas, who said that plans will be submitted at the League's annual meeting in January. Other press organizations will be asked to join.

"The newspapers' attitude is this," said Mr. Papert: "We have given the theatres more publicity with their paid advertising than any other advertisers obtain. Thus we are cutting our own throats by building up a greater circulation for the theatres to compete with our own product."

While the publishers have no definite plan of action at this time, it would seem, from Mr. Papert's remarks, that they will first attack the "free publicity" accorded theatres in newspapers.
PLAYING HARD TO GET

Frank Mapel, state editor of the Columbus (Ohio) Dispatch, queried his field correspondents to find out where they could be located at any time of the day. Here is the answer from one of his old-timer reporters in a nearby town:

"...in addition will say that I am personally available during the 24 hours every day at the office, phone 4056; or, police department, phone 2244 and 4443; sheriff’s office, 3730; fire department, 3730; state highway patrol, 5950; Sparte Restaurant, 3307; Ohio Quick Lunch, 3437; Union Bus Station, 2201; Orpheum Billiards, 3714; my residence, 6574; Oil and Gas Well Supply Company, 3908, 2059 and 3786; B. O. depot, 3324 or 3705; Midland Theatre, 4427; Auditorium Theatre, 2506; Grand Theatre, 3304; New Arcade Theatre, 6400. In case I don’t happen to be at any of those, call 4057...or, still better, long distance operators here know my whereabouts day and night..."

This is the time of year when Walter Elias Disney brought forth a becornv'lago his charming little “Snow White and the Seven Dwarfs,” to start off a potential gross revenue accruing therefrom of some $8,000,000. Viewers, who have been in order, see in Mr. Disney’s workshop in Hollywood to see what “Snow White’s” father is doing now, feature-wise. “Bambi” will be it. “Bambi” is a deer, born, cinematically, when Mr. Disney learned, a year ago, that a fawn was due to be born at the San Diego, California, zoo. Walt kept close watch on that statisic and on the day of the big event three of his animators were sitting close by the mother doe, busily sketching away. The birth of that fawn will eventually become the birth of Bambi on the screen.

Even though he is a deer, Bambi has human characteristics. One of the main things he has to learn for Mr. Disney’s pen and ink in the course of his growth up to distinguishing between things to eat and things to smell, or to distinguish, that is, between food and flowers. All of which is simply for him until, out strrolling in the woods one day, he comes upon a shanty without any personality. And Bambi doesn’t live happily thereafter.

Printers-Know-Best Department, repeating a headline in The Film Daily:
LINCOLN, NEB. LOCAL "10 BEST" PALL STIRRS WIDE INTEREST

There are more than 300 newspapermen covering the film capital of Hollywood for almost as many publications throughout the world, and the major portion of them called Selznick International demanding to know what truth, if any, there was in the New York World-Telégram’s Pulitzer worthy announcement that David Selznick had “positively” cast Paulette Goddard as Scarlett O’Hara in “Gone with the Wind.”

Well, Mr. Selznick’s press department said that Paulette had not been cast for the role, and the newspaper world immediately started to speculate on whether the newspaper pulled the biggest scoop on Hollywood news in recent months, or the “biggest hoax” the newspaper world’s Editor and Publisher even taking up the matter for a full column of type.

Seems that the story came to New York from the World-Telégram’s Hollywood correspondent, Frank T. Farrell, who had checked his claim for four days before sending the yarn in for publication. He found that MGM and United Artists, who might have had some claim on Miss Goddard’s services, had no plans for her in the near future.

Also, the Selznick office in New York processed to no no plans scheduled for her, although she was considered by Mr. Farrell to be one of the best up-and-coming stars. “As the puzzle unwound more and more,” continues the Editor and Publisher account, “it seemed a perfect buildup to Farrell...” and, “with the evidence so strong in favor of a nationwide scoop, the World-Telégram smashed the story.”

“Won’t Let Girls Shed Their Charge,” reads a New York World-Telégram headline over an item explaining that trade unionists have placed a restriction on the enthusiasm of “strip-teasers.” If a stripper hereafter peels off more than she should (items not specified) her union will be liable to a $100 fine.

This stipulation is contained in a contract drawn up by the Brother Artists’ Assn., a subsidiary of the Actors and Artisjes of America. The contract was signed by the Variety Revue Theatre Association and represents the feeling of 300 burlesque performers and 300 extras.

A decency clause in the contract forbids any “indecent or lewd” act which a theatre owner might consider too improper, and provides the $300 fine in the event of such an offense.

Captain Johannes J. Bijl, master of the S.S. Nieuw Amsterdam, sailing out of New York for Rio de Janeiro, wirelessed to shore that a toy airplane—one of the regular schedules filled things, had crashed into the forecast of his ship while she was several miles off Sandy Hook.

The message said that the toy plane apparently was still operating under its own power, at least four miles at sea, when it struck the steamer’s mast and crashed to the deck. Captain Bijl asked New York officials of the shipping company to find the owner of the plane, telling them that it was named the Dawn Patrol.

They might ask some of the Warner press agents who have been giving much attention of late to “Dawn Patrol,” released this week.

ASIDES and INTERLUDES

Shades of old Ray Bell, Sid Dannenberg, Louis Charinsky, Frank Boucher and some other high pressure motion picture ballyhoo showmen...

It all started the other morning when the mails at Atlantic City were flooded with postcards cryptically inquiring, "What Is C. I. I.?"

It kept up throughout the day—with the local radio station, WPG, booming between programs, "What Is C. I. I.?"—with taxicabs parading the streets plastered with signs, "What Is C. I. I.?"—with an airplane circling the city with a trailer, "What Is C. I. I."

It ended the next day, shortly after police got a telephone request from a 34-year-old electrician, name withheld, for a motorcycle escort to the Penns Grove Ferry—because he had to rush to the White House to explain "C. I. I."

The cops went to his home and found a line of taxicabs labeled "C. I. I.,” a bevy of pretty girls waving American flags and the electrician chiseled a cryptic note, "C. I. I.,” he explained, stood for “Carmenized Industrialism, Inc."

Its aims, he said, included: (1) Elimination of auto accidents through radio propaganda; (2) Amalgamation of capital and labor; and (3) Regulation of all human activities through industrialism.

He was sent to Atlantic County Hospital.

RKO’s Ned DePinette, announcing Herbert Wilcox’s partnership producing arrangement, at a press luncheon at New York’s Ritz Carlton, the other noon, disclosed that the company is holding back Mr. Wilcox’s "Sixty Glorious Years," about Queen Victoria’s reign, until the arrival on this Continent of King George and Queen Elizabeth, in the Spring. RKO’s idea is to cash in on the tremendous publicity of their Majesties’ visit. To further tie-in the picture they are re-tilting it "The House of Windsor." All of which prompted a journalist from a leading London newspaper, who was our table companion at the Ritz luncheon, to remark that the "inside" reason for the King’s and Queen’s visit this spring in Regina, Saskatchewan, for the seat of the British Government, for establishment thereon in case of war in Europe, on account of the vulnerability of London to air attack.

Primitive potions brewed by tribal witches give the Indians of the Andean jungles of the upper Amazon country exact control of the size of their families and the abundance of their hair, according to Richard C. Gill, noted explorer, who is in New York from a trip into the jungles, bringing back with him secrets of the secretive hair-growing potions and also some motion pictures which he intends showing on a lecture tour.

The White House has accepted the gift of a television set made by American Television Corporation. Similar gits were made to Marvin McIntyre, the President’s secretary, and to the homes of Harold I. Hes, secretary of the Interior, and Ebert E. Burley, Acting Secretary of the same department. The only thing lacking is a television station in Washington to telecast the further receipts of Washington, not having any station, and having none in sight. But, then they say the cabinets are pretty pieces of furniture.
Decision in Loew's Suit Is Promised Before January 1

Completion of the trial of the minority stockholders' action against Loew's, Inc., and some of its more prominent officers and directors this week awaited only the taking of testimony from a single complainant's witness, and of several more depositions. On Wednesday the final defense witness, Mr. John Kurland, testified in support of defense claims about the protection afforded California residents by that state's statute of limitations. New York State Supreme Court Justice Louis A. Valente was expected to render a decision before the end of the year, taking into consideration the fact that the company's new employment contracts will become effective on January 1st.

Schenck Testifies

Nicholas M. Schenck, president of Loew's, who testified this week, said that Loew's is so rich in manpower the company no longer is dependent on any one man, not even himself. He also revealed that in 1936, when he induced Arthur M. Loew to remain with the company, he told young Mr. Loew that some day the latter might succeed him as president.

"Anybody, including myself, can be replaced. Our present executive staff is the finest the industry has ever known. Loew's success is due to the officers of the company," added Mr. Schenck.

To Arthur Loew, Mr. Schenck credited the rise and development of the company in the foreign trade, until today Loew's is pre-eminent in that end of the business, too, doing approximately $48,000,000 annually in foreign business.

In his testimony, Mr. Schenck traced his own association with the industry since 1906, with the late Marcus Loew. It was Mr. Loew who personally began negotiations with the late Irving Thalberg, Louis B. Mayer and J. Robert Rubin which led to their joining the Loew organization. To these men Mr. Schenck gave credit for the tremendous production development of MGM and Loew's.

Other witnesses were Leopold Friedman, general counsel for Loew's; J. Robert Rubin, vice-president; Arthur Loew, Louis B. Mayer and J. Robert Rubin.

The Kurland agreement, made in 1927 had provided for the receipt by Messrs. Thalberg, Rubin and Mayer of 20 per cent of Loew's net profit. He said that the trio had a right to it, as they had been instrumental in the development of Loew's.

Mr. Rubin revealed that pictures regarded as "not valuable" had garnered $13,553,049 since 1929 for Loew's.

Mr. Keating in his testimony revealed that

Fashions in Picture Art Refugee Fund

The number of well known artists who have contributed their work to the Motion Picture Art Fund for German Refugees is already considerable, and rising, the fund announces. Of 100 pieces of art have already been submitted by such artists, illustrators and sculptors, as Abner Dean, Norman Rockwell, Dean Cornwell, Nat Karson, S. Shimn, Varigos, Seguso, George Pettey, Max Kalish, Sam Berman, Frank Nicotte and Carl Hoff.

The organization will hold a drawing in New York City, February 12, tickets for which are being sold now. The winners of the drawing will receive the contributed art work.

Keith Division

The board of directors of Keith-Albee-Orpheum has declared a dividend, out of capital surplus, of $3.50 per share on the common stock, making the total dividend $60,000. The dividend consists of a stock dividend of $50,000, representing New York, World, Daily News.
"CRUSHER" McCAY . . . BLISTERING BOSS OF THE STOKEHOLD CREW . . . WITH PISTONS FOR FISTS . . . A FURNACE FOR A HEART . . . AND AN EXPERT’S EYE FOR A PRETTY FACE!
Flaming drama staged on the raging breast of an angry sea! . . . Typhoon ahead, mutiny below — and three people imprisoned under decks, battling the creeping terror of white doom — a lone ship's nurse, a globe-roving doctor, and the “Crusher” who needed him even more than he hated him . . . RAW CONFLICT ON YOUR SCREEN, IN A PICTURE POWERFUL IN PUNCH AND BOX-OFFICE PULL!

VICTOR McLAGLEN - CHESTER MORRIS

PACIFIC LINER

with WENDY BARRIE
ALAN HALE
BARRY FITZGERALD

Directed by Lew Landers
Produced by Robert Sisk
SCREEN PLAY BY JOHN TWIST
THREAT OF GOVERNMENT CENSORSHIP RAISES ALARM IN BRITISH TRADE

Fears of Direct or Indirect Propaganda on Screen Aroused by Recent Instances of Home, Foreign Office Interference

by AUBREY FLANAGAN

in London

Forsaking for a spell its own domestic differences and internal dogfights the industry during the last few days, has found itself face to face with a problem which, for some time increasing in its intensity, has suddenly reached a state which many trade sections consider crucial. It is the question of censorship.

Brought to the forefront of both public and trade discussion by the Government’s intervention in the Paramount newsreel case, it has, during the past week, by the India Office ban on a film devised around the Siege of Lucknow and further magnified into front page news by the washing of Parliamentary linen in full dress debate, become the most vital and vexed subject of current trade discussions, and stimulus to a state of sheer alarm.

Thanks to the Lucknow incident a demand is now crystallizing for a complete overhaul of the trade’s own censorship body, the British Board of Film Censors. On the wider territory—which includes incidentally that of Wardour Street and its studio lots—the situation has been interpreted as a symptomatic of a subtle, sinister but strictly sottovoce Government censorship.

Concern synthesizes itself into three counts, that the authority of the British Board of Film Censors is being covertly undermined, that the B.B.F.C. has been furtively to be disregarded, that the British exhibitor is in danger of being victim of partisan propaganda, propaganda not so much of presentation as of elimination, and that producers and distributors of foreign films, whether British or foreign, are faced with an unseen factor the operations of which are incalculable until they have taken place.

Intervention by Government

The Lucknow film is the second reported instance in the last few months of direct intervention by a Government Department in regard to the production or showing of a motion picture. The film was one of a series dealing with the more glorious chapters in the Empire’s story, to be directed by Maurice Elvey and to be distributed by Butcher’s Film Service. The film was long announced and the script submitted and approved by the B.B.F.C. Preparations were advanced for the film, which was to have gone into production in a few days, when the India Office approached the B.B.F.C., who in turn referred the matter with the producer. It was the Government Department’s contention that any film dealing with this incident would arouse unhappy memories and hinder the spirit of goodwill between the two countries. The B.B.F.C., thereupon advised the producer that they would not sanction any such film.

The Paramount incident, initial cause of the pother, occurred in September, but has more recently been the subject of Parliamentary question and debate. It is now admitted by the Prime Minister and his colleagues that the

DISTRIBUTORS FIRM ON ITALIAN EDICT

All distributors without exception this week reaffirmed their stand against compliance with the Italian distribution monopoly decree after December 31st, when the decree becomes effective, and again declared their intention of not doing business in Italy after that date during a meeting of foreign heads at the Motion Picture Producers and Distributors of America headquarters in New York.

At the session, two important points were reaffirmed, namely, that the U.S. companies are being forced out of Italy by that country’s stand, and that the American organizations will continue to present a united front to the Italian decree.

Achille Starace, secretary of the fascist party, this week in Rome forbade newspapers to publish cartoons which caricature and satirize such scolded “bourgeois” customs as five o’clock tea, dinners of honor and men’s evening dress. Several papers have been publishing cartoons lampooning the "middle class."

Foreign Office took exception to the critical comments of Messrs. Steed and Cummings in the newsreel, drew the American Ambassador’s attention to them, and that he in turn “tried to bring a member of the Hays Organization in this country” inferentially suggested how Paramount could solve the problem. Paramount next week is asking distributors to eliminate the sequence from the reel.

Debate in Parliament

Numerous questions on the two incidents by Members of Parliament, this week culminated in a full dress debate on a motion by Mr. Mander, M.P., for the manufacturing town of Wolverhampton, virtually reprimanding the Government for imposing a political censorship behind the scenes. It is Mander’s contention that the censorship which, he claims, is exercised not only by the Government and its Department, but by the Government’s party office, aims at muzzling viewpoints hostile to the Government or friendly to the Opposition. His principal criticism is not so much that such a censorship as he alleges, should exist, as that there should be pretense that it does not. In the Commons he raised the censorship of various March of Time reels notably dealing with Gibraltar, Alaska, France, Germany, Austria and Britain itself.

These cuts, of course, were made by the original producer, who also put it on the market. It could be Mander’s contention that the B.B.F.C., whether voluntary or under pressure, were acting as Government agents. He gave an instance of the way in which producers are warned that it would be undesirable to show anything of an anti-Fascist nature because it would not be possible to convince the Italian Government that the British Government were not in control of the films here and that it was not, therefore, Government propaganda. Every instance he quoted of excision by order of the Board appeared to be of excisions of scenes critical of the German and Fascist governments, of General Franco or Mr. Chamberlain.

Propaganda Feared

It is this voluntary watchdog work of the B.B.F.C., which has given rise to the current demand that the Censorship Advisory Committee should immediately go into the Board’s present policy with a view to overhaul. The trade is not so much concerned with Mr. Mander’s observations on the B.B.F.C., as with the dangers of any form of political propaganda covert or overt, whether by elimination or accentuation creeping into their films.

Still more, however, are they anxious against any situation which may make it a dangerous gamble for a producer or distributor to embark on the production of films which may contain matter to which the Government might take objection.

Vital as this point is it is complicated by the fact of the Board having in its new powers of sanction on films, that the B.B.F.C. has no set of principles or policy which are known to guide these operations, and that judging by recent events it is quite likely to conduct itself under pressure from outside suddenly veto what it has already approved. Both producers and distributors, some of the former of whom have already abandoned pictures on their schedule, argue that they cannot be sure that any films they have made will not come under a ban.

To this point the B.B.F.C. are of the opinion that the “Bengal Drums” to mention but two of a considerable mass, came under no such guillotine as that suddenly operating against the modest effort of the Board to control its operations.

Censors Under Act of 1909

The B.B.F.C., of course, is a purely trade body of no constitutional status, brought into being by trade in 1909 by the Home Office and British licensing authorities in order to facilitate the workings of the 1909 Act. It has no status in law and, as already revealed, is accredited by its members.

In the Lucknow instance the Board’s change of mind had an economic effect, inasmuch as the producer had already spent much of his budget on sets and virtually contracted eight hundred people to be employed during production.

Not very many weeks back exhibitors, concerned at the subtle but pronounced creeping of propaganda into newsreels, challenged the newsreels to a show-down and meeting the Government to face to face when point blank they would not and could not afford to be party to propaganda in the form of news whether pro-Government or anti-Government. They pointed out that the constant gilding of Parliamentaries, satisfying as it might be to one political creed, was exasperating to the other. The fact that Mr. Chamberlain was in this instance not involved beside the point, they insisted that the newsreels be cleaned entirely of politics and of propaganda of any kind.

Insisting that they had the last word, they threatened—if cause for complaint arose—to advise their members that they book only on a weekly basis and that if this did not cure it, they would cut newsreels from their programs altogether.

The incidents have raised once again what is, it would seem, a recurrent bogey, the idea of State censorship.
IN THE BRITISH STUDIOS

Third for MGM

Continuing their dramatic exploitation of the English scene, MGM has launched vigorously into work on their third British production “Good-Bye, Mr. Chips,” a personal drama which will also be a pageant of English public school life from the Victorian era until to-day.

What is claimed to be one of the largest indoor sets to be erected in this country has gone up at Denham Studios, representing the quadrangle and cloisters of Broadoak School.

The set is a study in quiet dignity, the gravelled square fringed with rose grey stone buildings, dating back to every century since the tenth. The vaulted arch over the entrance gate, the enclosed cloisters, daffodilled verges and stained glass windows bringing a venerable dignity to an English public school and the life within itself.

Art director Alfred Junge is responsible.

On this set a fortnight’s shooting has already been concluded with Robert Doan playing the part of the Victorian schoolmaster and Greer Garson playing opposite him. Sam Wood is directing.

Rising Star

One of the most coveted roles of the season, the feminine lead in “Jamaica Inn,” Charles Laughton’s Mayflower production, has been awarded to Maureen O’Hara, an unknown Irish girl whom Erich Pommer had marked down for ultimate stardom.

For a year Maureen O’Hara has been under contract to Mayflower Pictures following a screen test given by Pommer after a trip to Dublin. Recently she has been groomed in elocution, singing and dancing and was last week selected by Alfred Hitchcock to play the role of Mary Vellan in the new Laughton film.

Maureen O’Hara will have no small task to stand up to a cast including—apart from Laughton himself—Leslie Banks, Emlyn Williams and Robert Newton. Pommer, however, promises that the name Maureen O’Hara will be seen world famous.

Christmas Story

A film recreating the story of the nativity of Christ and bringing to the screen sacred moments such as the visit of the Magi and the flight into Egypt, has recently been concluded at the Gaumont British Instructional studios at Shepherds Bush.

“The Prince of Peace” as it is titled, is a non-denominational film made in conjunction with the Cinema Christian Council and the Religious Film Society.

Figures from the Bible story appear in the film and include the Archangel Gabriel, Herod, the Wise Men from the East and the Virgin Mary. Cast for the role of the Virgin Mary was Pamela Kellino, young British actress and member of the Ostrer family. Other roles were filled by actors and actresses who have, from time to time, appeared in Nativity plays.

Donald Carter, director of the film, has sought to recreate pictorially and atmospherically the subjects from famous Italian paintings. The picture is for non-theatrical release around Christmas time.

MAUREEN O’HARA who will begin what Erich Pommer has predicted will be a long and brilliant career as a star as the feminine lead in “Jamaica Inn,” the Daphne du Maurier story soon to go into production for Mayflower. Miss O’Hara was selected for the part by Mr. Pommer, Charles Laughton and Alfred Hitchcock.

At Ealing

“Let’s Be Famous” has been chosen as the title for the new Jimmy O’Dea, Betty Driver and Sonnie Hale comedy, recently completed at the Ealing Studios under the production eye of Michael Balcon. Walter Forde directed this musical which was written by Messrs. McDougall and McKinnon, the two young Scottish journalists responsible for the script of ‘This Man Is News’.

Noel Gay, composer of “The King’s Horses” and “The Lambeth Walk” wrote four numbers for the film.

“Let’s Be Famous” is the story of an Irish shopkeeper and his romance with a Lancashire girl, the romance furthered by the desire of both of them to become famous singers. Sonnie Hale has the fruitful role of an advertising agent looking for talent for a radio programme sponsored by a soap manufacturer.

Illness

The illness of Mary Maguire has held up production for two weeks on the Associated British production “Black Eyes.” Though director Herbert Brenon was able to concentrate upon scenes featuring Otto Kruger and Walter Rilla, there still remains work to be done which cannot be completed until Miss Maguire returns.

International

American, British and Swiss finance is behind Fairbanks International, a new production organization built around Douglas Fairbanks, Sr., and which plans picture making on both sides of the Atlantic.

Associated with the administration of Fairbanks International which has, it is stated, $2,500,000 at its disposal, are Mr. Fairbanks, Mr. John Hay Whitney, Mr. David O. Selznick, Sir Adrian Baillie, Mr. Montagu Marks and Mr. George Archibald, director of United Artists in Britain and of Odeon Theatres.

Fairbanks will supervise all production which will be of films of international character to be made either in America at Culver City, in England at Denham or Pinewood, or on the Continent of Europe.

The first production, to be made at Culver City, is entitled “The Californian,” final stages of which are now being completed and which will be directed by Raoul Walsh. Following this will be “The Tenth Woman,” a story based on an episode in the life of Lord Byron—in color—and then will be made “The Three Musketeers,” a re-creation of one of Douglas Fairbanks’ earlier successes—but in which he will not appear—this will also be made in color.

All the pictures will be released by United Artists.

Out of Egypt

Exactly according to schedule Zoltan Korda’s “The Four Feathers” unit concluded work on the Nile and have sailed from Port Sudan for Liverpool, where they are scheduled to arrive on December 28th.

Zoltan Korda credits the collaboration of military and civil authorities with making it possible to conclude on the schedule date.

“The Four Feathers” location was probably the largest ever undertaken by a film company in Egypt. Korda having the co-operation of the 1st Battalion East Surveys, members of the Sudan Defence Force, the Camel Corps and 4,000 natives, including Hotentots and Fuzzie-Wuzzies.

Scenes filmed include the Battle of Omdurman and the hauling of the British Army, under Kitchener, over the Nile cataracts.

Used in one scene was the original warship in which Kitchener sailed up the Nile during the Sudan war to relieve Khartoum, rounded out from its placid moorings at the Khartoum Yacht Club to recreate once again its voyage over the Nile cataracts.

Vincent Korda to Morocco

Vincent Korda, art director for Alexander Korda, has left London for Marrakech, Morocco, to study local color and costumes for his brother’s forthcoming color version of “The Thief of Bagdad.”

Refugee Aid

All of the theatres in the city of London, on January 7, will contribute 10 per cent of their gross receipts to the Stanley Baldwin fund for refugee relief.
**Huckleberry Finn**  
(Metro-Goldwyn-Mayer)  
Comedy-Melodrama  
“Huckleberry Finn” will follow closely the theme and spirit of the Mark Twain story which was written as a sequel to “Tom Sawyer.” Briefly the story is a comedy-melodrama in which adventure, humor and pathos are the principal elements. It concerns a Mississippi River boy who, to escape his worthless father and help the widow with whom he has been put off for help, runs away after first arranging things to make it appear that he has been murdered. With the old slave who has been charged and who has also run away, he starts up the river. The pair encounter several comic and dangerous adventures including the famous “Romeo And Juliet” episode, the one in which the scoundrel nobleman tries to defraud the orphan girls. “Huck” aided by the boat captain finally dashes back to his home town to prove he is still alive and save the old slave from being lynched.

MG M’s amazing Mickey Rooney will play the title role and that of the old slave will be filled by the talented Ted Healy, who will be dressed for his “De Lawd” characterization in “Green Pastures.” Walter Connolly, lately in “Too Hot To Handle” and “The Awakening Of Katarina” and William Frawley will be respectively the “Duke Of Bridgetwater” and “The Lost Daughter Of Montezuma.” Elizabeth Risdon is the “Aunt,” and the other feminine roles have been assigned to Jo Ann Sayers who made her debut in “Young Dr. Kildare” and Lynn Carver now in “A Christmas Carol.” Other featured material will present Minor Watson, Harlan Briggs and Sarah Edwards.

Product detail and settings are faithfully reproducing the Mississippi River country of the story’s time, with the race down the river in the old stern wheeler being built up as one of the film’s most exciting action highlights.  
*Release date: February 10, 1939.*

**Ice Follies of 1939**  
(Metro-Goldwyn-Mayer)  
Romance and Spectacle  
On the plot side, “Ice Follies of 1939” will tell a story of temporarily frustrated romance. It will detail the experiences of a girl who sacrifices love and marriage for a career as a motion picture star and then sacrifices career for love. Yet it is likely that the human appeal of the theme will prove secondary to the elaborately staged ice skating numbers, which will present the entire lead personnel of the tour, the “Ice Follies” show, including Bess Ehrhardt, Ted and Roy Shepard, Heine Brock and Harrison Legg and the ice ballet of twenty-four girls. Early in the film several sequences will show noted ice hockey teams in speedy action, followed by an Indian Fantasy, a Circus Ballet, innumerable specialty numbers and an elaborate finale presenting the entire company in a flashing rhythm version of the Mother Goose characters. Some of these numbers will be shown in color. Known for her ability as a dancer, Joan Crawford will be seen as an accomplished skater and will be heard singing three musical numbers.

The locales are Hollywood and New York. Miss Crawford, most recently in “The Shining Hour,” will be starred with James Stewart, now in “You Can’t Take It With You” and later in “Of Human Hearts” and “Shenandoah,” and Lou Ayres, who made a notable comeback in “Holiday,” “Young Dr. Kildare” and “Spring Mein.” Supporting players are Lionel Stander, Charles D. Brown and Bess Ehrhardt.

The story: The skating team of Crawford, Stewart and Ayres is broken up when the management of the rink demands that she be fired. She marries Stewart and later learns that the rink man is the same who married her in his personal appearance. When the ice show goes on, the girl, who has announced her marriage and retirement from the screen, is its star. The feature to be followed by Harry Rapf, who discovered Miss Crawford, and is being directed by Reinhold Schunzel, famous for his work in Europe and maker of “Rich Man, Poor Girl.”
Mr. Moto’s Last Warning
(20th Century-Fox)

Mystery Melodrama

"Mr. Moto’s Last Warning," sixth picture of the series that has featured Peter Lorre as the mysterious, physically powerful Oriental detective, will take its auditors to the exotic lands and waters of the Near East, particularly to Port Said, where he will become involved in a fight with a powerful enemy syndicate plotting to blow up the French battle fleet. Tense situations, close escapes and whirlwind excitement promise to make the film as lively as its predecessors, with mystery, melodrama, romance and intrigue.

An exceptionally strong cast has been selected to play along with Lorre. Ricardo Cortez, Virginia Field, John Carradine and George Sanders have had leading roles in some of the most important Twentieth Century-Fox pictures. Also to be seen are Joan Carol, a promising child actress, Robert Coote, the English actor who scored with Robert Taylor and Maureen O’Sullivan in "A Yank at Oxford," Margaret Sullavan, Leyland Hodgson and John B. David- son.

A Sol M. Wurtzel production, the story is based on the character, "Mr. Moto," created by John Buddhist, who first exploited him in "The Saturday Evening Post." The screen play is credited to Philip MacDonald, who has done three previous numbers in the series, and Nor- man Foster, a collaborator on four of the earlier pictures. Mr. Foster also is directing a "Mr. Moto" for the fourth time.

Release date: February 24, 1939.
Sweethearts

(Metro-Goldwyn-Mayer)

Musical Romance

Color film and tone-color combine to make a musical romantic holiday in "Sweethearts," the MGM opus starring Jeanette MacDonald and Nelson Eddy. Eye-filling and ear-entrancing media are merged expertly in this fifth co-starring vehicle of the screen's most notable singing team. The result is a lavish, scintillating production that swings along with the Herbert's delightful score, punctuated by the sparkling dialogue of Dorothy Parker and Alan Campbell, who wrote the screen play, utilizing Victor Herbert's famous operetta, "Sweethearts," as the background for a modern story of Broadway stage life.

While the production of the Herbert operetta is made incidental to the screen story, the music of the great master of the lyric stage dominates the Nelson Eddy's husband and stage production of the operetta in this "show within a show" presents the "Escape" number which is Act Two of the original Herbert opus, in which is featured the Dutchess, the Eternal Macdonald as "Nanette," Nelson Eddy as the Prince, Ray Bolger as "Hans" and the Alberta Rasch Ballet appear in the stunning elaborates and sequences that make the opening scenes of the screen production.

Subsequently, other numbers from the Herbert musical are ingeniously worked into the development of the screen story. The "Pretty as a Picture" number becomes an integral part of a sequence. In a Victor recording studio scene, Nelson Eddy is heard in the rousing march number, "On Parade," accompanied by a marine band. A Herbert instrumental number, "Badi-nage," is used in a song arrangement sung by Miss MacDonald in an NBC broadcast from Radio City, accompanied by a symphony orchestra and a mixed chorus. In stage sequences of the operetta, Miss MacDonald and Mr. Eddy sing their voices in "Every Lover Must Meet His Fate" and the "Sweethearts" finale.

The MacDonald-Eddy fans will have much to cheer about when their favorite musical team is exposed to them in this colorful musical romance. To the lovely cantatrice color film gives an enhanced vividness, not the least pleasing of which is the revelation of her gorgeous tibian hair in all its natural beauty.

There is a Titaesque splendor also in the sumptuous stage scenes—and the ladies will gasp when they get an eyeful of color and design presented by the Florenz Ziegfeld production in the modiste shop fashion show sequence in which the lovely MacDonald is shown in a dozen changes, ranging from the ultra-ultra in evening gowns to sports clothes.

The story of "Sweethearts" is that of two Broadway musical comedy stars, "Gwen Marlowe" (Jeanette MacDonald) and "Ernest Lane" (Nelson Eddy) in private life and still much in love with each other. After a run of six years in the operetta, "Sweethearts," they become fed up with the monotony of their characters, and Missa Auer, round of broadcasts, functions and press agent stunts and yearn for a more unshackled outlet for their talents. Cosmo a Hollywood offer, and the production of "Sweethearts," "Felix Lehman" (Frank Morgan) is desperate. A bright idea pops into the head of his librettist, "Leo Kronke" (Mischa Auer). He reads to Gwen a play he has just written, and leads her to believe it is based on "Ernest's" infidelity to her. "Gwen" and "Ernest" quarrel and form separate road companies for tour. "Kronk's" play is produced and proves a failure. "Gwen" and "Ernest" read the press reviews which reveal the plot, and realize how they have been tricked by "Kronk." Rushing back to New York, they confront "Lehman" with his perfidy. When "Lehman" tells them that after all they don't belong on Broadway and that Hollywood is the only place for them, they take it as a slur on their loyalty to their Broadway public and decide to remain. And everybody's happy.

Frank Morgan, charter member of the MacDonald-Eddy alliance, is at his best as the flutery Broadway producer. Mischa Auer as the librettist brings a genuine musical contribution. Ray Bolger, director-composer of "Sweethearts" provide hilarious comedy as they get into each other's hair and toss verbal brickbats in assorted dialects. Ray Bolger, Florence Rice and Reginald Gardiner complete the featured members of a distinguished supporting cast.

The show presents all types of audiences. It appeals to the eye, the ear and the yen for diversion. Director W. S. Van Dyke II has paced it at a rapid tempo, and Herbert Stothart in the musical adaptation has another bright feather in his cap.

The enterprising showman will find many natural exploitation angles in this production.

JOSEPH O' SULLIVAN


CAST

Gwen Marlowe .... Jeanette MacDonald
Ernest Lane .... Nelson Eddy
Leo Kronk .... Frank Morgan
Hans .... Ray Bolger
Ray Jordan .... Florence Rice
Lady .... Mischa Auer
Oscar Engel .... Herman Ring
Norman Trumpet .... Reginald Gardiner
Hannah .... Ray Holden
Dink .... Allen Josslyn
Appleby .... Olin Howland
Mrs. Marlowe .... Lucille Watson
Augustus .... Donald Crisp
Aunt Amelia .... Kathleen Lockhart
Sheridan .... Bertone Currell
Brother .... Terry Kilburn
Orlando .... Raymond Walburn
Benjamin Silver .... George Barbier

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Kentucky

(20th Century-Fox)

Of Thoroughbreds, Equine and Human

The maturer observers of the Hollywood scene note and remark that one among Mr. and Darryl Zanuck's numerous distinguished talents especially and peculiarly entitles him to a permanent niche in the cinema hall of fame is his Morose knowledge of when and where to spend large amounts of money to ensure large results. If pictures were poker it would be said of him that "he plays 'em when he's got 'em." It's an ancient and honorable system and it has won him, and showmen who profit or lose by his play, an impressive sequence of imposing jobs. Mr. Zanuck has been, and is, taking the poker on "Kentucky."

"Kentucky," it may be recalled, started out to be a fairly representative production in what is still referred to as the "A" bracket. A glance at the cast gives an idea of the original planings. But "Kentucky" grew, as "In Old Chicago," "Alexander's Ragtime Band" and other films had grown before it, as the rounds shaped up in the Zanuck eye to form a pattern of greatness. Full color was decided upon, to give the Kentucky a grassy, long and tradition fall effect. An innovative departure from dialogue into off-screen narration was contrived as a means of setting the factual story of Kentucky's perennial devotion to the blood horse fairly and squarely before the customers for the fine, storytelling it is. When the location unit brought back the close-ups of Gallant Fox, Omaha, Man O' War and other great thoroughbreds, photographed in home pastures, together with sweeping panoramas of mares and foals roaming lush acres, to mock the rubber band off the bank and throw it away. As might be expected, these typically Zanuck decisions got him a great picture. But it is in the pictures, not the book that the movie doesn't stop backing his hand as long as he can find takers. It is in the papers, and perhaps in the echoes, that the Zanuck party for the Governor of Kentucky will look for                The kind of box office attraction that bums those circuits for exhibitors. "Kentucky" bears the indelible Zanuck mark. No one less loyal to the thoroughbred horse than Mr. Zanuck would tolerate the curious pains to present the species so faultlessly, its traits of character, manner of training, the man-animal relationship, so eloquently as he—no one less loyal would have known how. "Kentucky" is but one in a long sequence of pictures purporting to show that Kentuckians love horses just as a race less dearly than life. It is the only one in that sequence which has proved it, probably because Mr. Zanuck is the only one in that sequence of producers who believes it. Like every picture in the sequence, "Kentucky" ends with a horse race, upon the outcome of which depend

(Continued on page 40)
"SWEETHEARTS" for NEW YEAR'S BOOKINGS! 

"375 NEW HOUSE RECORDS!"
MOTION PICTURE HERALD  
December 24, 1938

Trade Winds (UA-Wanger)

Romantic Melodrama

Out of Tay Garnett's yacht cruises across, around and about the Pacific, and out of the Wanger studio under Mr. Garnett's directorial hand, has come a picture of rare pattern and peculiar power. In it are Fredric March, doing his best performance of recent years, Joan Bennett, carried along serenely on the crest of extremely well wrought dialogue and by the fellowship of all hands, Ann Sothern in an unique comedy assignment setting a new high in pseudo-dumb blonde portrayal and Ralph Bellamy as the personification of the successful, affable, amiable chap. These are names aptly for marquee purposes and the story by the globe trotting director himself is of the sort that gets a picture talked about by onlookers before the theater in view contains ten marquee personalities or none.

Footage shot by Mr. Garnett in his leisurely travels provides extraordinarily effective background material for action that starts in San Francisco and moves to Japan, Hawaii and a dozen other Pacific places. Process art employed to superimpose the players' performances into these scenes was handled by the Wanger technicians, has seldom if ever been duplicated in like quantity. Aware as it was of the history of the film's manufacture, the Hollywood public was not prepared for the Gertie the Nipper comedy, or the fact that the Garnett mechanics in the spell of the narrative. It's a professional as well as a public triumph.

The story is an admirably developed account of a detective's pursuit of a beautiful murderness, his attempt to make good her escape after he has fallen in love with her and, in a most unusual conclusion, to give her back a free after a jury has found her guilty as she believes herself to be. In synopsis it sounds like a thing that has been done before. As worked out and particularly as told in dialogue form, it is true to its established Hollywood level it is fresh as the proverbial daisy.

The screenplay by Dorothy Parker, Alan Campbell and Frank R. Adams is a superbly contrived fabrication carrying the story over the prescribed portion of the world's surface with the chase, легко, the hearing in view the benchmarks of shrewd exposition. 

Points of exposition useful to showmen are, first, the fact that Mr. Garnett's curtain is drawn over the picture, that Mr. March really turns it on again this time and, third, that Ann Sothern furnishes a performance. Worth the price of admission and more for its own sake.

Previewed December 19 at the Village theatre in Westwood in one of the seasons most unusual specimens of California climate to a nevertheless full house that gave the film a by no means dumb reception.—W. R. W.


CAST

Tom Sawyer, Detective

American

The literary works of Mark Twain have been for years on "must" lists of young and old, and have been accepted by time as something that we are not permitted to do away with unless approval. This time it is "Tom Sawyer, Detective," in which Billy Cook and Donald O'Connor play "Tom" and "Huck" respectively to the delight of Twain fans, particularly the younger ones. It has not been the expensive mounting that certain predecessors received, but it is nonetheless an interesting and promising from preview audience reactions.

Youngsters Cook and O'Connor do creditable jobs in portraying the lovable characters beloved by millions. Directed by a capable cast, including Porter Hall, Philip Warren, Janet Dalbo, Elizabeth Risdon, William Haade, Edward J. Pawley, David Manners, Raymond Hatton, Howard Mitchell, Stanley Price, Harry Worth, Clara Blanche, Si Jenkins, Etta McDaniel and Oscar Smith.

Lewis Foster, Robert Yost and Stuart Anthony wrote the screenplay, the story of which is climaxed by "Tom's" exposure of the criminals in a hectic courtroom scene. It is a concise, script, ably written to make the most of the situations, Louis King directed the Edward T. Lowe production.

"Brace Dunlap," angered because "Uncle Silas" won't permit him to marry "Ruth," his daughter, and his father, proceeds to kidnapping. His long missing brother shows up, but is murdered by thieves coveting his diamonds, so "Dunlap" places the blame on "Uncle Worth" to substitute the identity of his brother's twin, who is "Silas's" hired hand.

Previewed December 16th at the Alexander Theatre, Glendale, Calif., to a very enthusiastic audience of guardians and children.—V. K.


CAST

Tom Sawyer, Detective

Walter Wanger, Billy Cook
Huckleberry Finn

Donald O'Connor

Kathy Dunlap

Phillip Warren

Ruth Dalbo

Edward J. Pawley

Aunt Sally

Elizabeth Risdon

Jasper

Jay Dunlap

William Haade

Sheriff Shropshire

Edward Manners

Secretary

Raymond Hatton

Aunt Polly

Stanley Price

Dr. Standish

Howard Mitchell

Grace

Etta McDaniel

Curley

Oscar Smith


Tom Sawyer, Detective


Continued from page 37)
Charlie Chan in Honolulu

(20th Century-Fox)

A New Chan

Sidney Toler, a new name in an old picture series, does not seek to make himself a replica of the man who created the "Charlie Chan" character, John Larkin O'Hara. Nor does Sen Yung, who replaces Kye Luke, important in the last several "Chans," copy his predecessors' style or mannerisms. These two players, especially, are an attempt to exploit the exploitation features of "Charlie Chan in Honolulu." Upon how exhibitors accept them and cause the public to accept them at great extent, the future of the "Chan" series. The work of the two in their first picture suggests that after the public has become accustomed to them, the speciality and commercial value of the "Chans" will not suffer.

"Charlie Chan in Honolulu" adheres to the long established formula: Mystery, murder, melodrama, comedy, suspense, surprise, and excitement are the principal ingredients. There is only the barest suggestion of romantic love interest. All action takes place on a liner in the Orient. A murderer has been committed and second son, "James," an ambitious sleuth, mixes things up. "Chan" comes into the case, which is contrived by a multiplicity of suspects and a snared skein of possible motives, makes use of his Oriental sagacity and modernized detective abilities to untangle all the lead threads, and when the climax comes, trap the heretofore unsuspected killer.

Reviewed December 18th at Grauman's Chinese theatre, Hollywood. Did a camel gallop through the corridors? Or was it the wonder of the "Chan" in the Chinese? Consequently the event was an unusual one, attended by top ranking executives, the most sought-after reviewers and commentators and invited guests, most of whom were familiar with the "Chans" only by reading about them. Demonstrating the special attention accorded them, guests were ushered into the theater as though they were about to enter into ecstasies. Having looked at all the sixteen or eighteen that preceded "Chan in Honolulu," one never could help wondering what would have been their reactions had they seen some of those.—G. M.


CAST

Charlie Chan... [missing]
Judy Hayes... Phyliss Brooks
Julie Hay... [missing]
Alvin King... [missing]
Mr. Carr... [missing]
Nina... [missing]
Willy... [missing]
 саха... [missing]
Inspector Rawlins... [missing]

Going Places

(Warner-F.N.)

Comedy with Songs

"The Hotwotent" was such a hit the first time out that it appears logical for showmen to tell the folks at once that this is it. Warners' tell "on me so do on me so" story.

The story of "Going Places" differs only slightly and in detail from the original version of the stage play by Victor Mapes and William Collier, which was made famous by Doris Dowling. The time is this, the character of Dick Powell who rides the uncontrolled stopgap train and a swing band (Louis Armstrong's) keeps the horse on the track by accompanying it, alongside, aboat a truck.

Sieg Herzig, Jerry Wald and Maurice Leo wrote the present screen play, pointing it for laughable sequences rather than cumulative comedy, and four song numbers were provided by Harry Warren and Johnny Mercer, two of their infectious. Anita Louise is the girl in the story, but the comedians, Allen Jenkins, Harold Huber and Walter Catlett, are more to the lusty. Lusty Leo Carrasco is the title pot without trumpet and voice, as well as in a minor comedy assignment, and Maxine Sullivan may be advertised as also providing some capture to Dick Powell's opportunity to do her stuff. There is also a colored singing and dancing chorus, for one specialty number.

The story, it will be remembered, is about a young sporting goods salesman who poses as a famous gentleman rider at a fashionable resort by way of advertising his apparel. He is forced to make a tremendous effort to find his way to the steeplechase and, of course, wins.

Prepared December 16th at the Warner Studios, Hollywood, where it was recorded.—W. R. W.


CAST

Peter Mason... Dick Powell
Dorothy Dunlop... [missing]
Billy ... [missing]
Franklin D. ... [missing]
Molly Malone... [missing]
Cora Winters... Minna Gombell
John ... [missing]
Mary ... [missing]
J. Edgar Howard... [missing]
Gabe... [missing]

Adventure in Sahara

(Columbia)

Legion Melodrama

The French Foreign Legion and the Sahara Desert once again serve as background for a melodramatic film. Here as in other pictures with the same backgrounds the motivating force is adventure. In this production, The Legionnaires revolt and after a battle with Arabs the leaders are brought to trial but are let off with a slight sentence. The only other officer at the post testifies for them.

A thin thread of romance skirts the story proper. The girl in the case is an aviatrix who is Kept out of the conflict. That perso, has a crack-up and consequently is billeted in the outpost. The girl is Lorna Gray. The Commandant is played by C. Henry Gordon, while other cast members include Robert Fiske, Marc Lawrence and Dick Curtis.

"Jim Wilson," an American employed as a pilot by an American airline, receives word that his brother, a Legionnaire, has died. Believing that a "Captain Savatt" is responsible "Wilson" joins the Legion and asks to be assigned to "Savatt"s" outpost. The little screen series from translated by "Savatt" and Wilson is released from solitary confinement the soldiers revolt.

"Savatt" and those who remain loyal to him are given rations and sent into the desert. Of the group "Savatt" is the only survivor. He reaches headquarters and troops are dispatched to destroy the mutineers. When they arrive the outpost an Arab band attacks them but the mutineers come to their aid and drive off the Arabs. The mutineers are court martialed and receive a slight sentence.


CAST

Jim Wilson... Paul Kelly
Terry... [missing]
Sitting Bull... [missing]
Dorothy... [missing]
Rich... [missing]

Gambling Ship

(Universal)

Melodrama

Filmed without fanfare and played by dependable if not famous performers, this straightforward melodrama falls in the category of reliable entertainment, staple merchandise. Back of the young people who meet and marry, all quite conventionally, are such consistent actors as Ed Brophy, Irving Pichel and Joseph Sawyer are busy with gangster proceedings somewhat out of the normal run of crime, but Robert Wilcox and Helen Mack play the leads.

The story by G. Carleton Brown and Emanuel Manheim (screen play by Alex Gottlieb) utilizes that little used tool, the motion picture camera, effectively, thus, and without straining, a key-speech in a suspenseful situation is, "Remember, till all pictures are your best entertainment." It occurs naturally.

"The Professor," a gangster who works out his plots mathematically, wants possession of a large sum of money, honestly operated, and murders its owner to get it. The dead man's daughter, "Mollie," comes home from school and takes over the ship as a means of obtaining revenue which to finance an orphanage. "Larry," a handsome thug in employ of "The Professor," seems determined to wreck the young lady's financial scheme, but turns out to be a State agent instead and ultimately proves "The Professor" guilty of the murder. Happy ending.

Produced by Irving Starr and directed by Aubrey Scotto, the film has directness, momentum and melodramatic punch.

Prepared December 15th at the Alexander theatre, Glendale, Calif., on a night so steeped in fog that few citizens ventured out to attend. The few, however, seemed pleased.—W. R. W.


CAST

Larry ... [missing]
Robert Wilcox... [missing]
Helen Mack... [missing]
Bobby ... [missing]

Western Jamboree

(Republic)

Autry Western

The popular singing cowboy, Gene Autry, is the star of this western, which has a good story and good comedy to recommend it. Gene as usual sings several songs, one of which is the very tuneful Spanish air "Ay, Ay, Ay." The plot developments involve two licks, the old bandit who again surrounds a reputable old rancher who talks Autry into making the Circle a dude

(Continued on following page)
The Refugee—

Today and Tomorrow

(RKO Radio-March of Time)

Extremely Interesting

A very effective subject. It is almost thoroughly objective; it shows and states facts, not opinions. Because of this its general effect is that of excoriation of certain outstanding developments in our time.

There is an applied advocacy of the boycott against German goods, and there is practically the pleading of a cause when the narrator states that "observers feel that Palestine can absorb a million more Jews.

The issue starts with a pictorial description of the Chinese situation; Japanese aggression, Chinese refugees trudging and eating 'handouts.' Following are some shots of the Spanish war, and of the refugees and child refugees. These are introductory; building up to the Nazi situation, the rest of the subject dealing with German Jewish refugees.

Summary are episodic in the German campaign, the book burning, the proscription of music by German Jewish composers; shown are "scenes" in which apartments are ransacked, doctors deploring, and professors of their students. Shown are refugees arriving in England, in Switzerland, in Belgium. Shown are refugee camps in those countries. Shown is the violence of the German press campaign. The problem stated, then shown are the efforts to settle the refugees: the Palestine effort, its growth and success, and the Arab campaign of South Africa.

In the closing in the limited welcome afforded the refugees in England, France and America; the boycott movement in America. The short covers the problem though more difficult is the solution of one angle overlooked. —Running time, 17 minutes.

—FLOYD STONE

The Captain's Christmas

(Metro-Goldwyn-Mayer)

Cartoon

Another in the "Captain and the Kids" series this cartoon is timed for the Christmas season. It's actually Christmas Eve at the Katzenjammer House. The Captain is stirring inside. Outside, however, the Captain's wife, Miss Claus, is plying away trying to get the family cow, playing reindeer, to the top of the house. Long John Silver decides he wants to play Santa Claus. —Running time, 9 minutes.

—FLOYD STONE

A Song Is Born

(Paramount)

Vocal Nativity

The most noteworthy point of departure to distinguish this orchestral number from the usual popular song novelty is the presentation of an original score from the keyboards and music sheets of a group of Hollywood's leading song writers. Rather than detailing the musical limbo debased with the usual numbers the specimens are presented full born and ready for baptismal treatment by Larry Clinton and his orchestra. Ralph Freed and Burton Lane collaborated on the score for "Love Begins" while Ralph Rainger and Leo Robin produce of "I Fell Up to Heaven," and the old "Ding Dong," "Jolly Holiday." The latter is followed by the swingy tune, "The Devil with the Devil." All the melodies are hummable if not memorable, but the number sponsored by Hoagy Carmichael and Frank Loesser, entitled "Heart and Soul," has already been appointed a hit tune. Bea Wain and the chummy Ford Lear handle the vocals adequately if not spectacularly. The novel for this is the dressing with an original score, one item of which is in the hit class, should solicit the inspection of our young modests.
IF YOU WANT TO KNOW WHAT GOLDWYN BUSINESS MEANS
WATCH THE RECEIPTS OF THESE HOLIDAY ENGAGEMENTS


SAMUEL GOLDWYN presents
GARY COOPER
MERLE OBERON

in

The Cowboy and the Lady

with PATSy KELLY • WALTER BRENNAN • FUZZY KNIGHT • MABEL TODD • HENRY KOLKER • directed by H. C. POTTER

RELEASED THRU UNITED ARTISTS
TOM Saxe, EXHIBITION PIONEER, DIES AT 64

General Manager for Saxe Amusement Built Circuit from Milwaukee Nickelodeon

Thomas Saxe, an Irish-born newshoystor who with his brother, John, opened the first nickelodeon in Milwaukee and ran it up to a chain of nearly 100 theatres in Wisconsin and Minnesota, died December 16th at the age of 64. He had been ill for two years and last Saturday underwent an operation.

Mr. Saxe was general manager for the Saxe Amusement Management, Inc., the operating company controlled by Warner-Saxe theatres. He was also active in real estate in Wisconsin.

The two Saxe brothers, ready for any enterprise, saw a small picture show in Chicago in 1907. They returned to Milwaukee and established one in a downtown location.

With increased profits they bought bigger and better theatres, the Lyric, the Orpheum, and the Princess, and in 1912 the Alhambra, a popular legitimate theatre. They hired Samuel L. (Roxy) Rothafel, who later became famous on Broadway for his showmanship, as their first manager.

It was a big business when the brothers sold out to William Fox in the 1920's, retaining large real estate interests for themselves. They became active again in theatres through their Warner-Saxe Theatres.

Surviving are one son, Edward of Milwaukee, two daughters, three brothers and six sisters.

Toto, Famous Clown, Dies in New York

Toto the clown, one of the best known of all pantomimists, died December 15th in the Bronx, New York. His real name was Alfonso Novello and he was 50 years old. Mr. Novello toured Europe in circuses and when he came to this country Charles Dillingham engaged him to appear in the big spectacle he was putting on at the Hippodrome.

He made a hit with his act in which he came onto the stage in a tiny automobile which immediately began causing him trouble.

After two years of screen work he returned to vaudeville and musical comedy.

Jerry Collins Dies at 70

M. A. (Jerry) Collins, 70, of Pittsburgh, died there December 15th. He was well-known by nearly everyone in show business in the Pittsburgh sector and had been a member of the Harris circuit's technical staff for nearly 45 years. His last job was as stage electrician at the Alvin theater.

He worked under three generations of the Harris family, starting under the late John P. Harris, founder of Pittsburgh's first moving picture theatre, and later worked for Dennis Harris and recently for Senator Frank J. and John H. Harris, president and general manager of the Harris Amusement Company.

Roy Pauls Dies

Roy Pauls, 45, for the last five years a projectionist for the Loew's theatre in Menasha, Wisconsin, died recently. He is survived by his widow, a daughter and four sisters.

Grand National Returns to Deal With Warner

E. W. Hammons, president, has cancelled the pending reorganization of Grand National's production setup to return to the former alignment with Franklyn Warner and Fine Arts.

To Make 32

Fine Arts Pictures will contribute 32 features to Grand National's 1938-39 schedule of 36. Apparently the arrangement means that Edu- cation Pictures, wound up with Fine Arts for Grand National as contemplated when the company's schedule of 44 features was announced originally two months ago. The 32 from Fine Arts are six more than were announced at that time from this company. The remaining four will come from other National producers.

Patching up of the Fine Arts-Grand Na- tional rift was accomplished in Hollywood by Loyd Wright, former co-trustee of Grand Na- tional, and Warner. The latter agreed several weeks ago to accept an offer from Hammons for Fine Arts' assets when differences between the two brought about the rift. The deal, how- ever, was not consummated.

Among friends, including Loyd Wright, one of the trustees for the newly organized Fine Arts Pictures, Inc., feeling that existing differences could be adjusted on a mutually satisfactory basis, were instrumental in beginning a new series of discussions," said Mr. Hammons.

"In order to make up for its several weeks' suspension of production activities, Fine Arts will immediately put three production units to work."

This new contract cancels the agreement an- nounced a few weeks ago, under which a newly organized production company was to purchase the assets of Fine Arts and take over its ob- ligations under its contract with Grand National.

A new series of cartoons, featuring a chimpanzee and his nephews, characters which have appeared in Collier's magazine, will replace the former series of "Terry-toons," on the Educa- tional schedule, it was announced this week by Mr. Hammons. The new cartoons will bear the Educational trade mark, and be distributed by the Grand National exchanges.

They will be made by the animated Car- toons, Inc., studios, in Beverly Hills, will be known as David Biedermann Productions, and will be in the process called Cinecolor. Three cartoons have been completed under U. B. Iwerks' direction, with the first scheduled for release immediately after January 1. Educa- tional's contract is with the Biedermann compa- nily for the past five years, and calls for 32 Terry-toons this season, and 12 for each season there- after.

Jeffrey Bernard and Maurice Wilson are joint directors in the Grand National British distributing organization, GN has announced, confirming a rumor long-standing. Also an- nounced was the company's plan to distribute 16 British and 32 American pictures in Britain. Edward Russell represents United States inter- ests in the British company.

More Theatres Play Anthem

Other theatre circuits this week were fol- lowing the Warner Brothers lead in having the national anthem played in houses, at the beginning or end of each day. In New York the Interboro, Brandt and Five-Boro circuits have ordered the anthem played, and in connection with it they show a trailer of the flag in color.
**ANSWER TO QUESTION NO. 137**

**F. H. RICHARDSON**

**TECHNOLOGICAL**

**THE BLUEBOOK SCHOOL**

**Conducted by**

**F. H. RICHARDSON**

**BLYEBOOK SCHOOL**

**QUESTION NO. 143**

(A) What is volume? Harmonics? Resonance?

(B) Why are harmonics of importance?

(C) What is the range of frequencies audible to the human ear?

(D) What is the speed of transmission of sound through air?

(Note: Remember, this is a Bluebook school and the answers to all save possibly some special questions can be found in that book.)

**QUESTION NO. 137 was:** (A) Having computed the candle-power light production resulting from an given amperage, upon what would you base estimate of the proportion that is useful? (B) At what points and, in each instance, for what reason is light wasted or absorbed between the face of the collector lens, or reflection mirror, and the eyes of the audience?

Many apparently misinterpreted the meaning of these questions, and will omit consideration of names. Also, I am using answers to Sections A and B even though they are somewhat similar; however, some important items appear in Section B that are not included in A.

Answering both Sections A and B, Brother Prater says, "Having computed the candle-power light production, two per cent is a reasonable base estimate of the proportion that is useful upon the following factors:

1. Percentage of total light produced is available to the collector lens or mirror. For instance, in a well-collimated d.c. arc projects most of its light within an angle of 180 degrees. Most reflectors intercept only about 120 degrees, but the negative carbon obstructs a considerable portion of the light which would otherwise reach the mirror near its center. These losses usually amount to approximately 30 per cent, hence the angle of light actually picked up by the reflector is about 90 degrees or about 50 per cent of the total.

2. Percentage of light delivered at spot that can be made to pass through the aperture. By referring to Figure 31 of the Bluebook, we see that a spot diameter of 1.5" is as small as can be carried, in any case, with assurance of maintaining a substantially clear field of light upon the screen, even though great care be exercised. Yet even with this minimum diameter, only 43 per cent of the spot is over the aperture, the mirror making 57 per cent of area being over the cooling plate.

3. For any reason the spot diameter is increased, a large loss will occur from 1 to 1.5 per cent at 2.25" spot diameter it reaches 81 per cent of waste, as against 19 per cent of light available to the aperture.

4. Percentage of total light passing through aperture that can enter free diameter of projection lens. The beam diverges beyond the aperture according to the converter diameter and its distance from the lens. All light falling outside projection lens free diameter is lost. The amount of loss of course varies with each case.

5. Percentage of light incident upon surface of rear element of projection lens that can be transmitted to atmosphere beyond. Most projection lenses have four separate elements, two of which are cemented together, lens, in effect, so far as concerns loss, have only two surfaces. The total of lens surfaces therefore is reduced to six. There is a total, usually of about two centimeters square or glass. Referring to pages 117-19 of Bluebook, we see that optical engineers set reflection loss at about 4 to 5 per cent each lens surface when light rays strike the surface at right angle, with increase in such loss if the surface be met at greater angle. Also, each centimeter square or glass absorbs 0.825 per cent of light. All this figures out as 33 per cent of loss, provided each lens surface be perfectly clean. The foregoing of course represents only an approximate average.

6. Percentage of the beam that may be assumed to reach the screen. Assuming the rotating shutter to be in front of the projection lens (if located elsewhere, the result is much the same), it cuts off approximately 50 per cent of the light emerging from the lens. If the projection ports be glass-covered, there will be an approximate loss of 5 per cent at each surface of the glass, plus a small absorption by about two centimeters of glass amounting to 1 to 1.5 per cent. This loss is based upon the assumption of perfectly clean glass surfaces. They will be increased if this condition is not maintained.

7. Percentage of light incident upon the screen that is available to audiences. Regardless of light production at the arc, only that percentage reaching eyes of observers may be considered as useful light. Most screens lose approximately 10 per cent of their reflection surface by perforation, hence that amount of incident light loss occurs. An average screen reflection percentage of 80 per cent is something to be proud of. We therefore must accept a minimum of 20 per cent loss of light incident upon the screen reflection surface. It may be very much more if the screen surface be dirty or otherwise discolored.

"At first glance all this may seem absurd. We know 100 per cent always represents all there is of anything. The foregoing accounts for 50 per cent loss between arc and mirror (almost overlooked 8 per cent reflection and absorption loss at mirror itself, plus a small added loss due to positive carbon and its holder obstructing light), more than 50 per cent at the spot, 50 per cent at the rotating shutter, 35 per cent at the projection lens, 12 per cent at the port cover glass (if any) and a total of at least 30 per cent at the screen, all of which totals 225 per cent—or does it? Let us see:

"Presuming a 10,000 candle power light source, we have first off a 50 per cent loss, leaving 5,000 c.p. The shutter cuts off another 50 per cent not of 10,000, but of the 5,000, leaving 2,500 c.p. Then there is a 33 per cent loss, leaving 1,675 c.p., and if this be followed through we see the total still is 1,165 c.p. reflected to audience eyes, which in an almost dark auditorium is considerable illumination. Understand, please, all this is based upon ideal conditions. There still remains a big chance of heavy loss through dirty lenses, improper elements in projector optical train or improper adjustment of optical elements, etc. Consideration.

8. (B) Light is wasted or absorbed between the face of the collector condenser lens, or reflecting mirror, and the front lens of the projection lens at the following points:

1. With the usual two-lens condenser combination, at least four to five per cent is lost by reflection at each of the four glass surfaces. Where the light strikes or leaves these surfaces, at an angle other than perpendicular, the loss is heavier. The glass itself absorbs from one to five per cent of the light, according to the quality of the glass. The combined thickness of two condenser lenses may be several centimeters, unless the glass is unusually good, considerable loss may result from absorption.

2. With the mirror collector, some light is lost by reflection from the surface, and some is absorbed by the silver backing as well as by the glass. Since light must pass through the glass to the backing, and then out through the glass again, a double glass loss occurs, even though the mirrors are unusually thin. The total mirror loss is usually at least eight per cent. The thin condenser sometimes used with mirror collectors loses about 12 per cent of the light, mostly by reflection. With either the condenser lenses or mirror, dirt or pitting add to both the reflection and absorption losses.

3. The present standard aperture of 0.600 inch by 0.825 inch has an area of 0.495 square inch. Even under ideal conditions, the spot at projector aperture can seldom be made less than 1.5 inches in diameter, and this size of spot has an area of 1.79 square inches, or more than three times that of the aperture. Since the spot is an image of the arc crater magnified a certain number of diameters, according to the focal length of the mirror or condenser combination, too large a crater or too much magnification will result in an excessively large spot, from which only a small percentage of the total light can make its way through the aperture.

4. The light beam diverges rapidly beyond the aperture, and since it is impossible to make projection lenses with a free diameter greater than one-half their focal length, and since the first surface of the lens must be located a considerable distance in front of the aperture, conditions are frequently met where the light beam is too large to permit all of it to enter the lens. Naturally all light falling outside the free diameter of the lens is wasted.

5. Most projection lenses consist of at least four separate lenses, two of which are cemented together. This leaves six separate glass surfaces, each of which loses four to five per cent of the total light by reflection. The glass absorbs from 1 to 1.5 per cent per centimeter of thickness through which the light must pass, making a total loss of something near 30 per cent. Dirt, oil or fingerprints on the glass surfaces adds to the losses.
Columbia


I AM THE LAW: Edward G. Robinson, Wendy Barrie—I do not see how a picture could set up such a precedent and keep it up for 83 minutes, but "I Am the Law" does just that. It kept my audience interested all the time. Boost this feature and watch the $8's roll in. Running time, 83 minutes. Played December 4-6—Warren J. Hanson, Rio Theatre, Stevensville, Mont. Small town patronage.

LADY OBJECTS, THE: Lanni Ross, Gloria Stuart, Jack Marsh—You're O. K., Columbia. Although I wasn't a native American myself as the story implies, it proved to be a darn nice picture and several patrons of my theatre went out of their way to see me and let me know how much they liked the picture. With your few sure fire pictures and your good pit pictures which are so scarce these days, we exhibitors shouldn't be playing Columbia pictures. Running time, 66 minutes. Played December 8-9—Pearse Parkhurst, State Theatre, Tottongtown, Conn. General patronage.

OVERLAND EXPRESS: Buck Jones, Marjorie Reynolds—Used this on a double feature. One of the poorest westerns in a long time. Why do these producers keep showing these stock shots of Indians and a cowboy and the going up a cliff into the river. Running time, 35 minutes. Played December 2-3—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

YOU CAN'T TAKE IT WITH YOU: Lionel Barrymore, James Stewart, Jean Arthur—The best picture that we have played in a While. I am not going to say that this is John Ford's best picture on this town on one, and pay the taxes at the same time. Everyone seems to be enjoying this	picture. Running time, 127 minutes. Played November 13-15—Ray S. Hanson, Grand Theatre, Stevensville, Mont. Small town patronage.


First National


ANGELS WITH DUTTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart, "Crime School" Kids—A good picture but some were enthusiasmastic about it. Fair at the box office, but I believe the holidays kept many at home. The "Dead Enders" steal the picture in their basketball sequence. But many thought that Cagney oved a bit in this one, and many of the patrons are wondering what kind of a part O'Brien will play next, whether he'll be Mickey Mouse or the Quinluplets, but the conscientious way in which Cagney does his part makes it a box office favorite here. Played November 24-26—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.


BELOVED BRAT, THE: Bonita Granville, Dolores Costel, Donald Croy—This pleased 100 per cent, and had many good comments. Running time, 75 minutes. Played November 15-17—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane. Jane Bryan—A very entertaining picture which did well at the box office and I would recommend it very highly.—Leon C. Boleyn, Majestic Theatre, Schroon Lake, N. Y. Small town patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane, Jane Bryan—The picture was played with so much enthusiasm that it is difficult to rate it without exaggeration. I was delighted with our box office reception and judging by the reaction of our audience this picture should exceed expectations in every situation. It's the first time I ever get any occasion to praise a foreign production, which from an entertainment standpoint is worth the while, which would be well for Hollywood to follow. If the British studios continue to maintain the high standards established in this production, our geniuses out on the coast better look forward to some still competitive. It may be that this particular production more than what I have seen before, but one. One compensating thought is the fact that it is produced by an American. Played November 17-19—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

CROWD ROARS, THE: Robert Taylor, Maureen O'Sullivan, Frank Morgan, Lionel Stander—Title is just a little misleading. They roar right all right, but the costers were not in the Walter Pidgeon mold. To be a human of Taylor overnight. Played November 27-29—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

GIRL OF THE GOLDEN WEST, THE: Jeanette MacDonald, Nelson Eddy, Walter Pidgeon—I had read both good and bad reports on this picture and didn't know what to expect. This picture went over good and was well liked by both the small town patrons. Running time, 127 minutes. Played December 2-4—O. W. Chap, Annex Theatre, Amosms, N. D. Rural and small town patronage.

GIRL OF THE GOLDEN WEST, THE: Jeanette MacDonald, Nelson Eddy, Walter Pidgeon—A very good western. Sad to see him thinking of it again and I regret not giving it extending playing time. It is how hard I looked for a flaw in this one, I couldn't say other than that this picture is the essence of entertainment. Its tempo, set in waltz time, flows evenly throughout the picture. It is one of Korjus' performance I say the same about Garbo and Sandwich. Played November 29-30—Ray S. Hanson, Strand Theatre, Stevensville, Mont. Small town patronage.


LISTEN DARLING: Judy Garland, Freddie Bartholome, William Gargan, Nat Pendleton—a good picture which didn't turn out to be another "Love Finds Andy Hardy." Played November 15-16—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.


MARIE ANTOINETTE: Norma Shearer, Tyrone Power, Robert Morley, John Barrymore, Joseph Scholl- krant, Anita Louise, Gladys George—One of the most original productions I have ever seen. Played this one. Everyone thought the best picture yet. My lady patrons were overjoyed, many of them coming in to encore the buying of the theatre. With sure business and good business. Played December 17-23—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

Metro-Goldwyn-Mayer


CITADEL, THE: Robert Donat, Rosalind Russell—"The Citadel" is treated without exaggeration a great picture. It's excellence was reflected in our box office receipts and judging by the reaction of our audience this picture should exceed expectations in every situation. It's the first time I ever get any occasion to praise a foreign production, which from an entertainment standpoint is worth the while, which would be well for Hollywood to follow. If the British studios continue to maintain the high standards established in this production, our geniuses out on the coast better look forward to some still competitive. It may be that this particular production more than what I have seen before, but one. One compensating thought is the fact that it is produced by an American. Played November 17-19—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.


THREE EXHIBITORS JOIN CONTRIBUTORS

Reports from three theatre owners not previously brad from have been received for the What the Picture Did for Me Department, and one who has been with us for some time has resounded his reporting activities. The new contributors are:

M. D. Buxton, Garden Theatre, McCracken, Kan.
Newell Howard, Ulman's and New Theatres, Salisbury, Md.
Leslie F. Smith, Mayer Theatre, Westmoreland, Kan.

The prodigal contributor to the Department is:

Print Sons, Dale Theatre, Ozark, Ala.

Read the reports of these exhibitors or recent pictures in these columns.


BAR 20 JUSTICE: William Boyd, Russell Hayden, O'Brien. This Western Western was a very good film, and indeed the picture was a pic- turization of a personally selected stage play, to me it seemed to be reminiscent of a picture the same produc- ders made several years ago with Garbo, the title of which was 'The Single Standard'. This means nothing of the fact that 'The Shining Hour' seems to be the same story excepting that the background is different and the character reversed. I still don't know what 'the shining hour' was in the picture. However, there is a well photographed, a gratifying performance. Played December 2-13.


SPRING MADNESS: Lew Ayres, Burgess Meredith, Maureen O'Sullivan. One of those smart, young college pictures that will be welcomed by the college set.
MOTION PICTURE HERALD
December 24, 1938

STRAND THEATRE
November

MGM CONTRACTS

GIRLS

1930 TO DATE

MGM has signed an exclusive contract with a top-name star. The new agreement, which was announced by William F. Rodgers, general sales manager, and E. M. Saunders, western sales manager, on the trip to the coast. It is important to note that MGM's sales meetings will be held next year.

ALEXANDER'S RAGTIME BAND: Alice Faye, 


ALWAYS GOODBYE: Barbara Stanwyck, Herbert Marshall, John Ireland—Another strong picture. All my patrons said so. Had many women stay over to see it again. Great box office appeal. Running time: 65 minutes. Played December 2-3.—Ray S. Hanson, Fox Theatre, Ferrel, Mill. Rural and small town patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Har- 

sholt, Claire Trevor, Joan Davis, Slim Summerville—It may be wrong but if it is I am going to say it anyway. It has a lot of heart in it. Played November 25-26.—Ethel Merman, State Theatre, Old Town, Maine. General patronage.

JOSEPHY: Don Ameche, Simone Simon, Robert Young, Bert Lahr, Jean Davis—A fairly good picture. Nothing to brag about but after a picture like "Boy Meets Girl," which we played on the same program, this one looks like an A-1 production. Nuff said. Running time: 90 minutes. Played December 4-5.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

JUST AROUND THE CORNER: Shirley Temple, 

Charles Farrell, Jean Davis, Armand Duff, Bert Lahr, Bill Robinson—With the darling of the screen, Shirley Temple, this should help box office. Running time: 70 minutes.—W. E. McPhie, Strand Theatre, Old Town, Maine. General patronage.


PASSENGER TO MARLBOROUGH: George E. Stone, Betty Fields, Robert Young, Bette Davis—A good picture. Played December 2-3.—Ethel Merman, State Theatre, Old Town, Maine. General patronage.

DAGNY: Armand Duff, Jean Davis, William Tabbert, Guy King—A good picture by a first-rate studio. This is the one that should get it's due. Played November 15-16.—RKO, Northampton, Mass. General patronage.

DIE another day. Will have to wait and see if it is worth waiting for. Played November 15.—RKO, Northampton, Mass. General patronage.


PASSENGER TO MARLBOROUGH: George E. Stone, Betty Fields, Robert Young, Bette Davis—A good picture. Played December 2-3.—Ethel Merman, State Theatre, Old Town, Maine. General patronage.

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DIE another day. Will have to wait and see if it is worth waiting for. Played November 15.—RKO, Northampton, Mass. General patronage.

'INSIDE THE WHITE HOUSE'

Never did a single reel tell a more exciting marquee story! All the things all Americans want to know about FDR's house... about the seat of government in the greatest of all democracies! The grandest reel of its kind ever made... topping the smash appeal of "WASHINGTON, D. C.", No. 1 of the series, now playing!

A COLUMBIA PICTURE

A Single Reel Classic!
Released January 6

Story by
HARRY NEWMAN
Publisher - Editorial Director of "THE JUDGE" Magazine, the man who knows all the ins and outs of Washington!

No. 2 in THE WASHINGTON PARADE Series of Shorts!
UNITED ARTISTS

ADVENTURES OF MARCO POLO: Gary Cooper, Sigrid Gurie, Joseph Callesi, Alan Hale, Gene Lockhart.

THAT'S MY KING: Two story-tellers, Mr. and Mrs. Chris, gave the customers raved about the show. About all we were interested in was the story of the California district. Sawed on Thursday, November 22.


TRIP TO PARIS: A. J. Prentice, Shirley Deane, Russell Gleason—Nothing but good and pleasantly nice. We are all interested in the story of the French air service. Played Thursday, November 22.

RURAL VALENTINE: Free, just outside. Frittell, Fillmore, Manitowoc, Rural and small town patronage.


NOT A SMALL TOWN: Our patrons just don't care for this type of comedy. And it's not a good picture. For run of thirty minutes. Played November 23-3-4.

BLOCKADE: Henry Fonda, Madeleine Carroll, Leo Carrillo, John Halliday—Who was? What was? Whatever it was, it was bad. But Fonda's speech at the end was a masterpiece and left everyone something to think about. Running time: 84 minutes. Played November 23-24-25.


WHERE GOES MY HEART: Fredric March, Virginia Bruce, Pat Kelly, Alan Mowbray, Nancy Carrol, Eugenie Robert, Eugene Palette—A very entertaining picture. Patsy was a very good part and the story is complete. Running time: 85 minutes. Played November 23-24-25.

WHERE GOES MY HEART: Fredric March, Virginia Bruce, Pat Kelly, Alan Mowbray, Nancy Carrol, Eugenie Robert, Eugene Palette—A very entertaining picture. Patsy was a very good part and the story is complete. Running time: 85 minutes. Played November 23-24-25.

RAGE OF PARIS: Danielle Darrieux, Douglas Fairbanks, Jr., Mischa Auer, Helen Broderick—Nicer picture program. If Universal keeps on giving Miss Broderick the leads, we will give them a good run. Running time: 79 minutes. Played November 23-24-25.


DRACULA: Bela Lugosi. FRANKENSTEIN: Bela Lugosi.


PRISON BREAK: Barton MacLane, Glenda Farrell, Carter Hurst, Charles Wintener, William Tabbert, Forrester Wallace. A very good story. The picture is well produced. Running time: 60 minutes. Played November 3-4-5-6.

ROAD TO RENO: Randolph Scott, Egon Hampton, Glenda Farrell, Helen Broderick, Alan Marshall—Very good. The dialogue is the best of the lot and whatever was saved from a total flop was done so by that great little actress, Glenda Farrell, who is always good. The dialogue is the best of the lot. Running time: 65 minutes. Played November 23-24-25.


SINNERS IN PARADISE: John Boles, Midge Evans, Bruce Cabot—A very good picture and a good program for the week. Worked splendidly. Running time: 63 minutes. Played November 21-22-23.

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N. Y. CITY DRIVE AGAINST AUTOGRAPHS, SMOKING

Annoyed by the persistence of youthful autograph hunters and also by the menace raised by smoking during the public ceremonies on the grounds of the orchestra seats, the League of New York Theatres is moving to eradicate both nuisances.

James F. Reilly has been conferring with officials of the New York City Police Department Juvenile Aid Bureau, endeavoring to have them proceed on the grounds that most of the autograph hunters are under age.

Fire Commissioner John McElligott, adding that the hunt of the smokers, stated this week that he hoped the league would back the ordinance introduced by him into the City Council, which would forbid smoking in theatres or department stores.

Just another western with a cowboy who can sing but who thinks he's worth more—Running time: 25 minutes. A. E. Elsen, Rialto Theatre, Payneville, Minn. Rural and small town patronage.
believe Claire Trevor is better in more sophisticated roles, but she is satisfactorily Wayne. Morris is much better in this more serious type of role than in his lighter part in Brother Rat. Alan Hale is swell. Played, November 6-7-8. Running time, 79 minutes.—Harry Abbott, Circle Theatre, Circleville, Ohio. Small town and rural patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, John Litel, Charles Bickford—A swell picture with all the action of a Buck Jones film! Wonderful singing music too. An excellent short that deserves space on every exhibitor program. Running time, 2 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn.

CALLING ALL DOCTORS: Charlie Chase—Chase still goes for his audience. Can't help being a little sentiment. Suggested to please 100 per cent.—Harland Rankin, Plaza Theatre, Tillbury, Ontario, Canada. General patronage.


SCRAPPY'S TRIP TO MARS: Scrapy Cartoons—Not so hot as this has been advertised. Some better action.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCREEN SNAPSHTS: No. 2—This short subject always provides interesting audience entertainment.—Harland Rankin, Plaza Theatre, Tillbury, Ontario, Canada. General patronage.


Merry-Go-Round

Metro-Goldwyn-Mayer


HOW TO FIGURE INCOME TAX: Robert Benchley—Just a waste of film. Why don't they let Bob show them how to do it?—Prufitt Simms, Dale Theatre, Ozark, Ala. General patronage.

HOW TO WATCH FOOTBALL: Robert Benchley—Benchley at his very best. This is a riot.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MIRACLE OF SALT LAKE: MGM Miniatures—A very fine reel. Educational and entertaining. Would like to see Metro stop making these historical reels.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NEWS OF THE DAY: No. 22—Park says it O. K.
For the man who borrows your copy of 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.

SERIALS

Columbia

GREAT ADVENTURES OF WILD BILL HICKOK, THE: Gordon Elliot, Kermit Maynard—I am on my third chapter now and I can say it's without a doubt the best serial I have run. The serial has everything, action, comedy and suspense. This has all the earmarks of "Wells Fargo" or "The Plainsman" and my patrons are eating it up. On the first chapter I had a poor turnout, so I got permission from the exchange to hold it over for my two basic nights. It worked great. If this serial had had the publicity that was given "The Lone Ranger," I would be doing land office business every chapter. Book this on your off night and you'll be happy till the last chapter. Running time, 20 minutes each chapter.—Ray S. Hanson, Fox Theatre, Ferril, Minn. Rural and small town patronage.

SECRET OF TREASURE ISLAND: Don Terry, Gwen Gaze—Played the opening chapter. I believe Columbia has got something in this one—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SPIDER'S WEB, THE: Warren Hull, Iris Meredith—A good serial, especially suited for the children. Plenty of accessories. A nice press book with plenty of suggestion and ideas. The rest is up to you, Mr. Exhibitor. Running time, 19 minutes each.—Pearce Fairhurst, State Theatre, Torrington, Conn.

SPIDER'S WEB, THE: Warren Hull, Iris Meredith—A good serial. See my past reports on it. Running time, 18 minutes, each chapter.—Pearce Fairhurst, State Theatre, Torrington, Conn. General patronage.

Republic

DICK TRACY RETURNS: Ralph Byrd, Lynn Roberts—This is one of the poorest serials I have ever played. Very disjointed and hard to follow. Aroused little customer interest. Too much repeating.—Harry Abbott, Circle Theatre, Circleville, Ohio. Small town and rural patronage.


LONE RANGER, THE: Lee Powell, Herman Brix—Ordinarily I lay off serials in order not to drive the sophisticates away and I've often been under the impression that a serial sometimes stops and then, wanting to see a good feature, but with this serial I find that the tradition which serials used to establish in first run theatres is reversed, instead of people coming in to see the feature and walking out on the serial I find that they say to see the serial and then walk out on some of the features we showed with it. In evening the audience from the rear of the theatre are watching their reaction, I often see many of our intellectuals sneakingly sitting on the edges of their seats, oblivious to their surroundings, and enjoying the picture just as much as the kiddies. Played every Friday—Charles Rossi, Strand Theatre, Schroon Lake, N.Y. Small town patronage.
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

To the Managers; the lads who brought in every last dime the industry ever got

A-MIKE VOGEL

1939
Old-fashioned electric automobile was resurrected by Tom Rogers of Loew's Valencia, Jamaica, L. I., to ballyhoo his date on "You Can't Take It With You" and his jitterbug session on stage. Two of the theatre's staff drove the antedeluvian relic throughout entire neighborhood.

Street bally, which Les Pollock, Loew's Theatre, Rochester, N. Y., used for "Cowboy and the Lady" is reported to have been highly successful. Couple dressed as the title suggests walked through the crowded downtown streets, mingling with Christmas shoppers, attracting curiosity, since they carried no enlightening banners.

Above may be seen painted canvas front created by Pete Egan, Palace, Calgary, Canada, for "Valley of the Giants". Figures in center of display were cut from a 24-sheet, and dummy redwood tree trunks were spotted at base of display.

At left is crowd-stopper sent out to publicize the opening of "Drums" at the Liberty Theatre, Seattle, Wash. Carrying oversized drum, negro lad waited until crowds assembled and then beat out a rat-tat-tat, attracting passersby. Idea was conceived by Manager Ben Johnson.
Machine below was stationed in bowling alley adjoining the Cascade Theatre, Atlanta, by William M. Scruggs. Machine was secured on rental basis, recordings taken from current and coming attractions, and that's Scruggs himself standing at right.

Numerous were the eye-arresting and attractive window displays promoted and planted in leading store windows by Sam Gilman, Loew's Theatre, Pittsburgh, Pa., for his engagement of "The Great Waltz". In addition, two weeks ahead, the theatremen constructed lobby display shown above, consisting of giant cutout violin, entire border of which was covered with musical notes. Cutout figures were planted at left, real violin and bow at right, in addition to cast and title letters.

Street ballys seem to be the order of the day in Hong Kong, China, too, for here is the way Terry Leung exploited opening of "Robin Hood" at the Queen's and Alhambra Theatres. Twenty-one native boys dressed as "Robin Hood" and his men, paraded through streets ahead and during run of picture, and giant size cutout of Flynn was planted in lobby.

Leading department store in Syracuse, N. Y., cooperated with Manager H. H. Unterfort, Keith Theatre, by devoting complete window to a "Ferdinand the Bull" display. The story books, scene stills and various cutout animal figures which appeared in the film completed the effect.
SHOWMEN’S LOBBY LAFFS

Parading Army Tank
Sells “Army Girl”

Forest Quinn, manager of the new Vogue Theatre in Indianapolis arranged with the manufacturers of the tank used in “Army Girl” to have one of their tanks parade the streets. Banners on either side carried copy reading: “This is the tank in which Madge Evans romances with Preston Foster” in, etc.

During the evenings the machine was displayed on sidewalk in front of theatre, flood light playing on it to attract attention. Representative from the manufacturer was on hand to answer all queries.

“LET’S HEAR FROM YOU”

Six-Page Spread
Exploits “Waltz”

Put over by S. E. Benford, Boyd Theatre, Philadelphia, was the placement of six full pages of photos from “The Great Waltz,” in the Philadelphia Record, consisting of scene stills accompanied by a running synopsis, as well as a production story and brief history of the waltz. This was preceded by a spread opening day, featuring stories with the stars of the production. Paper’s delivery trucks carried posters several days ahead of opening and during run.

“LET’S HEAR FROM YOU”

Topsy-Turvy

Searching for something new to give his customers, Floyd Featherhuff, Mills Theatre, Lake Mills, Iowa, reports an idea that he says proved plenty amusing. Featherhuff suggests taking a one-reel subject, preferably a cartoon or comedy, running it off properly and then either backwards or upside down, so that even the screen folk may be heard talking backwards. So successful has this proven that the theatreman plans to make it a weekly event for a time.

Warnermen Stress University Items
for ‘Angel’ Dates

Special sorority ballroom on campus of local girls’ college was engineered by Frank Austin, manager of Warner’s Fairmont Theatre, Fairmont, West Va., for “Angels With Dirty Faces.” All girls being initiated into sorority were required to wear tinsel halos over their heads with back signs carrying picture title. Highlight of the stunt was the fact that the girls were not permitted to wash their faces. Austin also interested the college paper in an essay contest on “Environment, It’s Relation to Crime,” entries limited to 500 words. Guest tickets were offered as prizes.

Contacting local Boy Scouts headquarters, Austin received special picture recommendation from area commander and district supervisor. These men called a special meeting with all scout leaders, requesting them in turn to hold meetings with all members. All local ladies’ organizations were also contacted by letter and asked to recommend the film to their members.

Austin further communicated with the Board of Education which brought about mention on all bulletin boards in outlying schools and each instructor in the Fairmont high school urged his students to attend. Daily radio plugs were promoted over WMMN, special signs were carried on all local express trucks and numerous window displays promoted.

Newspapers Aid Grimes

Various newspaper tintypes were effected by Ken Grimes, Warner Theatre, Erie, Penna., amongst which was a classified ad contest in the Times which ran over a period of a week. Each one notified the theatre of an ad which was carried in the Times. The Dispatch-Herald ran a series of scene stills from various previous Cagney pictures, guest tickets going to those correctly placing each still, winners names and story running at close of contest. Same paper sponsored a “Radio Show” in which models of radios were displayed in lobby in return for which, paper gave free display space which was used for “Angels.”

Sports writer devoted column to the basketball sequence in the picture, recommending it highly, and movie columnist eulogized the ‘Dead End’ kids and the film generally. Costless heralds were promoted and distributed house-to-house week in advance, bumper cards used on all the theatre employees’ cars, newspaper cards signed on their backs and displays were planted in all leading hotels and clubs.

“LET’S HEAR FROM YOU”

Krolick Gets Editorial

Doubtless inspired by the title “Angels With Dirty Faces,” editor of the Rochester Times-Union gave that picture a two-column page and one for Art Krolick’s opening at the Regent Theatre, Rochester, N. Y. Local lad locked up on a technical charge of vagrancy, was dismissed by the judge and guested by the manager to see the picture. Editorial carried cut line of the younger together with prominent mention of the theatre and playdates.

Corker Inaugurates
Ice Breaking Contest

Through the cooperation of the sororities, weekly student publication and Dean of Women of the University of Georgia, an “ice-breaking” contest was held by Moon Corker, Georgia Theatre, Athens, Ga., in connection with the opening of “Breaking the Ice.” Being the first contest of its kind ever held there, all local papers carried cut and stories concerning the event and giving the picture a great boost.

Each of the 12 sororities were allowed to enter one representative. Contest was held in street in front of theatre opening day and the Mayor ordered police to handle the crowds. Each girl carrying small hatchet was stationed before large tub containing ice. At given signal girls started chopping, winner receiving an engraved loving cup donated by local jeweler. The 600 pounds of ice were promoted by ice company. Truck with public address was stationed in front of theatre announcing the contest.

The sponsorship of the Athens Fire Department was gained for the showing of “U. S. Firefighters,” chief of the department giving the subject his personal endorsement through newspaper and radio. Three-column ad was donated by the newspaper, bannnered fire truck patrolled the streets day ahead and was parked in front of theatre opening night where several firemen were stationed to explain devices in operation of the truck.

“LET’S HEAR FROM YOU”

Mayor Proclaims

Highlight of Motion Pictures’ Greatest Year drive was civic cooperation obtained for H. L. Stahl’s, Drake and Lyric Theatres, Oil City, Pa., by John Ball, publicity director. Ball had the Mayor sign a proclamation for this special week, planting stories in morning and afternoon papers. Chamber of Commerce and other important organizations also endorsed the week.

“LET’S HEAR FROM YOU”

This cartoon is from the brush of Glenn Franke, Cheviot, O.
St. Louis Offered Guest Ride Coupon On Tiein by F&M

Folks in the uptown residential districts of St. Louis, usually not in the habit of coming downtown to theatre at night, have responded favorably to an inducement offered by the Fanchon & Marco first-run Ambassador and the local transportation companies, Tiein, according to Louis Kaufman, St. Louis advertising and publicity director for the circuit, is made up by use of a guest ride coupon.

For a trial period of four weeks, all persons riding street cars or buses after 6 p.m. were given special “Ambassador Theatre Guest Ride Coupons” which rated a 10-cent credit the same night on the purchase of an adult admission. To take the idea out of the stunt class and give it a semi-serious treatment, one facility described the tie-in as an “experiment by the Traffic Research department” of the transportation company. On the credit side of the hookup for the Ambassador from the beginning was permission obtained by the theatre to imprint weekly programs on each coupon, the weekly number averaging about 100,000. While F&M provided the coupons, the transportation people furnished free weekly posters for inside and outside windows of every street car and bus, in addition to heralds in advance, explaining the tie-in.

Returns in the trial period proved very promising. Continuance of the policy is contemplated with the possible extension of the service to include the Fox, Missouri and St. Louis, other F&M St. Louis first runs.

Parking Service Aids Grosses

Another stimulation for the Ambassador boxoffice, since early summer, is the special pick-up and delivery parking service offered patrons. Parking space on streets nearby is hard to find and parking lots are some distance away from the theatre, all of which hurts business. Theatre thus allows patrons to drive right to the boxoffice where their cars are whisked off to an inside fireproof garage by bonded, uniform drivers. Charge to patron is 20 cents, with theatre making up difference to garage. This service has proven distinctly profitable to the theatre, since it has been found that the average car parked nets three paying patrons.

“LET’S HEAR FROM YOU”

Raft Endorsement

When W-Clyde Smith, Paramount, Hot Springs, Ark., discovered that George Raft was vacationing in that city during his theatre’s engagement of “Tropic Holiday,” the star was immediately contacted for exploitation tieups. Numerous interviews were given, papers carrying complete story of the star’s life with us. Entire front of the theatre was turned into a tropical holiday sidewalk cafe, various colored umbrellas and tables covering the front sidewalk of theatre. Drinks were served through the courtesy of local drug stores, and a large sign in the window boasted of “George Raft’s Personal Appearance.”

Entire staff of ushers was dressed as in-tense during date, wearing imprinted sashes; special screening was held for doctors, organizations, and local prominent, and all hospitals were circulated, urging attendance at the picture.

“Tropic Holiday” Gets Full Coverage

If residents of Cleburne, Texas, weren’t “Tropic Holiday” conscious, it wasn’t George Limerick’s fault, who plugged that opening at the Yale, before leaving for the Aztec in Enid, Okla. Giant coup board sombreros with title, theatre and playdates were placed in all flagpole holes throughout city and were also hung under his marquees weeks ahead of opening. For his street halyard covered town dressed in Spanish attire, strumming guitars and strumming appropriate tiein copy on the preview.

 Entire staff wore troubadour hats and imprinted sashes and a series of cartoons created by house artist Tom Kirkham were placed in drug stores, hotel lobbies and other prominent spots. Through tieup effected with drug store, window display was used in connection with the picture and a sale of coconut bon bons.

On “The Texans,” Limerick dubbed 15 boys with the title “Junior Texas Rangers” and rigged them up in their own outfits to look as Western as possible. These lads then distributed advertising and “stooged” around the theatre two days ahead of opening.

“LET’S HEAR FROM YOU”

Blood Donors Sought For “Yellow Jack”

St. Louis manager, Mike Spear, is glad to report that the local chapter of the American National Red Cross has been granted permission by the management to hold a public blood drive following the showing of “Yellow Jack.”

“Let’s hear from you”

Honors Pupils Selected On “Boys Town” Tiein

Supervisor Pete McCarty and publicist Sam Cook, Loew’s Long Island theatres, lined up six different junior and public schools, by securing permission of the principals and had them designate an honor boy from each school to hold an executive job in the Boro of Queens for one day as a salute to the opening of “Boys Town.”

Previously, the Borough President, district attorney, police inspector, supreme court justice, city editor of the Daily Star and the theatre managers of Loew’s Triboro, all agreed to relinquish their jobs for the day.

Daily Star-Journal gave the idea a four-day break with art, and a day ahead of opening a quarter-page break with all the officials posing with the boys who was landed.

Parochial schools were contacted and a half-day holiday declared, entire student body marching to the theatre opening day. Pole cards electing Mickey Rooney for Mayor of Boys Town covered all important streets, department store devoted numerous windows to the film and distributed cards plugging the attraction.

“LET’S HEAR FROM YOU”

Stockholm’s Fashion Show Exploits “Mannequin” Date

Arranged by W. Fuchs, MGM exploiter in Stockholm, was a “Mannequin Week” supervised through cooperation of leading merchant to help publicize that date. Store devoted nine of its main windows to display, each plugging the picture, playdates and cast.

Opening day a “Mannequin” parade was held at store for the fashion columnists, models wearing replicas of dresses featured in the picture; girls also appeared on stage. After premiere, cooperating store hosted press at a banquet held at leading restaurant, papers covering the opening following day.

Three Weeks

January 14, 1939—that’s the deadline for entries in the Last Quarter of this year’s Quigley Awards. To be eligible for consideration, entries on campaigns executed during October, November and December must be received at this office no later than the designated deadline date. Thus, from date of this issue, exactly 20 days remain for theatremen who wish to be represented in the Final Period to get their entries to Awards Headquarters.

All box-office material is eligible. This includes campaigns on individual dates, stage presentations, institutional advertising and publicity, campaigns on Motion Pictures’ Greatest Year, special December and Christmas drives, campaigns for New Year’s Eve shows, etc.

Since the Grand Awards will be voted on campaigns entered during the entire year of 1938, it is important that theatremen who have scored in the previous Quarters make sure they also are represented in the year’s Final Period.

Immediately after the announcement of the Last Quarter winners, arrangements will be made for the Grand Awards Judging, and, to follow, the presentation of the Grand Awards Plaques.

More on this to come.

December 24, 1938
MOTION PICTURE HERALD December 24, 1938

OKLAHOMANS REPORT RECENT CAMPAIGNS

Widespread Tieins Executed by Standard Circuit Managers; Co-op and Contests Stressed

What’s what and recently out in the Oklahoma City sector is outlined by Doug George, Standard Theatres advertising head who reports on doings in that circuit under the guiding hand of B. F. "Dinty" Moore, general manager. For instance, that smart radio tiein at the Criterion, by Manager Jimmy Burge.

With Station WKY, Burge has arranged tiein whereby at end of every newsmag show, four times daily, station cuts in from studio to theatre auditions, with three minutes of the latest news. It is working out very well, says George, since there is no cost and patrons are commenting on getting the late flashes from the press radio bureau right with the show.

Long-distance telephone interview with Tyrone Power for the benefit of "Suez" was put over for local picture critics and recorded. Platter was then broadcast over the theatre amplifying system and also used by the four local radio stations. In addition, newspaper breaks were in keeping with rest of the tiein.

Since the University of Oklahoma is situated a few miles from town, facilities of the Warner Theatre were offered to the school’s drama society by "Dinty" Moore for the presentation of musical productions. Success of the first play "The Drunkard" paves the way for the next, not the least of the buildup credited to the ad campaign executed by Hank Harold, staff artist.

Society Mailing Lists Used

When in town but a short time, Moore worked out an ingenious method of introducing himself to patrons on the mailing list through a personal endorsement over his signature of "If I Were King". Letterhead was also personalised to give the idea more prestige than the usual theatre announcement. Fathers of local Boy Scouts and members of leading women’s clubs were also addressed with personal letters on "Angels With Dirty Faces".

The special mailing list of the local Civic Symphony society was promoted by George and Burge on "The Great Waltz", an individual and striking mailing piece on blue stock and blue envelopes forwarded to all subscribers. Announcement was a folder printed in invitation form, copy stressing the Strauss music, "twenty stars, symphony of 150, ballet of 300, a cast of thousands". Burge also had head of the associated women’s clubs sign postcard endorsing the picture, mailed to all members. Local Scrapbook-Church News was tied by Burge to sponsor the "Great Waltz", for generous publicity including a page feature story and art.

Stores Sponsor "News"

The personal letter stunt was also employed by Manager Spence Pierce, of the Tower, who used it on "Young Doctor Kildare". Messages were forwarded to doctors, nurses and other representative workers in the medical profession. To give the picture a different slant, Pierce wrote it "pictures aspects of medical education, medical ethics and medical career never before shown on the screen."

Entitled "Movie News" is the four-page smart weekly for the Plaza, arranged for by Manager Bob Busch and sponsored by local dairy operators. Busch has the assistance of the publicity office on material and layout with Harold lending a hand on the art work. Over 20,000 are distributed and ads of other merchants are carried.

For "Brother Rat" at the Midwest, by Pat Patchen, George reports a novel number giveaway. Cards among inches long by two wide were distributed, each card perforated in two equal parts, both parts carrying the identical number. One part of each card was given to girls, the other to boys, copy instructing them to find member of the other sex holding part of card with same number. Couples matching their cards were given guest privileges to the picture.

Many Co-op Ads Obtained

Highlights of other campaigns put on by the Moore-men include a page one news shot of the girl who was the voice of "Snow White", run just before the repeat date on the picture, a full-page co-op ad by Sears’ for their free theatre party for children at the Criterion, quarter-page display taken by local dairy to announce free photos of Shirley Temple given by the dairy on tiein with "Just Around the Corner" at the Midwest. On same picture, local paper sponsored a special "Monster" for group of children in advance, youngsters writing reviews which the daily ran on opening day.

For "Young In Heart" at the Criterion, full-page co-op was taken by seven leading stores in addition to quarter-page by style shop to vertice formal clothes, copy illustrated by cut of the stars in evening clothes. During December, George has hooked up with the News for 18 inches of display space daily to plug any of the circuit’s attractions. In exchange, theatres give 20 points the giveaway of four bottles, their names scattered through the classified page, and who identify themselves no later than 48 hours after names appear.

"LET’S HEAR FROM YOU"

Chuck Ties Paper To "Yellow Jack" Date

Special contest was staged through cooperation of local daily by Chuck Shannon, Belmar Theatre, Pittsburgh, for "Yellow Jack" wherein contestants were asked the question, "What would you sacrifice for love?"; guest tickets to winners. Street bally consisted of lad with camera supposedly taking snapshots of pedestrians, after which he distributed cards reading "We really didn’t take your picture, but how about seeing a reel one at the?", etc., etc.

For his kid matinee, special lucky number coupons were printed up and distributed with each admission week ahead in connection with "Yellow Jack". Through cooperation of local bottling works gratis pop was made available to children.

POINTER THE WAY TO ARMY TIEINS

Endorsement by high U. S. Army officials of United Artists’ "The Duke of West Point" and possibility of further tieins along this line is indicated by the attendance of Col. General L. Benedict, Commandant of West Point, Mrs. Benedict and the Senior Staff of the Military Academy at the Radio City Music Hall premiere of the picture.

Theatremen making similar tieins can use this promotion in invitations to West Point graduates, officers of local military bodies and also, where tiein warrants, to the troops who no doubt will be glad to parade as bullyboo for the date.

Hollister Plants "Clutterhouse" Contest

Each day for five days preceding opening of "The Amazing Dr. Clutterhouse," C. L. Hollister, Babcock, Wellesly, N. Y., planted a contest in local newspaper. Each day a two-column scene mat from a previous "doctor picture was published, theatre tickets going to the first 25 “naming the doctor,” and stating in what picture he had appeared. "Peep show" was arranged for in vacant store window, divided in half by card. Left side was devoted to copy and photos showing the successful society physician by day and right hand side depicted Robinson as the daring master criminal by night. Copy across entire display read, "What thirst for knowledge caused this man to be a Dr. Jekyll-Mr. Hyde? See the startling answer in," etc., etc.

For "You and Me," Holly distributed by losing on sidewalks, leaving on counters in stores, etc., 50 "me" halves of regular passes. On following day same procedure with 25 "you" halves were distributed with instructions that two parts presenting a complete box between them at the boxoffice, cashier would give a second pass permitting both to attend performance.

"LET’S HEAR FROM YOU"

Contests Highlight "Time" Campaign

The Carpenterian Chronicle and Ledger cooperated with Howard Ralston, Warner’s Granada, Santa Barbara, on a contest in connection with "Having a Wonderful Time." Cash prizes and guest tickets were awarded to readers submitting letters on best vacation stories. Winning entries were later run together with names. Second contest was over radio station, prizes going to those correctly identifying songs plugged over the air; picture and playdates were mentioned daily.

At the complete windows of vacation and hunting equipment were secured from four leading merchants and postcards with cut and hand-written with personal message were mailed direct to selected list, entire cost met because of small space on card sold to local sports shop. Also secured by Ralston were co-op ads secured from various merchants.
Individulized Displays Stressed at Roxy Theatre

Setpieces for Coming Attractions Aimed for Appeal to All Classes of Patrons

by HOMER H. HARMAN
Advertising and Publicity Director
Roxy Theatre, New York

In this modern day and age, there are many successful ways of calling Mr. and Mrs. Public's attention to our leading product, whether it comes under the classification of newspaper advertising, newspaper stories and general releases, radio or window and lobby displays. This holds true in the motion picture industry as well as with automobiles, furniture and even the grocery stores we all patronize every day.

It is a known fact that when an automobile dealer wants to sell his product he tries to reach each and every member of the family. It is also true that when our favorite grocer has a certain item that he wants to push during the season, he displays it to catch the eye of Mr. and Mrs. Public. The furniture dealer, likewise, uses the same tactics.

Adopts Same Methods

Newspaper advertising, radio programs and feature stories for newspapers and magazines are worked over very carefully so as to appeal to everyone. There are prospective customers and patrons in all classes. However, the smart advertiser takes care to arrange his ad and radio schedule so that one of each is sure to hit the different types of prospective buyers.

This same idea is also important in selling motion pictures and shorts. It has always been the practice of a smart advertiser to try to appear to every class of movie patron. That thought of various appeals holds true for displays and set pieces. Today's theatre manager and advertising man spends considerable time going over the picture's theme, cast of stars and general sales points before the displays and set pieces are actually constructed and displayed. In back of it all we have but one thought. It is to sell our patron on our next week's program, the next and the next.

In a great many cases our efforts, as well as those of our display and poster department, are rewarded. Patrons do come back. Possibly, it was the newspaper ad that appealed to them directly. Maybe it was a radio program that they enjoyed that brought them in, and then again, possibly it was the sales angle of the lobby displays and set pieces. There's actually no direct way of determining this.

Various Treatments Used

By applying the same tactics used in the theatre newspaper ads, newspaper and magazine stories and features—that of appealing to every member of the family, and to all classes of movie-goers, in posters and lobby displays, I sincerely believe that more can be accomplished in the way of success.

In this vein considerable thought was given to the various styles of displays and set pieces used in connection with the advance advertising campaign on "Suez" for its World Premiere showing at the Roxy Theatre. Analyzing the various types of patrons that attend the Roxy and every other theatre in the world today, we find that many enjoy seeing the performance from the main floor seats. Others prefer the Mezzanine Section, and there are still others that rather sit in the balcony seats. Since these patrons have their own likes and dislikes, I believe they are also receptive to individual advertising methods.

To begin with, the Roxy Rotunda, considered the largest in the world, was designed, architecturally and decoratively, with but one thought: to give the feeling of intimacy. The interior of the Rotunda is designed in the early palatine period, which prevailed in the early Renaissance in Spain and Italy. Naturally in such a setting, it had to be taken so that the advertising displays or set pieces did not conflict with the background of the Rotunda and offset the beauty such a setting affords.

To fit into this general theme, a setpiece was especially designed. (Ed: Reproduced in Nov. 12 issue.) It was displayed between the Main Entrance to the Rotunda and the stairway leading to the Mezzanine Section, a location that has to be passed by every patron entering the Roxy. Two spirals were constructed of corrugated cardboard material for the base, becoming a part of the spiral stairway to the Mezzanine. Cutout letters on the important credits in "Suez" and the stars' names were mounted on these sweeping spirals. In the center of the spirals, a three-sided upright was installed. On each side was placed an enlargement of the pictures' stars, Tyrone Power, Loretta Young and Annabella. This portion of the display was placed on a small turntable in order to give the setpiece movement.

Likes and Dislikes Considered

The idea behind this type of setpiece was simply to call the Roxy patron's attention to the fact that "Suez" was the next attraction. As shown in the photo, the copy served as merely an announcement. (Editor: This was also carried out in the animation in the same place, used in advance of "Kentucky," illustrated on this page. Center cylinder showing Loretta Young is on a revolving wheel.)

For the Roxy patrons who enjoy seeing the performance from the Mezzanine Section, other set pieces were designed for the Ladies' Lounge on that floor and the Men's Lobby rooms right off the Mezzanine floor. Enlargements again played an important part of the display intended to sell the men.

The balcony patrons were given something different again, something to appeal directly to their likes and dislikes. The display installed in the Ladies' Balcony Lobby rooms sold romance, and another installed in the Men's Balcony Lobby, sold action more than anything else.

To Continue Procedure

Another display in the Main Lounge rooms for both men and women and located just off the Rotunda and Main Floor section followed through in more detail the sales angles features in the Rotunda setpiece. Thus, throughout the Roxy Theatre, actually six different sales approaches were used in as many set pieces. Those like the Main Floor found their style of advertising in the displays most convenient for their venue; the patrons that enjoy Mezzanine seats found styles and copy that appealed to them in that portion of the theatre, and the Balcony patrons were reached by still another style—one that was designed to their liking.

As in the case of every newspaper ad, story, feature and radio program, this means of display advertising on "Suez" proved successful. I feel certain that this idea will also prove just as successful in other theatres since the patrons of every theatre in the country have their own personal likes and dislikes and this display approach simply appeals to them in their language. It will certainly be given every opportunity in future campaigns at the Roxy.
FRANK SHAFFER has been transferred from the Virginia, Harrisonburg, Va., to the Dixie, in Staunton. Other Warner changes include E. A. CROWTHER, formerly at the Dixie, now managing the Opera House, Frederick, and WALDO CHANDLER has been shifted from the Opera House to succeed Shaffer. JOHN RAMEY, assistant at the Capitol, Winchester, has been promoted to manager of the Strand, Staunton.

HARRY GANTZ, former manager of the Ritz, Clarksburg, West Va., has taken over the agency of Lucky in the Ohio and West Virginia territory.

WALTER Murph has succeeded VAUGHN O'NEILL as assistant at Loew's State, Boston. O'Neill having gone to Loew's in Providence in the same capacity.

FRANK AUSTIN has succeeded R. E. Knight, resigned as manager of the Fairmont, Fairmont, W. Va., and JAMES McHUGH replaces JAMES H. BROWNFIELD, resigned, at the Virginia in Fairmont.

LESTER HUTCHESON has taken over management of the Fulton, Pittsburgh, Pa.

BOB RHODES goes back to the Colonial in Akron, Ohio.

HARRY LANE is now managing the Webber Theatre, Denver, Colo.

GEORGE HILDING has purchased the Park Theatre, Denver, from DAVE COCHRILL.

STANLEY BROWN has been promoted to city manager of the Fox West Coast houses in Long Beach, Cal.

IRA WEINGRUEN has opened the new Regent, in New Orleans, La.

MORRIS STEINKRITZ has been appointed assistant manager of the Rivoli Theatre, Brooklyn, succeeding JOHN MARIN.

ELMER DILLON has gone to Arkansas City, Kan., to manage the Howard.

A. C. DAMONT formerly at Rock Island, Ill., is the manager of the new Dickinson in Johnson County, Kan.

MARTIN J. LEWIS of the Fifth Avenue Playhouse, N. Y. C., has reopened the Thalia Theatre.

CHARLES LOEWENBERG has been named advertising and publicity director for Fox Theatres in Wisconsin. LOWELL PARMENTIER, manager of the Paradise, West Allis, succeeds him as supervisor of the circuit's south side theatres.

HARRY PICKETT, JR. has resigned as manager of the Criterion, Greensboro, N. C., and is looking for the Craver Theatres, headquartering in Charlotte, N. C.

A. C. DUMONT has been transferred from Rock Island, Ill., to move the new Dickinson in Johnson County, Kan., near Kansas City.

JOHN WALSH, former manager of the Shea Paramount, Newport, is now managing the Fulton, Pittsburgh, replacing LESTER W. HUTCHISON, who has returned to the management of the Shea theatres in New Philadelphia and Newark, Ohio.

ROBERT BROWN has been promoted from assistant at the Etna, Pittsburgh, to manage the Ritz, New Kensington.

KEN HOEL, former manager of the Harris-Liberty, Pittsburgh, is now managing the new Harris-Senator; J. O. HOOLEY succeeds Hoel.

J. O. Scott has taken over three Ontario, Canada, houses, the Carter at Timmins, Prescott at Prescott and LaSalle at Kirkland Lake.

PEARCE PARKHURST formerly with the Graphic Circuit in New Hampshire, is now managing the State in Torrington, Conn.

BILL HARWELL formerly of the Intermountain Circuit, is managing the Ohio Theatre for Warners' in Canton, Ohio.

HAL WINSTON, assistant manager of Loew's Poli, Worcester, Mass., has been promoted to manage the new Metro Theatre, in San Juan, Porto Rico.

ART SCHMIDT is now managing the Devon Theatre in the Bronx.

ELMER DILLON formerly with Warners', Kansas City, has gone to Arkansas City, Kan., to manage the Howard, recently acquired by Gus Diamond.

JOHN OTIS has resigned as manager of the new Miami-Western, Oxford, Ohio, and TAMES WOODS has replaced him.

W. B. KNIGHT of Lincoln, Neb., is now assistant to JERRY ZIGMOND at the Newman, Kansas City, Mo.

WILLIAM GOLDMAN has left the Capitol, Fortcherry, and is now at the Fox Theatre in Hackensack, N. J.

BEN SCHWARTZ has resigned as manager of Warner's Ohio, Canton, to become general manager of Harry Reinhardt's three houses.
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.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; 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 parentheses after the classification. Thus: Com-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.
(THE RELEASE CHART--CONT'D)

<table>
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<th>Title</th>
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<th>Date</th>
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<td>Robert Young - Helen Broderick</td>
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<td>87</td>
<td>May 26, 38</td>
</tr>
<tr>
<td>Three Hostages (G) 3793</td>
<td>Donald Crisp - Liz Lloyd</td>
<td>July 29, 38</td>
<td>87</td>
<td>July 18, 38</td>
</tr>
<tr>
<td>Letters from an Unknown (G) 3785</td>
<td>Lilian Harvey - Jack Oakie</td>
<td>Aug. 5, 38</td>
<td>65</td>
<td>Aug. 27, 38</td>
</tr>
<tr>
<td>All the King's Men (G) 3786</td>
<td>Walter Huston - Marius Goring</td>
<td>Sept. 29, 38</td>
<td>60</td>
<td>Sept. 30, 38</td>
</tr>
<tr>
<td>King of the Royal Mounted (G) 3787</td>
<td>Robert McKim - Lilyan Tashman</td>
<td>Sept. 29, 38</td>
<td>60</td>
<td>Sept. 30, 38</td>
</tr>
<tr>
<td>A Date with Judy (G) 3788</td>
<td>Jimmy Durante - Rosemary DeCamp</td>
<td>Sept. 29, 38</td>
<td>60</td>
<td>Sept. 30, 38</td>
</tr>
<tr>
<td>Night Owls (G) 3789</td>
<td>Roscoe Arbuckle - Billie Dove</td>
<td>Oct. 6, 38</td>
<td>60</td>
<td>Oct. 7, 38</td>
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<tr>
<td>Lillian of the Lotus Eaters (G) 3790</td>
<td>Angela Lansbury - David Niven</td>
<td>Oct. 13, 38</td>
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<td>Oct. 14, 38</td>
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<tr>
<td>Life Begins at 40 (G) 3791</td>
<td>Greta Garbo - Fredric March</td>
<td>Oct. 13, 38</td>
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<td>Oct. 14, 38</td>
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<tr>
<td>Rendezvous (G) 3792</td>
<td>Maurice Chevalier - Ruby Keeler</td>
<td>Oct. 20, 38</td>
<td>60</td>
<td>Oct. 21, 38</td>
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<tr>
<td>This Thing Called Love (G) 3793</td>
<td>Mary Astor - David Niven</td>
<td>Nov. 10, 38</td>
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<td>Nov. 11, 38</td>
</tr>
<tr>
<td>Au Revoir, Mon Coeur (G) 3794</td>
<td>Fredric March - Dolores Costello</td>
<td>Nov. 17, 38</td>
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<td>Nov. 18, 38</td>
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<tr>
<td>The Woman in the Window (G) 3795</td>
<td>Ida Lupino - Robert Montgomery</td>
<td>Nov. 24, 38</td>
<td>60</td>
<td>Nov. 25, 38</td>
</tr>
<tr>
<td>The Racket (G) 3796</td>
<td>Al Jolson - Helen Twelvetrees</td>
<td>Dec. 1, 38</td>
<td>60</td>
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<tr>
<td>Affairs of Annabel (G) 3797</td>
<td>Jack Oakie - Edward Judd</td>
<td>July 18, 38</td>
<td>60</td>
<td>July 18, 38</td>
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<tr>
<td>Come and Get It (G) 3798</td>
<td>Robert Mitchum - Gloria Swanson</td>
<td>Aug. 25, 38</td>
<td>60</td>
<td>Aug. 26, 38</td>
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<tr>
<td>The Man From Missouri (G) 3799</td>
<td>Gene Autry - Smiley Burnette</td>
<td>Aug. 31, 38</td>
<td>60</td>
<td>Aug. 31, 38</td>
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<tr>
<td>The Racket (G) 3796</td>
<td>Al Jolson - Helen Twelvetrees</td>
<td>Dec. 2, 38</td>
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**REPUBLIC**

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<tr>
<td>The Man From Missouri (G) 3799</td>
<td>Gene Autry - Smiley Burnette</td>
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<tr>
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<td>Al Jolson - Helen Twelvetrees</td>
<td>Dec. 2, 38</td>
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MOTION PICTURE HERALD
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Title
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Tommy Kelly-Amy Gillis-Edgar Kennedy-Spencer Tracy-Ann Sheridan-Young Mr. Pitt-Mary Glassham-Audrey Bitney-Oct. 15, 1938...
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Regenarde Ranger, The 804

George O'Brien-Rita Hayworth-Ray Whitley

Katy Keene's Vacations-Sept. 26, 1938

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E. Flynn
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Patrol

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.Sept.
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C. Winninger-Allen Jenkins.. .Nov.

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Rebellious Daughters
Verna Hi Hie
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Rough Riding Rhythm... Kermit Maynard ...Ambassador
Progressive
Scandal House
Adrienne Ames
Sin of Lena Rivers, The
Sack
Charlotte Henry
(A) (reissue)
(Reviewed under the title, "Lena Rivers.")
Victory
Six-Gun Trail
Tim McCoy
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(reissue)
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White

-

Jack La Rue

Rides

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Bronze

Wayne

orris

Demand Payment

Lightning Carson

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Minutes Reviewed

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52;

50.)

Buckaroo,

The

Sack

...


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.

.Feb.

25,'39.

Spectrum


5,'39

Webb

..


I5,'39.

Popkin
Sack
Standard
Spectrum

Jan.

I, '39.

Feb.

I, '39.

Feb.

5,*39

Victory

Jan.

I0,'39

Jan.

I5,'39

Negro Cast

Tim McCoy
Code of the Cactus
Code of the Fearless
Fred Scott
Feud on the Range
Bob Steele
Negro Cast
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Harlem Rides the Range.. Negro Cast
Headleys at Home, The
Evelyn Venable
In Old Montana
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Victory

Outlaw's Paradise
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.65.

59. Nov.

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Oct

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Victory

Webb
Faulty
Fanchon

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Royer

9rls..Apr. 23,'38

Apr.

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Victory

Pennant
Spectrum

*65.Apr.

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Coming Attractions
Adventures of Jane Arden, The. Rosella
Blackwell's

Island

J.

Towne-William

Garf)eld-R. Lane-D.

(See "In the Cutting Room," Aug. I3,'3B.)
Broadway Cavalier
Wayne Morris - Pat O'Brien
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Dark Victory
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Geraldine

Reagan

-

OTHER PRODUCT (FOREIGN)

Gargan
Purcell

-

-

(See "In the Cuting Room," Nov. I2,'38.)
Oeviirs

Boris

Island

Jan.

KarlofT

7.'39t.

Each Dawn I Die
Hell's
Kitchen

Ann Sheridan - Bruce Cabot
A. Hale-F. McHugh-V. Jory
James Cagey-Edw. G Robinson
Humphrey Bogart-Gale Page-

Juarez

"Crime School Kids"
Paul Muni • Bette Davis
Aherne-C.

King

of the

(G)
Carnival in Flanders (A)
(Reviewed under the

Ralns-J.

-

B.

Garfield

Knowles

Patric

the

Jan.

Pat O'Brien-Joan Blondell

Record

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to

28,'39t.

Jan.

2l,'39t.

Print," "In the Cutting Room," Oct. 8,'38.)

Oklahoma Kid
J. Cagney-H. Bogart-R. Lane
(See "In the Cutting Room," Nov. I2,'38.)
John Litel-Margaret Lindsay
On Trial*
Dick Powell-Gale Page-Ronald
Professor Steps Out, The
Reagan-Ann Sheridan
R. Reagan-R, Towne.J. Litel
Smashing the Money Ring
Sweepstakes Winner*
M. Wiison-J. Davis-A. Jenkins
Garfleld-Gloria
John
DlcksonThey Made Me a Criminal
,

(See "In the Cutting Room," Oct.

I4,'39t.

I, '38.)

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K. Francis-W. Gargan-V. Jory
Jeffrey Lynn - P. Lane - Fay

Bainter-M.

Robson-R.

Young

STATE RIGHTS
Star

Title

Convicts at Large
Ralph Forbes
Crashing Through Danger.. Ray Walker
Doris Weston
Delinquent Parents
Negro Cast
Duke Is Tops, The

Gina Malo
Negro Cast
Heii Bound (A) (reissue) Leo Carriiio
Knight of the Plains (G)..Fred Scott

Gang, The
Gone Harlem

.

Producer
Record

Rel.

Date

Running Time
Minutes Reviewed

Dec.

I5,'38

Sept.

I5.'38...60

Progressive

July

I5,'38

Popkin

Sept.

Excelsior

Record
Sack
Sack
Spectrum

99

..Regal

title,

(G)
(A)

TrI

Dec.

I, '38
I, '38.

Aug.

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Nov.

I5,'38

May

..55

30,'38.

.

.87.Dec.

Dec.

I, '38.

.

.70. Dec.

I0,'38

89. July

23,'38

Nat'l

7,'38.. .SS.Sept.

Films.

.

Feb.

7,'3I

7,'38

I0,'38

24,'38

3,'38.

.

.80. Dec.

3,'38

.Sept. 22,'36.

.

.93.0et.

8/38

...Dee.

"La Kermetse Herolque.")

Ellen

Will

Schwanneke.

Hay

.

.

Henka

Film

9,'38.. .90.8ept.

Sept.

General

87. June

(A). Pierre Blanchar
pax
June
Dark Sands (G)
Record
Paul Robeson
Aug.
Edge of the World, The
(A)
Finlay Currlo
Pax
Flight Into Darkness (A) Annabella
Frank Kassler
Oct.
Foggy Quay, The (A)
Jean Gabin
Films Victoria
Gaunt Stranger, The (A).. Wilfred Lawson
A. B. F. D
Glory of the Faith, The
(G)
Gabriel Farguette. .. French
Nov.
Grand Illusion (A)
Jean Gabin
Werld
(Reviewed under the title, "La Grande iliusion"; exploitation: Dec.
Heyl Heyl U. S. A. (G)..Will Hay
G.F.D
Hayward. .. Guaranteed
Irish and Proud of It (G). Richard
Oct.
Magda Schneider. . .Casino
Ihr Leihauser (G)
It's in the Air (G)...*.... George
Formby
A. B. F. D
Sandy Powell
I've Got a Horse (G)
British Lion
Liebe Im
Takt (G)
Leo Slezak
Casino
Sept.
Lie of Nina Petrovna, The
Remand Gravet
Lenauer
(A)
Mar.
Little Flower of Jesus (G) .SImone Bourday
Sunray
Oct.
Domingo Soler
Producciones A.R.B
Ml Candidato (G)
Tito Guizar
Mis Dos Amores (G)
Paramount
Night on the Danube, A
Leo Slezak
Casino
(G)
Charles Boyer
Orage (A)
Tri Nat'l Films. ..Dec.
Pearls of the Crown (A)..Sascha Guitry
Lenauer
May
Anna Neaglo - Sir
Peg of Old Drury (A)
Cedric HardwIcko.Trl Nat'l Films
Edmund Gwen
Penny Paradise (G)
A.T.P
Radio Troubadour, The
..«Tito Guizar
Paramount
(G)
Refugiados en Madrid (G). Maria Conesa
Fama
Baby Binkie Stuart. Dublin Films
Rose of Tralee (G)
Oct.
Harry Baur
Rothchiid
Regal
Oct.
Ruth Chatterton
Royal Divorce, A (A)
Paramount
Sacrifice d'Honneur (A) ... Annabella
Tri-Nat'l
Nov.
Chas. Laughton
Assoc.
St. Martin's Lane (0)
British
New Star
Singing Blacksmith (A)...Moishe Oysher
Nov.
Gallic Films
Sept.
Jean Gabin
Lenauer
June
They Were Five (A)
This Man Is News (A)... Barry Barnes
Paramount
T-Kles KofT
Jewish Film
Foreign Cinema Arts. May
Wedad (A)
.Egyptian Cast
Egyptian Film Co
Yellow Sands (G)
Marie Tempest
Assoc.
British
.

7,'38...57.May

Running Time
Minutes Reviewed

Nov.

Sept.

Mayer-Burstyn

Francolse Rosay

Date

Film

%

Torchy Blane Runs for Mayor*. Glenda Farrell-Barton MacLant
Glenda Farrell-Barton MacLane
Torchy in Chinatown
Miriam Hopkins
We Are Not Alone
George Brent-O. do HavillandWings of the Navy
Ronald Reagan-F. McHugh

Women in the Wind
Ves, My Darling Daughter

Convict

Amerital
General

.Janine Charrat
. .

Columbia

.

(See "Unlawful," "In the Cutting Room," July 2,'38.)
Nancy Drew, Reporter
Bonita Granville-John Litel
Off

Girl

Darrieux

..

Rel.

Courier of Lyons, The

Kay Francis- Humphrey Bogart-

Underworld

College

Danielle

(G)

Ballerina

Errol Flynn-Ollvia do. Havllland-

City

d'Amour

Avocate

.62.

(See "In the Cutting Room," Sept. 24,'3S.)

Dodge

Dlst'r

Abused Conference (A) ... Danielle Darrieux.
Adventure of Giacomo
Casanova (G)
Nerio Bernard!
Alf's Button Afloat (G)...Bud Flanagan

-

Ronald
Humphrey Bogart
Fitzgerald

Star

Title

24/38
4/J8

.92. June

I8,'38

1/38. .75. July

30,'38

75. Aug.

I4,'37

2,'38.

.

.

I5,'38...8I .Nov.
90. Sept.

5/SS
3,'S8

Nw.

It/N

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3,'38

96. July

S/S7

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73.)

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19, '38

80. Nov.

IZ,'M

87. Oct.

8,'38

76. Sept.

3,'38

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9,'38

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30,'38

80. Aug.

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*85.Dee.

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105. Feb.

I2,'3I

1/38.. .99. Juna

5,'S7

i0,'38.

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75. Sept. 28,'35
72. Sept. 24,'3S

*60.Dee.

3,'38

95. July

23,'38

Nov.

I2,'38

.

.78. Oct.

22,'S8


15/38

.

.75. Dec.

I0,'38

I5,'38.. .71
1

1, '38.

30,'38.

I.'SS.

26,'38.

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.

.

85. July

9,'38

iOO. Nov.

I7,'38

.83.0et

15, 'SB

l,'3B. ..89

77. Oct.

IS/U.

1/38

.102
1

Nov.

26/38

89. July

23,'38

10.


SHORT FILMS

[Columbia Broadways Comedies]

Title | Rel. Date Min. | Description
--- | --- | ---
Jitterbugs 819 | May 30, 18.10... | (Patriotic Songs) July 4, 18.10...
Jig It You | June 26, 18.10... | (Patriotic Songs) July 4, 18.10...

CRACKED CARPENTERS

City Slicker (6-6-38) | June 7, 18.3... | Early Bird (10-6-38) | July 29, 18.4...
Happy Birthday (7-2-38) | July 29, 18.4... | Smeary's Added Attrac-

THEMATIC PROGRAMS

Animal Cracker Circus (10-8-38) | September 23, 18.1... | Demons of the Deep (9-21-38) | August 19, 18.9...
Eagle vs. Man (Special) | September 21, 18.9... | Flight in the Clouds (3-8-38) | May 20, 18.9...

SPORTS COMEDIES

Athletic Youth 8011 | July 29, 18.1... | Get Ready Navy 8004 | June 6, 18.9...
Kipling Vultures 8003 | December 23, 18.9... | Krazy's Super Lovers (7-14-38) | January 1, 18.9...

HISTORICAL MYSTERIES


MGM MINIATURES

City of Little Man, The (11-12-38) | May 27, 18.9... | Garfield, The (6-6-37) | May 6, 17, 18.9...

GRAND NATIONAL

SONG AND COMEDY HITS

Title | Rel. Date Min. | Description
--- | --- | ---
Be My Valentine (9-3-37) | May 5, 18.1... | Be My Valentine (9-3-37) | May 5, 18.1...

[Distribution through Twentieth Century-Fox]

TERRY-TOON

Title | Rel. Date Min. | Description
--- | --- | ---
Jitterbugs 819 | May 20, 18.10... | Baxter West-End Patria-1cita

MUSICAL COMEDIES

Canary Come Across, The (11-29-38) | June 25, 18.3... | Dream of Love, A.
Erik Rhodes-Virginia Grey

COLUMBIA TOURS

Bermuda—Isle of Paradise 8324 | May 28, 18.10... | Little Match Book (New York) 8232 | June 25, 18.3...

COMMUNITY SING

No. 8 8656 | May 28, 18.10... | No. 8 8656 | May 28, 18.10...

[Distributed through Betty Boop Cartoons]

Title | Rel. Date Min. | Description
--- | --- | ---
Baggy Boop 77-12 | July 22, 18.1... | Baggy Boop at the Beach (10-7-38) | July 22, 18.1...

[Distributed through Swing School T7-10]

What Do You Think, No. 3 | May 13, 18.1... | What Do You Think, No. 3 | May 13, 18.1...

PARAMOUNT

Title | Rel. Date Min. | Description
--- | --- | ---
Betty Boop Cartoons

Baggy Boop 77-12 | July 22, 18.1... | Baggy Boop at the Beach (10-7-38) | July 22, 18.1...

[Distribution through Swing School T7-10]

What Do You Think, No. 3 | May 13, 18.1... | What Do You Think, No. 3 | May 13, 18.1...

COLOR CLASSICS

Alice's Fair at the Fair

[Distribution through Swing School T7-10]

What Do You Think, No. 3 | May 13, 18.1... | What Do You Think, No. 3 | May 13, 18.1...

[Distributed through Swing School T7-10]

What Do You Think, No. 3 | May 13, 18.1... | What Do You Think, No. 3 | May 13, 18.1...
MOTION PICTURE HERALD
December 24, 1938

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<td>Goofy and Wilbur</td>
<td>21/3-38</td>
<td>835</td>
<td>29:55.8</td>
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<td>Mother Gooses Mickey</td>
<td>2/3-38</td>
<td>8410</td>
<td>19:38.9</td>
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<tr>
<td>Polar Trappers</td>
<td>1/15/38</td>
<td>84110</td>
<td>28:34.7</td>
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<tr>
<td>Prewitt's Pig</td>
<td>10/1-38</td>
<td>84111</td>
<td>14:30.1</td>
</tr>
<tr>
<td>Society Dog Show</td>
<td>11/12/38</td>
<td>84112</td>
<td>10:30.4</td>
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<tr>
<td>Wheel of Fortune</td>
<td>7/7/38</td>
<td>84117</td>
<td>14:39.8</td>
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<tr>
<td>Wykenn, Bynik and Nod</td>
<td>8/27/38</td>
<td>84118</td>
<td>20:09.8</td>
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</tbody>
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20th-Fox Title

ADVENTURES OF THE NEWSREEL CAMERAMAN
Dailying Big Thrills 99022, Oct. 28/38.1, Recording Modern Science 99021, Nov. 18/38.1.

FASHIONS (in Color)
Fashion Frenzy (Studios) 10-15/38, 9001, Sept. 18/38.1.

FASHIONS (in Color)

LEW LEHR
What Every Boy Should Know 90040, Sept. 2/38.1.

WHAT EVERY GIRL SHOULD KNOW 10-22/38 94020, Nov. 25/38.1.

MAGIC CARPET RIDE

Lewis (Lowell Thomas)
Land of Contentment 9502, Oct., 14/38.1.


Isle of Peace (11/38-39) 9502.

TERRY-TOONS

Chris Columbus 9503, Aug., 1/38.1.

Glass Slippers 9502, (10-22-38) 9502.

Candy Gandy in Dondadey 9504, Dec., 18/38.1.


Horseback Herman (11-12-38) 9523.


Stronger Riders Than These 9505 (12-3-38) 9505.


Stronger Riders Than These 9505 (12-3-38) 9505.

Unstitled 9507.

Village Blacksmith 9506, Dec., 2/38.1.

Walt Disney's 9506.

THE KING'S JEWELS (11-20-38) 9503.

SMITH (In Color)

Ted Turner (11-20-38) 9503.


UNITED ARTISTS

Title                                                                 | Rel. Date | Min. | Duration |
|-----------------------------------------------------------------------|----------|------|----------|

Walt Disney Cartoons

Walt Disney's Little Taller 10/2-38, April, 21/38.1.

Donald's Better Self (2-6-38) 9406, April, 11/38.8.

Donald's Lucky Day 10-14/38 9407, Jan., 13/38.10.

Donald's Nephews 9411, April, 15/38.10.


Frontier (10-14-38) 9408, Oct., 9/38.10.

Kansas City 10-14/38 9409, Oct., 9/38.10.

LANTZ CARTUNES

Baby Kittens 9416, Dec., 16/38.8.

24/38.8.
**USED GENERAL EQUIPMENT**

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.

CLOSING OUT: 7 ply, veneer backs, panel backs, fully upholstered backs, with veneer seats or box spring cushions. ALLIED SEATING CO., INC., 3-38 West 13th Street, New York.

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RELIABLE MARRIED MAN WITH WIDE EXPERIENCE servicing sound and in theatre management. Permanent position with little or no travel at either work or combination of both. Prefer South. Now employed. Best of references furnished. BOX 1087, MOTION PICTURE HERALD.

PROJECTIONIST, MECHANIC, MANAGER; 15 years' experience, age 33. Wife experienced cashier. Position either capacity, both or single. Reliable, steady. References. Can start immediately. HERBERT JAMES, Gladwin, Mich.

MANAGER, NOW EMPLOYED, SEEKS POSITION with progressive circuit; experienced booking, advertising, exploitation, stage productions. BOX 1092, MOTION PICTURE HERALD.

SOUND PROJECTIONIST, MANY YEARS EXPERIENCE on all major equipment, desires change. Will go anywhere if opportunity worthwhile. References upon request. BOX 1093A, MOTION PICTURE HERALD.

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XMAS GREETINGS TO OUR THOUSANDS OF CUSTOMERS—for once we won't try to sell you anything. But—if you didn't receive our 100 page 1939 catalog, it's yours for asking. S. O. S. CINEMA SUPPLY CORPORATION, New York.

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**PRINTING SERVICE**

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CAN SUPPLY LAYOUTS, ART WORK, ENGRAVINGS AND ARRANGE PRICING FOR DIRECT MAIL LIST. Prices furnished upon request and based on type of service needed. BOX 1094A, MOTION PICTURE HERALD.

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NEW THEATRE SERVICE SOON AVAILABLE requires territorial agents familiar with theatre and newspaper contacts. Few more district managements available to responsible financial persons with proper experience. Interview can be arranged if information and references supplied warrant it. BOX 1097A, MOTION PICTURE HERALD.

**BOOKKEEPING SYSTEMS**

THEATRE ACCOUNTING by WILLIAM F. MORRIS, is standard bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank forms to handle all your operations for each day of the month. Notable for its simplicity. Order now—$4.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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MOTION PICTURE SOUND ENGINEERING—50 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 1938-39 EDITION OF THE INDUSTRY'S INTERNATIONAL reference book, "Motion Picture Almanac," edited by Terry Ramsaye, is now available. It has the most facts about the motion picture business ever published. 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 $2.25 and your copy will be promptly mailed. POSTPAID. QUIGLEY BOOKSHOP, Rockefeller Center, New York.


NEW 50 PAGE BOOK ON AIR CONDITIONING by Charles A. Puller, authority on the subject, reviewed in Buyers Number, 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.

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Three Outstanding NEW FILMS

EASTMAN announces three important new negative films for the professional motion picture field. . . . Plus-X: fast, fine-grained. Unsurpassed for general studio work. . . . Super-XX: super-speed, surprisingly small grain. For difficult newsreel shots, or for use wherever exposure is a problem. . . . Background-X: ultra-fine grain, ample speed. For backgrounds. Also excellent for all-round exterior work. . . . These films not only make dramatic advances along their particular lines, but offer the high reliability and photographic quality typical of Eastman sensitized materials. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN Plus-X . . .
Super-XX . . . Background-X
This gag has whiskers but it's still good...Merry Christmas and A Happy New Year from Paramount

Specially posed by JACK (Buck) BENNY
co-starred with JOAN BENNETT in Paramount's "ARTISTS AND MODELS ABROAD"

with Mary Boland · Charley Grapewin · A Paramount Picture
Directed by Mitchell Leisen · Screen Play by Howard Lindsay, Russel Crouse and Ken Englund · Original Story by Howard Lindsay and Russel Crouse
Based on an idea by J. P. McEvoy
If through all his days a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry, for its own sake along with his, he gets what is known as a good reputation.

It is like that, too, with journals of business. Publications that matter have many of the attributes of personality.

MOTION PICTURE HERALD is happy in the consciousness of, and responsibility to, a good name.
YOU'RE IN POSITION!
TO START A PROSPEROUS NEW YEAR!

"SWEETHEARTS" Begins Sensationally! JEANETTE MacDONALD, NELSON EDDY pack opening engagements of Technicolor Hit! Industry prediction that 375 simultaneous New Year's bookings by M-G-M will amass biggest gross in first week ever experienced in film history!

"STAND UP AND FIGHT" is another box-office "Sweetheart"! WALLACE BEERY, ROBERT TAYLOR in the greatest action and adventure picture since "Mutiny On The Bounty." Advertise! Exploit! Profit!

"HAPPY NEW YEAR," says The Friendly Company
Highest figures of all attractions now on the boards are those on Warner Bros. 'mighty DAWN PATROL'

ERROL FLYNN in 'THE DAWN PATROL' with Basil Rathbone, David Niven, Donald Crisp, Melville Cooper, Barry Fitzgerald, Carl Esmond • Directed by EDMUND GOULDING
Screen Play by Seton I. Miller and Dan Totheroh from an Original Story by John Monk Saunders • Music by Max Steiner
They made it big—and bold... They made 'Patrol' were made... They made it 19...
made it the way 'Angels' and 'Dawn
of 9's first blast of screen dynamite...

When WARNERS made a star of

JOHN GARFIELD

With a sensational characterization you wouldn't believe possible — if you hadn't seen 'Four Daughters'...

They Made Be a Criminal

And those six Angels with Dirty Faces, The 'DEAD END' KIDS

with
CLAUDE RAINS
ANN SHERIDAN
MAY ROBSON
GLORIA DICKSON

Directed by Busby Berkeley • Screen
Play by Sig Herzig • From a Novel
by Bertram Millhauser and Beulah
Marie Dix • Music by Max Steiner
KENTUCKY
GREATEST HOLIDAY ATTRACTION IN THE HISTORY OF

ROXY, NEW YORK and
RIALTO, LOUISVILLE and
POLI, NEW HAVEN and
KEITH'S, DAYTON and
POLI, BRIDGEPORT and
INDIANA, INDIANAPOLIS

SANGER, NEW ORLEANS and
MALCO, MEMPHIS and
MILLER, WICHITA and
POLI, HARTFORD and
FOX, ST. LOUIS and
OLYMPIC, UTICA

THE KEYSTONE OF YOUR FUTURE
THE CODE and ART

INTERESTINGLY divergent from so much of the frequent complaint of alibi seekers concerning the Production Code, is an expression to be found in the syndicated remarks of Mr. Harold Heffernan of the Hollywood correspondents brigade, quoted in this instance from the Springfield Republican:

"The code has performed at least one brilliant service for the movies. It has cleaned out the lazy writer of questionable ability who relied on a smutty situation when the literary going became tough."

"This type of movie penman has disappeared and studio writing departments today are populated for the most part by men of education, intelligence and good taste—not (as you've been popularly led to believe) by eccentrics who attain fame and big money by playing practical jokes."

"One of the most successful of the new group of moderns is John Twist. . . . Twist thinks the Hays office 'shall-nots' in dialog and situations have been directly responsible for the screen's better crop of writers. . . ."

"The only really unjust restriction on the writer, and the most handicapping one, Twist believes, has been imposed by producers themselves through fear of jeopardizing certain foreign markets. This is the self-imposed ban on political and racial subjects."

APPEAL

OUR friendly correspondent, Mr. Harland Rankin of the Plaza theatre up at Tilbury in Ontario, is having baby trouble. The other day he volunteered to help a distressed mother by taking her infant in hand for a moment. She left him and lost him, sitting down to enjoy the show. It was a long bill and the exhibitor was the guardian ad litem of an unhappy infant all afternoon. He seeks suggestions for future guidance, in view of the Canadian birthrate.

GLASS MIRACLE

ROMISE of the possibility of improving the light efficiency of lenses by as much as 35 percent is conveyed in an announcement from the General Electric research laboratory in Schenectady.

It is reported that Dr. Irving Langmuir, and his associate, Dr. Katharine Blodgett, have come upon a method of coating glass with a film which increases its transmission of light from a present maximum transparency of 92 percent to 99 percent. For multiple element lenses, such as those used in motion picture photography and projection, a gain of seven percent per element could readily give an over-all total of 30 percent or more. This would obviously be of most immediate importance in the studio, but could prove of large service in theatre illumination in the event the treatment were available for all glass surfaces.

It is said that the effective film applied to the glass is about four millionths of an inch thick. The films are applied by dipping the glass into a liquid bath on the surface of which the materials float in a layer one molecule deep, requiring 44 dips. The substance used is a metallic salt, described as "an insoluble soap." Its commercial and practical availability is yet to be explored. Its future may be importantly illuminating.

YEAR'S end brings us the year's best sardonic laugh, with the reading of a federal report that the American Indian is doing much better now under a policy of not trying to "Americanize" him. That is dangerously near expression of opinion on "planned economy."

Then there's a fringe of another sensation besides sympathy when one reads that some person, impelled no doubt to share the wealth, invaded the home of Mr. Norman Thomas, number one Socialist, and made off with antique heirloom jewelry and Mr. Thomas' Phi Beta Kappa key.

YANKEE winter has settled into the Valley of the Silvermine, and the grey fox which lives over the hill came to call the other night, leaving his finger prints in the snow of the back patio. He likes roast beef bones, the softies.

Terry Ramsaye
This Week

British Money-Makers

Polls separately in the annual review of money-making stars of the year conducted by Motion Picture Herald and Fame, British exhibitors placed George Formby, Britain's outstanding comic star, as their first preference. Gracie Fields, first last year, placed second in the 1938 poll. Following in order were Will Hay, Jessie Matthews, Sandy Powell, Jack Buchanan, Charles Laughton, Anna Neagle, Will Fyffe, and George Arliss. In the British vote for preferences among both their own and the American stars Shirley Temple retained the leadership she attained in the American balloting.

Results of both these sections of the 1938 poll as well as England's preferences among the western performers are listed, pictured and commented upon on pages 12, 13, 14 and 15.

Arrested

Bernard Natan, real name Tanezapf, formerly important in the French film industry as chief of Pathé Cinema from 1935 to 1938, was arrested in Paris Tuesday in what police called a 7,000,000 franc swindle, together with his friends, Simon Cerf and Alexandre Johannides.

Pathé Cinema was under Natan management when it was declared bankrupt in 1935 at the request of a shareholders committee headed by Robert Dirler, for non-payment of dividends.

It is reported in Paris that these three arrests are only the beginning.

Mr. Dirler said the arrests were results of a six years' fight and that swindling reaching 400,000,000 francs had taken place.

Natan, who is credited in the main with producing the best French films at the beginning of sound, was one of the biggest enemies of American film companies and fought vigorously for the restriction of American film imports into France.

Headlines

Pressures exerted by special groups, including some within the fabric of the industry itself, and by Government, federal and state, constituted the most prolific single source of industry news during 1938. Leading them all in headline space and continuous development was the problem of trade practices, with subheadings for legislation proposed and enacted, litigation initiated by individuals and the Government, and the movement for voluntary and internal regulation. Other important chapters in the year's history covered the subjects of increasing constriction of the foreign market and the progress of labor organization.

A week by week summary of the headlines starts on page 45.

Information, Please!

IN sequel to editorial expressions presented in Motion Picture Herald have come certain criticisms of what has been deemed the attitude of this publication toward "Films for Democracy", which some contend is a constructive, patriotic movement for the preservation of the traditional democracy of the United States of America.

Motion Picture Herald therefore considers it appropriate to ask "Films for Democracy" clearly, officially and publicly to declare its position with respect to:

1. The political theories commonly known as Communism.
2. The political theories commonly known as Fascism.
3. The political theories characteristic of both Communism and Fascism, and commonly described as Totalitarianism, under which the state reserves to itself complete rights over the life, liberty and pursuits of the individual, denying to the individual those rights held under the traditional American system as a natural and inalienable heritage.

MARTIN QUIGLEY.

(Reprinted from Motion Picture Herald, issue of December 24.)

More Propaganda

One more government, acting on the theory that the citizen exists to serve the state, and that the citizen should understand that fact more fully, has extended its sway to the motion picture industry. This week it is Mexico; that government's publicity department will produce 200 propaganda shorts in the coming year, chiefly two reel subjects.

Wages and Hours

First payments for accumulated overtime under the retroactive features of the Federal Wages and Hours law were made this week to "white collar" workers in Hollywood studios, carrying out a decision reached after investigations of conferences of trade attorneys and managers over the applicability to employees. The total amount was impossible to estimate due to the various bargaining agreements with office employees' associations at the different studios, covering different classes of workers. Payments made this week were for time and a half for hours work over 44 in any one week since October 24th.

New Erpi Pact

After an interlude of almost two years, studio attorneys are working on the new recording license agreements with Electrical Products Research, Inc. Practical phases of the agreements were concluded in the summer of 1936, and placed in effect at that time with reductions in recording fees of almost one-third the former rate. The agreement, however, never was formally concluded. Retroactive to June 1st, 1936, the agreements expire in 1944. The indemnity clause of the contract is all that remains to be decided to complete the pact.

New "Cavalcade"

Darryl F. Zanuck, production head for Twentieth Century-Fox, has decided to make, for next season, a picture tracing the history of the film industry, to be called "Hollywood Cavalcade." Ernest Pascal has been assigned to write the original story. This follows discussions among film executives in New York concerning a Golden Jubilee celebration of the industry next year. Sol Lesser has had in his files for some time, "Celluloid," a story by Rupert Hughes of the origin and development of the industry, but no definite plans have been made for its production.

Wooden Champion

A ventriloquist's dummy, the irrepressible and incorrigible Charlie McCarthy, "whom" Edgar Bergen has endowed with a character and personality of universal appeal, remains the favorite radio personality in the opinion of 600 radio editors and columnists polled this year by Motion Picture Herald and Fame to determine the champions of the air waves. Paralleling the McCarthy record, most of the top stars and programs of last year retained their positions in the 1938 voting.

The story of the survey, by Jack Banner, is on pages 17 and 18.
"Movies and Motor"

The Studebaker Corporation and its 4,000 automobile dealers in the United States are undertaking a nationwide car sales campaign during all of January, featuring tieups with the motion picture industry, keynoted "Movies and Motor.

The automobile people are using colored broadsides, billboards, newspaper and other forms of advertisements and exploitation and have devoted the entire issue of January's "Studebaker Wheel," to material on Hollywood pictures and personalities, and studio scenes. The magazine goes regularly to some 250,000 prospective car purchasers, through the dealers.

Buyes Company

Adrian Murphy was named temporary president of American Record Corporation this week following the purchase of the company by Columbia Broadcasting System from Consolidated Film Industries, Inc., for $700,000. Other officers, taking also on a temporary basis, were Frank K. White, treasurer, C. C. Boydstun, assistant treasurer, and Ralph F. Colin, secretary.

The purchase included the subsidiaries, Columbia Phonograph Company, Inc., Brunswick Record Corporation, American Record Corporation of California, Master Records, Inc., and several inactive companies.

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SEC To Publish WPA Survey of All Registered Film Companies

A statistical study of all motion picture companies whose securities are registered with the Securities and Exchange Commission at Washington is being made for the SEC by the Works Progress Administration, and the SEC will, if funds are available, make the results public in printed form. The study will cover the history of the companies from 1934 to June 30, 1938, and will comprise the first survey ever made, for Governmental publication, of the organization and finances of the corporations.

The project will cover every corporation in general business whose securities are registered, but only a few industries will be selected as a subject for printed reports and within these industries only those lines in which there is greatest public interest.

SEC officials on Wednesday were unable to predict when the survey will be completed, pointing out that it is a complicated task involving a study of voluminous records and reports which have been prepared for the SEC.

The report to be published will give a general picture of both the producers as a group and the individual companies, together with the parent companies and subsidiaries of each, balance sheets and analyses of various financial statements.

Thumbs Down

With no move to the contrary having been made by the Italian Government, and none expected, American motion picture companies will have withdrawn from Italy by midnight on Saturday.

The list grows; there is no longer any market for the industry in Russia, or Germany, in addition to Italy; and only a limited market in China and Japan.

On Tuesday the United Press reported from Rome that a movement had been started to eliminate all Hollywood types, including those listed by the critic of the giornale D'Italia as "vamps," elderly aristocrats with white hats and monocles, and young, rich and spoiled "for nothing."

Self-Regulation

Approval of the pending draft of trade practices for self-regulation was voted this week by the United Motion Picture Theatre Owners of Pennsylvania, New Jersey and Delaware, the board of directors acting for the organization, fifth exhibitors organization to do so. Previously, the program was rejected by the ITO of New York, Rocky Mountain Theatre Owners, Los Angeles Independent Theatre Owners and Allied of Northwest, while the Buffalo MPTO accepted it.

The UMPTO of Pennsylvania board said that while it considered the concessions "small," they were a step in the right direction, representing something never before given exhibitors by distributors.

FOR READY REFERENCE

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Short Subjects on Broadway Page 70
What the Picture Did for Me Page 59
Deaths of the Week Page 48
MEMBERS of Hollywood's Committee of 56 sign their own Declaration of Independence, right, devised as a petition to which it is hoped 20,000,000 signatures will be affixed and which will be submitted to the President and Congress as a plea for severance of economic relations with Germany as a protest against persecution and "to insure unhampered continuation of artistic expression throughout the world." Back row, standing: Paul Muni, Arthur Hornblow, Jr., John Garfield, Philip Dunne, Groucho Marx, Donald Ogden Stewart, Helen Gahagan, George O'Neill, Aline MacMahon, Henry Fonda, Groucho Marx, Sr., Claude Rains. Center row, Mrs. Edward G. Robinson, Mrs. Groucho Marx, Carl Laemmle, Gloria Stuart, James Cagney. At desk: Myrna Loy, Melvyn Douglas, Edward G. Robinson.

SOUTH AMERICAN branch and district managers, below, at the annual sales convention of Paramount Films, S. A., in Buenos Aires. Seated at the table are John B. Nathan, center, managing director for the territory; Sigfredo Bauer, left, branch manager in the Argentine capital, and Raul Viglione, right, Buenos Aires district manager. In spite of increasing threats of further restriction of the market in Argentina the delegates pledged themselves to surpass the quota of last year.

THE HIGHEST guarantee ever given for a single picture in Palestine is included in the contract being signed above, by C. H. Filipowsky, managing partner of the Dizengoff theatre in Tel-Aviv, for release of RKO's "Snow White and the Seven Dwarfs." The witnesses are G. E. Georgoussy, RKO Radio general manager for the Near East, and Sam Stiller, Palestine manager.
VISITING the new offices of the Associated Press in Rockefeller Center's latest building, below, Douglas Fairbanks, Jr., one of neighboring RKO-Radio's stars, inspects the wirephoto apparatus under the guidance of David Edwards of the AP during the ceremonies attendant upon the opening of the association's headquarters. The new building is in our backyard.

CARTER BARRON, eastern division chief for Loew's theatres, receives a desk set from theatre managers at the annual Christmas party of the circuit's eastern officials at the Shoreham Hotel, Washington. Presenting the gift is Billy Saxton, Loew manager in Baltimore. Guests included Mr. and Mrs. Charles McCleary, Mr. and Mrs. Sam Gilman, Mr. and Mrs. Edgar Doob, Mr. and Mrs. Ray Bell, Howard Burchhardt, Mr. and Mrs. Angie Ratto, George Peters, Mr. and Mrs. Rudy Berger.

EMPLOYEES of the Interstate circuit in San Antonio foregather above to fete Maurice Gleaves, transferred from San Antonio to Houston. In the picture are Mr. and Mrs. J. T. Floore, Miss Ruby Price, Mr. and Mrs. Gleaves, Ed Dale, Miss Helen Jones, Morrison Tubbs, Miss Lorraine McGarrity, William O'Donnell, city manager for the circuit; and Mrs. Ann Kuykendall. In the foreground is Homer LaTemp.

ALERT application of the tools of showmanship to new media is the moral of Exhibits A and B, above and to the left. The second edition of a facsimile newspaper broadcast daily by the St. Louis Post-Dispatch through W9XZY, carried a still from "Ride a Crooked Mile," just before the film's opening at the Fanchon & Marco Ambassador theatre. A receiving set and part of the transmitter are shown at left.

WILL H. HAYS, as seen by Natalie Van Vleck, New York painter of society figures and celebrities. It's the General's latest picture.

Photo by Metropolitan
BRITISH SELECTIONS IN ALL STAR POLL

THE INTERNATIONAL MONEY-MAKERS

FOR the third year in succession Shirley Temple is rated by British exhibitors as their biggest box office draw. By more than a fifty per cent lead over her runner-up, Jeanette MacDonald, Miss Temple has, in the third poll undertaken over the entire motion picture theatre territory of Britain, emphatically consolidated her position at the head of the British box office, a position she would seem to have held since her films began to permeate the British market.

Her hold is obviously on the increase, for even more votes have been polled for her than in the two previous years and a clearer lead established over her fellows, male and female, juvenile and adult.

The Motion Picture Herald questionnaire was issued to every picture house in Great Britain, and, with some 3,000 houses and managers approached, can be registered as representative in the last degree. The results, therefore, from replies received, are all the more interesting inasmuch as they once again emphasize the affinity of the British and American picturgoing publics in their loyalty to firmly established screen favorites, the stars. Miss Temple was head of both the American and the British polls last year, as she is again this year. The voting, this year, as already recorded, reveals a solidification of that position. On the wider field, however, and taking the other nine leaders as evidence, it is clear that the star system is in no danger of decline as a magnet of popular appeal on this side of the Atlantic.

Positions Changed

Comparisons of the 1938 results with those of 1937 are significant.

Jeanette MacDonald, down at seventh place last year, rises to second this year.

Spencer Tracy, not among the chosen last time, rockets to the eminence of third this time.

Clark Gable, last year’s runner-up, recedes to fourth position.

Deanna Durbin, the recent and scarcely mature, earns the distinction of rising from virtual oblivion to sixth.

Robert Taylor, with one British film and a great deal of British publicity behind him, advances one pace from ninth to eighth.

Ronald Colman, Englishman still to English audiences, this year comes into the first 10.

Gary Cooper slips back from position four to position nine.

William Powell, ever a favorite with English audiences, though he steps back four places, just slips into the final position of the chosen 10.

Comparing last year’s American Poll with this year’s British Poll likewise is interest-

Imaginary characters born of the cartoonists’ mind and pen are as real to the exhibitors as Hollywood’s scintillants when Money Makers are up for discussion.

Many a showman named Walt Disney’s Snow White a money making star. Others wrote that Mickey Mouse and his Minnie belong among the ten leaders of the season. Pop-eye, too, came in for frequent mention, exhibitors emphasizing that their votes for Olive Oyl’s Sir Galabat were not snatched but seriously made.

Shirley Temple, as already recorded, stands firm. Gable, Taylor, Powell and Cooper, ever firmest of male favorites, were last year selected by American votes. They are selected this year by British votes. All, however, are down two or three places each. Bing Crosby, Jane Withers, Sonja Henie and Myrna Loy do not appear among Britain’s selected 10. Those who appear in last year’s American list and last year’s British list and again on this year’s British list are surely not the least significant figures. They are Shirley Temple, Clark Gable, Robert Taylor, Gary Cooper and William Powell.

In many respects the choice of these first 10 is a barometer of popular taste, for though obviously it is a triumph of personalities rather than of pictures, the selection does seem to indicate a steady appeal of the more wholesome brand of picture of the unbroken pull of youth, of music, of clean comedy and of the heroic.

Type of Product Important

An examination of the pictures in which the selected stars have appeared will make that abundantly clear. The sustained appeal of Shirley Temple, of course, is the appeal of childhood and unspoiled personality, ever potent entertainment magnets in this country. Similar reasons, together with the noted partiality of British audiences for good music, are probably behind the votes gained by Deanna Durbin. Not far removed, too, are the reasons for the slight advance of Robert Taylor, whose “Yank at Oxford” has been shown in Great Britain with distinct box office success. The clean cut personalities of Gary Cooper and Clark Gable, of William Powell and Ronald Colman, are also indicative of the directness and sobriety of British taste. Spencer Tracy’s leap to the eminence of third position follows MGM’s development of him as a star on newer and higher lines.

The popularity of George Formby is the popularity of an essentially British figure, featured in essentially British films, not only of comedy itself but of that native brand of comedy which has a consistent and emphatic appeal to British audiences. He supplants a former leader of film fashion, Miss Gracie Fields, whose recession into the background may be due partially to a temporary deviation from her particular brand of low comedy, but more likely to the current infrequency of her screen appearances.

The rise of Jeanette MacDonald cannot be taken as in any way a compensation for the retreat of Miss Fields, for her territory, once again that of music, and class music at that, is on a somewhat more Olympian plane. Apostles of Nelson Eddy, who has starred with Miss MacDonald, may find it illuminating to learn that it was the lady who was the draw. A not inconsiderable factor in the rise of Miss MacDonald to this position may have been the general release, during the balloting period, of “Girl of the Golden West,” a picture which, coldly received by the press, and by no means a West End sensation, has, nevertheless, done exceptional business up and down the country.

Quality Is Test

It would seem that the test made by British audiences in regard to their screen favorites is quality, quality above all of personality and character. The quality of the stars chosen this year is definitely one of character which penetrates the artifice of publicity, quality of entertainment. In almost every instance the films in which their selected favorites have played have been highly graded as to human and story values, and above all wholesome, and quality of production, since the production values of every one of the companies concerned, including the English ones, have been consistently superlative.

The qualities mentioned are those which ever delight stars and films to the family audience, and the family audience is the foundation and basis of English picture theatre business.

And the disappearance from the lists of certain stars to whom the British audience long has offered loyalty, the creeping in of indifference of story or questionable subject, the fall from production perfection which has marked the economy period, are even more potent killers of a star’s popularity than his or her own personal whimsies or temperaments. A big picture and a big name in America are a two-way trip in big name in Britain for the most part. Nationality would hardly seem to matter at all.
1938 MONEY STARS IN BRITISH FILMS

AN ALL - BRITISH POLL

THREE years ago in fourth position, last year runner-up, this year George Formby, famous son of a famous father, strictly English, almost regional English comedian, heads the MOTION PICTURE HERALD Poll of Money Making Stars in British films. He beats the winner of last year and the year before, Gracie Fields, by a margin which can scarcely be called narrow.

Formby's success is significant on its own merits. It is even more so in relationship to the recession to second position of Miss Fields. He is, as has already suggested, a strictly local phenomenon, whose comedy is limited even in his native Britain, unknown to the London West End, and possibly coldly received in the more select feudal circles. Yet this is a far the competition of "Our Gracie," recently commandeered by Twentieth Century-Fox for grooming into an international star, with Hollywood on her horizon, he has captured the laurels.

It is true that Miss Fields' screen appearances have been fewer than ever before, and but one of her films has been seen by the British public since the last Poll—the Twentieth Century Fox, Pineewood-made "We're Going to be Rich." This must have had a vital relation to the voting. On the other hand, the virtual change of character in her comedy as evidenced in this film, marking a slight tangent towards the melodramatic, may also have weighed the balance one way or another. She remains a terrific box office draw. Formby, on the other hand, has been fortunate in maintaining his audience in more than that number of films within that period, though wisely his producers are not bent on choking the public cat with an excess of screen butter.

Local Characteristics

The comedy of Formby is notably a native product almost provincial in matter and appeal, with dialect and North Country institutions playing a leading role in the entertainment. Much the same, of course, must be said of his runner-up, Miss Fields, and a like constituent recorded in the vocalism of both, vocalism not essentially the same, but for that matter not essentially different. A certain human quality and simplicity of personality mark both artists, with Formby, however, more partial to the sheer slapstick element.

Formby, however, has been more frequently before his screen public than Miss Fields. His personality is naturally comic, nearer to the clown, and like all true clowns sympathetic and likeable. Further, and perhaps most significantly his films have sought to keep him simple instead of surrounding him with an aura of glamour.

Of the remainder of the chosen ten, all but two of last year's elect remain. Robertson and Holbert, both of whom have passed into a partial or temporary retirement, recede to the lesser "Honour Group." Into the limelight come two new faces, Sandy Powell and Will Fyffe, both again regional comedians, one talking in the warm accents of Yorkshire, the other with the burr of speech of Glasgow.

Changes Significant

Will Hay, still a favourite with British audiences, steps up from position four to position three.

Jessie Matthews, a quiet personality during the last theatre year, and now retired from films, goes down from third to fourth. Jack Buchanan recedes one place from fifth to sixth.

Charles Laughton's popularity remains precisely where it was.

So, too, does that of Anna Neagle.

Down to tenth place goes number six of last year, George Arliss.

There is significance in all of these movements and immobilities. The continued appeal of Will Hay, a consistent and steady favorite with vaudeville, radio and screen audiences, indicates once again the loyalty of British cinema audiences to those personalities who remain loyal to them. Hay's brand of comedy never has changed, and his unpretentious personality has remained the same.

Jessie Matthews probably more than any other British star approaches the glamour of the Hollywood variety, and her recession one place does not indicate, it would seem, any less regard for her unaffected personality and musical and terpsichorean brilliance, only the dawn of new personalities on the entertainment horizons.

Sandy Powell, who comes abruptly from the lesser ranks to fifth place, strengthens the thesis that the brand of English film which is soundest at the box office is that which depends upon the English scene and does not dare go beyond the frontiers for inspiration and material. His comedies, for the most part very unsophisticated and plebeian in matter and manner, happily have exploited to the full his genial, essentially English, personality, made fun of and with the racecourse and the football pool, the back garden and mother-in-law, never being above the appreciation of the lowest common denominator in the screen audience.

Buchanan, Laughton Steady

Jack Buchanan, matinee idol, prince of musical comedy, stage producer and polished screen playboy, goes back one pace but still retains what is obviously a vast feminine following.

Charles Laughton, whose appeal has, of course, always been that of the character actor, retains exactly the same total of following as last year. English audiences relish the superlative in character acting, and the recent Laughton films have given him ample scope for displaying his undoubted histrionic genius. Probably the star would be the first to admit that his steady stance in the Poll is a triumph of ability rather than of personality.

Anna Neagle's "Victoria the Great," an acknowledgedly superlative performance, has helped her retain her position in spite of the challenge of others. More screen appearances probably would have lifted her into a more eminent position in the Poll.

Another new entrant to the chosen ten is Will Fyffe, Scots character comedian whose performance in "Owl Bob" earned him fame on both sides of the Atlantic. Another radio and vaudeville topliner, Fyffe, and a specialist, in homely down to earth characters, with equal shades of sentiment and comedy, his progress is steady and unabated in the lists of popular favor, and yet another argument in favor of the thesis that British films are best when they remain British in material and treatment.

The recession of Arliss from sixth place to tenth synchronizes with the gradual recession of the veteran thespian from screen appearances. That he should not have fallen further back is probably a testimony to the respect English audiences have for the aristocrats.

Though in the wider international Poll it has been made clear that the nationality of the star and the origin of the film are of secondary significance, that it is the personality and the quality which count, on the purely British field the balance weighs in the vast majority of cases in favor of those stars who are essentially British and who appear in the less imitative and more racially local films.

The Winners

George Formby . . . . . . . First
Gracie Fields . . . . . . . Second
Will Hay . . . . . . . . . . . Third
Jessie Matthews . . . . . Fourth
Sandy Powell . . . . . . . Fifth
Jack Buchanan . . . . . Sixth
Charles Laughton . . . . Seventh
Anna Neagle . . . . . . . Eighth
Will Fyffe . . . . . . . . . . Ninth
George Arliss . . . . . . . Tenth
BRITAIN'S MONEY

The Leaders

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>George Formby</td>
<td>956</td>
</tr>
<tr>
<td>Gracie Fields</td>
<td>683</td>
</tr>
<tr>
<td>Will Hay</td>
<td>633</td>
</tr>
<tr>
<td>Jessie Matthews</td>
<td>340</td>
</tr>
<tr>
<td>Sandy Powell</td>
<td>286</td>
</tr>
<tr>
<td>Jack Buchanan</td>
<td>263</td>
</tr>
<tr>
<td>Charles Laughton</td>
<td>262</td>
</tr>
<tr>
<td>Anna Neagle</td>
<td>245</td>
</tr>
<tr>
<td>Will Fyffe</td>
<td>225</td>
</tr>
<tr>
<td>George Arliss</td>
<td>223</td>
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15 Honor Stars

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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Paul Robeson</td>
<td>216</td>
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<tr>
<td>Gordon Harker</td>
<td>215</td>
</tr>
<tr>
<td>Annabella</td>
<td>154</td>
</tr>
<tr>
<td>Tom Walls</td>
<td>154</td>
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<td>Stanley Lupino</td>
<td>148</td>
</tr>
<tr>
<td>Robert Donat</td>
<td>142</td>
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<tr>
<td>Jack Hulbert</td>
<td>141</td>
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<tr>
<td>Binkie Stuart</td>
<td>136</td>
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<tr>
<td>Max Miller</td>
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<tr>
<td>Arthur Tracy</td>
<td>102</td>
</tr>
<tr>
<td>Bobby Howes</td>
<td>90</td>
</tr>
<tr>
<td>Otto Kruger</td>
<td>81</td>
</tr>
<tr>
<td>Conrad Veidt</td>
<td>79</td>
</tr>
<tr>
<td>John Lodge</td>
<td>72</td>
</tr>
<tr>
<td>Lucan &amp; McShane</td>
<td>70</td>
</tr>
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</table>

British exhibitors, as shown by the ballot percentages above, were in agreement on the leaders and the honor stars, but the theatre men also named more than a hundred other players who, because of the frequency with which their names were mentioned, must be considered among the leading box office money makers of the year. The diversities of judgment shown in the poll reflected sectional and even local preferences. Classified by the ratio of mentions, these fall into three natural groupings listed alphabetically in the adjoining columns.

Group I

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Hazal Ascot</td>
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<tr>
<td>Barry K. Barnes</td>
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<tr>
<td>Clive Brook</td>
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<tr>
<td>Diana Churchill</td>
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<tr>
<td>Crazy Gang</td>
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<tr>
<td>Flanagan &amp; Allen</td>
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<tr>
<td>Stanley Holloway</td>
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<tr>
<td>Leslie Howard</td>
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<td>Sidney Howard</td>
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Group II

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<tr>
<td>Leslie Banks</td>
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</tr>
<tr>
<td>Madeleine Carroll</td>
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<tr>
<td>Cecily Courtenidge</td>
<td></td>
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<tr>
<td>Henry Fonda</td>
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</tr>
<tr>
<td>Gene Gerrard</td>
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<tr>
<td>Jean Gillie</td>
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<td>Claude Hulbert</td>
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<tr>
<td>Anna Lee</td>
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<td>Edmund Lowe</td>
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<td>Paul Lukas</td>
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<tr>
<td>Ralph Lynn</td>
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<td>Betty Lynne</td>
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Group III

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<td>Roy Barbour</td>
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Group III

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<tr>
<td>Tullio Carminati</td>
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<tr>
<td>Maurice Chevalier</td>
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<tr>
<td>Fred Cawney</td>
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<tr>
<td>Fred Coenyngham</td>
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<td>Belle Crystal</td>
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Group III

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<td>Judy Kelly</td>
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<tr>
<td>Harry Kendall</td>
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<td>Elsa Lanchester</td>
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<td>Peter Lorre</td>
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Group III

<table>
<thead>
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<tr>
<td>Vivien Leigh</td>
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</tr>
<tr>
<td>Margaret Lockwood</td>
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<tr>
<td>John Loder</td>
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<td>Merle Oberon</td>
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<td>Nira Pilbeam</td>
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<td>Sabu</td>
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<tr>
<td>Douglas Wakefield</td>
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<td>Anton Walbrook</td>
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Group III

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<td>Charles Laughton</td>
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<td>Percy Mermont</td>
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<td>Jean Muir</td>
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<td>David Niven</td>
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<td>Vic Oliver</td>
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<td>Lawrence Olivier</td>
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<tr>
<td>Reginald Purdell</td>
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<td>Elio Randolph</td>
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<td>Ralph Richardson</td>
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<td>Alistair Sim</td>
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<td>John Stuart</td>
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<td>Francis L. Sullivan</td>
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<td>Richard Tauber</td>
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<td>Marie Tempest</td>
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<td>Julian Vadey</td>
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<td>Hugh Williams</td>
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<td>Rob Wilton</td>
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<tr>
<td>Arthur Wonner</td>
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Making Stars of 1938

The riding, shooting western, wholly American in origin and locale, has a wide appeal in England, and the British theatre-going public, reflecting its preferences through the poll of exhibitors in England, votes vociferously for almost all of the stars who have popular followings in America. Also, their preferences remain nearly constant, eight of last year's first ten having again placed in that category although in slightly different order.

Only two of the cowboy heroes remain in the order of placement last year, Gene Autry who again is first and Dick Foran who retains his third position. Bill Boyd, fourth last year, moves up to second place, displacing Buck Jones who moves down to fourth.

Tim McCoy and Ken Maynard, with a close division of votes, are fifth and sixth; an advance from their 1937 positions of seventh and eighth.

The Three Mesquiteers and Tex Ritter are the only two new names in the first ten.

The trio, placing seventh, were not mentioned last year and Ritter, an honorable mention in the 1937 list, moves up to eighth.

George O'Brien and John Wayne, fifth and sixth last year, are ninth and tenth. The two stars of last year's favorites who are displaced are Harry Carey and Hoot Gibson.

The Leaders

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Votes</th>
</tr>
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<tbody>
<tr>
<td>Gene Autry</td>
<td>First</td>
<td>411</td>
</tr>
<tr>
<td>Bill Boyd</td>
<td>Second</td>
<td>375</td>
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<tr>
<td>Dick Foran</td>
<td>Third</td>
<td>263</td>
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<tr>
<td>Buck Jones</td>
<td>Fourth</td>
<td>260</td>
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<tr>
<td>Tim McCoy</td>
<td>Fifth</td>
<td>121</td>
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<tr>
<td>Ken Maynard</td>
<td>Sixth</td>
<td>113</td>
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<tr>
<td>The Three Mesquiteers</td>
<td>Seventh</td>
<td>108</td>
</tr>
<tr>
<td>Tex Ritter</td>
<td>Eighth</td>
<td>104</td>
</tr>
<tr>
<td>George O'Brien</td>
<td>Ninth</td>
<td>99</td>
</tr>
<tr>
<td>John Wayne</td>
<td>Tenth</td>
<td>82</td>
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</tbody>
</table>

Honorable Mention

- Bob Steele ................. 33
- Randolph Scott ............ 26
- Harry Carey .............. 26
- Jack Holt ................. 20
- Bob Baker ................. 20
- Ray Corrigan ............. 14
- James Ellison ............ 12
- Tom Keene ................. 10
- Charles Starrett .......... 9
- George Hayes ............. 9
- Noah Beery, Jr. .......... 9
- Bob Livingston .......... 8
- Reb Russell ............... 7
- Rex Lease ................. 6
- Tom Tyler ................. 5

Eight of the British first ten, including Autry, the leader, appeared in the American exhibitors' preferences for the first ten.
VERMONT OWNER SUES
UNDER ANTI-TRUST LAW

Charges Conspiracy by Distributors: "Missing Documents"
Sought in Suit Against B&K

Kenneth M. Gorham, operating the independent Town Hall theatre in Middlebury, Vt., has filed an anti-trust suit against the eight large companies, asking $100,000 damages, in United States district court at Burlington. The law firm of John T. Conley, Middlebury, and George S. Ryan, Boston, is acting for Mr. Gorham, who also names as defendant Samuel Kurson, of Bangor, Me., and Middlebury.

Mr. Gorham asks that a preliminary injunction be issued restraining the distributors from refusing to enter into contracts with him for their films, and requiring delivery to him of an adequate supply at reasonable prices.

The final injunction is sought to prevent the combination to sell the movies of first-run films charged to the defendant Kurson.

Mr. Kurson is an official of the Graphic Circuit which operates 16 theatres in Maine, New Hampshire and Vermont, among them the Colonial theatre in Middlebury.

In September, 1936, the Graphic Circuit is said to have conceived a plan to restrain and to monopolize interstate trade and commerce in motion picture films in Middlebury, according to the writ.

Mr. Kurson erected the Campus theatre and in December of 1936 entered into an agreement for the purchase of the apparatus, equipment and furnishings of Town Hall theatre, according to the complaint which adds that the Town Hall theatre then ceased to do business.

Equipped Theatre

Prior to May 27, 1937, the plaintiff, Gorham, secured the lease of the Town Hall theatre and equipped it. He says that profitable operation of the house requires approximately 200 films a year, first-run, of which it is necessary to obtain at least 175 from the defendant distributors.

At that time in violation of the anti-trust laws of the United States, according to the plaintiff's claim, Mr. Kurzon entered into a combination with the other defendants to restrain and monopolize interstate trade and commerce, in particular the right to contract for and to exhibit first-run pictures in Middlebury.

Seek Contracts in Chicago Trust Suit

"Missing documents" are being sought from Chicago film exchanges as photostatic copies of contracts and letters pertaining to film sales are being forwarded to Rosenberg, Stein & Rosenberg, attorneys for the independent theatre operators. They are suing Balaban & Katz and the major companies under the trust laws.

The "missing documents," according to the attorneys for the independent operators, prove the existence of contracts which have not been included in the material supplied thus far. Rosenberg, Stein & Rosenberg allege that they have not been given the complete records in some cases and that they state they have written the attorneys for the major companies to supply the parts they claim are missing. The attorneys for the major companies state that the papers of the plaintiff's attorneys seek, just don't exist.

Depositions in this suit will be taken by both sides soon. So far more than 1,200 photostated documents have been sent to the independent's attorney. But the information regarding clearance allowed in some contracts is still missing, the independents claim.

As an example, Rosenberg has never been made as to just who will hear the case when it comes up for trial. Whether it will be Judge Wilker-son or a master-in-chancery has not been determined.

This matter will be settled after the plaintiff's legal staff have time to study the answers which were filed by the defendants last week. The answers in general denied the principal allegations made by the independents charging monopoly, restraint of trade and violation of the anti-trust laws.

On the Government's Chicago trust suit against the major companies and B&K for violation of a consent decree handed down in 1932, no further action is expected until January 16 at which time Judge Woodward will decide whether or not the defendants will be granted bills of particulars, etc.

N.B.C. Billings

$40,000,000

Network radio had its greatest prosperity in 1938, with the National Broadcasting Company gross billings for the year estimated at more than $46,000,000, Mutual Broadcasting System accounting for slightly under $3,000,000, and the Columbia Broadcasting System gross for the year amounting to more than $27,000,000.

N.B.C.'s figure is the highest in all network history. The company's cumulative 11-month total amounts to $37,575,607, and the December billings will boost the company's gross beyond the $40,000,000 mark, based on December expectations. Last December N.B.C.'s billings for the month were more than $3,000,000, and this December the gross is expected to surpass the previous December total by almost $1,000,000, according to estimate.

N.Y.'s gross income for 1938 has been estimated by Mark Woods, treasurer, at $38,432,170. This figure represents the official gross income of the company. In arriving at the gross income figures, discounts as well as company revenue from service on other than time sales are taken into account.

Mutual's gross billings for 1938 are estimated at $2,932,955, which will represent an increase of over 30 per cent for 1938 for this network. Mutual's December billings are expected to amount to approximately $327,000, it is estimated.

The CBS gross for 1938 is estimated at $27,343,337, which compared to the 1937 total of $28,772,118, will represent a decline of 4.8 per cent for Columbia. The total for the first 11 months of 1938 amounts to $24,816,337, with the total for December expected to amount to $2,527,000.

New York exhibitors met Wednesday and appointed Oscar Doob, Loew's publicity man, to organize a sub-committee to conduct a study of cities in which chance games have been stopped, or have never existed, with attention to the box office effects of such games. The exhibitors, comprising the committee for the elimination of chance games, will meet again January 11th.

Paul Moss, license commissioner of New York City, may have an opportunity to carry out his threat to cancel the operating license of the Palace theatre, on West 116th Street, Manhattan, when the case in which the Cinema Circuit, operator of the theatre, is charged with violation of the lottery laws, comes up January 9th in the special sessions of the court. He has to cancel the license if a conviction is had. Commissioner Moss at the meeting of exhibitors in the Hotel Astor several weeks ago, called to devise a method of eliminating chance games and to hear Commissioner Moss emphasize how he determined to enforce the laws if the industry did not “behave.”

Meanwhile, in other territories, the drives against games have met with varying success. New anthems have been issued by Alfred Shrier, of the Ritz, who in sympathy with the Senate, won the vote of the Massachusetts Senate. Meanwhile, the poor are paid large numbers, if the rich could pay the stock market.

On the “grounds” that games such as “Bingo” were nothing more than the grasp of racketeers, Andrew J. Duch, prosecutor of Mercer County, New Jersey, banned such games altogether, which were backed by William H. Dooling, chief of police of Trenton. Mr. Duch said he had received complaints from merchants and churchmen, and that the games were illegal in several states.

“We condemn the idea in the beginning, when the nature of the game ("Bingo") was different, the names are different."

In Hope, Arkansas, Elmore Dougall, of the town of Emmet, has filed suit for $300 damages in the circuit court against the Richards-Light- man Theatre Corporation, charging that when his name was called from the registration list in a “cash night” at the local Sanger theatre, the management refused to give him the money. The defense questions Mr. Dougall’s presence in the theatre at the time of the drawing.

Justice of the Peace E. D. Lawrence ruled in exchanger to the “Bingo Night” at the efficacy of the suit, and “Bank Night” has not been proved a lottery and is therefore not illegal in that state. His ruling disposed of the state’s case against M. E. Friedeberger, operator of the Saenger theatre, charging violation of the lottery laws for advertising a “Bank Night.”

Championship Theatre in Baton Rouge, La., have warned patrons to hold their game stubs until "such time as awards will be allowed," following the local sheriff’s statement that arrests will be made if "Bingo Night" peace leachers, for the “Bingo Night” at the projection business.

Richard Leche’s order classifying “Bank Night” slot machines, race horse betting, and lotteries as "bills.

F. L. Koppelberger, general manager and treasurer of the La Crosse Theatres Company, went directly to the public by advertising an appeal for support and an expansion of “Bank Night’s” benefits, in the La Crosse Tribune and Leader Press.
CHAMPIONS OF RADIO
CHOOSEN BY EDITORS

Leaders Retain Top Positions in Third Annual Popularity Poll

by JACK BANNER

Charlie McCarthy, Edgar Bergen's chief caviar-winner, again has been declared the "Radio Champion of Champions" by a majority of the 600 radio editors and columnists who were asked to nominate their favorite air performers in FAME's third annual popularity poll. The fact that the fresh little splinter of wood to the throne of radio was not accomplished as easily as his victory of last year, but he did manage to stay a comfortable span ahead of Jack Benny, his closest competitor.

Comparatively little change has taken place in the realm of radio since last year's competition, the poll reveals, for in practically all major instances the 1937 victors have been reelected to head the leaders of 1938. However, the year did produce two personalities whose marks may yet prove to be indelible. One, Orson Welles, is a comparative newcomer to the air; the other, H. V. Kaltenborn, is a veteran of the microphone who, most deservedly, has finally come into his own as radio's foremost newscaster and editoralist.

Mr. Welles and Mr. Kaltenborn are superb artists in their own particular fields, the one a leading figure in the theater, another the darling of the playgoers, the other a respected and honored member of the newspaper profession, who turned his talents to radio. Yet, in the radio procession, they were but a couple of inconspicuous marchers until Chance, that unpredictable mistress of human destinies, centered the spotlight on them by leading Europe to the brink of war. With the precipitation of the German-Czech crisis, to every American within earshot of a loudspeaker was brought a continuous view of the shifting strategies of the European diplomats. CBS, following every broadcast from abroad, placed Mr. Kaltenborn on the air to interpret the news.

The war scare "made" Mr. Kaltenborn, and in an indirect fashion the same scare "made" Mr. Welles, for had not listeners been made vulnerable to a case of jitters by what they had undergone during the "20 critical days," it is inconceivable that they would have succumbed to the "Martian" fright that the now memorable Welles broadcast induced.

Crosby, Allen Named

Returning now to the "Champion of Champions" division, we find the fireside and youthful Mercury Theatre Leader in third place, a spectacular climb from his "not mentioned" placement last season.

Below Welles is Bing Crosby, just nosed out of the third place groove, with Fred Allen in fifth place.

And here, by the way, is a good place to indicate that the poll listing is not to be confined to the first five artists in each division and not, as in previous contests, trailing with full complements of names. This is being done to make the poll more selective.

Bing Crosby's unorthodox baritone apparently has perpetual appeal, for again Bing is a handy winner as the best vocalist, popular, in radio. His closest competitor—not too close—is Kenny Baker, with Nelson Eddy third, Rudy Vallee fourth, and Frank Parker fifth. This is the third consecutive year Bing has led this division.

Eddy Leads Vocalists

Indicating how frequency of appearance on a popular program builds personality popularity, Nelson Eddy leads radio's male vocalists, classical. The Charlie McCarthy program soloist nosed out for top place Richard Crooks, star of the Firestone Hour series. Lawrence Tibbet, who has been abroad a great part of the year on a concert tour, is a strong runner-up. John Charles Thomas and John Carter trail in that order.

Kate Smith is the titlist of the popular songstress contingent, winning handily over Frances Langford, who last year upset Miss Smith's leadership. Appealing Connie Boswell follows Miss Langford, with Jane Froman next and dusky-skinned and voiced Maxine Sullivan, who "rags" the standard American folk tunes, is in fifth place.

Margaret Speaks Winner

The first real upset occurs among the feminine classical singers. Absence from the airways of such performers as Lily Pons, Jeanette MacDonald, Grace Moore and Jessica Dragonette has taken its toll, and consequently we find such regular radio performers as Margaret Speaks and Lucille Manuers dominating the division. Miss Speaks is the winner, with Miss Manuers such a close second that only three votes separate them. Lily Pons is third, and Kirsten Flagstad is fourth. Gladys Swarthout, who has been off the air for some time, closes the division in fifth place.

Fred Allen seems perennially destined to run second to Jack Benny as the air's top comedian, and this is the way they finish again (Continued on following page)
MOTION PICTURE HERALD December 31, 1938

FILM SPONSORED SHOWS NEAR TOP

(Continued from preceding page)

1938. Charlie McCarthy (or Edgar Bergen, take your pick) is the third choice, with Eddie Cantor and that MGM trio, McCarthy again. The popularity of the "Baby Snooks" characterization on the MGM Hour has brought Fanny Brice to the top spot as the air's premier comedienne. In winning the supplement Janet Gaynor, the titleholder in previous elections, Shouting Martha Raye is third, and Mary Livingstone and Jane Ace follow.

Burns and Allen Top Team

The dominant comedy team—try to displace them—are Burns and Allen, who annually take the votes in this division. Bergen and McCarthy is the number two team; Jack Benny and Mary Livingstone, third; Amos 'n Andy are fourth; Fibber McGee and Molly, fifth.

The most popular dramatic series in radio is the Lux Radio Theatre, followed by Orson Welles' Mercury Theatre of the Air, One Man's Family, the Columbia Workshop, and Edward Van Sloan.

The Jello series, with Jack Benny, is ranked the best comedy program. Town Hall Tonight, with Fred Allen, is second, taking the number two spot. Amos 'n Andy, whose program was ranked second in last season's poll. The Easy Aces are third, Fibber McGee's show is fourth, and Amos 'n Andy come under the wire fifth. The new, non-fiction shows, in which the Aces were coming in strong at the time the poll closed.

Special Swing Class

Dance orchestras in this year's poll are divided into two divisions—popular and swing. Orchestrations of Guy Lombardo, Horace Heidt, Kay Kyser, Richard Himber, Hal Kemp and Eddie Duchin lead the popular orchestra brigade, with Duchin and Kemp tied for fifth place. The swing leaders are Benny Goodman, Tommy Dorsey, Kay Kyser, Art Shaw and Bob Crosby, finishing in that order

The NBC Symphony over which maestro Toscanini presides is the outstanding choice as the best liked classical musical unit, with CBS's New York Philharmonic in second place. The Ford Symphony is third, the Philadelphia Orchestra fourth, and Frank Black's NBC Symphony fifth.

Kay Kyser's engaging series, "College of Musical Knowledge," scores as the best popular musical program, with the Fred Waring show in second place. The Hit Parade and Vallee shows are in a tie for third; Kraft Music Hall is fourth, and the American Album of Familiar Music coupled with the Heidt Brigadiers, fifth.

Ford Hour Leader

Undoubtedly the program about to be listed here as the best classical musical series will occasion some surprise, for the choice is not, as one might conclude, the NBC Symphony with Toscanini. Rather, it is the Ford Sunday Evening Hour. It may appear especially surprising in view of the choice of Toscanini's Symphony as the best liked classical musical unit. Never- theless, that is how the radio editors voted. The Ford Hour is first—such was the year's verdict on the New Philharmonic Broadcasting third, Firestone Hour fourth, and the Cities Service program fifth.

Educational series is the best of the children's series to be Let's Pretend, a CBS sustaining program conducted by Nila Mack, CBS director of children's programs. The other four, in order of preference, are the Ranger, Singing Lady, and American School.

Lux Radio Theatre, the radio editors have reiterated, is the best Hollywood program radio has to offer. The "Theatre" seems to have taken root as the best all-time Hollywood series in radio. Now in its fifth year on the air, the Radio Theatre has based its appeal on the affection of the nation's listeners. In 1938—

Still "The Queen"

The name of the amusement world is comonly recognized as a flavor, and that is twice. Surprize comes with indications in a career of Jessica Drago- nette and evidences of the abiding nature of the impress that she has made on her audiences. Despite the fact that she has been off the air since the autumn of 1937, going after ten years of radio, and voluntarily, to concert, she is winning votes, position and acclaim in radio polls.

Miss Dragonette was named "radio queen" of 1938 by the readers of Radio Guide magazine, and she has been a leader on both the national polls such as those of Fame and The Scripps-Howard and Hearst newspapers.

In 1939 Miss Dragonette is to give her voice to the screen, completing a round of three principal media—radio, concert stage, and film—with a fame founded on ten years of radio.

Hart to Coast on Production Code

Vincent G. Hart left for the coast last weekend to spend three months in the Production Code Administration Headquarters there. His assignment is in line with the policy of rotating members between the eastern and west coast offices to further a uniform interpretation of the Production Code.

Upon his return to New York in April, Mr. Hart will undertake further efforts to extend Production Code service to foreign producers. The Eastern office of the Code reviews foreign films and has been making a continuous effort to advise foreign producers of Code regulations and interpretations in advance of production, rather than to be placed in the position of having to request deletions in a finished film.

Winnipeg Is Winner in S. R. Kent Drive

Twentieth Century - Fox's Winnipeg branch placed first, and the Montreal branch second in the 18-week S. R. Kent Drive which ended December 17th. The contest was on accumulated delivery for the period against quota. Winnipeg branch employees will receive five weeks salary, with proportionate prizes for the other prize winners. In addition to the Montreal branch, which placed first last year, the other winners in order were Des Moines, St. John, Omaha, New Orleans, Chicago, Calgary, Seattle, Memphis, Minneapolis and Toronto.

William C. Gehring's central division led the others, being responsible for nine of the 12 winners. In the overseas division, China took top money, leading 30 other countries.

Lester Tietjen, head of the Warner home office playdate department, died Sunday at the Post-Graduate Hospital in New York after a long illness. He is survived by his widow, Mrs. Gertrude Tietjen.
NEVER IN THE HISTORY OF THIS INDUSTRY HAS A COMPANY WON SUCH RECOGNITION!

★

Motion Picture Herald’s nationwide exhibitor poll says 20th Century-Fox stars and productions are the greatest!
SHIRLEY TEMPLE
NAMED "NUMBER ONE" MONEY-MAKING STAR for the 4th consecutive year!

It was an all-time record a year ago... when Shirley Temple was voted Number One for the third consecutive time. Only Shirley Temple could break a record like that!

FIVE OUT OF THE "FIRST TEN" MONEY-MAKERS are 20th Century-Fox stars!


—and of course

20TH TOPS THE MONTHLY "BOX OFFICE CHAMPIONS"

with 18 top-grossing attractions!

More monthly Box Office Champions than any other company! Proof again that 20th leads the industry for consistent, week-by-week delivery of hit pictures!

THE KEYSTONE OF YOUR FUTURE
20th Century-Fox Congratulates

SHIRLEY TEMPLE
No. 1 MONEY-MAKING STAR
for the fourth consecutive time!

'Next release
"THE LITTLE PRINCESS"
(in TECHNICOLOR)
SONJA HENIE

on being voted a

'FIRST TEN' MONEY-MAKING STAR!

Next release

"LOVE INTEREST"
20th Century-Fox Congratulates JANE WITHERS on being voted a 'FIRST TEN' MONEY-MAKING STAR!

Next release "THE ARIZONA WILDCAT"
20th Century-Fox Congratulates ALICE FAYE on being voted a 'FIRST TEN' MONEY-MAKING STAR!

Next release "TAIL SPIN"
20th Century-Fox Congratulates

TYRONE POWER

on being voted a

'FIRST TEN' MONEY-MAKING STAR!

Next release

"JESSE JAMES"

(in TECHNICOLOR)
"What the Industry Faces in 1939"

CALLS DISTRIBUTION SYSTEM "VICIOUS"

Dear Mr. Quigley—

I have just read your splendid article appearing in the December 17th issue of Motion Picture Herald.

For the past year now I have been well aware of the many things that you point out in this editorial, but who am I that could be so bold as to point out these flaws to mighty Hollywood, and their high powered salesmen.

All of Hollywood’s shortcomings, and there are many, can be traced directly to the vicious and unfair distribution system that is in vogue at the present. They say to Wilmington, Ohio, that you will take and play what we give you or else.

What you say about radio competition is correct, and to think that Hollywood has actually sponsored this unfair, free competition.

What does Hollywood care about economies? The exhibitor dollars are earned by sweat and blood, and Hollywood throws them out the window and demands more. Then the distribution system goes to work and more customers are driven away from the box-office as the result.

Again I say, Mr. Quigley, you are on the right path and you are very, very close to the thoughts of thousands of exhibitors.—Oak C. Rexor, New Lanax Theatre, Wilmington, Ohio.

"THE HANDWRITING ON THE WALL"

Dear Mr. Quigley—

I feel quite sure that you are glad to know just how your editorials are registering with your vast number of readers, not alone for the satisfaction of knowing that your readers agree with the timeliness and value of what you have written, but also that you may feel that you have editorial pen on the nerve center of the industry and that you have a correct understanding of the strength or weakness or fluctuations in the pulse and heart action of this industry.

I want to express to you my appreciation for your editorial in the December 17th issue of the Motion Picture Herald. It is worthy of a reprint in the Herald and every other trade paper. Many paragraphs should be put in bold black type and underscored; it should be framed and put on the desk of every executive that plays a part in How Pictures Are Made, How Many Are Made, How They Are Distributed, and last but not least, How They Are Sold to the Public.

The third paragraph of that editorial sounds as true to me as did the message spoken of in the Bible, “The Handwriting on the Wall,” that was interpreted by Daniel to the King. We are headed for “A first to erect such a billboard on the studio grounds as an incentive for a higher standard of entertainment values in motion pictures, a command to the writers, directors, actors and all concerned with turning out a product that will restore motion picture entertainment to the ranks of leadership and public esteem.

The last two paragraphs of your editorial are a prophecy, and I am ready to bet two to one that it will rank high in the history of this industry starting with the year 1939.

Chronic ills of mankind do not get that way overnight, neither are they cured in a day; drastic measures are required sometimes to save the patient. This same truth can well be applied to any business.

Competition has often been credited with the life of business, the incentive to develop a finer product, raise a higher standard of service. It looks as though something had gone wrong with this formula in the motion picture business. Many fine pictures are turned out month after month and there are theatre palaces in every worthwhile city in the land from coast to coast. But it looks as though the formula for selling pictures to the theatres, as well as the method of selling entertainment to the public, has gone haywire.

A poor grade of “apples” has been mixed too freely with the good apples, many other substitutes for picture entertainment have been mixed in wholesale quantities with what should have been a picture program only. Motion picture entertainment has been subordinated, had to take a back seat all too often, and the cash customer has been gouged on a diet that has not agreed with him. Picture palaces have stooped to the level of the “Grind Houses” in adopting a double and triple bill program.

We are headed for “A Change”! Forcibly or voluntarily, it’s coming! Business will get better after the patient has gone through with the “operation.”

Thanks for the editorial.—B. P. McCormick, McCormick Theatres, Canon City, Col.

Copyright Suit Filed

Bernard Huff and Forrest G. Bobitt have filed a copyright infringement suit in federal court in South Bend, Ind., charging that “I’ve Got a Pocketful of Dreams,” sung by Bing Crosby in “Sing, You Sinners,” was taken from “Just an Old Romance.” Named as defendants with Mr. Crosby are Santly-Joy Select, Paramount Publix Corporation and W. C. Kolhurst, who operates the Fairy theatre in Napanee.

Paramount has filed an action in Los Angeles against Walter Catlett for $8,000 and costs, charging that the producer failed to appear for work on December 12th.

A GREAT
1938 IS OVER!

This is the time to examine pledges and the faith with which they were kept • Through the medium of Motion Picture Herald’s annual nationwide poll, the exhibitors have rendered their verdict • With Shirley Temple again voted Number One boxoffice star... with five 20th stars in the First Ten money-makers... with 20th awarded more monthly Box Office Champions than any other company... never before has one company been recognized as so completely pre-eminent as 20th Century-Fox in 1938!

NOW FORWARD TO 1939!
"HAPPY NEW YEAR" HAS A MEANING!

During the dark days of 1932-33, it was a hard problem just to keep this company alive.

It was important to us and it was equally important to thousands of our customers that the company continue as an important production source. By devotion to its task, a loyal organization pulled the company through to health and strength, but this could not have been done had we not also received the support and confidence of exhibitors throughout the world.

A little more than three years ago, Messrs. Joseph M. Schenck, Darryl F. Zanuck and William Goetz were invited to come with us, because of their outstanding production achievement.

Within those three years, without agitation or legislation, but by sticking strictly to the business of producing and selling pictures, Twentieth Century-Fox has steadily forged ahead until today the world’s exhibitors vote it undisputed leadership.

But Darryl F. Zanuck and his production associates are not the kind of men to rest on past accomplishments. They recognize the responsibility of leadership. They appreciate their continuing obligation to our theatre customers.

Accordingly, the thousands of exhibitors who depend on us for their product will be glad to know that the pictures our studio has produced for release in the first three months of 1939 are the strongest in this company’s history.

I am sure you will agree that they represent a sincere and intelligent effort to give your theatre the greatest possible attractions.

We wish you a happy and prosperous New Year—and are doing our best to see that you get it.

President, 20th Century-Fox Film Corp.
THREE SMASH ATTRACTIONS TO LEAD OFF THE QUARTER!

Marked for your mid-season high spot... already established by early runs, a sensational top-money hit! A great picture that has captured a great tradition. Lavishly produced... with a brilliant cast... and enriched with all the beauty of Technicolor!

KENTUCKY
in TECHNICOLOR

LORETTA YOUNG • RICHARD GREENE
and WALTER BRENNAN
Douglas Dumbrille • Karen Morley • Moroni Olsen
Directed by David Butler

Word of this outstanding sensation has already spread like wind-whipped prairie fire! With its theme—America's most lawless era—it depicts the thrilling, romantic adventures of the most colorful outlaw of them all! Epically produced by 20th in Technicolor.

DARRYL F. ZANUCK'S Production of

JESSE JAMES
in TECHNICOLOR

starring

TYRONE POWER • HENRY FONDA
NANCY KELLY • RANDOLPH SCOTT
and
HENRY HULL • SLIM SUMMERVILLE
J. EDWARD BROMBERG • BRIAN DONLEVY
JOHN CARRADINE • DONALD MEEK
JOHN RUSSELL • JANE DARWELL

Directed by Henry King
Associate Producer and Original Screen
Story by Nunnally Johnson
SHIRLEY TEMPLE
in THE LITTLE PRINCESS
in TECHNICOLOR
with
RICHARD GREENE • ANITA LOUISE
IAN HUNTER • CESAR ROMERO • ARTHUR
TREACHER • MARY NASH • SYBIL JASON
MILES MANDER • MARCIA MAE JONES
Directed by Walter Lang

Alert-minded 20th showmanship brings you Alexandre
Dumas' immortal story in a musical comedy version!
Ameche is D'Artagnan... the Ritzes his three irrepressible
comrades! A smash, smart, new entertainment angle...
invested with lavish production values.

DON AMECKE
and THE RITZ BROTHERS
in a Musical Comedy Version of Alexandre Dumas'
The Three Musketeers
with
Binnie Barnes • Gloria Stuart • Pauline Moore
Joseph Schildkraut • John Carradine • Lionel Atwill
Miles Mander • Douglas Dumbrille • John King
Directed by Allan Dwan

Associate Producer Raymond Griffith • Screen Play by M. M. Musselman, William A. Drake
and Sam Hellman • Special material for the Ritz Brothers by Sid Kuller and Ray Golden
Music and Lyrics by Samuel Pokrass, Walter Bullock, Ray Golden, Sid Kuller

NOW FORWARD TO 1939!
A stand-out attraction with no limit to its draw. Top-flight romantic drama mellowed with warmly human appeal! Starring Warner Baxter and Loretta Young (those grand stars of "Wife, Doctor and Nurse"). With Binnie Barnes, fastest-comer on the screen! Perfect!

LORETTA YOUNG • WARNER BAXTER
in
WIFE, HUSBAND AND FRIEND

with

BINNIE BARNES • CESAR ROMERO
GEORGE BARBIER • J. EDWARD BROMBERG
EUGENE PALLETTE • HELEN WESTLEY

Directed by Gregory Ratoff
Associate Producer and Screen Play by Nunnally Johnson

Horror! Chills! Mystery! The elements which are so popular at today's boxoffices are all packed into Conan Doyle's greatest Sherlock Holmes story—the fascinating, spine-tingling tale of the giant, unearthly beast with blazing eyes that prowled in the gloom of the lonely English prison moor! . . .

Sir Arthur Conan Doyle's
THE HOUND of the BASKERVILLES
with
RICHARD GREENE • BASIL RATHBONE
(As Sherlock Holmes)
ANITA LOUISE • NIGEL BRUCE
(As Dr. Watson)
LIONEL ATWILL • JOHN CARRADINE
BERYL MERCER • BARLOWE BORLAND

Directed by Sidney Lanfield
Associate Producer Gene Markey
From the story by
Sir Arthur Conan Doyle

DARRYL F. ZANUCK
In Charge of Production
HERE ARE 20TH'S FIRST-QUARTER RELEASES!

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<td>KENTUCKY (in Technicolor)</td>
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<td>THE ARIZONA WILDCAT (starring Jane Withers)</td>
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NOW FORWARD TO 1939!
Smashing Idols

With several studios already announcing that they no longer will bow to the decrees of foreign dictators, our own particular variety of public figures are finding that they no longer can find sanctuary from satire in the dignity of their positions or personalities. The tendency to consider public affairs and public men, fictionalized for purposes of screen entertainment, has grown rapidly of late and promises to be expanded further.

Satiric slants at official pomposity shot sharply in "Held That Coed". Stuff-shirred civic and political wheelhorse took a beating in Sam Goldwyn's "The Cowboy and the Lady". Unsympathetic civic affairs were exposed in "Disbarrased" and "King of Chinatown". It may be expected that Glenda Farrell's "Torchy for Mayor" will toss plenty of jibes at small town politicians. "Battle of the City Hall" will throw further light on what goes on when politicians, grafters and municipal officials get together. "One Third of a Nation" is based on a presidential dictum anent the underprivileged.

In "The Great Man Votes", John Barrymore finds himself the sole voter in a pivotal precinct and emerges a national hero. One episode in Cesare Zavattini's "For a Few Pieces of Eight" will picture how Abraham Lincoln cut red tape to set in motion the machinery that spawned the continent with railroad tracks. Frank Capra has in mind a story called "The Gentleman from Montana" dealing in a large part with activities under the Capitol dome.

Holiday Production

As would be expected, pre-holiday production was light. The studios were not very busy the week before Christmas, nor will there be a great deal going on before New Year's Day. After that date, however, things will be quite different, as present plans call for an unprecedented production rush.

Two studios dominated the week's work. Columbia and Monogram. At the first named, three pictures were started. Most important, "Plane Number Four," will feature Jean Arthur and Cary Grant, with Richard Barthelmess, Rita Hayworth, Thomas Mitchell, Noah Beery, Fr. and Sig Rumann. Charles Starrett, Linda Winters, Bob Nolan, Robert Fiske and Vernon Steel will be seen in "Mounted Police" (tentative title). In "Romance of the Redwoods," Charles Bickford, Jean Parker, Ed Laughton. John Tyrrell and Lloyd Hughes will be featured.

Monogram Launches Two

Monogram started two pictures. "Navy Girl" will present Grant Withers, Fay Wray, Dewey Robinson, Andre Chenier, Robert Frazer, George Sesseltill. William Lyon and Robert Lorin. The supporting cast lists Horace Murphy, Dorothy Fay, Karl Hackett, Charles King, Dave O'Brien, Bobby Terry and Hank Wadles.

"Forged Passport" was started at Republic. It will present Paul Kelly, June Lang, Lyle Talbot, Billy Gilbert, Maurice Murphy, John Hamilton, Ivan Miller and Christian Rub.

SHADOWS CAST BY EVENTS

Producers deem themselves particularly fortunate when news events endow their pictures with unique topical significance.

Twice recently luck has smiled on Larry Darmoor. Just as "Whispering Enemies," story of which has to do with business wrecks whispering campaigns, was finished, a whispering campaign broke out against a nationally known article. While "Sabotage," which has to do with enemy spy rings operating within the United States was being made, the series of arrests and prosecutions of actual spies was making sensational news headlines.

Camera Improvements

In no branch of production have so many improvements been made as in that which has to do with the photographing of pictures. A new film company, John A. Wells, chief of MGM's photographic department, is being used on "The Wizard of Oz." Called, for want of a more scientific term, the "sloth camera," its own contract list, the company already has several players to roles of prominence and others who have displayed promise in recent films are to be given greater opportunities in the near future.

In line with its policy of developing star material from within its own ranks, Universal has given Constance Moore, who has been a member of the studio's stock company for the past year, the feminine lead opposite Edgar Bergen and Charlie McCarthy in "You Can't Cheat an Honest Man."

Helen Parrish, another Universal potentiality, herefore seen in comparatively unimportant parts, is given the opportunity of her career in "Three Smart Girls Grow Up," in which she shares the title roles with Deanna Durbin and Nan Grey.

Dorothy Kent, another of the younger actresses, who has seen a few times with Frank Jenks, will be co-starring with him in a series of comedies. A young leading man in whom the company executives have great faith is William Lundigan, who, having completed his training school duties in secondary productions, will make his featured bow as one of the two romantic leads in "Three Smart Girls Grow Up." Stories are being studied for newcomer Vincent Price and for tiny Juneita Quigley, who gave a standout performance in "That Certain Age."

Opportunities

Lawrence W. Fox, Jr., president of General Film Company which produces the "Crime Club" short subjects for Universal release, has formed the General Commercial Film Company to produce advertising films. He will continue with the "Crime Club" productions.
Values Push Ahead with Other Stocks in Last Half of Year

Despite Government's Suit And Loss of Foreign Markets

by THE ANALYST

Motion picture stocks listed on the New York Stock Exchange gained $96,202,500 in market value during 1938 from $623,738,750 to $719,941,250. At the same time, there was a sharp decrease in volume of trading. (See the opposite page.)

Both developments coincided with the action of the general market, which in 1938 made a sharp advance in the second half of the year while stock dealings dwindled to the smallest total in 14 years.

The market's rise, and a substantial pickup in general business, were predicated largely on governmental "pump-priming," but by the end of the year there were evidences that trade and industry would go ahead farther on their own initiative.

Lowest Level in March

The month of March witnessed the lowest level in film stock prices for the year, as it did for the general list. There was a brisk pickup after Congress adjourned in June. This gained momentum, as the effect of latest recovery measures at Washington began to be felt, including the release of gold in the "sterilized" fund and the reduction of reserve requirements for Federal Reserve banks.

Despite the filing of a government suit against major motion picture producers in July to force segregation of theatre holdings, film stocks pulled ahead with the general list in the last half of the year.

This process was not an uninterrupted one. The stock market felt the weight of the Czech crisis during the summer months when central European developments threatened to plunge the world into war. With the postponement, at least, of the possibility of a new war, the world drifted toward the democracies and the dictatorships, however, there was a recovery in financial sentiment and the major trend during the late summer and fall was upward.

See Business Gain in 1939

In view of the international situation, the consensus of financial opinion at the year end was that business would continue to gain during 1939, while the stock market could be expected to engage in a nervous and irregular, but predominantly upward, trend. As a result of the year's transactions on the New York Stock Exchange, leading motion picture shares completely reversed their showing of last year, although only one, Eastman Kodak, rallied sufficiently to wipe out all the 1937 loss and show a gain in valuation over 1936. Kodak, as of the close Dec. 24, 1938, had a total market value of $418,600,000, compared with $369,150,000 at the end of 1937, and $402,500,000 at the end of 1936.

Low's bénéficitation, despite legal difficulties, including the government case and a stockholders' action, gained $12,800,000 in market value during the year to a total of $84,800,000. The largest point gain was in Universal Pictures preferred, which rose from a 1937 close of 29 to 76 at the close of Dec. 24, 1938.

Other film stocks on the big board which gained sharply in market value in 1938 were Twentieth-Century-Fox, up $9,000,000; Twentieth-Century-Fox preferred, up $7,625,000; Paramount, up $5,200,000; and General Theatre Equipment, up $2,175,000.

Substantially increased earnings helped make Technicolor a feature on the curb market in 1938, the stock showing a net gain of about 3 points over the close of 1937. A wholly-owned subsidiary, Technicolor Motion Pictures Corporation, reported for the eight months ended Aug. 31, 1938, a net income of $863,000, compared with $451,000 for the corresponding period of 1937. Earnings of the company in the first eight months of 1938 were larger than for the entire preceding year.

Universal pictures common, listed on the curb, showed a sympathetic action with its preferred stock on the Big Board by rising 3 points for the year.

Bond Market Upward

Bond market action of film securities was mainly upward. The largest gain was in Warner Brothers' 6s, which are convertible into stock of the company next year. The bonds rose 17 points to a price of above 91. Paramount issues were strong, the convertible 3½s showing a gain of about 16 points to around 87.

Radio-Keith-Orpheum stock and bonds reflected uncertainties concerning the company's reorganization proceedings, the stock showing a loss for the year of about 2 points, while the bonds, at a price of around 70, were off almost 8 points from the 1937 close.

Film Shares Join in Rise

The post-congressional-adjournment rally in the stock market during November was fully shared in by the motion picture stocks, which jumped to new highs for the year after declining from 33 to 75 per cent from the year's opening prices.

Prices were sustained thereafter because the industry entered the new season with definitely more encouraging prospects than were apparent a year ago. All the major motion picture companies from the beginning of 1938 to the fall were lower than in the corresponding period of 1937, and average stock prices, on an average, were lower, industry costs were reduced sharply, while box-office receipts in the latter part of the year were beginning to show the effects of increased consumer income.

Higher payrolls, coupled with Government projects to provide employment, further enhanced the prospect of continuous box office improvement as the year drew to a close.

The action of motion picture securities in the face of the Government suit to force the industry to divorce production and distribution from exhibition, of course, raised other questions, suggested that the development, the most pertinent of the year affecting the film business, was not that of an alarm to holders of motion picture company stocks and bonds.

Sees Long Study

Indicators of the average investor's reaction to the suit may be found in the comments of financial and statistical advisory services. Standard Trade and Securities, published by the Standard Statistics Co., said:

"Because of the complex nature of the subject it may be concluded that a long time, possibly years, will be required to investigate thoroughly present trade practices and customs. It should also be understood that many elements within the industry are in sympathy with the major portion of the Government's aims, and that through cooperative efforts, many results may be accomplished under the guidance of the court which could not be effected without some such authority because of the need for concerted action.

"Thus, this suit may prove beneficial through clarifying present uncertainties, eliminating certain undesirable practices which developed during the period of the industry's rapid growth, and defining clearly the rules and regulations under which the trade must operate in the future."

Discussing the possibilities of a Government victory in the suit, the Fitch Publishing Co., in a bulletin, said:

"Rapid action of theatre properties from production and distribution probably would be accomplished in most instances by issuing to stockholders of the parent company stock of the subsidiary company or controlling the exhibiting division. In cases where properties are owned directly rather than through the subsidiary, separation would be accomplished by issuing present stockholders a share of theatre stock and of producing stock for each share now held. Consequently, the investor would continue to hold interests in all divisions and if the production division were adversely affected, this might be offset by gains in the distribution division so that the net result might be the same."
MOTION PICTURE STOCKS IN 1938

High and Low in Stock and Bond Trading for 5 Years 1934 to 1938

(Closing Prices as of December 24, 1938.)

NEW YORK STOCK EXCHANGE

<table>
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<tr>
<th>Stock and Dividends</th>
<th>1938</th>
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<td>70,000</td>
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<td>70,000</td>
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<td>+1%</td>
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<tr>
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<tr>
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<td>-1%</td>
<td>+1%</td>
<td>-1%</td>
<td>+1%</td>
</tr>
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</table>

A-So far this year; B-Payable in stock; C-Accumulated; D-In bankruptcy or receivership or reorganization; E-Unit of trading 10 shares.

NEW YORK CURB EXCHANGE

Bonds on Stock Exchange

Comparison of Valuation of Stock Issues, 1937-38

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<th>Stock</th>
<th>Approx. Shares</th>
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<th>Valuation</th>
<th>Close of</th>
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<td>4,430,000</td>
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<tr>
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<td>3,150,000</td>
<td>33</td>
<td>3,000,000</td>
<td>+3</td>
<td>+0</td>
</tr>
<tr>
<td>Columbia Pictures</td>
<td>200,000</td>
<td>34</td>
<td>3,000,000</td>
<td>34</td>
<td>3,000,000</td>
<td>+3</td>
<td>+0</td>
</tr>
</tbody>
</table>

Stock                  | 200,000        | 12       | 8,140,000 | 15       | 4,430,000 | +3         | +0         |
| Columbia Pictures     | 200,000        | 27       | 2,025,000 | 28       | 2,000,000 | +3         | +0         |
| Columbia Pictures     | 200,000        | 30       | 2,300,000 | 30       | 2,300,000 | +3         | +0         |
| Columbia Pictures     | 200,000        | 33       | 3,150,000 | 33       | 3,000,000 | +3         | +0         |
| Columbia Pictures     | 200,000        | 34       | 3,000,000 | 34       | 3,000,000 | +3         | +0         |

© 1938, Motion Picture Herald Co.
Owners Are Not Bound By Stated Admissions

Change to Afternoon Prices Brings Suit, But Theatre Wins

When a bargain hunting patron steps up to a boxoffice only to find that the cashier is just changing the signs to higher prices, it is usually a situation. To the patron it is always "an outrage," to some bystanders it is funny, but to the exhibitor it may mean trouble. Cartoonists, columnists and the films themselves have used the gag successfully.

When it happened to John S. Zvirin, he went to court. (People on complaint of Zvirin vs. Roxy Theatre, Inc. N. Y. Law Journal, Dec. 19, 1938.)

Mr. Zvirin, while looking through his Sunday newspaper, saw a Roxy theatre advertisement which read, "... Any Day. Any Seat 25 cents to 1 P. M. Children always 15 cents. Show value of the Nation."

Finds Price Changed

Taking Mrs. Zvirin and their daughter, age 12 years, he arrived at the Roxy at 12:15 P. M. There was quite a line and they did not reach the boxoffice until one-half minute past one o'clock. Mr. Zvirin offered 65 cents, for three tickets; 25 cents each for his wife and himself and 15 cents for his daughter. It was refused. When he offered $1.25, which was 55 cents each for the adults, but still 15 cents for the girl, he was told that his daughter was "too big," and that it was $1.65 or nothing. Mr. Zvirin said, "Nothing doing."

In court, he charged the Roxy with violation of section 421 of the Penal Law, headed "Untrue and Misleading Advertisements," first, on the ground that there was plenty of room inside, but that admission was purposely delayed to get the higher price. Second, that as he was on line at 12:15 P. M. he was entitled to the lower price, even if he did not reach the window until 1:00 P. M. Third, that his daughter was a child within the meaning of the advertisement and entitled to enter for 15 cents.

Cleared on All Points

On the first charge, Mr. Zvirin's nephew testified that he was inside looking at the picture, and that he saw a number of vacant seats. However, records of ticket sales and other evidence disproved this contention and the magistrate ruled for the defense on this point.

Eliminating unnecessary worderage, section 421 reads:

"Any firm who, with intent to sell merchandise, real estate, securities, service, or anything offered by such firm to the public for sale, publishes in a newspaper an advertisement regarding merchandise, real estate, securities, service, or anything so offered to the public, which advertisement contains any statement of fact which is untrue, deceptive or misleading, shall be guilty of a misdemeanor."

Section Not Applicable

The court ruled that the section does not apply to theatres and dismissed the case. Said the court:

"A theatre does not sell merchandise nor render service. It admits or licenses its patrons to view the performance. It is not required to grant the privilege to all comers, and is free to admit only those it chooses to admit, except that under the civil rights law, it may not make race, creed or color as the basis of exclusion. Admission tickets are not merchandise or securities, but only a convenience the theatre uses between the cashier's stand and the entrance to the theatre proper, instead of having a practice to admit to an entrance usher.

"Continuing, the court ruled that a "promiscuous" admission ticket can be the price of the ticket to enter at the entrance of the theatre."

Universal Production Ahead of Schedule

Universal studio is slightly ahead of its production schedule for the 1938-39 season and will have no difficulty either in completing the full schedule or meeting regular release dates in the immediate future. Mr. J. Blumberg, president, said on his return to New York from a four weeks visit to the studio.

Mr. Blumberg was accompanied from Chicago by W. A. Scully, general sales manager, and several of the company's division managers who gathered with the latter at the office in New York for discussions on Universal's coming product and selling plans for it.

Censorship in Gastonia

The City Council of Gastonia, North Carolina, has instructed City Attorney Ernest R. Warren to draw up an ordinance forbidding indecent, immoral or salacious entertainment in any form in the town. Councilmen are slated to pass the ordinance at their next meeting in January, and as soon as it is passed the mayor will appoint a board of censors to exercise power over stage and film attractions.

Poli Heads Assessments

Poli New England Theatres, Inc., heads the theatre assessments with one of $1,516.925. Among the 264 taxpayers who have assessments in excess of $100,000 are also the Arizona Theatre, $500,000; Berthart E. Hoffman, et al, $137,450; Howard Theatre Co., $105,460, and Harry L. Laviotes, $114,680.

Milburn Kenworthy, of Moscow, Idaho, has been named as president of the Motion Picture Theatre Owners Association of the Pacific Northwest.

Rudolph Bach, formerly with Gaumont British, has joined the foreign features department of Columbia Pictures as New York salesman, under Budd Rogers.

Distribution Set In South Africa

Expansion of distribution in South Africa by Twentieth-Century-Fox through the granting of long term franchises to a series of independent theatres to be erected in the territory under a plan which has been maturing for a year, was explained in detail this week by Walter J. Hutchinson, director of foreign distribution, on his arrival in New York at the end of a 30,000 mile journey through South America, Africa and Europe.

60 Theatres To Be Built

Within a year and a half, Mr. Hutchinson said, there will be a total of 60 new houses in South Africa served by Twentieth-Century-Fox and United Artists. Both companies are establishing their own exchanges in Johannesburg. Six theatres of the new group are completed, in Durban, Bloemfontain and three suburbs of Johannesburg. Except for a new house to be built in Johannesburgh in which Twentieth Century-Fox will invest $200,000 the company will have no investment in any of the houses to be constructed by independent groups. The Johannesburg house, on which construction is to start within the next week, will seat approximately 1,000, and will seat 2,100.

Mr. Hutchinson praised Otto Bolle, who has been in South Africa for a year as a Twentieth-Century-Fox representative. He is working in opening the field and encouraging the building of the new houses.

Before sailing for South Africa Mr. Hutchinson spent several weeks touring South American exchanges. He reported business there unchanged except for an increasing demand in the smaller towns for Spanish language pictures.

In Argentina, he said, demands for increased restrictions on foreign trade are being heard but these are not directed solely at motion pictures, being part of a trade situation that involves Argentine pressure to obtain markets for its products.

From eight to ten films will be made in England and South Africa by Twentieth-Century-Fox under an arrangement recently concluded with the Gainsborough studios as Islington involving the expenditure of over £1,000,000. The films will be sold under the supervision of Maurice Ostrer and Edward Black. Robert T. Kane, managing director of Twentieth Century Productions in England will work with the studios in an administrative capacity.

New Goldstein House

Nathan Goldstein, president of Western Massachusetts Theatres, Inc., has announced that if conditions remain favorable his company will build a new theatre at Utica, New York, as well as erecting a new marquee and remodeling the front of the Paramount in Springfield, Mass. If the new theatre is built, it will bring the number of houses in the chain up to 21.

"Gordon Ellis" Drive

With the absence of Gordon Ellis, managing director of British Empire Films, Ltd., who is expected in New York shortly after the holidays, the company is planning a "Gordon Ellis" month as a tribute to Mr. Ellis. The company handles Republic's product in Australia.

John Considine, Jr., Seattle-born Metrow-Goldwyn-Mayer producer, is back in Seattle making preparations for a film to be made early next year. The picture will be built around the Alaska gold rush days of 1898.
Four Daughters
The Sisters
Brother Rat
Angels with Dirty Faces
Heart of the North (in Technicolor)
The Dawn Patrol

WARNERS SURE ARE
GOING PLACES

C'mon
Will do things for business!

(Ronald Reagan, Walter Catlett, Harold Huber)

Directed by Ray Enright
Screenplay by Sig Herzig, Jerry Wald and Maurice Leol
Based on the play "The Hottentot" by Victor Mapes and Wm. Collier, Sr.
A Cosmopolitan Prod'n
A First National Picture

Warner Bros., Producers

WHAT MUSIC! --
Network favorites already...
'Say It with a Kiss'
'Jeepers Creepers'
'Mutiny in the Nursery'
By Warren and Mercer
(composers of "Girl Friend of the Whirling Dervish")
ASIDES AND INTERLUDES

Signs-of-the-Times Department:

A boom in the armament business was disclosed this week by J. S. Stembridge, head of the largest concern in Hollywood. He has sold 17,000 rounds of ammunition for picture purposes in the past two weeks alone.

The stage of the Hollywood musketry for 12 months has kept a dozen men at the Stembridge "armament works" busy cleaning and repairing 4,000 rifles and pistols, mixing 680 pounds of gunpowder, firing 89 rounds of shot and shotshells, and cutting 5.4 tons of shells for three Paramount pictures now filming. Hundreds of other military rifles are on the location set where Paul Muni is the focal point for the Western parade. The old odd rifles are being used at RKO and a similar number will be needed for a fourth Paramount picture. One hundred and seventy-five pistols and rifles are being filmed in scenes at Walter Wanger's studio and Gary Cooper and a large cast of war fighters are fighting for Samuel Goldwyn and his famous fighting army.

Various other smaller gangsters, western, outdoor and miscellaneous pictures are shooting it out elsewhere.

Herbert Goren, hockey reporter for the New York Sun, while swooping around in pursuit of the puck, skated into a piece of rather embarrassing information anecdotage Mr. Clark Gable.

Seems that Clark, hell-for-leather man from the North woods, was supposed to go to Madison Square Garden sports arena with Myrna Loy to enact scenes for "The Great Canadian," the background of which was to be furnished by the knocked out teams of the Rangers and the Canadiens and Garden fans.

To make this possible, arrangements were made for the Rangers and the Canadiens to play there the other night instead of in Montreal, as scheduled. But somebody discovered that Gable couldn't even stand on a pair of ice skates, much less do so in heroics, such as splitting the defense while waving a merry howdy to pretty Myrna, sitting in a box.

Noel Note, from Paramount's press department:

"Claudette Colbert started a campaign for reforestation which may spread through the nation," Miss Colbert announced on the set of "Midnight" that she is buying "Christmas tree in a special root box" and "at the end of the Yule season I'm going to have it taken out and replanted to make the nation more beautiful instead of denuding the hillsides."

To earn his monthly fraternity dues while a student at Georgia Tech, Hudson Edwards, now manager of the Lucas and Jenkins Fox theatre, Atlanta, in 1930 entered an amateur show at one of the Lucas and Jenkins local houses. Applause won him first prize, and he immediately got the idea that theatricals were his forte. Thus his theatre managing. Also running on that same amateur program was Jane Withers. She went to Hollywood.

Charles Bickford was offered a part in the Paramount-DeMille "Union Pacific" that would have brought him $20,000, but he turned it down when he told him that Akim Tamiroff would snap cigars from his mouth with a 25-foot long bull-whip.

Some Fun

J. A. Sanders, managing the Chief theatre in Cullumbly, New Mexico, went to town in an exploitation campaign for Warners' "Angels with Dirty Faces," not forgetting some choice out-front ballyhoo, which he describes in the following note:

"On the Friday before playdate, we constructed a scaffold with a hangman's noose on it in front of the theatre on the sidewalk... nailed some bandannas on the scaffold... of course this attracted the kids after school... some of the boys were playing around with the noose... one of them climbing up on the box, putting his head in the noose... and another boy kicked the box out from underneath him... of course the rope was long enough that it didn't hurt the boy, but it caused a lot of fun..."

Recipients of annual press passes to New York's Embassy Newsreel theatre are asked to sign the following "TEST-O-MONEY":

"The road... being sound of mind and appreciative of God's blessings, but duly mindful of the uncertainties of this life, and/or haunted by the fear that I may pass to my Maker before seeing the latest show at the Embassy Newsreel theatre, do hereby and/or hereinafter, curiously set my hand to this note, if, and or but, signe, afore-mentioned, to wit, as follows:

"Tell the world in stentorian tones on all and sundry occasions that this is the best movie show in New York; sing the praises of this oasis in an intellectual desert; ring the bell for this refuge for the growing army of victims of double-feature paralysis; see history in the making; and/or NUTS!!"

"When you go to see 'Sweethearts' (MGM-advt.), at the Capitol theatre, predicts Herman Landwehr, New York Capitol theatre manager, "you'll fall in love and be married in a few months. If you're not already in love and married, if you are, you'll just fall in love..."

"A couple entered Manager Richard Kirsh's "Jitterbug Contest" at the Stanley-Warner Queen theatre in Delaware, the other evening, went through several minutes of hilarious dancing and went on to capture the first prize. The large audience, Manager Kirsh and contest officials failed to detect the masculine leg muscles and truck-driver-calloused hands of the 'girl'..."

Because he wanted to win a good-size chunk of that $250,000 "Movie Quiz" contest prize money, a young man went on a four-hour spree the other day. He had lost the "Quiz" booklet in which he had written his answers to the contest questions after seeing the required 30 features. His memory was short, so he had to start seeing them all over again with another booklet. But he ran out of money in a Kansas City hotel after having gotten along 27 pictures worth in the new booklet. In an effort to collect the admissions still required, he kidnapped a car owner and attempted a holdup.

Call to Arms Department:

Mr. Charles L. Tucker, Esq., of No. 17 Shaftsbury Avenue, London, a theatrical booking agent, is inserting advertisements in American theatrical publications, inviting U. S. and Canadian exhibitors to "VAUDEVILLE SLAVES OF AMERICA, COME TO ENGLAND," he heads up his ads.

Depression Note:

Bill Helwig, custodian of the Canada theatre in Kansas City, doesn't find chewing gum thrown away in dollar bills as he used to. Bill says he has picked up as many as 250 one-dollar bills in the past week, gum thrown away by tidy persons lost to cast away a used cud without a wrapping who mistook a bill for a bit of paper in the dark. Maybe they can't even afford gum any more.

More Call to Arms Department:

"California is famous for its funny people—Colonel Robert McCormick, Chicago Tribune publisher."

Chairman McNinch's Federal Communications Commission radio "monopoly" probe is now being called the "monotony probe" by Washington news men.

Samuel Barrett Pettigrew, Democratic United States Congressman from Indiana, who will not be forgotten by the motion picture business because of his efforts to outlaw block booking and blind selling, leaves Congress on January 1st, not having attempted reelection, and will turn his efforts to newspaper writing. He'll be a columnist, like Hugh Johnson and Eleanor Koster, writing on, "Inside Your Congress," for a syndicate called America's Future, Inc., of New York.

Hitting off a keynote, "Within the Works of Congress—What Makes It Tick," Mr. Pettigrell may be expected to blow off every now and then on his pet subject: anti-block booking of films, and to take some of his successors on Congress brings up new block booking legislative proposals, as might be expected. Anyway, in official film circles in New York—and that includes the Hayes organization—his intended newspaper column is taken with quite some interest.

Georgia exhibitors who violate the state's Sunday "blue law" are liable to sentence on the chain-gang.

Greetings of the Season to all.
The Three Musketeers
(20th Century-Fox)
Dumas a la Hollywood

Alexandre Dumas’ swashbuckling “The Three Musketeers” is regarded as the classic adventure story. Printed millions of times in scores of languages, thousands of times as a stage show, it has been several times a moving picture.

Some pictures based on literary classics have had great appeal; so have musicals, spectacles and bizarre comedies. This 1938-9 version will be a combination of all four. The preparation of something that never has been done before engaged the attention of humorists M. M. Muselman, William A. Drake and Sam Hellman, who did the screen play. It was the inspiration for the special interpolations concocted by the Ritz Brothers and the special material conceived by Sid Kuller and Ray Golden. To give the picture melodic content there will be musical numbers composed by Samuel Polacar, Golden and Kuller. Picturesque spectacle will form the background for the parts arranged by Nicholas Castle and Geneva Sawyer. Alan Dwan, who made Douglas Fairbanks’ “Robin Hood” and “Josette” and “Suez,” is the director.

Don Ameche will be the “D’Artagnan” of this picture, but the Ritz brothers will be the crazy characters. Other name values are those of Bing Crosby, John Barrymore, Stuart, newcomer Pauline Moore, Joseph Schildkrout, Lionel Atwill, Miles Mander, Douglas Dumbrille, John King, Gregory Gaye, Lester Matthews, Egon Brecher, Moroni Olsen, George Brent and Fredrik Vogedem. Raymond Griffith (“One in a Million,” “Thin Ice” and “Heidi”), is producing the picture, but Darryl F. Zanuck is giving it considerable personal attention.


12 Crowded Hours
(RKO-Radio)
Melodrama

All the action of this modern story will take place within the time specified in the title. The locale is New York; the most important sets are a newspaper office, a night club and apartment house, a dancing school and several street scenes.

The theme of the story, an original by Garret Fort and Peter Ruric which was transcribed to the screen by John Twist, concerns the bigamy of a man in admitting his mistakes and in his efforts to rectify them. How the man conducts a one-man crusade against a crime ring and how he and his sweetheart are caught is in a set of underworld intrigue provides the romantic byplay for the melodramatic premise. The “numbers racket” is vividly treated.

Richard Dix and Lucille Ball will be presented in the major roles. The supporting cast includes John Arledge, Cy Kendall, Donald MacBride, Allan Lane, Dorothy Lee who has been away from the screen for a couple of years, Granville Bates, Murray Alper, Adelson Richards, Joseph De Stefani and Bradley Page.

Robert Sisk is producing the picture, which Lew Landers is directing.

Release date: Jan. 27, 1939 (tentative).

Dodge City
(Warners)
Western

Robert Lord is producing “Dodge City.” “The Great Far West” is his present project. He has numerous other important films to his credit. The director is Michael Curtiz and the top stars are Errol Flynn and Olivia de Havilland. One does not quickly forget the features in which these three combined their talents, especially “Captain Blood,” “The Charge of the Light Brigade” and “Adventures of Don Juan.”

“Dodge City,” which is being made in color, will not glorify a community in the way that “San Francisco” and “In Old Chicago” did. Dodge city will serve as the background. At the time of the story, 1872, it was said, “west of Chicago there is no law; west of Dodge City no God.” Thus “Dodge City” is established as a western. An elaborate western it will be; nonetheless it will merely, but expertly, make use of those elements common to all western pictures. They may be morally, melodrama, comedy, action, excitement and adventure.

Robert Buckner, a contributor to such stirring screen stories as “Jesse James” and “Gold Is Where You Find It,” spent much time in research before he completed the screen play.

In exploiting the picture, the fame that is attached Elizabeth Allan and Miss de Havilland because of previous outstanding productions will be useful, as will the name value of Ann Sheridan, lately in “Angels with Dirty Faces,” Bruce Cabot, Frank McHugh, Alan Hale, William Boyers, Cora Witherspoon, Thurston Hall, Monte Blue, Gloria Holden and a small army of favorably known players.

Release date: To be determined.

Sudden Money
(Poorhouse)
Comedy

When Charlie Ruggles heads the cast, it cannot be expected that the picture will be anything but a comedy. Thus, geared to an amusing film, aptly titled “Sudden Money” will detail what happens to a man and his family when the sweepstakes ticket he holds wins the capital prize. The winner rounds up all the loose ends of his and his family’s business and tries to make them “swing conscious.” His wife goes for society and art in a large and grotesque way; the daughter attends exclusive schools and goes millionaire-husband hunting.

Ruggles, presently in “His Exciting Night,” will also be seen in “Two Weeks With Pay.” “Sudden Money” is ready for release. His family will consist of wife Marjorie Rambeau, grandfather Charles Grapewin, son Billy Lee and daughter Evelyn Keyes. Others who come under the influence of the suddenly affluent household are William Frawley, Broderick Crawford, Philip Warren, John Gallaudet, Mary Rinkins Parke and Richard Denning.

Nick Grinde who made “Down in Arlensaw” for Republic recently and who has had much experience in handling comedy material through such productions as “Love Is On The Air,” “Stop Look And Love” and “Ladies Crave Excitement” is directing.

Release date: April 14, 1939 (tentative).

Pride of the Navy
(Republic)
Service Story

Like practically every other Army, Navy, Marine Corps, West Point or Annapolis service picture, “Pride of the Navy” will have a patriotic interest theme. This is expected and necessary, but as all the ancestors of the present effort have had a different thrill action background, so will this.

The Navy is experimenting with and trying to perfect a splinter torpedo boat, a small swift speed boat that can launch a torpedo and escape. Trials are unsuccessful until an ex-Annapolis man, who has become a famous speed boat driver since resigning from the Academy, is called in. The proposition is made to him until he adopts an airplane device. While the story of these experiments is being developed, the comedy and drama subsidiary to the romantic theme has its moments. Eventually the radically designed boat is ready for demonstration. This, of course, brings on the thrill action episode in which the speed boat runs down and explodes a run-away torpedo before it can do any damage.

Principals in the picture will be James Dunn, Bruce Bennett, Hudson, Gordon Oliver, Horace MacMahon, Charlotte Wynters, Joseph Crehan, Gordon Jones and Charles Townbridge.

Jennie Webb and Joseph Hoffman prepared the original story and Ben Markewitz and Saul Elkins did the screen play. Charles Lamont is directing.

Release date: January 22, 1939 (tentative).

Stage Coach
(United Artists-Wanger)
Western

Long the almost exclusive property of independent producers, outdoor action adventure stories, commonly called in trade parlance “picture sweeps,” have been little interest to major producer interest a few years ago. Since that time there have been, among others, such pictures as “Westward the Law,” “The Plainsman,” “Girl Of The Golden West” and “The Bad Man of Briston.”

“Stage Coach” is Walter Wanger’s first pretentious outdoor effort since “The Trail of the Lonesome Pine.” It is based on “Stage To Lordsburg,” a Collier’s magazine story written by Ernest Haycox. To prepare the screen play and direct the picture, Wanger reunited the famous team of Dudley Nichols and John Ford. Pictures from “The Lost Patrol” down to “Hurricane” are samples of their collaborative abilities.

Time of the story is 1885, when Geronimo’s Apaches were on the warpath; the locale is the southwest desert country. All the action, its romance, melodrama, humor, pathos, terrorized fear, adventure and excitement, happens aboard a stage coach which is making the dangerous journey from Tonto, Arizona, to Lordsburg, New Mexico.

For prime name value the picture will present Claire Trevor, John Wayne who has been seen in many Republic pictures. Andy Devine, John bleu, Thomas Mitchell, Louise Platt, George Bancroft, Berton Churchill, Donald Meek and Tim Holt. There will be tribes of Indians (and thus fights galore) regiments of soldiers and wild communities of pioneers. Secondary name values are represented by
Hotel Imperial (Paramount) 

Wartime Romance

More than ordinary importance, especially from an exploitation standpoint, attaches to "Hotel Imperial," as it will mark the debut of a noted foreign artist on the American screen. Isa Miranda, who has been praised in her country, was and is probably still the ranking box office personality in Italy and in the domains served. A tall blonde, acclaimed by the Paramount studio publicity department as an "accomplished dramatic artist," she was starred in "Scipio Africanus," which was given some United States release opposite Fernand Gravet in "The Life of Nina Petrona." The story, which will engage her talents as well as those of others, is based on the life of General Hill, Reginald Owen, Gene Lockhart, Curt Bois and another newcomer, Rudolph Forster, is a 1916 war romance, the locale a small Galician town alternately captured and lost by Austrian and Russian soldiers.

"Hotel Imperial" is being produced on an extensive scale. The settings and backgrounds are faithful replicas of the original locale. While the featured cast is small, the number of incidental and extra players, peasants, soldiers is large. This is the first in a directing guidance of Robert Florey, who has made many melodramatic romances for Warner Brothers and Paramount.

Release date: February 17, 1939 (tentative).

Arizona Bracelets (Paramount-Harry Sherman) 

Hopalong Cassidy

The record of William Boyd, Russell Hayden and George Hayes in the "Hopalong" pictures is long, and they have provided solid and fresh entertainment for widely diversified audiences. Exhibitors have found the shows commercially valuable.

This time "Hopalong" and "Lucky," intent on a vacation visit with their old pard, "Windy," soon find themselves in a predicament that has romantic and melodramatic complications. A young cowpoke is loved by a woman, a less convict husband. To keep his father's identity secret from her, the girl is passing him off as someone else, "Windy" and "Lucky" try to help her, but the convict husband becomes involved with rustlers. That situation sets the stage for the hero to wipe out the rustlers and eliminate the threat to the woman and her son.

Never Say Die (Paramount) 

Comedy

When a hypochondriac person who thinks he has many ailments, any of which is fatal, tries to help a lady in distress, amusing things are bound to happen. When the fancied sick man's worst malady is the unwanted attention of a muchly married siren and the lady in distress is working again to rid herself of the amours of a penniless nobleman and the two sufferers come together, the occasion is rife in humorous possibilities. Complications that threaten to wind up disastrously eventuate as the three people, but in the love scene, love is again proved a panacea for imaginary affictions.

A capable coterie of screen personalities have a good time while they are doing it, working to bring this potentially amusing screen property to picture realism. Directly concerned are Bob Hope, presently in "Thanks for the Memory," Martha Raye who doesn't need any more identification than Andy Devine, Gale Sondergaard who is teaching an Academy Award, and a Miss, but in the love scene, Siegfried Rumann are the most important.

The film has its origin in a play by William H. Post which Don Hartman, Frank Butler and Presto Harwood have adapted to the screen. Elliott Nugent is directing.

Release date to be determined.

Paroled to Exile (Monogram-Crescent Production) 

Melodrama

Convicted of crime and sent to prison on framed-up circumstantial evidence, the hero of this story, upon being paroled, sets out to learn who made him the victim. Unaware of his em- plements, he gets a job in a secretely conducted gambling den and falls in love with the sister. Participating in another crime for the purpose of gaining information, he gets the girl, but he refuses to use the love for the girl is so great that he refuses to incriminate her brother. He goes back to prison, but before the exposed gambler can do anything, he is arrested for the same offense. "Paroled to Exile" will present Robert Kent as the boy, Anne Nagel the girl and Sidney Blackmer the conspirator. The supporting cast includes Kathleen Nolan, William Gargan, Maude Eburne, Ben Alexander, Pat Flaherty and Carleton Young.

The picture, which is being produced by E. B. Dieter et, is based on an original story by John Kraft and John T. Neville, two of Hollywood's most prolific writers.

Lambert Hillyer, long experienced in handling melodramatic screen material in more than six years' association with Columbia, and maker of Crescent's recent "My Old Kentucky Home," is directing.

Release date: To be determined.

I'm From Missouri (Paramount) 

Comedy

Bob Burns found his real place in pictures in "Arkansas Traveler." "I'm From Missouri" is his first opportunity to demonstrate that he intends to make his new found spot permanent. The whole essence of the story is comedy.

In the beginning the hero is a Missouri mule raider, with prosperity, he becomes a banker and his success only becomes socially ambitious. Then the bottom drops out of the mule market. Deciding to do something about this sad state of affairs, he flies his pet mule to a store. There he meets an ex-Indian officer who has been sent to America to buy tractors for the army. Bob has no difficulty in proving that he is a better tractor operator, to complete the deal, however, he and his family journey to London. All that happens thereafter is fun which culminates successfully for the mule and his owner.

Release date: March 31, 1939 (tentative).

Me and My Gal (Paramount) 

Human Interest

Fox Films once made a picture under this title. But one's memory does not have to run back very far to recall that this in midsummer, 1932, Paramount gave the public a hit with "Me and My Gal." Then George Bancroft, Wynne Gibson, Charles Starret and James Gleason were the stars in the Grover Jones-William Slavens McNutt-MacDonald-Hill version of "Me and My Gal," will feature Buck Jones, Helen Twelve-trees, John Hartley and Robert Armstrong. The original story, which may be recalled, is the Jones-McNutt story, for which Lillie Hayward and Brian Marlowe have prepared a more or less modernized screenplay, majorcd in human interest, a further development of the original story by Charles Lederer, who collaborated with Lew Lipon and Hans Kraly on the screen play. "Me and My Gal," will feature picturesque production effects.

Release date: not set.

Broadway Serenade (MGM) 

Romance and Music

With the exception of "San Francisco," "Broadway Serenade" is the only picture which Jean Hersholt has made for MGM in which she has no opposite singing lead. In theme the story is a romantic love story. It concerns a girl, a songwriter and a pianist. She goes on to stage fame. Her singing pianist husband, also a symphonic composer, fearing that her success is putting more pressure on her, befriends her. As he is responsible, he and piano and in upon his composition by the influence of a kindly friend. Meanwhile, the girl, thinking she has found a new love with her producer, plans a divorce. But when the husband's symphonic fantasy becomes a commercial success, the man's grudge against the producer is up for the song and piano team is reunited, professionally and romantically.

Less well known, last in "Young Dr. Kildare" and "Spring Dance" will appear as Miss MacDonald's husband. Frank Morgan will be seen as the production's top-billed hero to the heroine of her star and her husband. Other important personalities in the story are Ian Hunter, now in "Comet Over Broadway," William Morgan, Rita Johnson, Virginia Grey and Katherine Alexander.

The music to be featured ranges from operatic to popular favorites of the Gay Nineties and a group of modern topical numbers. These were composed by Edward Ward and Herbert Stothart and Gus Kahn and Sigmund Romberg. The production was begun as a story by Charles Lederer, who collaborated with Lew Lipon and Hans Kraly on the screen play. "Me and My Gal," will feature picturesque production effects.

Release date: not set.
CIRCUITS ADDED 410 HOUSES IN THE YEAR

But Independents Led Affiliated Circuits by Estimated Ratio of Seven to One in Expansion

Expansion by independent circuits was greater than that of affiliated circuits in 1938 by an estimated ratio of seven to one. Complete returns for the year probably will show 3,830 independent circuit theatres. This is a rise of 360 houses over the total in 1937, which was 3,470.

Affiliated circuits indicate a gain of approximately 50 theatres, which brings the aggregate number of affiliated circuits in the country to 2,400. From these figures, with four or more theatres regarded as a circuit, it is deduced that there are 9,000 theatres in operation in the country, under independent auspices, according to Motion Picture Daily.

Of the affiliated circuits, Paramount expanded most. Paramount theatres are operated on a decentralized basis through partnerships and independent management, while the chain, through affiliates, acquired 40 additional houses.

The only theatre acquired by Loew's in 1938 was listed. Fox West Coast (National Theatres) added seven, Warner Brothers acquired six new houses.

The only affiliated circuit to finish the year with fewer theatres than in 1937 was RKO. This company completes its 1938 calendar with three houses less than the number it operated the previous year.

Paramount's principal acquisitions were through the Malco Circuit (Tennessee, Mississippi, and Arkansas); Butterfield (Michigan and Ohio); Sparks (Florida) and Blank (Iowa and Nebraska).

The Griffith Circuit of Texas, Oklahoma and New Mexico, Roy Martin (Georgia) and the Schine Brothers (New York, Ohio, Pennsylvania and Maryland), acquired about 50 per cent of the aggregate gain made by independent circuits during the year. They added among them approximately 180 theatres.

The independent circuits comprise 370 individual organizations operating in 2,184 cities and towns of the country. Their growth has been fairly constant for the last five years. In 1933 there were 233 independent circuits, with 1,908 theatres operating in 1,066 cities and towns.

It was in 1930 that the affiliated theatres reached their peak in numbers. Since 1933 the average gain per year has been under 100 theatres for the five national circuits, Paramount, Fox West Coast, Loew's, RKO and Warner Brothers.

New Haven Area

Compared with new theatre construction of an estimated $500,000 for the year 1937, covering eight new houses, the year 1938 produced only one newly-built theatre for the New Haven territory, at an approximate cost of $250,000.

The new structures this year were the 1,060-seat Dixwell Playhouse, completely rebuilt when a fire destroyed the Fishman House on the same site last spring, and the 750-seat Arch Street Theatre, built on a new site by George LeWitt, of the Strand, Plainville, Michael Cacolli, now leasing the Park Theatre, in the Allington sector of West Haven.

is hearing completion of a new 900-seat Forest Theatre one block from the former house. Joseph Faith is building a new house in Unionville; Joseph Quinlan has announced plans for a new theatre in Jewett City, to succeed the Film's, damaged completely by the recent hurricane; A. M. Schuman will build a 1,000-seat house in the Black Rock section of Bridgeport; and Nathan Lampert, another suburban 600-seater in Wethersfield.

Theatre improvement has taken in the neighborhood of a $175,000 for 1937, which represented unusual modernization activity in that territory. Whereas last year's figure was composed largely of Independent expenditures, this year's total is represented by Loew's and Warner expenditures for new sound, complete modernization, marquee and other items along the two circuits.

Five-Year Survey of Kansas Area

In the five years ending December 31st, an independent survey shows, 32 new theatres have been built in Kansas, representing 18,160 seats, and 32 have been constructed in western Missouri with 18,000 seats. This is a total of 64 houses and 36,160 seats for the Kansas City area.

About half of the new houses constructed in Missouri represents new theatres in the strict sense of the term; that is, the seats were not in existence before. The percentage of new seats runs a little higher among the theatres built in Kansas in the same period.

Dowlings Leaves RKO

Matt Dowlings, head booker at the RKO exchange in Oklahoma City, has resigned to join Griffith Amusement Company as a booker out of the Dallas office. Frank McCabe, formerly manager of the Criterion in Oklahoma City and head booker for Standard Theatres Corporation, has also joined Griffith.

Colman on Kellogg Hour

Ronald Colman is the latest addition to the cast of the Kellogg program, which starts on the NBC Red network January 15, J. Walter Thompson managing. This is the first time Mr. Colman will appear on radio. Others to appear are Lawrence Tibbett, Cary Grant, Carole Lombard.

Film Council Formed

The Motion Picture Council of Denver has been organized with Compton Bell as president. The organization plans to recommend better films to member bodies, among which are the Parent-Teacher Association, Denver Women's Press Club, National Council of Catholic Women and the Denver Council of Church Women.

Lasky Appoints Two

Jesse L. Lasky has named Hobart Bosworth and Bryant Washburn as his personal representatives for the "Talent Quest" program which makes its debut January 8th over the Columbia Broadcasting System network.

FAMOUS - CANADIAN REPORTS GAINS

An interim report of Famous Players Canadian Corporation indicates that gross theatre attendance, as reflected in gross revenue of the company, will have a slight margin at the end of the current calendar year as compared with 1937. It is estimated that net profit for the year ending December 31st will be higher than the $861,464 which was recorded one year ago after payment of all charges, this being equal to $2.10 a share of common stock.

No major changes in the physical properties of the Canadian circuit have taken place this year. While several new theatres have been opened and additional houses secured, others have been closed, the result that the extent of the circuit remains virtually unchanged for 1938.

"Life Dances On" Bookings

"Un Carnet Du Bal" (Life Dances On) has been booked for first run bookings into 18 key spots, including Detroit, San Francisco, Seattle, Portland, Los Angeles, Milwaukee, and Worcester, Massachusetts. The film, being released by Columbia Pictures' newly created Famous Foreign Features department, has already played New York, New Haven, Boston, Syracuse, Buffalo, Hartford, Conn., Philadelphia, Baltimore, and Washington.

Tri-National Has Guiry Film

Sacha Guitry's newest picture, "Champs-Elysees," in which he plays five parts, in addition to having written and directed the film, is C. Curtiz producing for early American release by Tri-National Films. The picture traces the history of the famous boulevard from the time of its inception in 1617, down to the present. This is linked to the story of a single family.

Fabian Acquiring Seven

The C. Fabian circuit will take over seven Staten Island, New York, theatres from Parland Theatres on long term leases. One of the theatres is the Paramount, 2,274-seat house at Stapleton, which is owned by Parland but pooled with the independent circuit. Harry Shiffman is general manager of Parland.

New Post for Ament

Walton C. Ament, news editor of Pathe Newsreel for the past year, is to be named managing editor of the newsreel. He replaces Allyn Butterfield, who resigned recently. Mr. Ament was formerly a member of the RKO trustee's legal staff at the home office.

Pathe "Goodwill" Tour

Questioning bookers and exhibitors on their preference for various types of shorts, Louise Rousseau, assistant to RKO-Pathe production manager Frank Donovan, is touring the country's exchange centers.
GET READY FOR THE BIGGEST SHOW YOU EVER HAD!
WORLD PREMIERE
RADIO CITY MUSIC HALL
THURSDAY, JAN. 26

GUNGA DIN

BACKED BY A NATIONAL
ADVERTISING CAMPAIGN
AS BIG AS THE PICTURE!

Watch trade papers for details

starring
CARY GRANT • VICTOR MCLAGLEN
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From a Story by BEN HECHT and
CHARLES MacARTHUR - Inspired by
RUDYARD KIPLING'S Poem - Screen
play by JACQUELINE LUCAS and SID KAHN

PANDRO S. BERMAN IN CHARGE
OF PRODUCTION • PRODUCED AND
SUPERVISORY BY HERB GEERS STEVENS
Pressures from Without Headline Film Year

Closing a year notable for a multiplicity of troubles at home and abroad, some boiling up from within but most of them initiated and encouraged by forces external to its fabric, the motion picture industry found reassurance in recent indications that some at least of its financial problems in the final weeks of 1938 showed marked signs of improvement. Financial statements, seriously affected by the spring and summer slump, gave indications of returning strength in end of the year predictions.

Other industry problems remained unsettled. Criticism of present trade practices, external and internal, rose to a crescendo which could not be ignored. Paralleling the threat and final realization of sweeping Government action in the courts against distribution and production as at present constituted was a movement, long sought by organized exhibition, for voluntary regulation which resulted in the formation of negotiating committees, the submission of tentative proposals, and criticism of those proposals by theatre owners organizations. No decision has been reached. Accompanying the bass thunder of the Government suit in equity were overtones of Congressional and state legislative activity pointed toward regulation by legislation.

The growth of the totalitarian influence and lowering war clouds in Europe quickened the decline in receipts from the foreign markets. Anschluss in Austria and the victory of Nazi influence in the Balkan states removed those markets from the books. The Italian situation, long difficult, ended in a complete break when the Mussolini Government set up an official bureau to handle all film distribution and American companies refused to participate. The new British Films Act, passed in April after long controversy, added new restrictions to American operations in that country.

At home, labor gained new strength and consolidated the organization gains begun in 1937. The International Alliance of Theatrical Stage Employees completed organization of exchanges and announced plans for complete unionization of the industry, precipitating jurisdiction quarrels with Hollywood talent guilds and independent unions. The Screen Writers' Guild won official certification by the National Labor Relations Board and began a long court fight to force producers to accept the decision.

The chorus of voices demanding access to the audience commanded by the entertainment screen grew louder in volume and more varied in origin. Educators, propaganda groups ranging from left to right, and vendors of shoes and ships and sealing wax who long have sought to hawk their wares from the industry's ready-made forum redoubled their efforts. Their success was notably small.

Double bills, and chance games were debated, attacked and defended but remained in approximately the same proportion as in 1937. Hollywood took to heart the maxim that good pictures are the best and only universal answer to besetting problems. The trend continued its upward trend, stories of adventure and derring-do received extensive and expensive treatment and were as remunerative as always, homely themes and family life stories grew to the proportions of a trend, and Shirley Temple led all the rest in the annual poll to determine the ten best money-making stars with two other juveniles, Mickey Rooney and Jane Withers, not far from the pinnacle.

Headline highlights of the year follow:

**January**

- January 1 National Broadcasting Company reads 791 protest letters from a public aroused over a program on which Mae West lampooned a Bible story. Broadcasting executives contemplate a code of voluntary self-regulation.
- January 8 Regulation shows 1937 most profitable year for industry since 1930. Metro-Goldwyn-Mayer announces extensive proft-sharing plan to be incorporated in personal service contracts of executives and directors.

**Foreign Market:** French Government plans drastic control of domestic industry and foreign film imports; Chinese distribution drops to 15 per cent of normal.
- January 15 Trade Practices: Samuel B. Pettengill, Democratic Congressman from Indiana, announces he will press for passage of his bill to prohibit block booking.
- January 22 John Hay Whitney, partner of David O. Selznick, offers $3,000,000 for United Artists shares held by Charles Chaplin, Douglas Fairbanks and Mary Pickford which Samuel Goldwyn and Alexander Korda had attempted to purchase. Trade Practices: Allied States Association board votes not to participate in proposed round table conference with Motion Picture Theatre Owners of America and independent groups; Department of Justice officials deny that an antitrust campaign against the motion picture industry is planned.
- January 29 National Board of Review faces test on continuance of activity.

**February**

- February 5 James R. Grainger to be president of Republic Pictures.
- February 18 "Snow White and the Seven Dwarfs" finishes record five weeks' run at the Music Hall with gross of $600,000. New projector announced by International signals along sought pooling of sound patents. Foreign Market: Japanese exchange American distributors from Manchuko. Trade Practices: Senate Interstate Commerce Committee reports the Neely bill to prohibit block booking to the floor of the Senate without holding hearings.
- February 26 Labor: Actor organizations prepare to fight challenge by International Alliance of Theatrical Stage Employees for control of all entertainment unions and guilds; disputes between agents and studio executives brought into open by rift between Joseph M. Schenck and Myron Selznick.

**March**

- March 12 Ted Kukmeyer, Helen, Mont., and Jules Seltzer, Philadelphia, win Silver and Bronze Quigley Award Plaques. John O'Connor named to head RKO theatres. Trade Practices: Sidney R. Kent says Neely bill spells ruin for independents and that outlawing of block booking would saddle industry with impossible costs; industry representatives in Washington protest railroad rates of measure; Paramount wins temporary injunction against North Dakota divorce law.

**April**

- April 2 Manifestations of organized pressure from several directions exerted toward turning the screen to the purposes of propaganda of various kinds culminates in an open letter debate between Martin Quigley and Dr. Eden Dale of Ohio State University. Foreign Market: British Films Act providing quota of 15 to 30 per cent for distributors and 12½ to 25 per cent for exchanges; triple value privileges and reciprocity credit, becomes law.
- April 16 Hal Roach transfers production of "Our Gang" comedies to MGM studio and

(Continued on following page)
COURT ACTION AND TRADE PRACTICES

(Continued from preceding page)

announces plans for ambitious production of features. United States Steel holds showings of sponsored pictures designed for the theatre exhibition. Forty companies prepare independent product for new season.

April 23


MAY

May 7

Supreme court, acting on General Talking Pictures patent infringement suit, rules patent owner has control of use of the patented article. Trade Practices: Allied States Association indicates it will drop campaign for legislative restriction if given evidence that trade practice concessions will be granted by distributors. Labor: Distributors and IATSE complete master contracts for exchange workers unions.

May 21

Hal Roach announces he will distribute through United Artists. Clift Work is designated general manager of the Universal studio succeeding Charles R. Rogers. Two companies press television plans for immediate use. Trade Practices: Senate passes Neely bill prohibiting block booking but no action is expected in House of Representatives before end of the session. Allied votes at its annual convention to negotiate with distributors on trade practices but to continue campaign for legislation until all major distributors agree to participate in round table conferences.

May 28

Annual survey shows 17,541 theatres in 9,187 towns in the United States seating 10,924,684.

JUNE

June 4


June 11

Labor: George E. Browne, president of the IATSE, opening the labor group's annual convention, cites plans for complete unionization of production, distribution and exhibition branches of industry; reports membership increase from 24,000 to 60,000; National Labor Relations Board orders studio elections to determine whether Screen Guild or Screen Writers, Inc., is to be the collective bargaining agency for writers in the first Hollywood labor case to be brought before the national agency. Trade Practices: Federal court in North Dakota starts hearings on suit by Paramount to declare the state divestment law unconstitutional.

June 18

Martin Quigley given honorary degree by Loyola University of California in recognition of his fostering of the Production Code. Complete production plans of 12 distributors for 1938-39 list 577 features. Labor: Guilds draw battle lines to resist threat of IATSE encroachment on jurisdiction; producers attempt to block plans of producers in double bills. Trade Practices: Motion Picture Theatre Owners of America urges speed in trade practice reforms and warns that federal control is inevitable unless the industry acts.

JULY

July 2

Trade Practices: Will H. Hays and heads of eight distributing companies visit President Roosevelt; committee headed by Sidney R. Kent named to study and develop a trade practice program; Polish film industry comes under Nazi influence. Labor: CIO union wins certification as bargaining agency for Paramount News employees after campaign of other newsreels; Screen Writers Guild receives 267 votes to 57 for Screen Writers on dual NLKB Hollywood election, producers indicate election will be fought in courts.

July 9

Foreign Market: Italy inaugurates five year plan designed to eliminate dependence on foreign film producers, planning ultimate production of 250 features a year.

July 16

John Maxwell resigns from directorate of Gaumont British and asks court to postpone action on his suit against the Oster brothers in connection with his purchase of a $3,000,000 voting interest in GB. Hollywood goes into once a year convention of independent exhibitors. "Marie Antoinette." Trade Practices: Distributors' committee invites exhibitor organizations to conferences in trade practice respects; California courts rule block booking is legal. Labor: Hollywood producers file protest against NLKB certification of Screen Writers' Guild.

July 23

Industry considers and adopts plan for united nationwide institutional advertising campaign and Hollywood reaches new high production activity. Plan for purchase of Grand National by Educational announced. Special master completes work on RKO reorganization plan. Trade Practices: United States District Court of District files suit against major distributors for equity decree to divorce exhibition from distribution and end block booking; Jack Kirsch elected head of Allied of Illinois following death of Aaron Saperstein; federal court in North Dakota rules state divestment law is constitutional, distributors plan appeal to supreme court.

July 30

Industry committee explains advertising campaign to exhibitor representatives and equity. Labor: Screen Directors' Guild files charges of failing to bargain collectively in court. Trade Practices: Distributor committee announced that the Government suit will be studied carefully with a view to its effects on plans for voluntary trade practice regulation but that planned discussions will proceed.

AUGUST

August 6

"Motion Pictures' Greatest Year" committee announces Quiz Contest at meetings in field. Amended plan for RKO reorganization filed in court. Trade Practices: Department of Justice solemnly assures industry that no further anti-trust actions are contemplated pending disposition of the suit in the lowest court. Labor: Screen Directors' Guild files charges of failing to bargain collectively against studios.

August 13


August 20

"Alexander's Ragtime Band" breaks long standing records on first run. Rules announced for Quiz contest. Labor: Studio wage levels unchanged at conference on basic agreement.

August 27

Trade Practices: Washington reports indicate pending negotiations for settlement of Government suit by consent decree. Foreign Market: Protests grow in industry in Britain over several clauses in new Films Act, particularly the cost-labor provisions.

SEPTEMBER

September 3

"Motion Pictures' Greatest Year" launched with parades and proclamations. Grand National-Educational merger approved. Labor: Los Angeles regional labor board opens hearings on Screen Directors' Guild petition for bargaining agency designation.

September 10

Study of new Hollywood product shows trend to homely, down-to-earth themes. Labor: New Hoff requests aide to George E. Browne, president of the IATSE.

September 17

Theatre receipts reported up ten per cent against the previous week. Broadcasters renew attack on radio competition as broadcasters say they give too much to films, receive too little. United Artists announces plans to expand; Manhattan plans, Murray Silverstone given principal executive authority, A.W. Smith, Jr., resigns as sales executive. Foreign Market: Italian Government announces budget of $1,000,000 for new agency which will assume all film distribu-
FOREIGN MARKETS ARE RESTRICTED

(Continued from preceding page)

tion functions in that country; Czechoslovakian market for U. S. films declines under Nazi influence.

September 24

Trade Practices: Independent exhibitors in Chicago sue Balaban & Katz and major distributors charging illegal trade practices in disregard of trade law. Labor: Hollywood talent guilds threaten Academy of Motion Picture Arts and Science in fight against producers; Screen Writers' Guild contract published.

OCTOBER

October 1

Industry feels the effects of the shadow of war in Europe as recapitulation shows narrowing limits of foreign market. Long Island and New England exhibitors count losses after tropical hurricane. Estimate of business gain in Motion Pictures' Greatest Year campaign rise to 30 per cent. Film radio programs decline as broadcasters extend "war" on industry.

October 8

Federal court reserves decision on RKO reorganization plan, acceptance by creditors impending. "Trade Practices: Distributors' committee gives assurances to exhibitor organizations that negotiations for trade practice program will be resumed.

October 15

George Schaefer to head RKO. March of Time issue depicting Czechoslovakian crisis banned in England. "Trade Practices: Distributors send invitations to exhibitor organizations to meet in New York; supreme court refuses to review Philadelphia double bills decisions but will hear Dallas anti-trust case; William R. Rodrigues extends hope of amicable settlement of trade practice problems in address at Allied of Michigan meeting.

Foreign Market: Film shipments to Italy halted.

October 22

George Schaefer assumes office as RKO executive. Maxwell suit against Oster brothers settled before court hearings start.

"Trade Practices: Preliminary negotiations among representatives of Allied, the MPTOA and distributors are begun to devise a voluntary trade practice program, the two exhibitor organizations meeting separately with different members of the distributors' committee in New York; attorneys for the distributors meet for the second time with Department of Justice officials in Washington; Allied of the Northwest announces a divorce law will be sponsored in Minnesota at the next session of the state legislature; Department of Justice intervenes as amicus curiae in General Talking Picture patent case before supreme court.

Foreign Market: Argentine legislators ask for Government control of film industry.

NOVEMBER

November 5

Technique of sound recording and reproduction occupies attention of SMP at fall convention. "Trade Practices: William F. Rodgers tells MPTOA convention at Oklahoma City that trade practice program is "near."

November 12

Adolph Zukor succeeded as head of Paramount production by William Le Baron; Y.

The 1938 Roster of Deaths

The personnel of the industry was depleted this year by the loss of many figures whose long experience and character had given them the status of leaders and made their passing a loss to their industry. An alphabetical list of executives, stars, technocrats, and exhibitors who died during the 12 months just concluded, follows:

Frank Freeman transferred from theatre operations to studio; "Trade Practices: Department of Justice charges B & K in Chicago and major distributors with violation of consent decree signed in 1932.

November 19

Plans of Films for Democracy group for production of propaganda films for theatrical distribution form one of several threats against the entertainment screen, others coming from the totalitarian countries of Europe and from Spain where General Franco announces a Government Bureau of Motive Production. Howard Howard, George Schaefer and Russell Birdwell urge formation of permanent press bureau to serve as public relations clearing house for the motion picture industry. Federal Communications Commission opens investigation of radio industry. Foreign Market: Japan lifts ban on motion picture imports but retains certain restrictions on currency transfer.

November 26

Supreme Court reaffirms its first decision in General Talking Pictures patent suit, ruling general guilty of infringement. Douglas Fairbanks and Charles Chaplin announce productions for United Artists release. Consumers' Tax Commission reports 61 varied taxes levied on motion pictures paid at motion picture box offices. Foreign Market: Trade treaty signed by U. S. and Great Britain makes no changes in British film trade restrictions; Canada plans production of films advertising itself; protests and benefits follow new wave of Nazi persecution in Germany; American companies reiterate intention to cease activities in Italy rather than submit to restrictions of new Government distribution agency.

DECEMBER

December 3

Motion Picture Herald publishes inventory of product for Christmas release and of completed films for 1938. National Association of Broadcasters considers code for voluntary regulation of radio. Plans announced for Government production of good will pictures to be distributed in South America to counteract European propaganda.

December 10

James Roosevelt, son of the President, becomes a vice-president of Samuel Goldwyn, Inc. "Trade Practices: Exhibitors' organizations, Department of Justice and White House receive copies of a "memorandum of understandings" listing the distributors' proposals for trade practice revision; Allied and MPTOA criticism centers on "vague phraseology" and omission of plan for conciliation boards. Foreign market: Italian Government, in move to break solidarity of American opposition to new distribution restrictions, offers United Artists, RKO, Universal and Columbia an extension of enforcement time for new decree from December 31st to June 30th.

December 17


December 24

Shirley Temple leads poll of exhibitors to determine ten best money marking stars for the fourth successive year. Gross on "Snow White and the Seven Dwarfs" reported at $4,000,000 with foreign receipts expected to bring total to $8,000,000.
Loew’s, Schenck
File Denials

Charges that excessive compensations are provided under contracts of Loew’s, Inc., with various executives and others to the detriment of stockholders have been denied in separate answers filed in chancery court at Wilmington, Del., by Loew’s and Nicholas M. Schenck, president, to the bill of complaint filed recently by three New York stockholders.

Loew’s and Mr. Schenck ask that the bill of complaint be dismissed and they be discharged. The company asked, however, that an early decision be ordered.

The stockholders’ suit against Loew’s in New York supreme court was concluded last Thursday. Justice Louis A. Valentine, after one week for briefs and an early decision.

Fox Court Decision
Not Due Till Spring

The decision on the $500,000 compromise to settle the All-Continental Corporation’s recapture of assets suit, an important element in the $9,535,682 William Fox bankruptcy, is not expected before April. Endicott, a federal referee in bankruptcy, revealed this week.

Endicott explained that negotiations and dictator payments have been going on between lawyers for leading creditors, for Mr. Fox, and for the former producer’s wife and two daughters, who own All-Continental. He said the settlement should be had for possible settlement of disputed points out of court, before he orders the cash offer accepted or rejected.

Trailer-Made Sued
By National Screen

National Screen Service this week filed suit in federal court in New York for an accounting, damages and penalties against Trailer-Made, Inc., charging that Trailer-Made has taken sound tracks owned by National Screen and put them in its trailers. Of 30 Trailer-Made trailers examined by National Screen, 10 were found to have appropriated National’s sound tracks, according to the complaint. National also asks for an injunction against further distribution and use of all trailers with its music. Isadore Schwartz and Pathe Film Corporation, which processes many of Trailer-Made’s products, are made defendants.

Richard Cummings Dies

Richard H. Cummings, 60, retired actor, died December 25th, in Los Angeles. He was a native of New Haven, Conn. An actor on the stage he started in motion pictures in 1912 in New York with the old Tannhäuser company, later going to Hollywood for a role in D. W. Griffith’s “The Birth of a Nation.” He retired several years ago.

Raymond Sooy

Raymond R. Sooy, 59, superintendent of recordings for RCA Victor Company, died in Manchester, N. H., December 20th, from a heart attack. In the last thirty-five years Mr. Sooy had recorded the voices of dozens of famous singers and the music of symphony orchestras, first for the old Victor Talking Machine Company and then for RCA Victor.

William F. Granger

William F. Granger, 84, stage and screen actor who appeared in “Lightnin’,” died in Hollywood, December 23rd. Born in Philadelphia, Mr. Granger began his stage career at an early age. He met Frank Bacon in Chicago while he was appearing in “Fortune Hunter” nearly twenty-five years ago, and became associated with him in theatrical ventures.

O. J. Astry

O. J. Astry, 71, who owned and operated two of the first film houses in Salem, Ohio, died there last week of a heart attack. His wife, daughter and children survive.

George R. Lawrence Dies;
Camera Experimentor

George R. Lawrence, 70, "the father of flashlight photography," died in Chicago, December 15th. Mr. Lawrence’s first experiment with flash powder in 1893, took the first aerial photographs ever made by a commercial photographer and in 1900, in the days before enlargements, invented the world’s largest camera, weighing 1,400 pounds, taking pictures eight by four and a half feet in size and requiring 15 men to operate.

One of his achievements was a kite which carried his camera 2,000 feet in the air and by which he made pictures of the ruins of San Francisco after the 1906 earthquake. He sold $13,000 worth of copies of these photographs.

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J. FRANK BROCKLISS

J. Frank Brockliess, former chairman of the British Cinematograph Manufacturers Association and for several years chairman of the Committee of the British Board of Film Censors, died December 23rd in London. Mr. Brockliess was 59.

Born in Kensington, London, Mr. Brockliess was educated at St. Charles College in Kensington and at London Polytechnic. He entered the motion picture industry in 1909, and became managing director and owner of J. Frank Brockliess, Ltd., London, and S. A. Brockliess-Simplex, Paris, France, European concessionaires of Simplex Projectors, Peerless Arc lamps and other projection specialties.

During the World War Mr. Brockliess was in charge of the British Military Cinema.

He established the Paris office of Metro-Goldwyn-Mayer and was managing director from 1921 to 1925. From 1925 to 1927 he was managing director of First National Pictures, Ltd., London.

In the years from 1927 to his death, Mr. Brockliess devoted practically all his time to the Brockliess accessories organization covering Great Britain and Continental Europe.

Harry Myers, Silent
Film Actor, Dies

Harry Myers, 56, celebrated for his portrayal of the star role in the silent version of "A Connecticut Yankee in King Arthur’s Court," died in Hollywood, December 25th. He had been ill for three days. In “Connecticut Yankee,” released shortly after the World War, he helped bring a new vein of satire to the screen. The picture was later remade with the late Will Rogers in the title part.

With the advent of sound Mr. Myers faded gradually from the screen. He scored a hit in Charlie Chaplin’s "City Lights" as a man-about-town who took up with a tramp and appeared in the Bing Crosby film "Mississippi" and also in "Hollywood Boulevard."
"CRUSHER" McKay... steel-knuckled king of the Firehold crew... the roughest, toughest son of steam who ever mastered men or fought a ship to win a woman's favor!
A terror ship hoodooed with strange creeping doom!... Conflict and jealousy and high heroism seething in the stokehold!... Gay passengers unaware of the tragedy raging beneath their dancing feet!... DRAMA red and blazing as its roaring fires!... ROMANCE deep as the sea!... LAUGHS as fast as the hurricane!... BOX OFFICE ALL THE WAY!
Silence of Circuits Makes CEA’s Report a Case for Independents, While KRS “Passes Buck” to Producers

by AUBREY FLANAGAN
in London

Whatever be the criticisms which the British industry applies currently to the 1939 Films Act, most of them being, many of them justified, there would seem already to be more than one roseate indication that the Films Council created under the Act, for all its lack of a public audience and film industrial experience, is taking the right functions and role seriously. Whether it does so from an inner urge to serve or from the genial cracking of the highly elegant Board of Trade is a matter for conjecture.

Not least significant consideration is that whatever be the complaints and regrets of producers, British exhibitors are not being neglected.

A hopeful augury of the Council’s goodwill and constructive aim—indication, too, that the claims that the Council will function as a species of trade arbitration board are not unfounded, is the readiness to explore and examine, if not ultimately to pass judgment on, cooperative booking as a principle and as a practice.

Evidence from Both Sides

As was asked to consider the whole question of cooperative booking, a practice frowned on and dismissed by the Kinematograph Renters Society, the Films Council is now in full process of taking evidence from both sides of the dispute, as the council chairman has announced, for the purpose and end of passing final judgment upon one of the trade’s most vexing problems.

The Kinematograph Exhibitors Association already has submitted its case, and the Kinematograph Renters Society has offered its apology. In turn the CEA and KRS are each invited to criticize further the recommendations of its own Joint Committee. Upon the final decision of the Films Council will decide, and if action is considered imperative, will act.

Problem in Politics

Here, however, arises a problem in politics. Should the Films Council, an elected body voicing public opinion, and not the views of one trade or section or one trade, express a leaning towards the British exhibitors’ view and away from that of the mainly American renters, it is still problematical whether legislation would be necessary. In all likelihood the renters politically and diplomatically would be advised that the adoption of a new policy would inhibit the odium and publicity of Parliamentary action or administrative legislation. In all likelihood, too, they would, as in the case of the grading dispute, fall silent.

The memoranda presented and to be presented to the Films Council on cooperative booking have not been published, in some cases not yet considered.

The CEA was invited to present its comments in two sections, independents and circuits. So far the circuits would not seem to have offered their view, certainly not through the accredited official organization, the CEA itself. The CEA case thus becomes for once in a way the case for the independent exhibitor. It is the determined contention of this camp that the three circuits dominate the entire exhibitor scene, and that they ask merely the numerical strength they can exert to manage the whole booking of films. The fact, however, is made a subject for complaint by the CEA, not so much as of its own local. In certain districts they contend that, although the independents have a considerable majority of booking interests, they are debared from utilizing their resources by the CEA policy, which refuses to book films to interests not holding 51 per cent of the theatre shares. This 51 per cent test, they point out, is not applied to circuits.

What is the result of this, ask the independents? For answer they contend that they, the independents, have frequently to sell out to the circuits in order to prevent themselves from financial extinction and that the public itself suffers in the district from a plethora of mediocre films. The establishment of a legal right for the independents of the district to pool their resources would enable them to support better product, thereby balancing their own budgets and doing justice to their patrons

To substantiate their contention that no “super” can be booked singly by the independent, they will present a timetable series of examples of super films allegedly bookable only with other product.

Silently the independents reiterate that it is not a question of reducing rentals, but exclusively of the even more vital one of obtaining product. The circuits, being allowed to pool their bookings nationally, may demand the right to do so locally.

The KRS, whose position is in some respects a difficult one, to probably not have an easy time in defending their position, and it is reported in informed circles that some of their members are satisfied with their official apology. It is the KRS contention that the neutral and lucrative as the cooperative booking principle may seem, the actual machinery is rather more sinister. They would draw the battle line back to the producers, most of whom, they point out, are currently not making profit, averring it is they who first of all would be hit by any cooperative scheme which was aimed at them, and contend it is, at the reduction of rentals. The move is a wily one, bringing to the fore the opposition to any scheme that would bring into being and in whose interest the Films Council deliberate.

They have presented a historical survey of various cooperative schemes marking the past, endeavoring to point out the sinister purpose thereof. Their opposition to cooperative booking is allegedly a genuine effort to keep the market free, a test of their sincerity they offer to consider each case on its merits.

Circuits Silent

Such an answer will be considered by the CEA as no answer at all, and exhibitors will be of the opinion that they have completely riddled the opposition. On the other hand the KRS seem aware of the difficulties facing the introduction and that the circuits’ scheme probably are even inclined to the view that exhibitors may not find it easy to convince a lay body like the Films Council of the subtleties of such a pure technique.

The silence of the circuits may be tactical, though one school of thought inclines to the view that it presages an ultimate widening of the principles of cooperative booking by all the circuits collectively. The establishment of a joint booking agreement, such as exists between Odeon and Urania, and probably the CEA, the ABC, and the Bernstein group, not only would have immeasurable effects on the reduction of film prices, but would obtain a much wider market for the British films sponsored by the circuits’ production associations.

Long shot booking would seem to be in favor of a change in the renters’ policy and against the need for actual legislation.

Itemized

About £45,477 ($227,385) has been paid into the Kinematograph Fund by British exhibitors in the five years ending March 31 as their tax on the Sunday opening of cinemas.

British Broadcasting Company is expected to receive an income of $5,000,000 in 1939, it has been unofficially but authoritatively indicated here.

Associated British Pictures Corporation has declared an interim dividend of 10 per cent on the ordinary shares for the year ending March, 1939.

A loss of £1,752 is recorded by Capital and Provincial News Theatres, for the last year.

BRITISH FILMS COUNCIL READY TO RULE UPON COOPERATIVE BOOKING

TRADE ISSUE MADE ASSET TO THEATRE

A resourceful example of a current trade controversy being turned to the ultimate ends of local picture houses, comes from Weston-Super-Mare, England, coastal resort on the Bristol Channel, where joint work between local theatre managers and the district’s newspaper has manipulated the discussion over double feature programs into an all round debate on films which has helped make local inhabitants film conscious.

Launched officially by Jardinevir, film writer in the Weston-Super-Mare Gazette, it originally took the form of discussions in his columns on film tastes and interests, particularly with reference to the question of two features, or, as in the cinema program. Ultimately a questionnaire was launched and circulated to 18,000 patrons, whose opinions were sought as a guidance on present and future theatre policy. Every local house collaborated.

The ballot has been discussed at length in the English film trade press. The questions cover quality of “second” features, program lengths, shorts, Westerns, favorite players and stories.

In another survey the London News Chronicle has ascertained that 31 per cent of the British population averages once a week at film theatres, 13 per cent twice a week, 2 per cent four times or more.
Topper Takes a Trip

(United Artists—Hal Roach)

Eclectic Comedy

"Topper" was no fluke. Any who thought the notable box office success of the first Hal Roach return to first principles of cinematic diversion was a result of mere novelty were in error. The same first principles are relied upon in this second picturization of a novel by the late and impishly irreverent Thorne Smith and the same professional preview audience filled the same theatre with the same kind and amount of laughter.

It would seem to follow that showmen are justly justifying their promises to the same kind of entertainment in anticipation of the same profitable kind of satisfaction.

It is quite clear that Mr. Roach can continue making "Topper" pictures as a series, if he chooses to do so, with reasonable expectancy of continuing popularity. The second "Topper" picture is described as a sequel to the first story. What a straightforward extension of the first story. This one deals with a divorce action brought by the name character's wife and the means by which she obtained legal recognition for the child that she thought was dead. There are no other indirect references to the death of the deceased lady, so that the picture is varied by the addition of a recently departed wirehaired terrier, and Cary Grant appears via flashback in the early sequences.

You may again call "Topper" as though he were indeed he, and Billie Burke is even better this time than last as "Mrs. Topper," with better lines to speak and more of them. Constance Bennett again displays a fine evaluation of point and tone as the lightly earthbound sophisticate, and Alan Mowbray is potently if briefly occupied as the butler. Franklin Pangborn and Alexander D'Arcy are proficient in support, and Paul Hurst adds one of his deeply etched characterizations. The ectoplasmic aspect, much more pronounced than in the first picture, is varied by the addition of a recently departed wirehaired terrier, and Cary Grant appears via flashback in the early sequences.

Crossroads

(Tri-National)

Story of Shell Shock

Just what the directive title of this French film importation means is not made clear either in the unfolding of the story or in the translation of the Gallic dialogue into English subtitles. Perhaps the significance of the picture's label is to be connected with the dramatic crisis before the cast's chief character as he faces the problem of solving his true identity. However, in spite of its enigmatic appellation, the story of a man living the respectable life of a family man and a financier, who is revealed as a former Parisian bad boy, is told interestingly enough, even though the treatment of the problem is quite restrained in comparison with psychological.

Much of the picture's entertainment value can be credited to the moving and restrained performances of the gentleman with a past. Supplementary assistance is given by the performances of Jules Berry as a blackmailer, Tania Fédor as the man's staunch wife and Suzy Frim as the other woman. An effective bit is supplied by Marcelle Geniat in the role of the mother. Except for the introductory courtroom scenes, which are necessary for the story's introduction but which are detailed in a slow and unimaginative style of reporting, the production has been directed by Kurt Bernhardt with a tension building pace.

Die Vetehuel brings suit against a Paris paper for repeating in print charges of blackmailers that actually Joe Pelletier, a fugitive from the police. The case is won for the contestant through the testimony of Sarrou. However, the motive behind Sarrou's move becomes clear when he reveals to De Vetehuel (Pelletier to give him his right name) that his evidence was perjured. In settling upon a sum of "hush" money, the two men fight and De Vetehuel is injured. Tracked by the gendarmes to the night club apartment of his wife, who took in Pelletier's shady past was his heart interest, Sarrou threatens to tell all about his victim but is prevented by a well aimed shot. The wife turns the revolver upon herself but before a theatrical demise dictates a false death bed confession that the blackmailer had been blackmailing De Vetehuel on the tramped up charge that he was Pelletier.


CAST

Mme. Vetehuel  Charles Vanel

Jean Sarrou  Jules Berry

Mme. Frim  Yvonne Vallée

Local Patron  Charles D. Ross

Mme. Jules  Michele Allan

Suzi Frim  Suzy Prim

Sarrou  Tanja Fedor

Jean Alexandre  Bevoriery

Mme. Beau  Maria Montez

The Bistro  Paul de Vetehuel

Mme. Beau  Jean Chudie

Chief of Police  Jean Brandier

The Butler  Eddy Debrau

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Pacific Liner

(RKO-Radio)

Melodrama

"Pacific Liner" is a different kind of sea story. Its basic plot brings two men into conflict. The first gets the battle against a lethal plague which rages in the ship's hold, and the action takes place aboard a liner making a trans-Pacific crossing, and most of it in the first room. Essentially the show is straight melodrama, but with the rough and robust comedy common to seafaring men. There is a trace of love interest, but that element is only subsidiary to the personal warfare between the ship's engineer and doctor.

Proud of his record, "Crusher McKay" drives his black gang with demoniacal fury to bring the SS Arcadia into port on schedule. A mysterious malady claims a member, "Dr. Craig," whose appearance is a disease as cholera, quarantines the fireroom. The plague moves down man after man, while battling with "Crusher," who claims to be trying to stop his recruiting as well as the inside track to nurse "Auntie" affection. "Crusher" gets a touch of the disease himself. With only a few of the crew to help him, he keeps the fires burning and the pressure up. Meanwhile the passengers, unaware of the danger, have been having a gay time. Finally, through "Craig's" medical skill, the ship breaks through the "Crusher" superhuman efforts the boat docks on time.

For principal name values, "Pacific Liner" offers Robert Stack and the director, Michael Gordon. Both handle types of roles in which they appear to best advantage with customary skill. The sole woman in the story is Wendy Barrie. Capable support is from the rest of the cast, which is contributed by Alan Hale, Barry Fitzgerald, Allan

(Continued on page 54)
No matter how you look at it!

5 out of America's first 7 are M-G-M!

The Winners

Clark Gable          First.
Mickey Rooney       Fourth.
Spencer Tracy       Fifth.
Robert Taylor         Sixth.
Myrna Loy          Seventh.
                      Eighth.
                      Ninth.
                      Tenth.

Exhibitors of America judge the box office rankings of more than 200 players
40 Little Mothers

(National)
French Melodrama

An importation from France, directed by Leonide Moguy from a story by Jean Guition, "Le Mioche," (The Kid), released in this country under the title of "40 Little Mothers," is a production which has considerable appeal.

Sponsored by the Child Adoption Committee, the picture is built on the theme of love for a child. A young woman, having given birth to her child, and her smile and actions captured the hearts of the audience. With a clever plot and the superimposition of English titles the story is easy to follow.

"Prosper Martin," (Lucien Baroux), unemployed professor, finds "Pierrot," (Little Philippe), abandoned on the street. He plans to turn "Pierrot" over to the orphanage the next day, but gains employment in an exclusive finishing school for girls. "Prosper" smuggles the child into his home.

His students, who have discovered his secret and believe him a kidnapper, confront him with the evidence. When "Prosper" explains, the classmates realize his deep love for "Little Philippe" and plan to help him mother the child. But the principal finds "Pierrot" and the girl in "Prosper's" room, and gives the child to the orphanage.

With the supporting cast of Madeleine Robinson, Cecilia Doriatz, Pauline Carton and Jean Perier, who have acted in the play, the picture is a rapidly progressing, "40 Little Mothers" should prove real entertainment to those who enjoy human-interest stories.

Reviewed at an early afternoon performance, at the 55th Street Playhouse in New York, the audience seemed to enjoy the picture—Frank Varré.


CAST
Proper Martin, Lucien Baroux
The Mother, Madeleine Robinson
Pierrot, Little Philippe
The Professor, Madeleine Robinson
The Professor, Little Philippe
Pierrot, Little Philippe
Pierrot, Little Philippe

Marusia
(Ukrainian) Musical Drama

This Ukrainian folk drama was produced in New York, New Jersey, and on Long Island. Regardless of the time of year, it is distinctly Slavic in appearance and theme. Its story is a simple one and according to American standards overly long drawn out for what it has to tell. Interspersed throughout the enactment of the story are musical interludes with a good chorus, Stefania Melnyk, who plays the title role, the principal singer.

There is little comedy in the film and except for the musical portions the picture grimly goes all the way through, as the eye sees it from the dramatic side. Even the folk dances and New Year's Eve party are not gay after all the standards of today, the picture probably has quite a deal of appeal for the Slavs in this country. For others there are English superimposed titles.

The plot is of a village where everyone knows each other and where four friends, two boys and two girls are happily awaiting the marriage of one of them. The story comes "Komna," a hunch-back who owns a few wheat fields and accordingly is one of the most popular. He is infatuated with "Marusia," one of the two girls to marry him herself. "Koima" sows the seed of discord among the friends with great success. In time he talks "Hyrz" into leaving the village for greener pastures, has "Potap" arrested on a trumped-up charge and succeeds in placing "Marusia's" parents under obligation to him. "Hyrz" and "Potap" iron out their differences and show up at "Marusia's" wedding to find that the town is in process of being constructed and what was once a hamlet is about to come down. A very small audience through the picture without comment.

CAST
Marusia, Stepanna Melnyk
Hyrz, Nicholas Schmidski
Komna, Peter Chorniuk
Jocab, I. Schmidski
Halyna, Halja Troyaka
Potap, Novak Dymtro

The Ware Case
(Capad Production) (A.B.F.D.) Murder Trial Drama

This second Capad production, a new version of the popular film of the same name, is successful in its day, has a polish of production and treatment which lift it at once out of any purely local category, and set it beside its fellows on an international market with full assurance of creditable consequences. The film, for all its lazzard pacing in the early stages, wakes to a very powerful trial scene, with a compelling climax. The treatment of the theme is, maybe, a little fanciful in its earlier stages, though thought and conscientiousness are apparent in every scene. It is when the narrative comes to court that the dramatic crescendo, with apt timing of the dramatic moments, a careful weaving of atmosphere and a rising peak of tragedy thundering at the close. It is arresting stuff, but especially so for its easy powers of nervous expression and its mastery of significant dialogue. His may not be a character the box-office necessarily likes, but they will believe in him.

Stevenson's choice of cast is notable, Barry K. Barnes is no more than Barry K. Barnes, but in the rôle of the young man his playing has a flame of fidelity in her, Edward Rigby's irresistible little Cockney bookmaker, Francis Sullivan's ruthless Attorney General and C. V. Francis, immortal master of the stuffy, his portrayals which bear fidelity to type and show conviction of characterization. The trial scenes and settings are as flawless in accuracy as they are compelling in atmosphere, and there are tasteful, if a little tiresome, garden scenes to decorate the dialogue.

The picture is a comparatively expensive production, it has finish about it, and, as already suggested, can be exploited on two lines—the personal and the titular.

Produced to a trade show audience at the Cambridge Theatre it obviously gripped in its...
The tumult of a mob gone wild... roaring scenes you'll never forget!
Yes, Madam?
(Associated British)

Inheritance Comedy

Though the fame of the spirited Bobby the Brain seems to have subsided, his popularity as a star of musical comedy is undimmed. This screen adaptation of one of his more successful stage pieces certainly shows off the talents of the eccentric and picturesque character, and is likely to find its audiences a bit harder to hold and to parry the sinister threats of a rival claimant for the title.

Howes makes an odd but entertaining man-servant and a very poor burglar, and is at his best in cabaret dancing with the monumental Vera Pearce.

Norman Lee's down-to-earth direction gets the maximum of laughs at the fastest possible tempo.

Diana Churchill is a lively and intelligent foil to Howes, Vera Pearce's experienced hand shows through the elephantine calisthenics, and Wylie Watson's North Country humors have a homey warmth.

Such offerings as this have little if any appeal outside the country of origin, but they show an understanding of the English market.

*Behind the Scenes*—the film registered constant laughter, and Howes' personality probably never gets better built with a screen audience.

—AUBREY FLANAGAN


Porky the Gob
(Vitaphone)

Salty Porky

In this latest cartoon adventure or misadventure, the porker character is depicted as a nautical member of a battle cruiser. In accordance with this theme, his name is now shortened to "Porky." The Porky Pig cartoon takes place at the Cannes, where the film registered constant laughter, and Howes' personality probably never gets better built with a screen audience.

—AUBREY FLANAGAN


Getting Your Money's Worth
(Lenauer)

Merchandise Analysis

In an entertaining way, high priced razor blades and expensive cold creams are shown to be no better than their cheaper varieties. The film portrays laboratory tests for blades and offers suggestions as to how the most effective shave may be obtained. Cold creams, it is shown, can be obtained for less, and the film goes on to explain why.

Tests on face powder reveal that more expensive brands because the cost typically comes from the scents added, which it is claimed, disappear in a few hours anyway. Tests on face powder reveal that more expensive brands are often no better than the less costly. —Running time, 11 minutes.

A Legend of Norfolk
(A.B.F.D.)

Documentary

Made by a British theatre manager—Arthur Leslie—in his spare time, this lyrical and sincere tribute to Norfolk provides the local entertainment than any of its fellows, and infinitely more technical polish and artistic sheen than it. It is the legend of the Virgin's shrine in Walsingham, Norfolk. It lightly skims the surface of history, telling of the vision of the Virgin which came to Wal- singham in the year 1061, and the Virgin's well's soliarity, of the Faith which has rebuilt the shrine, and the pilgrims-to-day who follow in the footsteps of their medieval brethren. A lament for the loss of its funds for its lustrous glimpses of the thatched cottages and winding hedgerows of Britain recently photographed by Joseph Leslie and cut and

(Continued on page 58)
Beginning
IN THE JANUARY ISSUE OF
BETTER THEATRES
accompanying next week’s issue of Motion Picture Herald

A Column by
BEN SCHLANGER
Theatre Architect and Consultant
on FORM & DESIGN

A Column by
C. C. POTWIN
Consultant in Acoustical Engineering
on ACOUSTICS
in FORM & DECORATION

... and regularly thereafter in every issue of

Better Theatres
MOTION PICTURE HERALD  December 1, 1938

assembled with skill and point, it comes immediately into the category of better films—and films which contribute appreciably to human betterment.—A. E., London.

Rome Symphony
(United Artists)

Roman Splendor
The ancient and glorious city that is built on seven hills has been visited before by several motion picture globe trotters but no camera visitors have paid such splendid tribute to the famed spot as has been painted in the picture account of the Count and Countess Kelley. The material is familiar enough and includes shots of such Roman landscape as the Forum and St. Peter's. But the handling of the prospectus has been done with such artistic and intelligent taste that the well known sites take on a new and more beautiful appearance. Much of the subject's outstanding excellence is due to the magnificent application of color, particularly to the section devoted to an inspection of the treasure trove of St. Peter's. Camera angles are effective and the natural beauty of the city remains against a wide, blue sky are breathtaking in their aspect of beauty. Musical background completes the formation of a well rounded travel jaunt miniature.—Running time, one reel.

Viking Trail
(20th Century-Fox)

Travelogue
In this travelogue the "Magic Carpet of Movietone" with Lowell Thomas as narrator visits Norway, the land of the Vikings. It is noted in the film that Norway is now one of the most popular countries of the world in their day the Vikings were a race of warriors. The Norwegian country with its many fjords is pictured as is also the Lapland country with its oddly costumed natives. Running time, 11 minutes.

Little Moth's Big Flame
(Columbia)

Color Cartoon
This color cartoon, "Mintz Color Rhapsody" delves deeply into the realm of fantasy to tell the story of a little moth who disregarded the old adage of playing with fire and had her,Moths burnt. It is a cleverly devised animation in which a good deal of effort has been spent and profitably so for the cartoon is excellent entertainment. Running time, 8 minutes.

Jaipur—The Pink City
(FitzPatrick-MGM)

Traveltalk
This is another in the series of Traveltalks, produced by Louis B. Mayer and Joseph FitzPatrick. Jaipur, known as the Pink City because of the pink hue which marks all of the city's buildings, is in India and its people practice Hinduism with variations. For instance, their religion prohibits the destruction of anything that has life. The narrator says not even flies are brushed off a baby's face. Despite the filming in color, the subject is not exciting. Running time, 8 minutes.

Scouts to the Rescue
(Universal)

Scout Serial
This is a fine Indian exhibiting this Boy Scout saga obviously has a natural appeal not only to the Scouts but to fraternal organizations such as the Junior Naval Marines, the sister clubs of Girl Scouts and Camp Fire Girls, and to all those adults who still remember their past Scout days. The three first instalments of the chapter play carry a grade of entertainment and thrill that should be welcomed by the average American youngster. There are bits of scout lore and business, and there is the story of a G-Man's efforts to round up a gang of counterfeiters, a ghost town and a band of inhospitable Indians. Jackie Cooper heads the troop and is surrounded by a band of healthy and energetic youngsters. Release date, January 17, 1938. Running time, for first three chapters, 21 minutes each.

Two Boys and a Dog
(Parmount)

Different Granat Rice Spotlight
The lads and their hound of titular designation are two youngsters and a wire haired pup from our western way. Aged nine and eleven, the boys are buddies and are presented in a study of this Granat Rice Spotlight subject will reveal. First pictured on a lone camping trip, the kids, armed with their trusty camera, are soon seen shotgunning to meet the challenge of animal life. Later on they embark on a coyote hunt and bag the catch to win from their appreciative dad a trip to a local rodeo and in return to Elmer for是有feral treatment with the youngsters being their regular selves, the dog just a dog, and the scenic background of the wild west remaining as beautiful and unspoiled as God intended it to be.—Running time, 10 minutes.

MIRACLE OF SALT LAKE
(Metro-Goldwyn-Mayer)

Miniature
Tracing the migration of the Mormons to what is now Utah is a short subject poses the question of whether the appearance of sea gulls so far inland at the exact moment when grasshoppers, also making their first appearance, were devastating the wheat fields, was a miracle or a coincidence? At any rate the sea gulls destroyed the grasshoppers and the Mormons' food supply was saved. The subject has been handled with the usual efficiency typical of all these Miniatures. Carey Wilson is the commentator. Running time, 11 minutes.

PROVINCE OF QUEBEC
(Columbia)

Travelogue
In this travelogue of Quebec the narrator takes us on an tour of the old French order in the Province contrasted with modern innovations from America to the south. The French language is still the predominant tongue and the historical structures date back to the planning and effort of the early French settlers. Montreal is the main attraction with its plethora of ancient landmarks. Also shown are scenes from the adjoining countryside and the St. Lawrence River. Running time, 10½ minutes.

MAN'S GREATEST FRIEND
(Metro-Goldwyn-Mayer)

Pete Smith Specialty
Pete Smith in this Specialty delves into some of the reasons why the dog is credited with being "Man's Greatest Friend." The dog is shown as aide to man in primitive days, in wartime as carrier of first aid supplies. The subject also takes up the case of mad dogs, and then goes on to trace briefly the life of Louis Pasteur, who discovered a cure for rabies. Running time, 10 minutes.

FASHION FORECAST
(20th Century-Fox)

Excellent
This is the second of the Vyyvany Donner "Fashion Forecasts." Like the first it has been carefully prepared and is a model of the most exact knowledge. The pictures are described as "America's most beautiful," having been selected from a list of girls most in demand as models. Winter sport and evening wear and beach mosquitos are depicted by the girls and also by the men models while Ilka Chase, stage actress, in a cleverly written and narrated commentary, tells about the clothes in a serious manner. Birgit Rud, famous skier, makes a brief appearance modelling the latest in ski outfits. Running time, 10 minutes.

COUNT ME OUT
(Vitaphone)

Punch Drunk Pen Pug
One of the screwiest of the Chelsinger comic compositions is this pen depiction of Elmer, the aspiring pug. Equipped with a pair of gloves, a book of instruction and assorted paraphernalia from a correspondence school on the art of boxing, the punch-drunk pen pug meets Elmer in a match meeting the real ring champ. The decision of phantasmagoric combat is against the unfortunate contender. The realization of conscientious and earnest Elmer to forsoke his rosin ring career. From the material of flying fists and punching bags the action draws a fast pace. The gags and especially the Joe Penner voice imitations make for chuckle fun.—Running time, seven minutes.

IN NEWSREELS

[Most of the newsreels this week devote the last news item of the year to a review of 1938 highlights.]


NEWS OF THE DAY—No. 229, Vol. 18.—News Parade of 1938...Outstanding events of an epochal year.

PARAMOUNT NEWS—No. 41.—Dozens auctioned off in Seattle... New U. S. Senators look over capitol—Charity fashion show—Sunday Seals a golfing Santa... Turkey celebrates anniversary... Count of Paris is idea Musical triumph—London is a brand new sports scandal—London sees unity in U. S. foreign policy... Associated Press moves to Rockefeller Center—Skiing.

PARAMOUNT NEWS—No. 42.—The highlights of 1938—Mr. Average Man gives his concept of the year news—Tribe to America and what it stands for.

RKO PATHE NEWS—No. 45, Vol. 10.—Members of New York City police prisoners go on Christmas leave... Japanese slams China's "open door"... George Coleman back in the swim—New Year brings new fashion... "Pop's" Smurf prints an emotional tear for his nearest real... Russia celebrates 21st anniversary.

RKO PATHE NEWS—No. 46, Vol. 18.—1938 Passes in Review—R. L. V. Kolbenhorn as commentator.

UNIVERSAL NEWSREEL—No. 729, Vol. 18.—Landau's foreign "isms"—First plane flight marked...New mill heralds steel boom...Two killed in week crash...Christina party for needy kids in Florida... Film stars hall democracy—Chicago's super-sleuths ranch racing a new sports...Radio controlled boat trials...Galapagos wins pageant.

UNIVERSAL NEWSREEL—No. 731, Vol. 18.—High lights in the news of 1938.
Columbia

ADVENTURE IN SAHARA: Paul Kelly, C. Henry Gordon, Lorna Gray—This one may do for a double bill, too good for that. We played it alone. Didn't make too much splash but did get out. The producers did kill several other pictures but they won't allow me to do so. The producers kill two pictures would do. Running time, 100 minutes. Played December 6-7—Ruff Bros., Mainstreet Theatre, Logan, Kansas. General patronage.


HOLIDAY: Katharine Hepburn, Cary Grant, Lew Ayres, Doris Nolan, Edward Everett Horton, Binnie Hill, John Litel, Rosina Lawrence—Kay Francis pictures are getting better. Running time, 90 minutes. Played 8:30 p.m., Kinsley Theatre, DeKalb, Ill. Small town patronage.

PENROD'S DOUBLE TROUBLE: Billy and Bob by Jack-Ogden—at the best Friday-Saturday run we've had in a long time and there's plenty of thrills and entertainment in this. Another sixteen minute feature.—M. L. DuBoise, Majestic Theatre, Cotulla, Tex. General patronage.

SECRET OF AN ACTRESS: Kay Francis, George Brent, Inn Hunter—Ouch! What a bore this one was. Will never take another picture from this producer. I think it was a mess of time like this. Played December 7—B. Holemcken, Rose Theatre, Sumas, Wash. Small town patronage.

SECRET OF AN ACTRESS: Kay Francis, George Brent, Inn Hunter—Ouch! What a bore this one was. Will never take another picture from this producer. I think it was a mess of time like this. Played December 7—B. Holemcken, Rose Theatre, Sumas, Wash. Small town patronage.

SPRING MADNESS: Lew Ayres, Marlon O'Sullivan, Burgess Meredith—I heard about this picture so after seeing it screened I canceled it. It has about enough material for a two reeler. Might go over in a college town but certainly not in a small town.—E. M. Frenzel, Paramount Theatre, Deoway, Okla. Small town patronage.

STABILEMATICS: Wallace Beery, Mickey Rooney—Average pictures but not exciting on this one. Running time, 90 minutes. Played December 8—Olds Stephano, Grove Theatre, Groveovet, Texas. Small town patronage.

TREASURE ISLAND (reissue): Wallace Beery, Jackie Cooper—This reissue still had drawing power for us as it drew very average. I played it as if it was a new picture, did not show the trailer, as these trailers dwell on the fact that it is a return engagement, and this particular trailer showing Jackie Cooper as a little boy would definitely date it as an old picture. No one commented that they had seen it before.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Paramount

ARKANSAS TRAVELER, THE: Bob Burns, Fay Bainter, George Grizzard, John Ford—This was a vehicle played with Walt Disney’s “Ferdinand the Bull” and advertised the show, consequently a nice business. They don’t go strong here on Bob Burns. Where they play this picture, I tell people to try and make the public think Bob is another Will Rogers.—M. L. DuBoise, Majestic Theatre, Cotulla, Tex. General patronage.

ARKANSAS TRAVELER: Bob Burns, Fay Bainter, Jean Parker, John Beal, Irvin S. Cobb—Excellent. Here is a picture that pleased as near 100 per cent as any of them. A down to earth old fashioned picture that people of the average audience like. What more can anyone ask? Good luck to you, Mr. Burns, hoping that your next picture will be as good as this one. Running time, 83 minutes.—Heed. New Strand Theatre, Griswold, Iowa. General patronage.


GIVE ME A SAILOR: Martha Raye, Bob Hope, Betty Grable, Jack Whiting—Think Paramount was very smart to line up a series of these pictures which made her famous. Certainly it is our opinion that pictures like this, with a popular girl screen, are very much disappointed in this and the draw went up. Played December 2-3—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.


KING OF ALCATRAZ: Lloyd Nolan, Gail Patrick. J. Carroll Naish—We were terribly disappointed in this picture. It was a double bill as much for the feature as the cost feature in order to fill out a program. We don’t want to run double features but it looks like we are going to lose it with these million dollar pictures. Lloyd Nolan and Gail Patrick deserve better than this. Played December 4—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PROFESSOR BEWARE: Harold Lloyd, Phyllis Brooks—Not so hot. Should have cut down a reel at least. It was slow in starting but afterwards the picture was entertaining when it gained momentum. Just a fair picture. Running time, 83 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SAVING THE NORTH: Donald O'Connor, George Raft, Henry Fonda, Akim Tamiroff, John Barrymore, Lynne Overman, Louise Platt—Paramount was able to get out with this picture and with the appeal of this. Everybody wanted to see it and they were all well pleased. Played November 27—M. L. DuBoise, Majestic Theatre, Cotulla, Texas. General patronage.

SPAWN OF THE NORTH: Donald O'Connor, George Raft, Henry Fonda, Akim Tamiroff, John Barrymore, Lynne Overman, Louise Platt—Paramount was able to get out with this picture and with the appeal of this. Everybody wanted to see it and they were all well pleased. Played November 27—M. L. DuBoise, Majestic Theatre, Cotulla, Texas. General patronage.

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STOLEN HEAVEN: Gene Raymond, Olympia Bradna, Lewis Stone, Glande Farrar—Return engagement requested. Played November 23. This is a picture you want to step on. Extra good. Lewis Stone was extra special. Also Gene Raymond and Olymica Bradna. Everybody loved her in this picture. Don’t miss this. Play it by all means.—Levi F. Roberts, New Strand—Folks like it. General patronage.


THANKS FOR THE MEMORY: Bob Hope, Shir- ley Ross, Jane Wyman, Brian Donlevy—Excellent. Everybody liked it. This is the kind of picture I like to play. Step on this one. Don’t miss playing it. Good entertainment. Good Sunday show.—Levi F. Roberts, New Theatre, Faulkton, S. D. General patronage.

(Continued on following page)
MOTION PICTURE HERALD
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Republic


STOP THAT TRAIN: Gene Autry, Smiley Burnette, George Cleveland. This is a very good picture. The sound gets the audience. No A. L. Niles, Theatre, Ashamo, Iowa. General patronage.

RHYTHM OF THE SADDLE: Gene Autry, Smiley Burnette, Slim Andrews. This film has a good score and is a good western. Smiley Burnette does the acting part well. H. Coffman, Lyric Theatre, Moscow, Idaho. Rural patronage.

UNDER WESTERN STARS: Roy Rogers, Smiley Burnette, Barbara Pepper. This film has a good score and is a good western. Smiley Burnette does the acting part well. H. Coffman, Lyric Theatre, Moscow, Idaho. Rural patronage.

KRO Radio

BREAKING THE ICE: Bobby Green—An extra good picture. You can’t go wrong on this one. You will do well with this. Verne H. Coffman, Lyric Theatre, Moscow, Idaho. Rural patronage.

CAREFREE: Fred Astaire, Ginger Rogers, Ralph Bellamy. This is a very good picture and is of lasting value. Verne H. Coffman, Lyric Theatre, Moscow, Idaho. General patronage.

I’M FROM THE CITY: Joe Penny, Kay Sutton—This is a short picture and I have never seen it. Had more luck on this one. Joe Penny has some good moments. They played November 30 through December 1—Ray S. Hanson, Fox Theatre, Pirtite, Idaho. Small town patronage.

MAN TO REMEMBER: An: Anne Shirley, Edward Ellis—I consider this picture one of the ten top pictures they have released. Very good acting and a great story. Verne H. Coffman, Lyric Theatre, Moscow, Idaho. Rural patronage.


SAINT IN NEW YORK: Louis Hayward, Kay Sutton. This is a very good picture and is of lasting value. Kay Sutton plays the good girl. Running time, 72 minutes. Verne H. Coffman, Lyric Theatre, Moscow, Idaho. Rural patronage.

SKY GIANT: Richard Dix, Chester Morris, Joan Fontaine—A very good picture but entirely too short. Most people think Dix washed up. All he needs is a good script such as "Old Man of the Mountains." Running time, 86 minutes. December 10. — Floyd Fashion, Long’s Theatre, Angleton, Texas. General patronage.

VICTORIA THE GREAT: Anna Neagle, Anton Walbrook—This is a splendid production. You have to do justice to this story. You can’t see it. You can’t see it. Pleased those who saw it. Did good business considering how long it ran. Running time, 115 minutes. November 28—Mrs. Ann Strong, Unity Theatre, Vancouver, British Columbia. Rural and small town patronage.

United Artists


BLOCKADE: Henry Fonda, Madeleine Carroll, Leo Carrillo, John Halliday—A swell picture with wonderful performances. I hope that the Motion Com- mission can honestly condemn the picture I have just written about, which is also in the same category and puts it over in great fashion. Our audience was with this picture. December 17. —Pearce Parkhurst, State Theatre, Tor- rington, Conn. General patronage.


Universal

LETTER OF INTRODUCTION: Edgar Bergen, "Charlie McCarthy," Adolph Menjou, Andrea Leeds, Robert Morley, George Murphy—This outstanding picture did not do so well but good business for all offices; being close to the holidays may have something to do with it but that is only a maybe. December 25. —E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.


THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, Irene Rich, John Halliday, Joan Fontaine. This is a good one and if you haven’t seen it after you played it the first time, you felt like going up today. Why not call your patrons and find out what you have! If you haven’t seen Deanna Durbin in this one, you want to see her picture. December 15. —E. Stocker, Myrtle Theatre, Detroit, Mich. Best business in the entire season for this picture. December 5. —Shirley Kent—"Pals of the Saddle," which I wouldn’t call a good picture, will do well. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.


Warner Brothers


SISTERS: Bette Davis, Errol Flynn, Anita Louise, Henry Fonda, Roland Young—Excellent picture that has been playing all season. December 4. —Mrs. Ann Strong, Unity Theatre, Vancouver, British Columbia. Rural and small town patronage.


Short Features

Columbia


MIDNIGHT FROLICS: Color Rhapsodies—A dandy comedy.
colored cartoon and deserves your best time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SNOWTIME: Color Rhapsodies—Well received and most seasonable.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

VIOLENT IS THE WORD FOR CURLY: Broadway Comedy—An audience in a riot most of the time. For slapstick the best on the market.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer


MODELING FOR MONEY: Peter Smith Specialties—Fair with very little comedy. Running time, 30 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MUSIC MADE SIMPLE: Robert Benchley—Shelved it after playing it once. We do not understand why a producer should make such shorts and then ask the exhibitor to pay for them. It is a splendid thing for those who want them but to force them down an exhibitor’s throat is all wrong. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NEWS OF THE DAY: OK. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn.


Paramount


WIN, PLACE OR SHOW: Granland Rice Sportlight by Ted Husing. Excellent shots of beautiful Hialeah Park and some fine horses including the one and only “War Admiral.” Will be enjoyed by any sporting audience. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

RKO Radio

DONALD’S OSTRICH: Walt Disney—Equally as good as all the rest. We just knew we were going to have an outstanding cartoon when we book a Disney.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

FERDINAND THE BULL: Walt Disney Cartoons—We were lucky in getting this while there was so much publicity on it and we’re glad it wasn’t a percentage short. It will live up to its reputation. More power to you, Walt. Running time, eight minutes.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

MARCH OF TIME: No. 2. One of our proudest moments is when we show March of Time. This one on the “British Dilemma” really was a master piece.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Twentieth Century-Fox


FASHION FORECASTS: Autumn Styles—Do not believe these shorts will ever get very far in small towns. Too much of the same thing for 10 minutes will eventually hurt the fashion section of Fox News. This was a very beautiful subject for those who go for them.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GANDY GOOSE IN DOOMSDAY: Terry-Toons—A good cartoon for all ages.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TIMBER TOPPERS: Ed Thorsen—Grand for horse lovers. This was a grand story of the training of horses for interest and a marked degree.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WHAT EVERY GIRL SHOULD KNOW: Lew Lehr—Leave it in the can. “What Every Boy Should Know” was bad enough but this buttons us up on this series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

DOG CATCHER, THE: Skippy Cartoon—Although this short wasn’t too bad, it certainly wasn’t worth the price. Running time, nine minutes.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

Universal

GOING PLACES, NO. 31: Silver Springs—Not so good as “Where the Old South Still Lives.” It is not the worst but “Where the Old South Still Lives” spoils us on this series. This locale has been done so many times it is getting tiresome. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SIDE SHOW FAKIR: Kentone Musical Comedies—Another good Kentone Musical. This series is tops in two reel musicals and we warn you not to waste them. Excellent. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone


ZERO GIRL: Broadway Reveties—As good a short as we have ever played. It has excellent skating (provided by Evelyn Chandler), good music and hilarious comedy. The skating comedian (Eric Walt) in this picture had the boys in a constant uproar. His actions, synchronized with appropriate music, were the funniest seen in many a day. It’s a well short for any program. It will certainly add its share of fun and laughter for your patrons. Book it, everybody! Running time, 20 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.
No other form of advertising can stand comparison with the dramatic, forceful, visual PREVUE Trailer on your screen because—

The Prevue has the lowest cost per ticket sold of any advertising medium in the field.

The Prevue gives you one hundred percent coverage at every performance.

The Prevue does not rely on superlatives or the “super-super” type of copy but it sells the picture with punch-lines describing the picture itself ... concentrated, quick-action selling-power.

Thus ... the Prevue is the best attention-arrestor in the business.

And the Prevue is the result of nearly twenty years experience selling your pictures to your public.

These are FACTS ... for coverage ... for low costs ... for results ... nothing succeeds like the Prevue by

NATIONAL SCREEN SERVICE

... used by more than 12,000 Showmen throughout the Country!
A Personal Letter to Every Round Tabler

DEAR FRIEND .............. :
Before you start reading, will you please fill in the blank space above, between "friend" and the colon, with your first name? Thank you. Now, it's truly a personal letter.

Here we are on the "threshold of a new year" and, since so many of you folks (well, not too many) have cooperated in keeping these pages as bright and helpful as we hope they have been considered, it may be well to give here a bit of an account of our stewardship in the past year and to ask how we can increase the usefulness to you of these pages. We might also speak of some conditions in the industry that have to do with the manager, among other things.

Let's say this immediately. There is definite opinion in best informed quarters that the theatremen will be coming "into his own" more than ever in the next year. That should be obvious. The industry has been trying too long to operate successfully with everything but showmanship. Yes, most everything else has been tried with much less than sensationally successful results. By now, even the most ledger-bound executive must realize that "a dollar saved" is often "a dollar lost" when that dollar is saved on advertising and exploitation. If business is off, then exhibitors who kid themselves that showmanship is nothing more than a three-syllable word must take some of the blame. Even the most shortsighted among them, in desperation if nothing else, will turn to showmanship as the only salvation.

But, of course, the theatremen can't sit by awaiting this millennium. It's an urgent "must" that he keep fighting with everything that he's got to wring every possible admission out of his dates. He has got to keep his chin up with the best grade of showmanship he knows of or can borrow. That's where the Round Table comes in.

When members are queried for an opinion of this department, they tell us what a great job we are doing and—etc. That's all very fine. Kind words are appreciated, but we are not kidding ourselves that your Round Table is the most perfect instrument for which it is intended. Granted, it is the industry's accepted clearing house for advertising and exploitation ideas. For that reason, we are desirous of doing an even more progressive job. Thus, when we ask you what can be done to improve the Round Table, please sit down and do us and yourself a favor by spilling what's on your mind, and not necessarily for publication.

With the cooperation we have been receiving from the managers and their superiors, the Quigley Awards still continue to function as this project was originally intended. Winners continue to receive promotions and other substantial rewards. Names, now to the Competitions, break into the winning columns with pleasing regularity. Managers declare the Awards spur them on to greater effort. Superiors endorse the project as a consistent boxoffice stimulator.

You no doubt will be interested to know that in 1939 the Awards will cover even a wider area than before. With the announcement of the coming year's plans, there should be no reason for any theatremen anywhere to feel that he does not have an equal opportunity for recognition.

Folks tell us that the articles written by the members which we have been running through 1938 were interesting and informative. This feature will be continued. That means you are invited to write us a piece about some subject that has to do with operation and is near to your heart. Probably more of the members would like to cooperate were they not faced with some sort of head-office objection.

There is undoubtedly a "thumbs-down" attitude in certain quarters as has to do with your Round Table. Members eager to cooperate are not allowed to do so. Other Round Tablers are discouraged by the kidding (sometimes, kidding on the level) they receive from brother-managers and executives when their contributions appear in these pages. Unfortunately, the old and somewhat monotonous cry of "three-sheeting" is still heard in the land.

Often, the "thumbs-down" are most pointed and the "three-sheet" cry loudest in those operations where the manager is whipped the hardest to produce business. In answer, the manager studies the Round Table for boxoffice ideas he obtains that frequently bring in extra profits to the bossman. The theatremen tries to repay by reporting his own activities. And for that he is spanked. Curious, isn't it?

Another problem is the member who, as free as the wind to do as he pleases, somehow does not get around to "pay-

(Continued on page 67)
Now brightening the lobby of Loew's Capitol, Washington, is the streamlined display calling attention to forthcoming hits. The word “flashes” is transparent, as is “exciting moments”. Set against a colorful blending of colors, these two light effects give the display considerable animation. Designed by artist Tom Witten and publicist Ray Bell.

John Robinson, Warners' Ritz Theatre, San Bernardino, Cal., is the proud owner of two registered prize-winning Sealyham terriers who are exploitation-minded. The dual appearance of the pooches commands immediate attention wherever they are seen and so John, shown in the photo, banners them and sends them out to sell his dates.

Photo at left was snapped at local airport as Clyde Smith, left, city manager Malco Theatres, Hot Springs, Ark., received the print of ”Men With Wings” from G. W. Simpson of the Film Transit Company. Sentinel-Record photographer was on hand to take pictures, which ran in paper together with story plugging the picture and playdates. Display of aeronautic paraphernalia was also promoted by the theatreman for his lobby.

1904 model Ford with three night club girls paraded streets of San Francisco to exploit the engagement of ”The Sisters”, at the Warfield Theatre there. Car was driven through streets for the first two weeks of run, winding up in front of theatre where it parked at breaks. Campaign was put on by Graham Kislingbury, Fox West Coast publicity man.
Ninety-year-old hearse was driven about the streets of Ranger, Texas, as part of B. E. Garner’s exploitation on his Horror Show at the Arcadia Theatre. Shown above is small part of the crowd which thronged around the hearse as it wended its way about town.

Below is photo of lobby setpiece created by manager W. A. Sandefur, Leeds and Colonial Theatres, Winchester, Ky., for his date of “The Great Waltz”. Measuring 7 feet wide by 9 feet high, background and base were carried out in light blue and pink, figures and heads painted in oils in natural colors.

State Theatre, Tallahassee, Fla., brings the spirit of Christmas to the Southland. Giant Santa atop marquee, with mechanical unit attached giving life to both bands, waved a continuous greeting to patrons. Decorations were conceived by manager A. P. Talley, work being executed by artist W. P. Neel.

Entire front of the Capitol Theatre, Dallas, Texas, was converted into a prison effect for Louie Charninsky’s date on “Paroled from the Big House”. Bally man in convict’s outfit covered streets, back banner selling the date.

Boy Scouts of Brooklyn were contacted by Joe Goldberg of the RKO Shore Road Theatre in connection with opening of “Scouts to the Rescue”. Boys were planted at pup tent and on tap to answer any and all questions.
Showmen’s Lobby Laffs

Model Airplane Show Sells "Men With Wings"

Local chain drug stores tied in with Al Weiss, Jr., Olympia Theatre, Miami, Fla., and put on a model airplane show in connection with the opening of "Men With Wings." Models were displayed in windows week ahead with ticket copy appropriately spotted. Promoted prizes went to winners. Also effected was tieup with the Aviation Department of the local Miami Herald. Theatre donated some model airplane kits and an autographed script of the picture. In return, paper gave reviews and plugs in the aviation column, also furnishing some excellent model planes for lobby display. Air Lines loaned complete new motor and propeller for foyer display in exchange for credit cards.

"LET'S HEAR FROM YOU"

Scott Greets Newcomers With Hearty Invitation

Sid Scott, Capitol Theatre, Sudbury, Canada, in the heart of a mining town, reports that since there is a large influx and exit of families, he mails all newcomers a postcard of greeting. Front carries cut of front, foyer and auditorium of the theatre with his name and the theatre's directly below. Correspondence side has message reading "Welcome to Sudbury and welcome to the showplace of the north. Won't you come around and get acquainted? We would love to have you as our guests as soon as it is convenient. Please get acquainted." Sid says he used the same gag 24 years ago and that it still works well.

Trips to Miami Offered by Boucher

Fourteen local merchants have cooperated with Frank Boucher, Linden Theatre, Baltimore, in connection with an all-expense trip to Miami for the winner. Ballot blanks are available at stores, cash purchases entitling entrants to certain number of ballots. Person holding largest amount is winner. Stores' ads and theatre plug the event and current attraction.

Among other activities engaged in by Boucher are a series of preview nights each Tuesday night; tieup has been made with confectioner in the theatre building, whereby coupons are distributed entitling holder to two sundaes for the price of one. For the kids, promoted ice cream is given each Saturday matinee and cash prizes to those holding lucky numbered heralds.

"LET'S HEAR FROM YOU"

Warners Give "Dawn Patrol" National Advertising Campaign

Warners will launch a national newspaper advertising campaign for "Dawn Patrol" in 30 key cities this month, simultaneously with the engagements of the film in each situation. Ads run to 1,000 lines and the entire cost of the campaign will be borne by Warners. Each ad will be timed to break in each city so that the local engagement will reap the greatest benefits from the ad, which will be used in addition to the regular national newspaper campaign.

Ads come as the final gun in the national campaign laid down for the film, consisting of fan magazine ads in 14 of the cost influential publications plus full pages other publications with notional circulation.

"LET'S HEAR FROM YOU"

Waltz Contest Featured By Murphy in Syracuse

In conjunction with the national "Great Waltz" contest, Frank Murphy, Loew's Syracuse, secured over 2,000 lines of free publicity from the Journal-American, carrying over eight days. Newspaper ran layouts and applicants were given a college couple coming through a door, arm-in-arm, swinging books, with copy reading "We are sweethearts." The third illustrated a couple of four-year-old children captioned "We will be sweethearts."

Other promotions included giveaway of "Sweetheart" roses and candy, Jeannette MacDonald fashion tieups and cooperative arrangements with the Postal Telegraph for messages selling the picture and company's holiday greeting service.

"LET'S HEAR FROM YOU"

'Sweethearts' Taxi Offers Free Rides To License Bureau

At this writing some twelve couples who have seen MGM's "Sweethearts," now at the New York Capitol, have taken advantage of the theatre's offer posted conspicuously in the lobby, a free ride in a specially provided taxi cab to the New York City Marriage License Bureau. The unique publicity stunt on the picture's behalf was considered sufficiently newsworthy for breaks in the metropolitan dailies and was also carried by the various wire services. According to Ben Serkowski, Capitol publicity director, and Manager Herman Landwehr, the honey-moon taxi is expected to be kept continuously in motion between the theatre and City Hall for the rest of the engagement.

Other sweetheart trips reported include the successful planting by Dale McFarland, Capitol Theatre, Davenport, Iowa, of three newspaper contests. The Davenport Times awarded $10 in prizes for the photos of sweethearts of 40 years and over, sweethearts from 20 to 40 and sweethearts from 10 to 20. Money was divided among the three groups. The Dutchess Democrat ran the pressbook contest on sweethearts of 20, 10 and five years ago. Folks whose names appeared in the newspaper that respective number of years ago were invited to be guests of the theatre.

Uses Unusual Ads

Using the same pressbook contest was Hal Sheridan, manager of the Paramount Theatre, Cedar Rapids, Iowa, who arranged with the Gazette for his publicity. Sheridan also made up a series of special ads, first showing middle-aged couple with caption, "We were sweethearts 25 years ago and still are in the second round with a college couple coming through a door, arm-in-arm, swinging books, with copy reading "We are sweethearts." The third illustrated a couple of four-year-old children captioned "We will be sweethearts."

This cartoon is from the brush of Glenn Frank, Cheviot, O.
A PERSONAL MESSAGE

(Continued from page sixty-three)

Climaxing a year of quiet unpublicized good will activities, key managers of the circuit were instructed by John J. Friedl and L. J. Ludwig to plan gratis Christmas shows at which toys, canned food and articles of clothing would be accepted for admission, and proceeds would be turned over to local charitable organizations.

Many variations of good will parties have been reported to date. In St. Cloud, the Paramount, Eastman and Grand Theatres, in cooperation with the Junior and Senior Chambers of Commerce, staged an Annual Rural Children's Christmas Party. Invitations for rural children were handled through school teachers.

All Organizations Cooperate

In Huron, South Dakota, the Huron Theatre cooperated with the Salvation Army in staging a Benefit Show as a means of collecting food stuff to help fill Christmas baskets. Another special matinee was held in conjunction with the American Legion in which disabled veterans were accepted as admission fees. The Legion repaired these toys and then distributed them to needy children.

In Duluth, Minnesota, the Lyceum Theatre, in cooperation with the Duluth Herald and News-Tribune, and the Duluth-Superior Transit Company, staged a theatre Christmas party for orphans. A similar plan was carried out by the Lyric Theatre, Water town, South Dakota, in conjunction with the Cosmopolitan Club's Annual Toy Project Drive. Toys collected at an admission to a special theatre matinee were taken to the Fire Department, where firemen repaired and repainted them for Christmas distribution.

The Paramount Theatre, Mitchell, South Dakota, cooperated with its service clubs in a similar toy matinee.

Other towns in the Minnesota Amusement Company circuit that staged special Christmas Good Will activities included, in Minnesota: Minneapolis, St. Paul, Austin, Mankato, Rochester, Winona, Hibbing, Moorhead and Virginia; in North Dakota: Fargo, Grand Forks, Jamestown and Minot; in Wisconsin: Eau Claire and Superior, and in South Dakota: Aberdeen, Sioux Falls and Madison.

“LET’S HEAR FROM YOU”

Issues Movie News

Another Round Tabler added to the ranks of those publishing their own theatre publication is Robert Busch, manager of the Plaza Theatre, Oklahoma City, Okla. Called the “Plaza Movie News,” leaflet is four pages and printing and distribution costs are entirely met by ads sold to local merchants. It is published bi-monthly, Busch reports that judging by its initial success, expects big things for the News.

Compensating the manager over and above his salary for extra business he brings in is spreading, even if slowly. In the final analysis, it’s nothing but good business, isn’t it? Wouldn’t be at all surprised to find the practice adopted generally, and not in the far distant future, either.

The welfare and future of the manager is also being given wider consideration. Only recently Balaban and Katz announced comprehensive insurance for their theatre personnel. The Griffith and Famous Players Canadian circuits are working on pension plans and other circuits which provide insurance for managers are numerous. Which is as it should be. After all, the most contented manager is the one with the least domestic worries. Taking care of him in sickness, providing for his future, when too old to work, guaranteeing substantial family insurance when he passes on—all go a long way in keeping a man happy on the job and more profitable to his bossman.

The prospect for next year? Well, what’s your thought? With world conditions as they are and so much uneasiness everywhere, we believe returns are to be had from showmanship that gets away from routine operation. More screwballtry to take folks away from their griefs is what we have in mind. Theatremen who have taken down their hair, so to speak, in advertising and ballyhoo, find profit in these unconventional didoes. Successful exploitation of the Horror Shows, Jitterbug Contests, Hallowe’en Midnight Spook Shows, April Fool’s Day Crazy Parties and such-like in the past year indicate that odd and unusual campaigns will pay off as satisfactorily in 1939.

Well, we’ll say goodbye now, until next week. Looks like we spoke us a mouthful and hope you will do the same soon. If you have been sending in your campaigns and other contributions, thanks so much, and please continue. If you haven’t—then please do your best to do so.

You are sincerely advised that the resources of your Round Table are, as always, yours to command with ye Chairman and ye Associate Gert Merriam standing by to lend a hand.

Trust you had the swellest Christmas ever and may 1939 be everything you hope it will be for you and yours.

Friedl, Ludwig
Sponsor Circuit Christmas Shows

Major good will activities during the holiday season were effected in practically every town on the Minnesota Amusement Company circuit.

ing his dues.” This boy puts on a lot of smart boxoffice campaigns but hardly ever tells about it. He’s the manager who reads the Round Table religiously and uses them. “Doesn’t he wonder if these lads ever realize that the success of this department comes from the voluntary cooperation of those who use it. It’s all right to “take” but to even it up, pal, a man’s got to “give” sometime, don’t you think?

There will always be a to-do, we suppose, about limited latitude in operation.

Too many good men complain of it. How much head-office restriction is justified where applied cannot of course be decided here. There is evidence, however, that operators allow their men all the latitude they can handle. For instance, on a following page detailing activities among Lucas and Jenkins theatremen is a quote taken from an article by Willis J. Davis, circuit public relations head. Mr. Davis observes that Lucas and W. K. Jenkins, circuit heads, emphasize: "Theatres are local community enterprises—let those locally in charge run them."

Without doubt, this attitude has no little to do with that company’s consistent leadership and the excellent morale of the managers. Other leading circuits, also firm believers in the Round Table and its aims, base a goodly part of their success on this same freedom of action.

Of course, there are different ways of interpreting “freedom of action” and that depends a lot upon the ability of the individual manager. No one ever said that every manager in every situation is a “ball of fire.” Some men can operate on their own. Others, as willing and conscientious, must be given a helping and frequent hand. That brings in the district manager or supervisor, the lad who is subject to pressure from above and below. We know of countless situations and you do, too, where the district manager is the best friend the manager ever had, where the D. M. works himself into flat feet on the managers’ behalf. If the other kind of D. M. doesn’t rate that high, at best, his job is a full-size headache. So let’s give him the benefit of whatever doubt exists and a flock of sincere thanks for the good guys who make the job worthwhile.

On the subject of the old dough-dough, things are picking up. As you are aware, certain operators have always taken good care of their men. Some employ a form of profit-sharing. Some pay satisfactory salaries plus bonuses. Usually, there is plenty of opportunity for advancement. (Incidentally, our Personalities Page carries frequent notice of these promotions. Many are Round Tablers, more than a few winners of Quigley Awards.)
HIGH-POWER EXPLOITATIONS MARK L&J CIRCUIT ADVANCE CAMPAIGNS

Lucas & Jenkins Men Score with Contests, Street and Air Stunts to Lift Grosses on November-December Dates

Much boxoffice activity at the Lucas & Jenkins situations down in Georgia is reported here by Round Tabler E. L. Whitaker. Their "Spotlight" the circuit's weekly house organ ably guided by the genial "Whit." The L&J boys have been covering lots of territory, not the least of which is the successful sale of circuit Christmas gift books. Highlights of recent picture campaigns on various points:

The "Voice of the Sky" adaily bally hooed by Manager A. D. Robertson, at the Lucas, Savannah, on behalf of "Men With Wings." The local Strachan Skyways was tied in for a Taylor Club plane to which was attached a regular P. A. set, speakers lashed to each wing. Daily flights were made over the city while pilot read announcements of the date to a craning-necked public. A "first-time" for this stunt in Savannah, it checked in as an effective stimulator for the date.

Wilson Addresses Clubs

Added prestige for the Lyric, Waycross, has come about through the addresses made by Manager Billy Wilson to various civic clubs. Recent talks by the Round Tabler at the Lions' Club on the part his theatre takes in building local trade was constructively received. On the occasion of the installation of new sound equipment, Wilson invited the Club to visit the booth after he spoke on sound pictures. The manager took further bows in the local press for his Book Matinee when children were admitted for five cents plus one book. The gift volumes were turned to in the benefit of the newly organized rural library sponsored by the Waycross women's clubs. These and additional civic cooperation have netted unlimited space in the local papers, reports Bill.

Corker's Explanation Unusual

Profitable goodwill comes to the Georgia, in Athens, through the cooperation displayed by L&J City Manager Moon Corker in entertaining monthly the high school R.O.T.C. unit, free admission given to the platoon showing the greatest improvement during the month. Colonel of the unit personally leads the troops into the theatre and aids in making it an event to arouse more than casual interest. Due to the theatre parties the federal standing of the unit has risen appreciatively, according to the U. S. A. officer.

That Corker can be depended upon for the unusual in exploitation is proven further by his Corn Shucking contest in front of the theatre as advance for "Arkansas Traveler," at the Palace. The local press was wide open for this novelty idea, running daily two-column stories about it and also display ads asking for corn shuckers, etc., applicants referred to the Arkansas Traveler, care of the paper. Competitors included coeds from the university in addition to students from the agricultural college, each contestant given two bushels of corn to shuck, winner decided on time basis. Prizes were offered by Corker and the agricultural school.

Animals in the news were reported by the Mason theatres, with Manager Morgan, at the Strand, using a pair of puppies as a bally for "That Certain Age." Tein line was to the effect that the picture represented the age of puppy love. At the Capitol Manager Warren Bailey walked a bannired turkey around town on Thanksgiving, copy reading: "The axe missed me and I'm happy. You'll be happy, too, when you see Little Miss Broadway."

For "Four Is a Crowd," at the Paramount, Atlanta, Manager Tommy Reed used a candid cameraman on the streets to take shots of passersby. Cards were given to those photographed with copy to say that their pictures would be on display in the theatre lobby with ducats for those who could identify themselves in the group shots.

Roberson Aids Local Drives

Close communal cooperation is the aim of A. D. "Robby" Robertson, L&J City Manager, Savannah, in listing some of the recent events held at the circuit's theatres to aid movements inaugurated by the Mayor's Committee, such as celebration of Georgia's adoption of the Constitution with a rally at the Lucas. Also held at the house was Rotary party for underprivileged children. The Bijou was made available to both the Eagles and Elks for memorial services and at the Lucas was shown a special film describing what the Masonic Shrine Club was doing to aid crippled children. The annual D.A.R. Americanization program is also held at the Lucas.

Tein with the locally important Turkey Day football game, Manager O. H. Bradbury sponsored special football nights, wherein the teams of the opposing schools were guests of the theatre. Students of the various institutions piled in to boost their teams, which of course did no harm to the boxoffice. "Brod" spread the news widely on school bulletin boards and planted banners on students' cars in parade before game.

An elaborate advance for "Brother Rat" at the Fox, Atlanta, was executed by Manager Hudson Edwards, the top stunt being a contest between the local Georgia Tech Fraternities. Each frat that entered was given a space ten feet square to decorate as they pleased with patrons voting for the display they favored. Displays included a 1921 college brain, a turkey, a fraternity house room on Sunday morning after a wild night and a Rube Goldberg invention—to pull off bed covers and pull up windows when an alarm went off.

"LET'S HEAR FROM YOU"

Brien Promotes Scout Tein for "Yellow Jack"

Local Boy Scout troop celebrated its first anniversary by attending en masse the opening of "Yellow Jack" at the Prince Theatre, Anbridge, Pa. Marching to the theatre, with banners, the troop was a walking ad for the picture. Contest was run in local daily for which guest prizes were awarded to those submitting best letters on the Panama Canal. Campaign engineered by Lige Brien.

In addition to pasting a one-sheet in his lobby, effective use was made of critics' rave reviews which were blown up and also planted on floor. Special letters were mailed to doctors, nurses, clergy and prominent business men in the heralds. Copy of "Microbe Hunters" was placed in lobby, copy calling attention to the fact that for further information on the dread disease, book was available at the public library.
DAVE MARTIN
former manager of the Fox Bruin, Westwood Village, Calif., has been transferred to the Paramount in Hollywood, replacing E. H. SILCOCKS, who takes over the operation of the Studio City. TED HATHAWAY, formerly of Granum's Egyptian, replaces Martin.

BOB FOX
assistant manager of the Plaza, Schenectady, N. Y., has succeeded JOHN PICKETT at Proctor’s, Troy, while LOUIS RAPP succeeds Fox.

WILLIAM J. QUINN
has been appointed manager of the Normal Theatre, New York City, Quinn formerly was manager of the Astor and Mayfair Theatres.

LOUIS G. TAVOLARA
has been named manager of the Fox West Coast El Capitan, San Francisco, Calif., succeeding DAN McLEAN, who takes over the operation of the Embassy there.

GEORGE AHRENS
of Loew's 83rd, has been promoted to assistant manager of the Dyckman, New York City. Other Loew changes include FRANK L. CRONON, assistant at the Warwick, Brooklyn, moves to the Astor; HERBERT SCHOENHOF, chief usher at the Lexington, promoted to assistant at the Warwick; DANIEL HARRIS, assistant at the Metropolitan, moves to the Prospect, and JOHN CUSACK, assistant at the Prospect, goes to the Metropolitan.

DON WERMUTH
has returned to Warners' in Pittsburgh as circuit manager in Ambridge, succeeding HARRY KENDRICK.

MILT TROWLER
has been promoted from assistant of the Orpheum, Minneapolis, to manager of Mort Singer's Marshalltown, Ia., theatre. JERRY BLADOE succeeds him as assistant to Bill Sears.

JOE BEHAN
assistant, promoted to head booker for Warners in Minneapolis, succeeding ED MCLAREN, resigned. DON SCHWARTZ has been promoted to assistant booker.

ROBERT L. FOX
has been appointed assistant manager of Proctor's, Troy, succeeding J. E. PICKETT, resigned to enter life insurance business.

C. E. O'BRYAN
former assistant at the Alger, Detroit, goes to the Palisades in the same capacity. EDWARD A. STOCK, formerly at the Michigan, succeeds O'Bryan.

BOB SWEETEN
has been moved from Sorocco, N. M., to manage the Gibraltar Enterprise house in Rocky Ford, Colo.

MRS. PEARL GAYTON
is operating the Colonial, Pueblo, Colo.

SAMUEL T. HOFSTETTER
is now managing the Decatur Theatre, Bronx, N. Y.

TED C. RODIS
is now assistant manager of the Paramount, Newark Theatre, Newark, N. J.

BEN DONALDSON
who has been with the Nebraska Theatre, Omaha, has been named manager of the Star, Hoisington, Kans.

A. M. STRAFUSS
has taken over the Cozy Theatre at Ottawa, Kansas from LEE SPROULE.

JOHN TRAVIS
who operates the Ozark, Crane, Mo., has opened the Thelma Theatre at Deepwater, Mo.

ORVILLE CONRAD
has opened the Ritz Theatre at Lincoln, Ark.

LESTER MCCORMICK
is opening the New Majestic at Green Forest, Ark.

JACK VON LLOYD
is now general manager of the Cameo Circuit, Miami Beach, Fla.

ED LEHRMAN
has taken over the operation of the Lorraine Theatre, Philadelphia, Pa.

ERNEST SILCOX
manager of the Paramount, Santa Monica, Calif., has been transferred to the Studio City Theatre, replacing M. D. HOWE.

GRADY BEEKER
manager of the Carolina Theatre, Columbia, S. C., has been transferred and promoted to city manager of the Palmetto Amusement houses in Greenwood, S. C., succeeding FRED BEARDEN, who goes to Salisbury, N. C.

WARREN G. HALL
has opened the Rodeo, Burwell, Neb., and taken over the Strand, North Loop, Neb.

SIDIYIHOFFMAN
has been transferred from Warners' Home, Washington, to the Apollo. Other Warner changes in that territory include: CLYDE ABELL, assistant from the Earl to the Home. ERNEST WELLS from treasurer of the Earl to assistant at that house, ARTHUR MOLLE, Chief of Service at the Earl to treasurer; ALFRED GIBBONS from student manager of the Colony to assistant at the Beverly.

FRED GLASS
manager of the southern division of Fox Intermountain theatres has been transferred to Salt Lake City as regional supervisor. ROBERT GARLAND, booker, succeeds him in the Denver post.

ROBERT BROWN
assistant to manager of the Ritz, New Kensington, Pa.
Erpi, Motograph In Foreign Tie-up

Electrical Research Products, Inc., will handle the distribution of Motograph projectors in certain foreign territories. Joseph B. Klechner, president of Motograph, Inc., in revealing the new tie-up, predicted that the new ERPI policy would mean powerful expansion of the world market for American made theatre equipment.

ERPI will represent Motograph in Mexico, Guatemala, Honduras, Salvador, Nicaragua, Costa Rica, British Honduras, Panama, the U. S. Canal Zone, Cuba, the islands of Bermuda, the Bahamas, Santo Domingo and Haiti, Jamaica, Porto Rico, the Virgin Islands and the Lesser Antilles, including Tobago and Trinidad; Venezuela, British, Dutch and French Guiana and the Netherlands West Indies, Ecuador, Peru, Bolivia, Chile, Argentina, Uruguay and Paraguay.

"Americanism" Trailers For All Theatres

In line with the growing practice in theatres to play the "Star Spangled Banner," an idea adopted by Warner Brothers, Brandt, Hoblitze-D'Onnell and other circuits, National Screen Service will produce a series of patriotic trailers for all houses, starting with one on the National Anthem.

To further the move, National Screen says it will charge exhibitors only the actual cost of new stock and printing, paying itself for production, studio recording, art work, research, film editing and distribution.

Nazis Charge "Plot" in Charlie Chaplin Film

The Hamburger Fremdenblatt, in Germany, made the assertion this week that Harold L. Ieckes, American Secretary of the Interior, has conspired with Charlie Chaplin to spread propaganda against Germany, according to a United Press dispatch.

The newspaper asserted that Secretary Ieckes had "commissioned" Chaplin to make a motion picture denouncing dictators, and said this was "propaganda against a state with which the United States is at peace."

Charlie Chaplin is now preparing his next feature picture, to be called "The Dictator," for United Artists release, in which Mr. Chaplin will talk for the first time in films.

Exhibitors Pledge Aid To Nazi Refugees

The Motion Picture Theatre Owners of Western Pennsylvania, in Pittsburgh, this week passed a resolution condemning strongly the oppression and mistreatment of minority groups of all religious affiliations, and to support the U. S. Government in its policy of "maintaining and fostering our traditional democratic institutions." The organization also pledged itself to aid refugee victims of persecution.

Collins in Fair Post

Claude R. Collins, formerly with Pathe News, has been appointed newsreel contact for the New York World's Fair.

Columbia Dedicates New Sales Drive

Characterizing its annual sales drive as "Columbia's Personal Achievement Campaign," Columbia Pictures will run its drive for the ten week period from January 9th to March 18th. The company claims that it is the first time in motion picture history that a campaign has been devoted to the film salesman and booker, who, in this drive, will be responsible for its success.

During the period covered by the campaign, the company will release many of the top features on its 1938-39 program. These include the tentatively titled "Plane Number 4," co-starring Cary Grant and Jean Arthur, and directed by Howard Hawks; "Let Us Live," also a tentative title, co-starring Henry Fonda and Maureen O'Sullivan; "There's That Woman Again" with Melvyn Douglas and Virginia Bruce; "Coast Guard," and "Old Mrs. Leonard and Her Machine Guns."

Also being made ready for quick release are "The Lone Wolf's Daughter," with Warren William and Ida Lupino; "First Offenders;" "Blondie Steps Out," second of the Blondie series; "Homicide Bureau;" "The Thundering West," and "Frontiers of '40."

During the campaign, a large number of one and two reel subjects also will be released.

Much RCA Sound Equipment at Fair

Much of the coordination of staff functions and the transmission of information to the expected huge influx of visitors at the New York World's fair, which opens in April, will depend upon the improvisations, inventions, and installations of the Radio Corporation of America engineering staff.

The Perisphere, which, with the Trylon, forms the theme of the Fair, will be utilized as the horn of what is claimed will be the largest loudspeaker "ever constructed." Thirty-six high and low frequency sound reproducers will be installed at the base of the perisphere. The perisphere itself and the surrounding ground surface will form a horizontal 360 degree circular speaker, with thousands of people being able to gather around it. The huge horn will reproduce sound cycles from 20 to 10,000. Some of these cycles are so low that they will be felt rather than heard.

The theme show in the interior of the Perisphere will operate with an RCA specially designed sound system.

RCA and its various services, the National Broadcasting Company, RCA Manufacturing, RCA Communications, will occupy 15,000 square feet in the Electrical and Communications Building at the San Francisco Golden Gate International Exposition. Opening February 18, it was announced. The results of RCA television experiments, facsimile and ultra short wave transmission will be shown for the first time on the Pacific Coast, at the Exposition.

National Decency Legion Approves Nine Productions


Smith with Meglin-Fanchon

Earle Smith, former independent producer and recently eastern divisional manager for Screen Broadcast, has been named director of the Talent Procurement Division of the Meglin-Kiddies, in association with Fanchon and Marco. This is consistent with the announcement recently in Hollywood of the contract signed by Ethel Meglin with Maury Cohen, independent producer, for the production of a series of films. Headquarters of the company are in the Orpheum Building in downtown New York.

S. Edwin Graham, formerly with Metro-Goldwyn-Mayer and Major Edward Bowes, and producer of the Kiddie Trouper, has also been added to the talent procurement division, which is conducting a search for talent in the east.

RKO plans to make "The Saint in London" at an English studio, with William Sistrom as associate producer, it was announced this week. George Sanders will be starred.

D. A. Doran, former story editor for Columbia, and Tim Durant have formed a producing company. They have acquired the rights to "Variety," a German silent film.
On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; 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 parentheses after the classification. Thus: Com-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

(Continued on following page)
THE RELEASE CHART INDEX COST D

(Continued from preceding page)

Overland Express, West............Col
Overland Stage Raiders, West....Rep
Overland with Kit Carson, West..Col
Over the Moon, Mel. (C).......UA
P
Pacific Liner, Mel. .........MG
Painted Desert, West.........RKO
Pals of the Saddles, West....Rep
Prison Nurse, Bad Man, West..Rep
Pardon Our Nerve, 20-Fox....Rep
Paris Honeymoon, Mus-COM...Par
Paroled from the Big House, Mel..MGM
Passport Husband, Com-20-Fox
Pearls of the Crown, Com-Mel..Foreign
Peg's Bad Boy at the Circus, Com.
Peg of Old Drury, Mel. ..........Foreign
Penny Paradise, Mel. ..........Foreign
Pond's Double Trouble, Mel....Rep
Personal Secretary, Mel. .......Univ
Persons in Hiding, Mel. .........Par
Phantom Gold, West..........Col
 Phantom Radish, West..........Col
Phantom Stage, West.........Univ
Pioneer Trail, West........Col
Pirates of the Sky, Mel. .......Univ
Pirates on from Nebraska, Mus....Univ
Port of Hate, Mel. ........St. Rts.
Port of Seven Seas, Mel.........MGM
Prairie Justice, West....Univ
Prada of the West, West.Sunset
Prison Break, Mel. ........Par
Prison Farm, Mel. ..........Par
Prison Train, Mel. ........Par
Prison Without Bars, Mel...Univ
Profession Rackets, Mel........Com
Professor Steps Out, The, Com-Mel.
Pygmyland, Com-Mel........MG

R
Racket Busters, Mel. ..........WB
Racketeers, Mel. ........Col
Rage of Paris, Com-Univ
Rascals, Com. ..........20-Fox
Rebellious Daughters, Mel..St.Rts.
Reformation, Mel. ..........Col
Refugidos en Madrid, Mel.....Foreign
Religious Racketeer, St. Rts...MG
Renegades Range, The, West...RKO
Restless Age, Tha, Mel. .......UA
Renfrew, No. 3, West........GN
Renfrew on the Great White Trail, West..Rep
RG rhythm of the Saddle, West...Rep
Rich Man, Poor Girl, Com-Mel. ....MG
Ride a Crooked Mile, Mel..Par
Ride the Range, Mel. .......Rep
Road Devils, Mel. ..........20-Fox
Road to Reno, Com........Univ
Roaring Six Guns, West.........St.Rts.
Rollin' Plains, West..........Col
Rolling Westward, West.......MGM
Roll, Wagon, Roll, West......MGM
Romance of the Limberlost, Mel..MGM
Romance of the Redwoods, Mel..MGM
Romance on the Run, Com.....Rep
Room No. 111, Mel. ..........Foreign
Room Service, Com.........Rep
RKO
Rogues of the Road, Mel.......MGM
Rothchild, Mel. ..........Rep
Rough Riding Rhythm, West....St.Rts.
Royal Divorce, Mel...........Par
S
Sacrifice d'Honneur, Mel. ..........Foreign
Safety in Numbers, Com-20-Fox

Saint in New York, Mel...........RKO
Saint Strikes Back, Mel.........RKO
St. Martin's Lane, Mel. ..........Foreign
St. Louis Blues, Mel. ..........Rep
Stablemates, Com-Mel..Foreign
Say it in French, Com........Par
Survivors of the Air, Mel. ....Rep
Secrets of a Nurse, Mel. .......Univ
Secrets of an Actress, Mel.....FN
Service De Luxe, Com.........Univ
Shipwrecked, Mel. ..........Gros
Shotshoppers, Mel. ..........MGM
Shine On Harvest Moon, West....Rep
Shinng Hour, Tha, Mel. ........UA
Show Must Go On, Mel.........GB
Silver on the Sage, Mel. ..........Par
Singing Blacksmith, Com-Mel..Foreign
Sinners in Paradise, Mel. .......Univ
Slens of Lena Rivers, Mel......St. Rts.
Six Gun Trail, West..........St.Rts
Six Shootin' Sheriff, West..GN
Sky Giant, Mel. ..........Rep
Sky High, Mel. ..........Rep
Smashing the Money Ring, Mel., WB
Smashing the Rackets, Mel., RKO
Song of the Buckaroo, West...MGM
Songs and Bullets, Mel. .......St.Rts.
Son of Frankenstein, Mel....Univ
South of Arizona, West............MGM
South Riding, Mel. ..........UA
South of the Wave, Mel.........Rep
Speed to Burn, Mel. ..........20-Fox
Spring Madness, Com-Mel......MGM
Stablemates, Com-Mel.........MGM
Stagecoach Days, West.......Stage
Stand Up and Fight, Com-Mel...MGM
Starlight Over Texas, West.....MGM
Star Reporter, Mel. ..........MGM
Storm, Tha, Mel. .....Com-Stage
Storm Over Bengal, Mel........Rep
Swatting F. E. S. F. E., Mel....Rep
Swatting the Hell Out of It, Mel..Rep
Swift, Place and Show, Com.....20-Fox
Strange Boarders, Mel. .......GB
Strange Case of Dr. Mdeo, Mel..Col
Street of Missed Men, Mel....Rep
Streets of New York, Mel..MGM
Student Nurse, Mel. .........FN
Sunderland, Mel. ..........120-Fox
Suez, Mel. .............20-Fox
Sundown on the Prairie, West...MGM
Sunset Strip Case, Mel. .......GN
Sunset Trail, West........St.Rts..
Sweepstakes Millionaires, Com-Mel...Par
Sweepstakes Winner, Com......WB
Sweethearts, Men. (C).........MG
Swimming the Hands, Mel..Rep
Swing, Sister, Swing, Mus-Univ
Swing That Cheer, Mel. ..........Univ
Swiss Miss, Com. ..........MG

T
Tail Spin, Mel. ...............20-Fox
Tailspin Tommy, Mel. ..........MGM
Tarnished Angel, Mel. ..........RKO
Tenth Avenue Kid, Mel.........Rep
Ten Cents a Dance, Mel........Rep
Ten Women, Mel. ......Rep
Tennessee, The, Mel. ..........Par
Texas Stampede, West.......Par
Texas Wildcats, West.........St.Rts
Thanks for Everything, Mus-Univ
Thanks for the Memory, Com....Par
There Goes a Western, Mel....Rep
There Goes a Western, Mel....Rep
That Girl Goes West, Mel.......GB
Those Is the Only Dance, Mel....Rep
Therefore I Am a Criminal, Mel..Rep
They Were Five, Mel. ..........MGM
This Man Is News, Mel..........Par
Thirty Steps, Mel. ..........GB
Three Blind Mice, Mel. ..........20-Fox
Three Comrades, Mel.........MG
Three Loves Has Nancy, Com-Mel
Three Musketeers, Mus-Com-Mel....MG
Three on a Weekend, Mel...GB
Three Smart Girls Grow Up, Mus-FN
Thundering West, The, West...Columbia
Time Out for Murder, Mel........20-Fox
Titans of the Deep, Mel. ......GN
Til the End of the Trail, Mel.....GN
Tom Sawyer, Detective, Mel....Par
Too Hot to Handle, Com-Mel...MG
Tops and Tails, Mel. ..........St.Rts.
Topping Takes a Trip, Com....Com
Touchy Blane in Panama, Mel...FN
Touchy Blane Runs for Mayor, Mel., WB
Touchy Gets Her Man, Mel....WB
Touchy in Chinatown, Mel. ....WB
Touchdown Army, Com..........Par
Tough Kid, Mel. ..........MGM
Tough on the Inside, Com....Foreign
Trade Winds, Com-Mel.........UA
Treason Island, Mel. ..........MG
Trigger Pals, West........Rep
Trip to Paris, Com-Mel....Rep
Tropical Holiday, Musk........Par
12 Crowded Hours, Mel. .......RKO
Two Gun Justice, Com-20-Fox
Two-Gun Man from Hash, Mel....Rep
Two Gun Troubador, West.....St.Rts.
Two Weeks With Pay, Mel....Par
Under the Big Top, Mel. .......MGM
Union Pacific, Mel. ..........Par
Up the River, Mel. ..........20-Fox
Utah Trail, The, West. ......GN
V
Vacation from Love, Com-MGM
Valley of the Giants, Mel. (C).WG
Venetian Lady, Com-MGM......Rep
Vida de Loca, Com-MGM......MGM
Velas Beatman, Mel. ..........Foreign
W
Wanted by the Police, Mel. .......Mono
Water Rustlers, Mel. ..........MG
We Are Not Alone, Mel.........WB
Wedded, Mel. ..........Foreign
We're Going to Be Rich, Mus-Com-MGM
Western Jamboree, West.......Rep
West of the Jumbo, Mel..........MGM
West of the Sante Fe, West.....Col
Where the Buffalo Roam, West...Mono
While New York Sleeps, Mel. ......20-Fox
White Banners, Mel. ..........Rep
Who's the Wife, Husband and Friend, Com-20-Fox
Wild Horse Canyon, West.....Mono
Wings of the Navy, Mel.........WB
Winner Takes All, Mel.........Rep
Wives Under Suspicion, Mel..Univ
Wizard of Oz, Mus. (C). ......MGM
Wolf Call, Mel. ..........Rep
Woman Against Woman, Mel. ....MGM
Women in the Wind, Mel.........WB
Women Make News, Mel. .......Rep
Woman's Own, Com-MGM......Rep
Wuthering Heights, Mel. ....UA

Y
Yellow Jack, Com-Mel..............MG
Yellow Sands, Mel. ....Assoct British
Yes, My Darling Daughter, Com-WB
You and Me, Mel. ..........Rep
You Can't cheat an Honest Man, University YOU CAN'T TAKE IT WITH YOU, Com
Young Dr. Kildare, Com-Mel....MG
Young Fugitives, Mus-Univ
Young in Heart, Com-Mel....UA
Youth Takes a Fling, Com.........Univ

Z
Zaza, Mel. ...............Par

December 31, 1938
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.

Columbia Pictures has been given a change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

### COLUMBIA

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Running Time</th>
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</thead>
<tbody>
<tr>
<td>Adventure in Sahara (G)</td>
<td>Paul Kelly-Lena Gray</td>
<td>Nov. 15, 1938</td>
<td>81 Min.</td>
</tr>
<tr>
<td>Blockade (G)</td>
<td>Larry Girod-Dan Numan</td>
<td>Nov. 30, 1938</td>
<td>72 Min.</td>
</tr>
<tr>
<td>California Frontier (G)</td>
<td>B. Jean-Carson Belamy</td>
<td>Jan. 15, 1939</td>
<td>57 Min.</td>
</tr>
<tr>
<td>City Streets (G)</td>
<td>Edith Fellows-Lou Carrillo</td>
<td>July 15, 1938</td>
<td>66 Min.</td>
</tr>
<tr>
<td>Covered Wagon (G)</td>
<td>Susan Kamman-Chas. Stuart-Radford-Merrit</td>
<td>Sept. 15, 1938</td>
<td>59 Min.</td>
</tr>
<tr>
<td>Crima Takes a Holiday (G)</td>
<td>Jack Holt - Merita Melina</td>
<td>Oct. 15, 1938</td>
<td>70 Min.</td>
</tr>
<tr>
<td>Flight to Fame (G)</td>
<td>Chas. Farrell-Jocelyn Wells</td>
<td>Nov. 12, 1938</td>
<td>57 Min.</td>
</tr>
<tr>
<td>Gladiator (G)</td>
<td>Joe E. Brown-Jane Atwood</td>
<td>Aug. 12, 1938</td>
<td>70 Min.</td>
</tr>
<tr>
<td>Highway Patrol (G)</td>
<td>J. C. Welles-Robert Paige</td>
<td>July 25, 1938</td>
<td>66 Min.</td>
</tr>
<tr>
<td>Holiday (G)</td>
<td>Kay Trevor-Matt Moore</td>
<td>June 15, 1938</td>
<td>64 Min.</td>
</tr>
</tbody>
</table>

(Exhibition: July 16, 1938, p. 84.)

| I Am the Law (G) | Edw. G. Robinson-Wendy Barrie | Sept. 23, 1938 | 64 Min. |
| In Early Arizona (G) | Gordon Elliott-Dorothy Guilling-Nov. 2, 1938 | 55 Min. |
| Juvenile Court (G) | P. Kelly-R. Hayworth-F. Dare | Sept. 15, 1938 | 61 Min. |
| Lady O’Shea, Tho... | L. Ross-G. Stuart-L. Marnath | Sept. 9, 1938 | 58 Min. |
| Law of the Texas (G) | Buck Jones-James Royl | Oct. 24, 1938 | 54 Min. |
| Little Adventures, Tho... | J. C. Welles-Robert Paige | Sept. 24, 1938 | 62 Min. |
| Phantom Gold (G) | Jack De Leon-Beth Marion | June 10, 1938 | 60 Min. |
| Plunder Trail (G) | Chas. Judson-Barney Stanley | July 15, 1938 | 55 Min. |
| Pueblo (G) | Jack Holt-Dorothy Winters | July 21, 1938 | 60 Min. |
| Riptide (G) | Jack Holt-Dorothy Winters | July 21, 1938 | 60 Min. |
| Rio Grande (G) | Charles Starrett-Ace Duran | Dec. 9, 1938 | 59 Min. |
| Smashing the Spy Ring (G) | Fay Wray-Ralph Balsam | Nov. 25, 1938 | 57 Min. |
| South of Arizona (G) | Chas. Starrett-Iris Meredith | July 23, 1938 | 59 Min. |
| Strange Case of Dr. Madox (G) | J. Holt-S. Roberts-B. Lear | May 15, 1938 | 55 Min. |
| There’s That Woman Again (G) | Melyn Douglas-Virginia Bruce | Dec. 24, 1938 | 70 Min. |
| Terror of Tiny Town, The (G) | Billy Curtis | Dec. 1, 1938 | 65 Min. |
| West of Change (G) | Chas. Starrett-Iris Meredith | July 23, 1938 | 59 Min. |
| West of the Santa Fe (G) | Chas. Starrett-Iris Meredith | Oct. 3, 1938 | 57 Min. |
| You Can’t Take It With You (G) | Jean Arthur-Jack Stur- | Dec. 16, 1938 | 54 Min. |

(Exhibition: Aug. 27, 1938, p. 75.)

<p>| Biscui Steal Out (G) | P. Singleton-L. Lake-L. Simms | Feb. 28, 1939 | 59 Min. |
| Enemy Within (G) | Jack Holt-Katharine DeMille | Oct. 22, 1938 | 59 Min. |
| First Offenders (G) | W. Abel-B. Roberts-D. Deems | Feb. 28, 1939 | 59 Min. |
| Frontiers of ‘49 (G) | Bill Elliott-Lois De Alenbiz | Jan. 19, 1939 | 59 Min. |</p>
<table>
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<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Running Time</th>
<th>Reviewed</th>
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<tbody>
<tr>
<td>LET FRODEN RISE...</td>
<td>N. Kelly-V. Brown-L. Barrie</td>
<td>...</td>
<td>E. Arnold-G. Kibbee</td>
<td>...</td>
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<tr>
<td>PYRAMIDAL</td>
<td>L. Phillips-H. Wilmer</td>
<td>...</td>
<td>...</td>
<td>97, Sept. 10, '38</td>
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<tr>
<td>Stand Up and Fight 918...</td>
<td>Robt. Taylor-W. Borey</td>
<td>...</td>
<td>...</td>
<td>77, Nov. 20, '38</td>
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<tr>
<td>TREASURE ISLAND (reissue)</td>
<td>W. Borey-J. Cooper</td>
<td>...</td>
<td>Jan. 18, '34</td>
<td>130, July 15, '34</td>
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<tr>
<td>WIZARD OF OZ...</td>
<td>J. Garfield-F. Morgan</td>
<td>...</td>
<td>...</td>
<td>77, June 21, '39</td>
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<tr>
<td>BAREFOOT BOY (G) 3810</td>
<td>J. M. Morda-C. Windsor</td>
<td>...</td>
<td>29, Sept. 3, '39</td>
<td>...</td>
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<tr>
<td>(See &quot;in the Cutting Room,&quot; Nov. 19, '38)</td>
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<td>(See &quot;in the Cutting Room,&quot; Apr. 23, '38)</td>
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<tr>
<td>MARINES ARE HERE, THE 3213</td>
<td>J. Russell-Gordon Oliver</td>
<td>...</td>
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<td>50, June 3, '38</td>
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<tr>
<td>ROMANCE OF THE LIBERTEER 3762</td>
<td>J. Pond-E. Linden</td>
<td>...</td>
<td>50, June 18, '38</td>
<td>...</td>
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<tr>
<td>ROBINSON DICKSON D. 9341</td>
<td>Barrie-Kathryn Evelyn Otten</td>
<td>...</td>
<td>Oct. 3, '35</td>
<td>68, Oct. 27, '35</td>
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<tr>
<td>ANTIQUE CODER 9342</td>
<td>A. Nagel-J. Hinds</td>
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<td>DINGRIDGE W. 3808</td>
<td>J. Russell-G. Blythe</td>
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<tr>
<td>WHERE IS THE RIFFRAFF 3758</td>
<td>F. Darre-E. Knapp-R. Kent</td>
<td>...</td>
<td>50, Sept. 29, '39</td>
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<td>WHERE THE BUFFALO RING 3860</td>
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<td>COMING ATTRACTIONS</td>
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<td>ARKANSAS TRAVELER (G) 3808</td>
<td>B. Burns-P. Parker-B. Balister</td>
<td>...</td>
<td>Dec. 14, '38</td>
<td>83, Oct. 8, '38</td>
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<tr>
<td>(See &quot;in the Cutting Room,&quot; Dec. 8, '38, p. 87)</td>
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<td>ARTISTS AND MODELS ABROAD (G) 3855</td>
<td>...</td>
<td>...</td>
<td>59, Sept. 29, '39</td>
<td>...</td>
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<tr>
<td>BAR 20 JUSTICE 3758</td>
<td>W. Boyd-Russell Hayden</td>
<td>...</td>
<td>76, Aug. 25, '38</td>
<td>...</td>
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<tr>
<td>BEAUFORT 3740</td>
<td>C. Talia-S. Sasse-A. Asmak</td>
<td>...</td>
<td>61, July 23, '39</td>
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<tr>
<td>COMING ATTRACTIONS</td>
<td>J. Howard-H. Angel-H. B. Warner</td>
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<td>CAMPUS CONFESSIONS 3802</td>
<td>...</td>
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<td>79, Sept. 17, '38</td>
<td>...</td>
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<td>EASTERNERS (G) 3803</td>
<td>...</td>
<td>...</td>
<td>52, Sept. 10, '38</td>
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<tr>
<td>(See &quot;in the Cutting Room,&quot; Dec. 24, '38)</td>
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<td>ICE FOLLIES OF 1939</td>
<td>...</td>
<td>...</td>
<td>29, May 18, '38</td>
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<td>(See &quot;in the Cutting Room,&quot; Dec. 18, '38)</td>
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<tr>
<td>LITTLE ORPHAN ANGELE 3746</td>
<td>A. Collins-R. Robert Kent-J. Finner</td>
<td>...</td>
<td>60, Oct. 29, '38</td>
<td>...</td>
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<td>MAN WITH WINGS (G) 3753</td>
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<td>...</td>
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<td>(See &quot;in the Cutting Room,&quot; Dec. 24, '38)</td>
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<td>...</td>
<td>38, Sept. 5, '38</td>
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<td>(See &quot;in the Cutting Room,&quot; Dec. 24, '38)</td>
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(The Release Chart—Cont'd)
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<tr>
<th>Title</th>
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<th>Rel Date</th>
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<tr>
<td>Universal</td>
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**WARNER BROTHERS-FIRST NATIONAL**

**First National Pictures**

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<thead>
<tr>
<th>Title</th>
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</table>

**Coming Attractions**

Code of the Streets — Franklin Thomas-Harry Carey


**WARNER BROTHERS**

**Warner Brothers**

<table>
<thead>
<tr>
<th>Title</th>
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### Coming Attractions

**Adventures of Jane Arden, The**: Renaella Towns-Williams Gargan
Blackwell's Island: Gertrude mouse Goldfine
(G) - (See "In the Cutting Room," Aug. 31, 13, 33)

**Broadway Cavalier**
Wayne Morris and Pat O'Brien - John Eldred-May Robson

**Dark Victory**
Bette Davis - George Brent - George Cukor - D. M. Anderson - Humphrey Bogart

**Devil's Island**
Robert Taylor - Bruce Cabot - Herbert J. Biberman - Ronald Colman - Jan. 13, 9, 20, 12, 14

**Dodge City**
Errol Flynn-Dolores de Haaviland - Anna Sten - Claude Rains - Ronald Colman

**King of the Underworld**
Kaye Francis-Humphrey Bogart - Ronald Colman - Jan. 13, 9, 20, 12, 14

**Lucky Lady**
Bette Davis, Claude Rains, J. Walter Cook - D. M. Anderson - Humphrey Bogart

**On Trial**
John Lyle-Margaret Lindsay - John Ford - Humphrey Bogart

**Professor Steve Sett Out**
The Dick Powell-Gates-Pearl Dusable - Ronald Colman

**Smashing the Money Ring**
R. Lee Hays-Elmo Lacey - Humphrey Bogart

**Swept Away**
William Le Baron - D. M. Anderson - Humphrey Bogart

**They Made Me a Criminal**
Ronald Colman - Humphrey Bogart

**The Crime School Kids**
(C) - (See "In the Cutting Room," Oct. 3, 31)

**In the Cutting Room**
(G) - (See "In the Cutting Room," Oct. 3, 31)

**Torchy Bland Runs for Mayor**
Glenda Farrell - Ronald Colman - William Keighley

**Torchy in Chinatown**
Glenda Farrell - Ronald Colman - William Keighley

**We Are Not Alone**
Miriam Hopkins - Edward squash - Ronald Colman

**Wings of the Navy**
F. D. O. Haggard - Ronald Colman - John Payne-F. M. McLeod

**Women in the War**
K. Francis Bowers - George J. Whiting - John Ford

**Yes, My Darling Daughter**
Jeffrey Lynn - Jane - Faye Bainter-M. Rosen-R. Young

### Other Foreign

**Amerzone**
(C) - (See "In the Cutting Room," Nov. 13, 13)

**In the Cutting Room**
(G) - (See "In the Cutting Room," Oct. 3, 31)

**Torchy Bland**
Glenda Farrell - Ronald Colman - William Keighley

**Torchy in Chinatown**
Glenda Farrell - Ronald Colman - William Keighley

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Jeffrey Lynn - Jane - Faye Bainter-M. Rosen-R. Young
(THE RELEASE CHART—CONT'D)

Title  | Date  | Mfr.
--- | --- | ---
Cat and the Bell, The  | Oct. 3, 1938 |...
Jack Pet Cruise  | Jan. 9, 1939 |...
Glenodene  | Dec. 1938 |...
Little Blue Blackbird  | Oct. 3, 1938 |...
Rabbit Hunt (1-19-39)  | Oct. 16, 1938 |...
Sailor Moon (1-19-39)  | Nov. 7, 1938 |...
Tristan  | July 2, 1938 |...
Ed Pfeiffer  | July 18, 1938 |...
Arnette Solis  | July 30, 1938 |...
Ralph Tompkins  | July 30, 1938 |...
In Lights 3018  | Aug. 13, 1938 |...
Pat Rome  | June 18, 1938 |...
Three in the Bred 5000  | Aug. 27, 1938 |...
Fid O'Dwyer  | Sept. 3, 1938 |...
Evelyn Chandler  | Sept. 3, 1938 |...
Camp Cinderella  | Sept. 27, 1938 |...
Jimmie Johnstone  | Sept. 24, 1938 |...
Yale Ship 221  | Dec. 23, 1938 |...
Clyde Hogar-Sharlotates  | Mar. 3, 1938 |...
Stars and the Little 7-3-38  | July 6, 1938 |...
Ed. Ralph Dunke  |...
Latin Hi-Hotlin'  | Apr. 27, 1938 |...
Chas. Collins  |...
Muske and Flowers  | June 15, 1938 |...
Blek and Sally  | June 15, 1938 |...
Muske and Flowers  | Dec. 14, 1938 |...
Jack Arthur  |...
Nautical Knights 3328  | June 17, 1938 |...
Pinto Serenade  | Nov. 23, 1938 |...
Virginia Vely  |...
Sailor Fair 3223  | Oct. 12, 1938 |...
Clyde Hogar-Sharlotates  | Mar. 23, 1938 |...
J. Herald Murray  |...
Giraffe 7-227  | July 6, 1938 |...
Ed. Ralph Dunke  |...
Big Cat Calamity  | Aug. 1, 1938 |...
Bill Castle 2381  | Aug. 6, 1938 |...
Muske and Flowers  | June 15, 1938 |...
Happy Seals 7-2-38  | June 20, 1938 |...
Man Hunt 3-26-38  | July 7, 1938 |...
Polly Movex News 2226  | May 30, 1938 |...
Moose, the Sawing Mongoose  | June 8, 1938 |...
Lelfa, the Sawing Mongoose  | Aug. 11, 1938 |...
Pisa Land 2295  | July 12, 1938 |...
Queen's Kittens 2290  | Aug. 8, 1938 |...
Billy Bax Make Good  | July 20, 1938 |...
Tail End 5-21-38  | Aug. 23, 1938 |...
Trade Miss 2200  | Feb. 28, 1938 |...
Yakal Boy Make Good  | Dec. 21-2299  | Feb. 21, 1938 |...
Veeds In Harlem 7-9-38  | July 9, 1938 |...
STRANGER THAN FICTION SERIES  |...
No. 46—Nevio 2392  | Apr. 4, 1938 |...
No. 48—Nevio 2394  | Apr. 18, 1938 |...
No. 53—Nevio 2395  | Apr. 25, 1938 |...
No. 50—Nevio 2398  | May 23, 1938 |...
No. 61—Nevio (6-13-38)  | June 3, 1938 |...
No. 59—Nevio 3004  | June 20, 1938 |...
No. 54—Nevio 3006  | Aug. 25, 1938 |...
No. 50—Nevio (Oct. 11-38)  | Oct. 11, 1938 |...
No. 55—Nevio (Oct. 18-38)  | Oct. 18, 1938 |...
No. 39—Nevio 3007  | Nov. 21, 1938 |...
No. 57—Nevio (12-17-38)  | Dec. 3, 1938 |...
No. 58 Nevio 3009  | Jan. 2, 1939 |...

VITAPHONE

Title  | Date  | Mfr.
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BROADWAY BREVITIES  | Apr. 22, 1938 |...
Preller Sisters  |...

OTHER PRODUCT

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DEVLIN  |...
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