REVIEWS:

Escape
Seven Sinners
Texas Rangers Ride Again
East of the River
Who Killed Aunt Maggie
Blondie Plays Cupid
Meet the Wildcat
Train Blazers
Mercy Plane
Fargo Kid

New U.S. Law Bureau to Check on Distribution In Wake of Decree Pact

Official Texts of:
THE CONSENT DECREES
RULES OF ARBITRATION
GOVERNMENT STATEMENT

VOL. 141, NO. 5 NOVEMBER 2, 1940
ONE THING THAT NEVER CHANGES!
"The most exciting moving picture short I've ever seen is 'London Can Take It!'... as broadcast by WINCHELL

BOOKED SOLID BY EVERY MAJOR CIRCUIT IN THE COUNTRY FOR IMMEDIATE DAY-AND-DATE SHOWINGS!

PHONE NOW! WIRE NOW! TO WARNERS
A lot of the boys are throwing loving looks at a winter vacation. And why not? They’ve got the ROCKNE ball rolling into week No. 3 and the bank accounts rolling up. Then comes November. Which is when Warners hold that Rockne line with 5 sock-bracket releases in a row! The Studio lads and lassies (bless ’em) are in the groove and our schedule is heavy with honeys. All these come galloping thru in November – check ’em and cheer ’em:

TUGBOAT ANNIE SAILS AGAIN with her 10-year Satevepost following; and after a 2-month ad drive in 15 magazines including 2 ads in the Post.

LADY WITH RED HAIR. From the blazing memoirs of Mrs. Leslie Carter. Miriam Hopkins, Claude Rains.

SOUTH OF SUEZ. The big story of the world’s hot-spot. George Brent, Brenda Marshall, George Tobias.


That’s the story; 5 big ones, one company, one month! (To be followed pronto by Flynn in SANTA FE TRAIL; the Four Daughters as FOUR MOTHERS; Ida Lupino and Bogart in the best-seller HIGH SIERRA). So reach for your booking book and call WARNERS. Then have yourself a time!
A RECORD-SHATTERING MARK AT THE ALBEE AND SHUBERT IN CINCINNATI (World Premiere) —AND THEN AROUND THE NATION!
ACTOR POLITICS

THE publicly partisan and vociferating actor is a boxoffice menace made apparent incidentally to the current especially embittered national campaign. The actor who uses the pedestal of his screen fame for the purposes of political pontification throws some part of that fame and his career into an issue irrelevant to the theatre that made him, and inescapably offends some proportion of the audience.

Not many, happily, have so concerned themselves—the few who have been and are most conspicuous.

The names of these players whose political expressions invade their dramatic position in the minds of the audiences are to be found in the theatre mails, and the lobby comment of patrons. For the one who writes or speaks there are the many less militant, or less articulate, who go on their way, displeased, at no profit to the box office and screen. And those names are to be found again in the exhibitor expressions that come to Motion Picture Herald.

A scanning of the array of such politically aggressive actors discovers none with any more authority, information or equipment of opinion than any casual man-in-the-street. The box office has given them a vote for entertainment, not for statecraft, not for political economy.

This expression is in cognizance of certain observations recently made on a public platform by Mr. Robert Montgomery, and those who have been appearing in the public prints from several others.

There is a widely accepted fallacy that "every man is entitled to his own opinion". An honest man will hold no opinion until he has information, but few are that honest.

That, however, does not gainsay the right of an actor to an opinion on any issue he is minded to consider—but the exhibitor has a right to ask the actor to keep that opinion sufficiently to himself, as a personal matter, that it shall not interfere with the customers' quest for entertainment.

R. MONTGOMERY'S latest platform expression, made last week at a session of the New York Herald Tribune's annual forum, in which he disapproved of the leadership of the motion picture industry, is drawing sharp and emphatic response from several directions, as the news pages of this issue attest. Easily to be noted is an expression in behalf of the picture business, and in discussion of Mr. Montgomery, from the New York Journal-American, and obviously from the hand of Mr. William Randolph Hearst. In that will be found, also something of an evaluation of the place of the actor before the public.

At that same forum Mr. Robert E. Sherwood, author and playwright, rose to remark, "Our theatre is free, but we shouldn't be too sublimely confident that it is going to remain free. . . . We all know the movies are generally reluctant to express a vigorous opinion. They come out boldly for love, but they avoid taking a stand on any other current problems. There is certainly no misuse of the privilege of freedom of speech in Hollywood. In fact, the Bill of Rights has no standing whatever in the Will H. Hays Code . . . ."

Now this tall and able Mr. Sherwood is not dumb, as the world knows—but he can be and is, especially obtuse.

O NCE again, we must, with a certain impatience, observe to Mr. Sherwood and all his ilk that his objection to the Production Code as an invasion of rights is incompetent, irrelevant and immaterial.

The Code is an instrument adopted by the principal producers of motion pictures to assist in the solving of a number of problems in the field of customer relations. It is as definitely integrated with the operation of making pictures as Developer No. 16 is with darkroom practice. The producing corporations have these several years elected to conduct certain of their creative activities under the terms and guidance of this Code. They would appear to be as well within their rights in that procedure as they would be in the election to operate under regulations, rules, formule in any other department.

Rights pertaining to motion picture production are those of the producers. The product is their merchandise. Actors, playwrights, carpenters, grips and gaffers are all part of the machinery. If the producers of pictures have a Code that is their business, also their right under the Bill of Rights, too.

Mr. Sherwood has the right both to dislike it, and to express his dislike, but his argument as to its status, in a democracy, is not well founded.

Meanwhile, our experience being what it is, one wonders if Mr. Sherwood has read the Code and if he can indicate where it hampers him? Most commonly it found that those who cry out about the Code are most unfamiliar with it—often have never seen it.

△ △ △

"MILLER SQUARE"

SIGNIFICANT exemplification of success with which the motion picture exhibitor can integrate himself with leadership in his community and make of his theatre an institution as well as a show house is afforded in the case of Mr. Frank J. Miller, Sr., of Augusta down in Georgia.

The other day the city council of Augusta assembled in special session and passed an ordinance christening a block in Broad Street, site of the new Miller theatre, as "Miller Square".

That ordinance took cognizance of years of service to the public, including "numbers of shows that would not have been furnished to our people had it not been for the said Frank J. Miller", and remarked that the new theatre is "a monument to good business and community loyalty. . . . ." Meanwhile, the Augusta Chronicle observes that the new theatre has done things for all that part of the street.

This week of wars, elections and lawsuits, it is pleasant to hear about something that seems to be all right.

—Terry Ramsaye
**This Week in the News**

**On the Trust Suit Front**

THE SIGNATURES of the United States Government attorneys, for the plaintiff, and those for the "Big Five," defendants, had hardly dried, Monday, on the documents of consent settlement of the "key" New York anti-trust action (see page 13), when word came from Philadelphia that there is little likelihood that any of the pending independent exhibitor actions in that city against Warners and the majors, will ever reach trial—expected outside-of-court settlements disposing thereof.

Negotiations have already started on two of the remaining three actions, with disposition expected to come first in the Admiral Theatre suit for $225,000 damages. That suit was filed January 3, 1940, by Rubin Shapiro and Harub Amusement Company, operators of the Admiral, and charged the defendants with engaging in "monopolistic practices" in cutting off the theatres' product when it tried to cut the price of admission to compete with circuit theatres in its vicinity.

Morris Wolf, counsel for Warner Theatres, indicated this week that the Admiral suit will be settled out of court. The case is listed for preliminary hearing in United States District Court in Philadelphia on November 7th, but a postponement will undoubtedly be sought. Negotiations have already begun with Irving A. Winegrad, Admiral theatre attorney, and final action awaits the return of Ted Schlanger, Warner zone chief in Philadelphia, who at the moment is hospitalized.

Negotiations were also started this week in the Carman Theatre action, filed several years ago. However, at this stage, Mr. Wolf said he was not sure that the negotiations will be completed. The house at present is in receivership and neither Warners nor the Carman have as yet bought this season's product from any companies that would figure in a settlement. Any settlement would be contingent upon the Carman getting additional product from the major distributors, which was the basis of the suit, and it is understood that the Carman seeks all of Paramount product as the price for settlement.

The only remaining suit is that filed last November by Henry Friedman, operator of the suburban Lansdowne Theatre, who asked $350,000 triple damages in a situation similar to the Admiral case. However, no attempt has been made as yet to bring either side together, nor has any date been listed for a court hearing.

Last month, the case of David Milgram, head of Affiliated Theatres, an independent chain of 14 theatres, was settled out of court. Mr. Milgram had sought a court test on whether the first house in a particular zone should be given priority in the matter of picture preference.

Periodic postponements of the Government's Buffalo, Nashville and Oklahoma City anti-trust suits will be requested by the Department of Justice from time to time until the Federal Court in New York has taken final action on the consent decree in the New York suit, it was learned Wednesday.

If the New York decree is approved, the five consenting companies will be dismissed as defendants in the out-of-town actions. All three "field" suits, in effect, will remain in a state of suspension until the New York decree's fate has been determined. If for any reason, the decree is not made effective, prosecution of the action in the field would be resumed.

Meanwhile, considerable expense, time and effort is spared the consenting companies by holding the actions in abeyance by a consent decree agreement with the Government.

Indications are that Paramount theatre associates, first to voice objections to the terms of the "key" Federal anti-trust consent decree, will not appear in active opposition to the decree at the November 14 hearing in U. S. District Court in New York, where Federal Judge Goddard is to listen to exhibitor objections to the document, which was formally presented to him, Tuesday (complete text of the decree, and related documents, start on page 14).

This is due to any change of attitude on the part of the Paramount operators to the decree, it was said, but rather to the fact that opposition to the decree has spread to probably all organized exhibitor groups since the Paramount associates first met several weeks ago to study the document's provisions with their resulting decision to oppose its approval by the Court even if they had to do it alone.

The Paramount associates are described as still as openly opposed to the blocks-of-five and other provisions of the decree as ever and, while they will probably forego active opposition to it in court, will undoubtedly file a brief with the court stating their objections. Individual Paramount operators may attend the November 14th hearing as observers, but so far as can be learned at this time, neither R. R. Wilby, who represents the Paramount theatre associates in matter pertaining to the decree, nor Fred Kent, who is acting as attorney for them, has planned any organized opposition.

Moreover, it is not believed likely that either of the two will address the court in opposition to the decree. Where the Paramount theatre men were prepared six weeks ago to carry on a battle against the decree, single-handed, if necessary, today many of them are said to be convinced that the case against the decree will be presented sufficiently by the organized exhibitor groups such as Allied States, MPTOA, the TTOA, and others.
War Closes 273

TWO HUNDRED AND SEVENTY-THREE British theatres have been closed by war damage and "pressure," a direct London cable to New York reported Tuesday. Out of London's 1,550 theatres, representing 20 per cent of that city's theatres. In London's West End, the theatrical district, the only houses open are the Empire, Warner, Ritz, Plaza, Gaumont, and Regal. The 273 Kilburn and Teddington arcades have been closed, and Warner intends to reopen Saturday, for weekends only. The openings, it was said, are "experimental."

Permits have been given for the earlier opening of theatres in Middlesex, Essex, and other London districts.

David Rose, Paramount's London representative, cabled to the company's foreign manager, John Hicks, in New York, that the Astoria Theatre, Brixton, near London, damaged by a bomb, is being repaired for early opening. The house was owned by Paramount, is now owned by the Odeon Circuit.

The British Army Council was expected to meet again, in London, this week, with representatives of the film industry, to promote a plan for mobile film units which will operate without admission charge. The British film industry, according to the council, expects the Army to take over the industry's films. The council has denied it intends to obtain this film without paying, but admits it intends to show the films free of charge.

British film men are said to be troubled by the desire to aid patriotic moves, and yet avoid competition to established theatres from the projected 300 mobile film units. The council, it is said, has many such units, and exhibitors feel their competition.

Hollywood Army Films

THE UNITED STATES ARMY has earmarked $200,000 to be spent for the production of 100 film shorts by various Hollywood studios to be used in instructing conscripts in military tactics, etc., it was disclosed in Los Angeles this week on the eve of the draft. Additional funds are expected later, according to Major Nathan Levinson, vice chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, and technician at Warner studios.

The Research Council and the studios are co-operating on the project, which is expected to be completed by June 30. Next Studio heads, this week, received a communication from Darryl F. Zanuck, chairman of the Research Council, asking for co-operation. Gordon MacRae, manager of the council, will supervise.

Films will be made exclusively for canteens, according to Major Levinson, and will be supplemented by still photographs. Production will probably be apportioned among the various studios.

Meanwhile, it became known that the motion picture division of the Signal Corps Reserve, in Hollywood, now includes 26 officers, a number of whom has been appointed to lieutenant colonel. During production of the training pictures, officers of the unit may be assigned exclusively to making them.

Other appointments in the Signal Corps Reserve are: Majors Sam Briskin and Bryan Foy, Captains Robert Lord, Byron Haskins, and Edward Sutherland, and Lieutenants W. G. Hoch, Roy Fernstrom and Jules Buck. The division would not be called out as an unit unless mobilized for service, although individuals may receive special orders.

It was reported in Hollywood, this week, that Harri M. Warner is making available the old Vitaphone studio floor for the training films. First picture is expected to be ready by the time the first draftees reach training camps.

Y. P. Freeman, president of the Producers Association, has been designated chairman of the Hollywood National Defense Committee which will work in conjunction with the New York group, headed officered 304 men, ISK&L by Levinson.

Dr. Lee Rosten has started work in Hollywood as local publicity representative of the National Defense Advisory Commission.

Kennedy Speaks

SPONSORED by the Kennedy family, Joseph P. Kennedy took the air on a national network Tuesday night and made a speech, as America's ambassador to Britain, against America's participation in the world war as a combatant, but giving England all short of that, and in behalf of the candidacy of President Roosevelt for his third term.

Mr. Kennedy with showmanship insured a large audience by a mysterious approach to American shores and the event, by dining with the President and then letting it be known that he was to make an invitation to ride to New York on the President's special. This helped to make the customers wonder. Also rumors of a "break" helped, too.

There was no bridge, no plane, no connection. Mr. Kennedy and William H. Hays for the picture industry are due any day now to talk about what arrangements can be made to get picture credits remitted to America.

Once in his half hour on the radio Mr. Kennedy touched the films when in his discussion of international trade problems he remarked: "Just think what happened to the motion picture industry when the war cut off abroad. It was made to wrong not to appreciate limitations set by world-wide dislocations. These problems will remain even if peace comes tomorrow."

The New Stage

ANNOUNCED two months ago, the new—and "different"—"Stage" magazine did that rare thing among new projects: with 128 pages, it appeared on schedule, Tuesday, at New York's newsstands.

In paper size, binding, paper stock, layout, and message, the new magazine differs from the old, which collapsed in June of last year, after seven years of varying fortunes. Its page size is 8½ inches by 11½ inches; its size, standard, has changed its character; its layout is changed to a tabloid; its emphasis pictures; and it covers not only the stage, but radio, opera, and the screen.

Anent this broader coverage, its publishers say it will "concern itself vitally" with these fields; and that, from "time to time," the bally and the concert stage will receive attention. They add they used the old name because "they invariably found that most people were convinced that we were just reissuing the old 'Stage' magazine under another title. . . . It seemed simpler to use the old name for a new magazine with an altogether new editorial approach. "Stage" proposes to bring Broadway to Main Street, and vice versa."

Items pertaining to motion pictures, in the first issue, are: scenes of the filming of the George Arliss picture, "Disraeli"; and additional pictures and story on the manufacture of Walt Disney's "Fantasia"; and article Tito Gonzalez's pictorial review of Ernest Hemingway's latest book, "For Whom the Bell Tolls," which Paramount pictures. Occasionally, through circumstances over which it has no direct influence, additional sources of produce have been opened. Typical: due to the fact that MGM's "Broadway" "show-window," the Capitol, is housing Charles Chaplin's "The Great Dictator," for an indefinite run, three top MGM features have been made available to the Music Hall, including "Escape," "Bitter Sweet," slated for national release, November 8th, and "Philadelphia Story." (MGM gets a much bigger gross rental by playing its product at the Music Hall rather than at its Loew circuit affiliate, because of the greater capacity of the Hall.)

The first MGM picture to play the Music Hall was "Young Dr. Kildare," in 1938.

Films for Music Hall

VARIOSLY down through the years, the Rockefellers' Radio City Music Hall, in New York, world's largest movie theatre, has been handicapped by its inability to get top product, because of distributor commitments elsewhere, and by the fact that the Loew circuit affords an alternative. Occasionally, through circumstances over which it has no direct influence, additional sources of product have been opened. Typical: due to the fact that MGM's "Broadway" "show-window," the Capitol, is housing Charles Chaplin's "The Great Dictator," for an indefinite run, three top MGM features have been made available to the Music Hall, including "Escape," "Bitter Sweet," slated for national release, November 8th, and "Philadelphia Story." (MGM gets a much bigger gross rental by playing its product at the Music Hall rather than at its Loew circuit affiliate, because of the greater capacity of the Hall.)

The first MGM picture to play the Music Hall was "Young Dr. Kildare," in 1938.
MADELEINE CARROLL in Toronto for the opening of "North West Mounted Police," teas at Red Cross headquarters with Mrs. N. L. Nathanson, wife of the president of Famous Players Canadian.

LEADERS meet at luncheon sponsored by the National Conference of Christians and Jews, in the Hotel Astor, New York. Shown (l. to r.) are Martin Quigley, Will H. Hays, J. Robert Rubin, Jack Cohn and Basil O'Connor.

SABU SINGS song from "Thief of Bagdad" with Nautical Cadets.

PARTY. Harold Klein, president, (center) and officers of the N. Y. Motion Pictures Bookers Club, at annual get-together (left).

LOUELLA PARSONS appearing with her troupe of Hollywood stars and starlets at Loew's State, New York, meets the press at the Stork Club.

CHUCKLES. At Picture Pioneers gathering in New York, Jack Cohn drops a chuckle to Leo Spitz (center) and Bob O'Donnell of Texas.
FRANK C. WALKER, Postmaster-General, (left) as guest of the Lackawanna County Democratic Committee, in Scranton, Pa., chats with Samuel T. Rayburn, Speaker of the House (center) and Representative Patrick J. Boland.

ARRIVES. Michelle Morgan, new RKO star, with Reginald Armour, foreign sales manager, (right) and Rutgers Neilson, home office publicist.


HOWARD SMITH, of the Dixie theatre, Brooksville, Fla., calls on Managers Round Table while in New York on a visit.

CECIL B. DEMILLE (below), Charles Moskowitz (right) and J. J. Unger (left) at meeting in New York of Loew's and Paramount executives to discuss Paramount product booked by the circuit.

SAUL KORMAN of the Gret, Detroit, and Mrs. Korman look in on RKO headquarters during visit to New York (below).

L. A. IRWIN of the Palace, Penacook, N. H., with Mrs. Irwin, visits Ralph Murphy (center) at Paramount studios in Hollywood.

SPECIAL ATTORNEYS of the Department of Justice's new "motion picture unit," J. Frank Cunningham and James M. Malloy (below), shown at filing of consent decree in New York.

JUDGE THOMAS THACHER, of Paramount counsel, arrives for decree action.

ABE MONTAGUE, of Columbia, and Irving Morris, counsel (below).

LEGAL BATTERY. Additional counsel. Representing Columbia at the decree filing were Herman Finkelstein and Louis Frohlich (below).

J. ROBERT RUBIN, representing Loew's arrives at the Federal Courthouse, New York, for the anti-trust suit consent decree filing (below).
NEW U. S. LAW BUREAU TO CHECK ON DISTRIBUTION IN WAKE OF DECREES PACT

What the Government Demanded, What the 'Big Five' Agreed to

Principal demands made in the U. S. Bill of Complaint, as filed in July, 1938, against Paramount Pictures et al. and corresponding action taken in the proposed consent decree follow:

- **COMPLAINT DEMANDED ELIMINATION OF:**
  - Distribution-circuit operation.
  - Hollywood Talent pool.
  - Block booking.
  - Forcing of Shorts, Newsreels.
  - Arbitrary designation of playdates.
  - Protection.
  - Overbuying.
  - Arbitrary, unconscionable, and discriminatory film rentals.
  - Prohibition of double features.
  - Score changes.
  - Minimum admissions.
  - Other alleged unfair trade practices included the following: 'Benefits, Favors, Advantages Extended by the Defendants to Each Other,' viz:
    - Sharing advertising costs.
    - Optional contracts.
    - Contract modifications.
    - 'Overage' and 'underage.'
    - Cancellation of short subjects.

- **DISPOSAL UNDER CONSENT DECREE:**
  - Subject, suit over for three years.
  - Not mentioned.
  - Blocks-of-five maximum sale.
  - Forcing banned.
  - No specific action.
  - Subject to arbitration.
  - Covered indirectly by ban on blind buying and blocks-of-five rule.
  - Possible arbitration.
  - Not mentioned.
  - Not mentioned.
  - Not mentioned.

Points in the decree not mentioned in the original bill of complaint:

1. Distributor must give some run if certain conditions are fulfilled.
2. Trade showing required within exchange district before leasing.
3. Cancellation for cause.
4. Films must be rented in district where they are to be shown.
5. Unreasonable withholding of prints barred.
6. Changes in theatre holdings must be reported.
7. No general expansion of theatre holdings may be made within the three-year period.

What the Government Demanded, What the 'Big Five' Agreed to

The motion picture trust case consent decree is, at long last. The Department of Justice and five of the eight majors, defendant, have agreed. The three dissenters presumably are to go to trial.

Meanwhile, in a publicity statement issued with the release of the final draft of the decree, tucked in its tenth page, the Department of Justice announced the coming formation of "a unit," in other words a new bureau, within the department "to keep in touch with the operation of the decree"—the one specifically constituted federal supervision of the motion picture, thus far affecting only distribution.

Supplemental to the consent decree document there was also filed a set of rules and procedure for arbitration of exhibitor-distributor differences to arise under the consent decree provision.

The decree, in the while, still a tentative document, and will be until such time as it is accepted by the court.

Judge Goddard, sitting in the case, has yet to hear parties or corporations objecting to the decree. If, and when, the decree is accepted, its arbitration provisions will be made operative as early as machinery can be set up. Other important provisions, including limitation of selling to "blocks-of-five" and compulsory availability for screening before sale, are not to become effective, by present understanding, until the opening of the selling season of next autumn, a year hence.

Also, ultimately, the government is committed to the necessity of bringing, by trial or otherwise, the hold-out trio of defendants, into line with consent decree practices, within the entire time or the entire proceeding and all arrangements are null, void and bologna.

This new chapter for the motion picture opened with the filing of the decree Tuesday morning at the United States court house in Foley Square in downtown New York.

The proposed consent decree, evolved after over four months of negotiations between representatives of the Department of Justice and film company lawyers, was approved on Monday in Washington by Robert Jackson, attorney general. Late that same afternoon a number of changes in the arbitration rules were agreed upon by the anti-trust and film company lawyers and by officials of the American Arbitration Association which will administer arbitration under the decree.

Judge Goddard set November 14th as the date for a public hearing on the proposed decree, after James Hayes, special assistant attorney general, had informed him that the Government and the five consenting companies had agreed on the decree. Louis Frohlich, of Schwartz and Frohlich, for Columbia, was told that objections to the decree from non-consenting companies as well as statements from other interested parties, such as exhibitor groups, would be heard on that day.

After the short court hearing which lasted from 10:35 to 10:40 A.M., Tuesday, official copies of the decree and supporting documents were released for the first time by the motion picture unit of the Anti-trust division of the Department of Justice. Although many general provisions of the decree and the arbitration rules have been published the official text of the entire document was not finished until late Monday. The De- (Continued on following page)
U.S. TO PROCEED AGAINST "LITTLE 3"

(Continued from preceding page)

partment of Justice statement explaining what had happened is a 2,500-word document as significant as the decree.

Before November 14th the Government will file an amended bill of complaint directed against Columbia, United Artists and Universal, three original defendants not agreeing to the decree. Mr. Hayes said that the amended complaint would probably not be filed until next week, at the earliest.

The statement issued Tuesday by the Department of Justice said that the decree "calls for the termination" of "blind selling" and "drastic modification" of "block booking.

The Government also announced, "the decree sets up a system for the arbitration of disputes between exhibitors and distributors to be administered by the American Arbitration Association. In order to give this arbitration system a fair trial, the Government agrees not to seek divorce or dissolution of production and distribution in the industry for a period of three years. During this period companies agree not to engage in any general program of expansion of theatre holdings and to maintain the status quo so far as is practicable.

Under the proposed decree, the Department of Justice statement pointed out, "pictures must be completed and exhibited to the trade before they can be sold or offered for sale." The trade showings are to be in the local exchange district.

On the subject of the blocks-of-five clause in the decree the government said, "it does not prohibit the licensing of less than five pictures in a single group; distributors are free to sell pictures one at a time or in groups of two, three or four. Although distributors may not sell more than five pictures at a time, they may not condition the sale of one group of pictures on the sale of another picture or group of pictures.

Cancellation is not covered in the decree, except for pictures which are locally offensive on moral, religious or racial grounds. Trade showings and maximum sales of blocks of five films would go into effect on September 1, 1941. Other provisions in the decree, including arbitration, would be put in operation as soon as practicable.

The Department of Justice, while admitting that a "new and untried" method of selling pictures is required by the hopes that exhibitors and distributors on the whole will benefit. An improvement in the quality of pictures, more careful consideration of local tastes, a better market for independent producers, more competition for pictures among exhibitors are some of the benefits expected by the Government under the decree.

The arbitration set-up provided by the decree is unique in anti-trust consent decree history, the Department of Justice said. Usually practices are prohibited and enforcement left to contempt hearings instituted by the Government but the motion picture decree establishes a forum for swift and independent settlement of complaints. It was urged that the consent decree does not take away any existing legal rights from any exhibitor under the anti-trust laws.

The statement will be maintained "to the extent that it is practicable" for three years with the Government agreeing not to press for divorce or dissolution and the consenting companies agreeing not to engage in a general expansion of theatre holdings.

Under the escape clause (Number XII) the five theatre-owning major film companies will be freed from the obligation of trade showing their pictures in blocks, of not more than five pictures if the three other defendants are not required to comply with similar provisions by June 1, 1942.

The Department of Justice concluded its explanation of the decree by saying that it will keep a "constant check" on the operation of the decree through a special unit of the anti-trust division. The records of the arbitration system and the records of the defendants relating to the operation of the decree are subject to inspection by the department. Through the information gained in this manner, it was said, the Government will be in a position to determine what action, if any, the consenting defendants will take at the end of the three-year period.

Arbitration proceedings will be instituted by filing a demand for arbitration at the local board, together with a fee of $10.00. Arbitrators will be men selected by the American Arbitration Association and must have no previous connection with the motion picture industry. Hearings will be held on the matters subject to arbitration at the offices in the exchange districts. Awards and decisions may be appealed to a board in New York. Penalties up to $500 may be imposed for certain violations of the decree.

Other clauses not mentioned above in the decree include those which require that features be sold in the exchange district where they will be shown, that some will be given every reputable exhibitor unless the distributor can show that his total film rental in that competitive area will be reduced, arbitration of clearance and other disputes and availability of prints. The decree will not affect distribution outside continental United States, roadshows, franchise agreements made prior to June 6, 1940, or in theatres owned or controlled by the distributor.

In keeping with the agreement made in the New York consent decree negotiations further preparations for trial of the Government's anti-trust suits in Buffalo, Nashville and Oklahoma City have been halted and New York Company executives have been informed that the New York decree is approved the five companies will be dropped as defendants in the three field suits.

Meanwhile exhibitor organizations were preparing their protests for the November 14th decree hearing in New York.

Official Statement where-in U. S. Discusses Practises under Decree

Simultaneously with the filing of the consent decree in the motion picture anti-trust case in Federal court in New York this week, the Department of Justice issued a prepared statement, both summarizing and interpreting the document in its expected and intended application to the practice of the distribution and exhibition branches of the industry. The statement will be found, meanwhile, to convey elements of Fedral policy beyond the direct indications of the decree. The official publicity release from the government follows:

DEPARTMENT OF JUSTICE
October 29, 1940

The Department of Justice today announced the filing of a consent decree under the terms of which five major moving picture companies agree to terminate practices which long have been the subject of dispute. The decree, which was filed today in the U. S. District Court for the Southern District of New York, calls for termination of the sales practice known as "blind selling" and drastic modification of the so-called "block booking" methods of the defendant companies.

Companies consenting to the decree are Paramount Pictures, Inc., Loew's, Inc., RKO Pictures, Inc., Warner Brothers, Inc., Twentieth Century-Fox Film Corporation and their subsidiaries and affiliated companies.

United Artists Company, the Universal Pictures Company, Inc., and Columbia Pictures Corporation, three other companies named in the original complaint, have not joined in the decree. An open hearing will be held before the Honorable Henry W. Goddard, District Judge, on November 14, 1940, at 10:30 A.M., at which time interested persons not parties to the suit will be given an opportunity to present their views with respect to the proposed decree.

In addition to revising selling practices of the five signatory companies, the decree sets up a system for the arbitration of disputes between exhibitors and distributors to be administered by the American Arbitration Association. In order to give this arbitration system a fair trial, the government agrees not to seek divorce or dissolution of production and distribution in the industry for a period of three years. During this period the signatory companies agree not to engage in any general program of expansion of theatre holdings and to maintain the status quo. The new is practicable.

PRACTICES AFFECTED BY THE DECREE

Blind Selling and Blind Booking

The decree strikes at two selling practices in the motion picture industry which have long been under attack by exhibitor organizations, as well as parent-teacher associations and other public groups, i.e., block booking and blind selling.

(Continued on page 40)
PUBLIC WANTS DUALS, SAYS ARTHUR, YET CLUBWOMEN ATTACK THE POLICY

Harry Arthur, in St. Louis, Tells Why He Abandoned Singles, as Local Group Moves to Use Speakers Against Duals

The multiple bill problem in St. Louis brought forth pronounced diametrically opposite views this week. Harry Arthur, Jr., general manager of the Fanchon and Marco Circuit announced in an open letter that a single feature policy at the Ambassador in St. Louis had been abandoned after a six weeks' test because of public disapproval, while the St. Louis Better Films Council was accelerating its campaign to do away with double and triple features, announcing a plan to put "Minute Women" speakers in strategic spots throughout the city to talk down duals.

Meanwhile the RKO Circuit's experiment at Proctor's 86th Street in New York, designed to give single feature convenience and eliminate the "double feature" was abandoned. The RKO Circuit's experiment was designed to do away with double feature devotees, was said to be working out so well that the plan has been adopted by four more of the circuit's theaters. Under the RKO experiment the main feature was shown at 9:30 p.m., and the second feature immediately following, permitting the customer to decide whether he wants to leave or stay for the second feature.

In his statement to the public and the industry, as forwarded to the editor of Motion Picture Herald, announcing the change from a single to a double policy at the Ambassador Mr. Arthur said, "During the test period, "Sea Hawk," "Brigham Young" and "The H抢先n of Vengeance" were regarded singly, concurrently with an advanced-price, reserved-seat policy. Following five weeks of these three pictures, "Spring Parade," "No Time for Comedy" and "Down Argentnian Way" were featured singly at popular prices, on a non-reserved seat policy, in a further effort to ascertain whether a sufficient number of St. Louisans desired single features to justify the change on a permanent basis. To all outward appearances, it would seem that those who decry double-feature programs, and urge the adoption of single-feature programs nationally, are decidedly in the minority, being of the type which prefers models of picture theatres but seldom, as against those regulars who attend weekly and who very obviously prefer double-feature programs.

"We sincerely believe that our efforts along these lines gave single-feature programs every possible opportunity for success, yet it was found wanting at the box office. There seems to be no reason for us to continue single-feature programs further, now, nor in the immediate future. The public of St. Louis voiced its strong disapproval of such a program by remaining away from the Ambassador theatre during the test period."

Cites Reason for Singles

Previously, Mr. Arthur had sent letters to distributors and exhibitors reciting reasons for partial abandonment of the single feature plan. In this communication, the Fanchon and Marco executive pointed out that Loew's played "Boomb Town" at advanced prices for three weeks and then followed with "Foreign Correspondent," another film at popular prices, "which made the Ambassador advanced price, single feature policy appear ludicrous."

Mr. Arthur also said that "Foreign Correspondent" opened close upon the heels of Walter Wanger's visit to St. Louis in which the producer appealed to exhibitors for single feature programs. He said such a policy practiced at the Ambassador could succeed if there was (1) a concentrated effort on Hollywood to produce quality product that justifies a ticket in admission prices; (2) distributors to afford several weeks' clearance, and (3) a coordinated attempt on the part of exhibitors to standardize prices and policies.

Films Council Campaign

The St. Louis Better Films Council, one of the most active of its kind in the country, in extending its campaign against multiple bills will send the "Minute Women" speakers to visit the various women's clubs in St. Louis for one minute speeches explaining the program of the council.

Mrs. A. F. Burt, founder of the council and leader in the current drive, announced that letters from 15 exhibitors had been received so far in response to the council's demand for discontinuance of the double feature. She said all 15 were opposed to double bills.

Giveaways Not Opposed

Mrs. Burt said that the subject of giveaways has been injected into the campaign, but the council was not opposed to the giveaways because they are not harmful to the children as being "forced to sit through long programs."

Meanwhile, plans went ahead to marshal the 250,000 women who belong to the clubs affiliated with the council, for the drive. Mrs. Burt said it is the plan of the council to educate these women to patronize only theatres where there are single features.

The RKO Circuit experiment of showing the main feature at 9:30 with the second feature following immediately has spread to three RKO houses in the Rockaways, the Columbia, Strand and Park, and the newly acquired Marble Hill at 231st Street and Broadway.

The RKO Proctor's 86th Street was chosen as the first house for the experiment because of the cross-section of New Yorkers it caters to, according to the circuit.

Located at Lexington Avenue and 86th Street, the theatre's audiences hail from Fifth, Madison, Park, Lexington, York, 1st, 2nd, 3rd Avenues and the streets between, in what can be called a most cosmopolitan clientele.

The patrons were queried before the experiment and the only real grievance came from single feature fans who claimed the evening presentations of the main attraction started at hours too early or too late. One either had to rush through dinner or become a midnight owl in order to see the picture, it was said. The present policy of starting the main feature at 9:30 followed a review of audience reaction.

PARAMOUNT PARTNERS TO MEET NOVEMBER 8TH

Paramount theatre associates will hold a two-day meeting in Chicago November 8th and 9th, following which a number of them will accompany home office executives to the coast for production conferences with studio officials.

Mr. and Mrs. Howard Goldenson and Sam Dembo, Jr., will conduct the Chicago meeting. Those who will attend include: Earl Hudson, Detroit; Tracy Barham, Ohio; John J. Friedl, Minneapolis; Harry David, Salt Lake City; Harry N. Arliss, Ill.; John Balaban and Jules Rubens, Chicago; Martin Mullin, Boston; R. J. O'Donnell, Dallas; M. A. Lightman, Memphis; John Fitzgerald, Canada; A. H. Blank, Myron Blank and Ralph Brauton, Los Moines, and Robert Weitman, New York.

Messrs. Goldenson, Dembo, Hudson, Balaban, O'Donnell, Lightman, Brauton and Weitman will continue to the coast for production conferences with studio officials.

No Progress on Repeal of Cuban Law

Although it had been predicted that the new Cuban administration would take a definite stand in connection with the campaign of the major U. S. distributors to repeal the anti-block booking law, negotiations have struck a snag, and the matter has been postponed until next month, according to reports reaching New York, this week.

George Wrench, assistant foreign manager of Paramount, said in New York on Monday, that the major's committee had discussed the proposal with representatives of the new administration but that nothing definite had developed. Informal discussions would be continued, he said.
MORE LABOR DEMANDS MADE ON BOTH COASTS

Publicists Seek "Closed Shop" Agreement; IATSE Reported Seeking Hour-Wage Changes

Meetings will continue, between representatives of the New York Publicists Guild, and those of the major film companies, home offices in New York City, to force a "closed shop," a Guild spokesman declared, on Tuesday. The meetings are to agree on definitions, clarify working atmosphere, and perhaps enable the companies to agree that the guild represents the majority of employees in their advertising and publicity departments in New York. They are being held under auspices of the National Labor Relations board, from which the guild, claiming a majority of members in the advertising and publicity offices, seeks designation as bargaining agency.

IATSE companies, approval of the guild's action last week, are said to have asked for proof that it has the members it claims. The meetings, prompted by the NLRB, began last week; more were to be held this week and next. If they do not bring recognition of the guild by the companies, elections may be held.

It was said by guild spokesmen that terms to be asked, generally, would approximate those obtained by the Hollywood unit. Wage scales reportedly will begin at $40 per week for apprentices, $75 for juniors, and $125 for seniors. However, it was added by guild spokesmen that scales are still being discussed.

It was asserted the guild is now classifying its members on the bases of duties and length of service in the film companies. It was revealed there will be no provisions for the automatic promotion of men from junior to senior.

Casey Denies Meeting

In Hollywood, there was rumor last week that some locals of the IATSE, which reached a five-year agreement with the producers last year, are demanding altered working hour and wage conditions. Pat Casey, producers' labor representative, visited Chicago last week, New York this week, but denied he had met in Chicago with George E. Brown, president of the IATSE, or in New York with other Alliance officers.

Status of the American Society of Cinematographers was reported puzzling the producers this week. The Society has asked the producers to consider an extension of their membership. It holds a five-year contract with the studios. Its negotiating committee met last week with the producers.

The Screen Office Employees Guild has won National Labor Relations Board bargaining agency elections at Universal, RKO, Columbia, Republic, MGM, Twentieth Century-Fox, and Paramount. Columbia and United Artists are sharing in the costs but are not physically handling distribution.

PEL for National Unity from Warner

In execution of an idea evolved by Harry M. Warner a one and a half minute "Plea for National Unity", a speech of appeal with a background of patriotic music, is being distributed this week, in seven thousand points, for special release to theatres when the results of the Presidential election becomes known. The text follows:

The democratic process has functioned. We have just completed months devoted to free and unhampered discussion and debate of the problems confronting the Nation and the selection of the respective candidates for the Presidency to meet and effectively deal with them. After the fullest consideration, a majority of our citizens have solemnly expressed their choice of the Chief Executive to lead the Nation during the next four years.

The election campaign has taken place during a period of recurring critical national and world problems. It was inevitable that during the period of discussion and debate national unity would suffer. The great price which we have paid for our democratic right makes the choice of our leader a sacred one.

Whatever the differences were among us before election, there should remain no doubt that there are no differences among us today. We must stand as one behind the man of the people's choice. We must not fall prey to the plan of "divide and conquer". The Great Liberator has given us our rule of national life—"United We Stand, Divided We Fall".

The trailer has been made by the Warner studios. At mid-week arrangements had been made for cooperative distribution by Warners, Loew's, RKO, Twentieth Century-Fox, and Paramount. Columbia and United Artists are sharing in the costs but are not physically handling distribution.

These have originated in the jurisdictional lines set up after Local 37 had been split into other locals.

Writers' Nominations Made

Preceding the election of officers November 13th, the Screen Writers Guild board of directors last week approved nomination of several members. These are: Sidney Buchman and Dwight Taylor, for vice-president; Ralph Borden and Monte Sclary, secretary; and Lester Cole and George Oppenheim, treasurer. At the election, members may nominate others, from the floor, or by petition.

The guild now has 800 members, the board was told.

Proxy voting by the extra's Class B Council of the Screen Actors Guild has been abolished, the Council was informed by the guild board of directors last week. It was also announced that no Class B member will be permitted to serve on the admission committee, and that the guild's welfare committee had been dissolved. This latter, it was explained, was done to avoid confusion between it and the Motion Picture Relief Fund.

In Chicago, conferences between exhibitors and projectionists, on a new pact, were scheduled for resumption Wednesday. John Phelps, Warner circuit labor contact, is in that city this week for the conferences.

In the same city, Sam Lamasky, Columbia exchange shipper, has been elected president of the National Exchange Union. Others elected were George Busch of RKO, business agent, and Kenneth Sein of Columbia, secretary and treasurer.

The officers of the local, largest west of New York, will be elected next week.

In New Haven, negotiations are being renewed on exchange employees' contracts. This is in accord with a provision in the two-year contracts, signed last November.

The first annual dance and entertainment of the American Guild of Variety Artists was held Monday evening, at the Manhattan Center, New York.

Paramount Awards Made

Cash totaling $725 in Paramount's Production Ideas Contest, was awarded employees at their Pep Club's annual party at the Hotel Astor, New York, on Friday, October 25th. Paul Seligman of the Artists Booking Bureau won the top award of $100 and first award of $50 in the New York area. Charles Brouda of the local department won the second New York award of $25 and there were 60 awards of $5 each. In the New York Paramount theatre division, Jack Bienstock won first award of $30 and Joseph Kaplan second award of $25, with 10 receiving $5 each. Mildred Davis of the State, Poughkeepsie, won first award of $50 in the screen ideas contest. Tony DeFelice, of the Bardavon, Poughkeepsie, received the second award of $25. There were 10 awards of $5 each.

Fine Carol Bruce $500

Carol Bruce, actress, was fined $500 on Monday in New York by the Actors' Equity Council for appearing on Ben Bernie’s radio program and in the Sert Room of the Hotel Waldorf-Astoria, thereby allegedly violating exclusive service contract with G. D. Sevita, producer of "Louisiana Purchase." She was ordered to discontinue her appearances on the radio and in the hotel.
BUREAU OF MINES
LISTS NEW FILMS

The U.S. Bureau of Mines, this week, announced the addition of two new sound films to its collection of pictures illustrating the activities and achievements of the mineral industries, for showing in schools, churches, etc., and in theaters.

One of these is titled, "Alloy Steels—the Story of Their Development." The film is in 16 and 35 mm and running time is 20 minutes. The other film is "Canal Resources and Scenic Wonders of Arizona." The running time is 40 minutes, and was made in the 16 mm width only.

"Build unity among exhibitors in these troubled times and fight to the finish unfair trade practices in a business-like manner for a justified peace in the industry," urged Mr. Samuelson.

Kelly Denies Charges

Arthur W. Kelly, newly appointed sales manager for United Artists, appeared before the Ohio convention to deny Allied's charges that a picture commitment on a title "Personal History" was the same as UA's recent release, "Foreign Correspondent."

The Allied officials listened and late Wednesday night were meeting privately with Mr. Kelly, Allied corporation president Mr. Samuelson, Martin G. Smith and P. J. Wood, president and secretary, respectively of the Ohio ITO and Abram Myers, national chairman and counsel.

Mr. Myers on Wednesday dissected the consent decree as submitted Tuesday by the Government and the "Big Five" in New York. He opposed all provisions and said he expects to be in New York November 14th at the hearing on the decree before Judge Henry W. Goddard and register verbal opposition to the document. The majority of exhibitors are unalterably opposed to the proposed new method of selling," he said.

Martin Smith, president of the ITO, was to be guest of honor at a testimonial banquet, Wednesday night.

H. M. Richey, M-G-M's director of exhibitor relations, was to speak at Thursday's sessions. The open forum policy, inaugurated last year, has been retained. Election of officers was scheduled for the final session.

Screenings were made of "Seven Sinners," with Marlene Dietrich and Charles Chaplin's "The Great Dictator."

Among companies having exhibits at an equipment show were: RCA, National Theatre Supply Company, Manley, Inc., Evershed Xenon Machines, National Screen Service, National Carbon, Altec Service Corp., and the F & Y Theatre Division.

Herman M. Levy, executive secretary, of the Connecticut MPTO was to have reported on the present status of the Government's anti-trust suit and the views of Thurman W. Arnold, assistant attorney general, at the meeting, on Monday, at Ceriani's Cafe, New Haven. Mr. Levy pointed out that the organization has already voiced its opposition to the decree. Vice President Irving C. Jacocks, Jr., president.

To Launch Campaign

Allied of Connecticut will launch a statewide membership campaign within a few weeks, with Shepherd B. Epstein in charge. The announcement was made at a luncheon at the Hofbrau Haus, New Haven, at which speakers were Arthur K. Howard, Boston Allied business agent and Frank Lydon, national regional director.

Lawrence C. Caplan, another speaker, declared that with the 'consent decree almost a certainty, inevitably many problems will arise which will demand discussion and clarification for the exhibitor. Mr. Caplan said the coming session of the Connecticut Legislature would undoubtedly consider many matters of vital importance to exhibitors, especially the ever-threatening possibility of new taxes.

Oregon Game Bill Opposed

One of Oregon is opposing a proposal in the general election in November which would legalize what it calls "certain gambling and gaming devices and certain lotteries," according to O. J. Miller, executive secretary.

The exhibitors contend that "Bank Night" was included in the measure in the belief that it would receive their support, whereas the effect has been the opposite. A similar measure has already been passed in Seattle. A meeting of the MPTO of the State of New York, Central New York area, was to be held in the Syracuse Hotel, that city, on Thursday, to complete plans for organization and election of officers and directors. Aims and purposes of the organization were discussed.

The meeting was called at the suggestion of Syracuse exhibitors, headed by Sidney L. Grossman. President A. Charles Hayman and Counsel Sidney B. Pfeifer were to be guests.

Dave Miller Celebrates

Celebrating his 20th anniversary with Universal, Dave Miller, Cleveland district manager, will be tendered a testimonial dinner at the Hotel Hollenden, Cleveland, November 20th. Joseph Kaufman, Universal branch manager, is chairman of the arrangements committee. Representatives from Buffalo, Albany, Cincinnati, Pittsburgh and Cleveland are to attend.

Lichtman Organizes Company

Motor Theatre Corporation of Norfolk, Va., has received a charter from the Virginia Corporation Commission to conduct a theatrical business under a maximum capitalization of $15,000. A. E. Lichtman, of Washington, is president.

Samuelson Promises Exhibitors "All Information Possible" in Address at Ohio ITO Convention; Other Groups Meet

Several more exhibitor organizations, including the Ohio ITO, Allied of Connecticut, Motion Picture Trade Organization, Oregon ITO and the New York MPTOA Central Division, met, this week, to consider trade problems of the day, including the United States anti-trust suit consent decree, which was filed, on Tuesday, in the New York Federal Court. (Text of the decree starts on page 14.)

Meanwhile, the Kansas Independent Theatres Association, voted to meet in Abilene, Kansas, November 14th, to enable members to become better acquainted with and to develop the new organization, the newly-organized Home Pictures Co, of Home, Kansas, November 14th, to enable members to become better acquainted with and to develop the new organization, the newly-organized Home Pictures Co, of Home, Kansas, November 14th, to enable members to become better acquainted with and to develop the new organization, the newly-organized Home Pictures Co, of Home, Kansas, November 14th, to enable members to become better acquainted with and to develop the new organization, the newly-organized Home Pictures Co, of Home, Kansas, November 14th.

The eighth annual convention of the ITO of Ohio got under way unofficially, on Tuesday evening, with a meeting at the Hotel Deshler Wallick, Columbus.

Samuelson Addresses Meeting

Sidney Samuelson, national Allied vice-president, Wednesday in his fourth exhibitor convention address since the organization of Allied, was invited by the Contract Information Department, told the Ohio organization that exhibitors in unorganized sections are paying a penalty for non-organization through higher film rentals.

He estimated that the differential of 21 per cent in gross rental between Allied and non-organized territories.

The Allied Information Department has decided that all the assets of its product and contract trades to the trade press and to non-Allied members, in order to give exhibitors all information possible "to prevent their being taken advantage of by film salesmen and others," Mr. Samuelson said.

He reported that a move is underway, with contracts already signed to increase local clearance by 7, 14 or 21 days in favor of federal admission tax-paying houses against those houses which are tax exempt.

Mr. Samuelson reviewed his committee's argument with Columbia Pictures over the availability of the picture "Arizona," which Allied charged was withheld from the 1939-40 commitment in favor of release in 1940-41, as a special.

The Allied vice-president disclosed, for the first time, that the nation's information department checkup would be expanded to embrace regular reports on product in work, maintain a library of producer-distributor contract books, maintain a complete file of film license contract clauses and, "thoroughly police" fair trade practices for the protection of exhibitor local exchanges.
GENERAL RELEASE FOR 'DICTATOR'; 'ZORRO', OTHER NEW FILMS LAUNCHED

"One Night in Tropics" and "Seven Sinners" Have Premiers; "Dispatch from Reuter's" Screened in Washington

The United Artists management in New York, Monday, announced that, effective immediately, it would switch the policy on Charles Chaplin's "The Great Dictator" from "selected runs" in key cities, to a general release, continuing, however, its stipulation on advanced admission, which, the company says, are to continue until the Summer of 1941.

Sales and promotion departments elsewhere in the company were launching more campaigns on new product, principally Twentieth Century-Fox's "The Mark of Zorro," Universal's "One Night in the Tropics" and "Seven Sinners," amongst others.

Lynn Farnel, United Artists advertising and publicity director accompanied Charles Chaplin to Chicago to arrange the premiere there, Thursday, of "The Dictator." Mr. Farnel will leave Chicago at the end of the week for the Los Angeles opening. Blake McVeigh has been appointed by Monroe Greenblatt, United Artists exploitation chief, to handle the Los Angeles engagement. He was formerly assistant publicity director at Warner's.

Universal's release of "One Night in the Tropics" engagements scheduled for the picture include the Warner, Pittsburgh; Great Lakes, Buffalo; State and Orpheum, Boston; State, Providence; Loews, Rochester; Loew's, Dayton; Valentine, Toledo; State, Houston; Palace, Indianapolis; State, Louisville; Midland, Kansas City; State, New Orleans; State, Memphis; State, St. Louis; Century, Baltimore; Poli, Springfield; Elm Street, Worcester; Majestic, Bridgeport; Poli, Hartford; Poli, New Haven; Apollo and Roosevelt, Chicago; Broad, Columbus; also, the Stillman, Cleveland; Poli, Waterbury; screening at the Met, Nashville; Paramount, Denver; Fox, Spokane; Palace, Hartford (move-over from Poli); College, New Haven, (move-over from Poli); Paramount, New Haven; Ottawa, Montreal; Palace, Meriden; Shea's, Erie; and the Penn, New Castle, Pa.

In New York, "The Great Dictator" was in the third week of its run at the Capitol and Astor theatres.

"Mark of Zorro"

This was "Tyrone Power Week" in Cincinnati and the Twentieth Century-Fox star's hometown was ready for his new "Mark of Zorro" which opens Friday at the Albee and Shubert theaters there. The introduction began Wednesday morning when Mr. Power, Annabella, his wife, and Mrs. Patia Power, his mother, arrived in Cincinnati from Hollywood.

Three radio broadcasts were featured on the three-day program. Station WCKY carried a spot-news broadcast of the stars' arrival, and nationwide coverage was to be given via the "Kate Smith Hour" and "Vox Pop" over the Columbia Broadcasting network, in addition to preliminary noon-day "plugs" by Kate Smith and advance announcements on "Vox Pop." The last broadcast of the picture on the Kate Smith Hour Friday night is to feature Mr. Power in his "Zorro" role, Wally Buttersworth and John Reed, "Vox Pop" commentators, were to stage their broadcast Thursday night from the Sherry Netherland Hotel.

Other Cincinnati events scheduled were a civic luncheon with Mayor Stewart and city officials as hosts to the Hollywood visitors, a costume ball on Halloween at the Hall of Mirrors, the Shubert Hotel, a reception at the Schuster-Martin School of Dramatics and a luncheon for newspaper critics and visitors.

Tyrene Power, Annabella, Mrs. Power and Kate Smith were to make personal appearances at the two theaters Friday night.

The New York introduction was handled by Charles E. McCarthy's publicity and advertising staff from New York, in cooperation with the staffs of the Albee and Shubert theaters. Among those from the Twentieth Century-Fox who attended were Herman Wobber, general manager of distribution; Mr. McCarthy, Rodney Bush, Earl Wingert, Irving Kahn, Eddie Solomon and Roger Ferri.

"One Night in the Tropics"

Universal's "One Night in the Tropics" has its "world premiere" Wednesday at the Fabian theatre, Paterson, N.J., with a show staged by the City of Paterson, in conjunction with a local drive to raise funds for the rebuilding of the Church of St. Anthony there. Admission was five dollars, "O" reported.

Local color, the presentation of Otto Kruger and Costa, featured in the film, which stars Allan Jones, Robert Cummings and Nancy Kelly, a native of Paterson, participated.

A parade started at four in the afternoon, followed by a bouquet at the Alexander Hamilton Hotel and the premiere. Mayor William Hurley presided, and the New York and local press were guests.

"Knute Rockne"

Warner Brothers, Monday, reported that "Knute Rockne-All American" had held over at 16 additional theaters, making a total of 118 holdovers to date.

The additional holdovers listed were: Strand, New York; Orpheum, Seattle; Fox, St. Francis; Fox, St. Louis; Warner Memph; Newman, Kansas City; Stanley; Pittsburgh; Fox, Philadelphia; Circle, Indianapolis; Orpheum, Denver; with a mover to the Omaha; Majestic Dallas, with a mover to the Roosevelt; Palace, Cincinnati; Buffalo, Buffalo, with a mover to the Hippodrome; Metropol-itan, St. Louis; and, Albany, with a mover to the Albayn.

"North West Mounted"

Following its first public exhibitions, last week, in Regina, Saskatchewan and Chicago, Paramount's Cecil B. DeMille production of "North West Mounted Police" was reported by the company to be receiving bookings at advance prices in Canadian and American situations.

In New York this week Neil E. Agnew, Paramount general sales man, said that on the basis of figures reported to the company from a number of pre-release key engagements, "the picture will be Paramount's biggest money picture in the last 12 years."

His estimate was compiled from reports from Providence, Kansas City, Portland, Ore.; Denver, Houston, Youngstown, Chicago, Memphis, Portland, Me., and Milwaukee where the picture was playing at advanced prices, running ahead 19c per cent of the preceding De-Mille picture, "Union Pacific." Mr. Agnew declared in a wire sent to all branch managers.

"Dispatch from Reuter's"

A special showing of Warners', "A Dispatch from Reuter's" was held Monday night in Washington, for members of the House, Senate and administrative and civic leaders. It was held in the auditorium of the Department of the Interior, under the special invitation of the Home Entertainment Union. The film, which is soon to open in New York, describes the origin and growth of the British news agency.

"Seven Sinners"

The "world premiere" of Universal's "Seven Sinners," and its opening at the Orpheum theatre in New Orleans, Thursday, with Marlene Dietrich, star of the Joe Pasternak production, attending.

"Convoy"

RKO Radio will distribute in the United States and Latin America, the English film, "Convoy," produced by Michael Balcon for Associated British Film Distributors, London. The deal with RKO was closed in New York by Arthur Lee. The stars: Olivi Brook and John Clemens, and was directed by Ben Tennyson. It will be distributed in Canada by N. L. Nathanson.

"Bitter Sweet"

Initial "Bitter Sweet" engagements have been set by Metro-Goldwyn-Mayer as follows: November 7th, Palace, Cincinnati; November 14th, De Mille, Des Moines; day and date, and November 22nd at Loew's, Montreal. The film co-stars Jeanette MacDonald and Nelson Eddy.

"Little Bit of Heaven"

Gloria Jean left Hollywood Sunday on a personal appearance tour with Joe Pasternak's production "A Little Bit of Heaven," in which she stars. Her first stop was Chicago.

Warner Brothers, who hold distribution rights to the one reel British film "London Can Take It," said this week that prints are being shipped to picture theatres as quickly as they can be made and sold. The company said that over 600 prints are already on order. The film is playing simultaneously at eight theatres in New York: Radio City Music Hall, Strand, Rialto, Paramount, Roxy, Palace, Globe and Rivoli.

New York society women will serve as usheresses at an opening of the film at the premiere showing of "Fantasia," the Walt Disney feature, November 13th at the Broadway theater for the benefit of the British War Relief Society.

The Motion Picture Bookers Club, New York, will undertake to collect used clothing for war relief. Receiving stations will be set up at exchanges. Harold K. Reel, of the Colalis Circuit, president of the organization, will direct the work.
PARAMOUNT PROUDLY PRESENTS

GARY COOPER
MADELEINE CARROLL

in

Cecil B. DeMille's

"NORTH WEST MOUNTED POLICE"

IN TECHNICOLOR!

Paulette Goddard · Preston Foster
Robert Preston · Akim Tamiroff
Lynne Overman · George Bancroft
Lon Chaney, Jr. · Walter Hampden

Produced and Directed by CECIL B. DEMILLE

Original Screen Play by Alan Le May, Jesse Lasky, Jr. and C. Gardner Sullivan
Ten great stars! Two
A thousand unforgettable the

Cecil B.

"NORTH
MOUNTAIN"
in Technicolor

"STRONG BOX
OFFICE APPEAL!
Enough exploitation material for a dozen marques!" — Variety

"WILL ENJOY A FAR-REACHING POPULARITY!"
— Edwin Schallert, Los Angeles Times

"TOPS IN ENTERTAINMENT!
Gives every evidence of sparkling ledger figures from the box office of any theatre!"
— M. P. Daily

"INCORPORATES EVERY KNOWN BOX OFFICE ATTRACTION!"
Dorothy Manners, Los Angeles Examiner
Valorious love stories! All in one great picture!

DeMille's

WEST "PD POLICE"

color!

ONE OF THE SEASON'S BEST
answers to the showman's timeless prayers for box office!
 —Film Daily

“EXCELLENT ENTERTAINMENT
presented with splendid showmanship!”
 —Jimmy Starr, Los Angeles Herald-Express

“BOX OFFICE SMASH!
DeMille has made one of the great hits of his career!” —Hollywood Reporter

“ONE OF THE IMPORTANT
MONEY FILMS OF THE YEAR!”
 —Daily Variety
For 1940-41...
If it's a Paramount Picture
it's the Best Show in Town!

“MOON OVER BURMA”
“CHRISTMAS IN JULY”
“ARISE, MY LOVE”
“LOVE THY NEIGHBOR”
“VICTORY”
“SECOND CHORUS”
“THE SOUTHERNER”
“I WANTED WINGS”
“ROAD TO ZANZIBAR”
Plans Layed for First Television Coverage of National Poll; Motion Picture Participation Through Newsreels, Bulletins

Coverage of the Presidential election on Tuesday by the motion picture, radio and television will mark the first event of its kind at which the three will compete for audience attention.

Theatres throughout the country were arranging special Election night shows whispering plans with the White House in advance of announcement of returns obtained by radio or through tie-ups with local newspapers.

Broadcasting stations will be sending out returns and local campaign bulletins as quickly as they are made available through the principal news agencies. Most of the radio stations plan to stay on the air all night, if necessary. Elaborate tabulation systems and simple formular for announcing the results have been worked out by the three major networks.

Plan Television Reports

Television’s coverage of the election will be on an experimental basis because commercial telecasts have not been authorized yet by the Federal Communications Commission. The National Broadcasting Company in New York was making arrangements for a special television program election night which would show, through the use of maps, as well as the usual spoken figures, the progress of the election. Television started its activities in the campaign as the Republican and Democratic Conventions and NBC’s W2XBS telecast the Democratic rally in Madison Square Garden Monday night and will also cover the final Republican meeting there Saturday.

The five newsreels not only will photograph the candidates and other political figures, but special election voting scenes will follow the election at Times Square, New York. On Wednesday special issues of the newsreels with scenes of the Election will be rushed to the theatres by air express, in most cases.

Many theatres, having found that business drops off sharply with the principal figures of the campaign speak on the radio, do not expect great attendance Tuesday, but are making preparations to run the best show available and announce the progress of the returns from the stage or over a public address system. A few theatres will follow the lead of the Radio City Music Hall and other houses which have adopted the policy that those who attend the theatre on election night want to escape the suspense of hearing incomplete returns as the votes are tabulated and will make no announcements.

Radio Coverage Comprehensive

This Presidential election, the first covered by television, is the sixth covered by radio. Motion pictures have had a part, of varying importance, in all campaigns since McKinley’s in 1896. The first Wilson election was covered by the newsreels and the newsreel record of the inauguration of Herbert Hoover on March 4, 1929, was an early triumph for sound film coverage of a political event.

In 1920 only one radio station, KDKA, in Pittsburgh, transmitted returns of the Harding-Cox election and its audience was smaller than the one television will have in the 1940 election. Although KDKA had only very limited facilities and two hundred listeners who heard the returns flashed as soon as they were received enthusiastically hailed radio and many regard that November 2, 1920, as the birth of commercial broadcasting.

On Tuesday the 450-odd radio stations linked in the three major chains and several hundred additional independent and unaffiliated stations will carry election returns to the bulk of the nation’s population sitting around many of the country’s 50,000,000 radio receivers.

Thorough Radio Coverage

Radio’s coverage of this election is expected to be much more thorough than the job done in 1936, for today the networks have almost twice as many stations and the special events staffs of the key stations are larger and more highly organized.

NBC will convert its largest studio in Radio City into a vote tabulating and radio control station. On the large stage control and broadcast booths for both the Red and Blue networks will be erected. Results will be received on a bank of news tickers direct from press headquarters. Standing in the Presidential race will be tabulated on a large chart. About 1,400 guests have been invited.

A staff of 40 experts will handle the Columbia Broadcasting System’s presentation of the election returns. Headquarters will be established in the new CBS building opposite the regular studio in New York City.

WOR Mutual will feature the use of a new formula for announcing returns. Instead of the previous method of saying “so many election districts out” or “Joe Joe 100,000 votes and Richard Roe 125,000” the Mutual network will announce results in the following manner, claimed to be simpler and less confusing: “At . . . P. M., with . . . per cent of the votes in (State) already tabulated, . . . leads . . . by . . . votes, or a ratio of . . . to . . .”

All three networks will have their regular commentators and news analysts giving and interpreting the returns throughout the evening.

DRAFT LOTTERY CUTS GROSSES

Millions of persons listened to the radio announcements of the draft numbers drawn or scanned lists in newspapers that day in order to see whether their number or numbers of friends had been selected. All radio stations throughout the country carried draft day programs. It was reported that a number of theatres found that business was hurt.

With the campaign in its final days special political speeches are presented every evening, and many people are staying away from the theatres in order to hear the programs. It was reported that the Democrats will spend a total of about $500,000 for radio time with the three major networks and the Republicans a figure somewhat less than that sum.

The five networks will use approximately 125 men to get Election material, including about 100 camera men, five sound, five electricians, and five contact men for each company. Crews will cover the candidates voting as well as other figures in national life. Each network will have men assigned to be with Franklin D. Roosevelt and Wendell L. Willkie to photograph the winners.

Outside of general shots of people voting in different localities, the radio stations will photograph the returns, particularly when one candidate conceals the other’s election, according to the moving sign on the Times Building.

Theatre Arrangements

Representatives of the plans that theatres have made for election night are the arrangements the Stanley Warner theatres made in Philadelphia with the radio station, WOR; the tie-up which will bring returns direct to over 70 Warner theatres was arranged by Everett C. Grox, Warner publicity director in Philadelphia and John K. Swails, promotion director of the radio station. A special newsroom will be set up at the broadcast station and special telephone lines will line 20 key theatres to the station; other theatres will get their returns from the key houses. Thirty second public announcements will be run on the picture showing at regular intervals. The radio station will receive credit at the time of each announcement and also special advertising. The theatres will run all late run.

Other methods of handling returns which will be used by some houses include marking results on a large chart in the lobby, having tie-ups with local newspapers, making announcements from the stage or cutting in on a radio broadcast.

Shorts Facilitate "Break-Ins"

To facilitate breaking into the program some theatres are booking a special short subjects program for Tuesday night. M. J. Weisfeld, Columbia short subjects manager, said: "Hundreds of Columbia accounts are booking complete short subject programs, which are scheduled to begin at 9 P.M. and continue through midnight, with election returns announced from the stage between each short." On Monday the Fox Midwest Theatres, Inc., conducted a presidential poll in all its 105 theatres, about 75,000 ballots were cast.

Among the theatremen running for election throughout the country is G. L. Dent, chair theatre operator in Knoxville, Tenn., who is running for representative for Knox county on the Republican ticket.

The Pennsylvania Council of Republican Women has urged each member to ask local theatre managers to call the local Willkie "Information Please" short which RKO decided not to release at this time.

"Hollywood’s Salute to the President," sponsored by the Democratic National Committee, was presented over CBS Thursday night.

R. C. Patterson, chairman of the board of RKO, has been appointed vice-chairman of the finance committee of the Democratic National Committee.
CBS ORDERS ASCAP OFF ITS NETWORK DECEMBER 1

Radio Chain Takes First "Total Action" in Broadcasters' Fight to "Freeze Out" ASCAP

The fight of the radio broadcasters' Broadcasters' Music League against ASCAP, mentioned in November, has each month now resulted in the freezing out of ASCAP's music by radio stations. The step is one more in a procession, the design of which is to "freeze out" ASCAP entirely from radio, by the end of the year, when ASCAP's present five-year contracts with the broadcasters expire. The networks, and affiliated and independent stations, comprising the membership of the National Association of Broadcasters, have refused to sign new ASCAP five-year contracts, preferred at the year's beginning; and have, instead, set up a music publishing firm, in New York, Broadcast Music, Inc.

Letters to Band Leaders

The CBS announcement was made by Lawrence L. Lowman, vice-president in charge of operations, and contained a letter meant to band leaders. He also ordered those of them on sustaining programs, to use at least three non-ASCAP pieces per 15 minutes of program, effective Friday. He added that themes might have to be changed, and stated only 10 per cent of the music used now on sustaining programs was ASCAP's.

The other networks, the National Broadcasting Company and Mutual Broadcasting System, have also asked band leaders on sustaining programs to use a certain percentage of non-ASCAP music. Their object has been, as explained in Mr. Lowman's letter, and others from NBC executives, to cushion the effect of a lack of ASCAP music on the air.

The NBC has asked sponsors to adjust their programs so that at least 50 per cent of the music used is non-ASCAP. Deadline for this request was December 1.

Broadcast Music, Inc., played host to newspapermen, in New York, Monday, and luncheon and inspection of the New York office. What it had accomplished to date was outlined by Sidney M. Kaye, vice-president and general manager.

Mr. Kaye asserted 90 per cent of radio stations with over 5,000 watts power have subscribed to BMI; 70 per cent of stations between 1,000 and 1,500 watts; 55 per cent of the stations with 50 to 1,000 watts; and 40 per cent of the stations of 100 and 250 watt power.

ASCAP music, he asserted, comprised only 25 per cent of that playing sustaining programs, and 36 per cent of music on commercial programs.

The board of directors of BMI will be increased to eight, Mr. Kaye said. Each network will have one representative on it. He added, however, that only 21 per cent of the BMI stock is owned by the networks.

Specialists continued, this week, in New York's "Sun Pan Alley," business home of the country's songwriters, over possible effect of a ban on ASCAP music over radio after January 1st. It was predicted that phonograph record companies would enjoy a boom; and that they, ASCAP, and the firms in ASCAP might heavily ballyhoo recordings as the only way to enjoy familiar numbers unobtainable on the radio.

New Station Members

However, it was noted that the two largest phonograph record companies, RCA Victor, and Columbia, are associated with the NBC and CBS.

Harry Engel has been appointed head of BMI's Los Angeles office. He was formerly with Fanchon and Marco, and with several music concerns.

BMI this week announced four new station members: WCGA, August, Georgia; KXOK, St. Louis, Missouri; WOW, Omaha, Nebraska; and WTIC, Hartford.

ASCAP's "Cavalcade of American Music," Saturday, October 24th, at the New York World's Fair, went as scheduled. New York's Mayor Fiorello La Guardia conducted the opening number by the Rochester Philharmonic Symphony Orchestra. There were an afternoon and an evening concert. Among the prominent singer-composers and stars of radio, screen, and stage appearing were Margaret Speaks, Gene Autry, Jerome Kern, George Cohan, Irving Berlin, and Richard Rodgers. ASCAP's most famous music was featured.

But the affair was not broadcast.

National Decency Legion Classifies 10 Films

Of 10 films classified by the National Legion of Decency in its listing for the current week three were listed as unobjectionable for general patronage and seven were found unobjectionable for adults. The films and their classifications follow:


Francisco to Defense

Don Francisco has resigned as president of Lord and Thomas, advertising agency. He will join the Federal Defense Organization, serving on the committee on communications. Mr. Rockefeller, coordinator of cultural and commercial relations between the Latin-American republics.

Nominate Denton

G. L. Denton, Tennessee circuit operator, has been nominated on the Republican ticket for representative from Knox County, Tenn.

Monogram Finishing 19 of 26 Features

Monogram Pictures is financing the major part of its new season's productions—19 of 26 scheduled features—W. Ray Johnston, president of the company, said on Tuesday, in Hollywood. He added that the pictures are being financed entirely by Monogram.

Additionally, Monogram is financing eight Tex Ritter westerns, Mr. Johnston said.

Hold B'nai B'rith Banquet

The first banquet and ball of the B'nai B'rith Cinema Lodge in New York was held Saturday, October 26th, at the Hotel Pennsylvania. About 500 members and guests attended.

A bitter verbal attack against motion picture star Robert Montgomery, was the major portion of a luncheon address by Edward Golden, general sales manager for Monogram Pictures, to independent exhibitors in the Congress Hotel in Chicago last Friday. He cited the New York Herald Tribune of October 24th, which quoted Mr. Montgomery as saying that the film heads are responsible for poor pictures and further charged in his story that they could not function in defense work.

"By what right," Mr. Golden said, "does this 'ham' presume to pass judgment on men like Sidney Kent, Harry Warner, Louis Mayer, J. Robert Rubin and Nick Schenck. I am certain that all here will agree with me that any one of the men I mentioned are far superior mentally or in any other respect to Montgomery who earns $150,000 a year from the industry whose leaders he condemns and maligned?"

Mr. Golden also deplored the action of Sam Goldwyn, whom he called "a so-called leader of the industry," in writing articles for national magazines and giving interviews to newspapers which he said tended to hold the industry up to scorn.

"Instead of trying to do all within their power to aid the industry certain people in the industry apparently are trying their best to give the reading public and radio audi-
cence the entirely false picture of conditions as exist in the industry today and we should do all in our power to put an end to the inane rantings of these people," Mr. Golden said in his address.

The consent decree was mentioned by Mr. Golden who voiced the opinion and hope that conditions in the industry for all concerned might be made easier when enforcement of the terms of the decree begin.

He also asked the independents present to give more consideration to the smaller independent producing companies.

"After all," Mr. Golden said, "the power to keep in business or destroy the smaller companies rests with the independent exhibitors."

Jack Kirsch who presided at the meeting was praised by the speaker, who urged all present to support Kirsch in his fight on behalf of the Allied Illinois Theatres.
"Prefer to Stay at Home in Peace..."

—THE SAGE OF SAN SIMEON TO ROBERT MONTGOMERY, ACTOR

Over in that significant left-hand column of page one of the New York Journal-American, Tuesday afternoon last, appeared an earnest outing in behalf of the motion picture and its people, in response and reply to certain remarks of Robert Montgomery, actor in a New York forum of the week prior. The expression in the Journal-American, unsigned, as that column so often is, is in the inimitable style, language and thought of William Randolph Hearst.

THE EDITOR

No one objects more vigorously to criticism than an actor and no one, when he has an opportunity, indulges in more severe—even savage—criticism than an actor.

A week ago Mr. Robert Montgomery in New York verified and exemplified this. First Mr. Montgomery defined to his own satisfaction the functions of the film. He declared those functions to be entertainment, education and propaganda. Many will refer from Mr. Montgomery's proposition in part at least.

Some will think that a better definition of the functions of the screen would be entertainment, information and cultural education, and that propaganda should be in the main be excluded from the screen.

Some even will assert that the presence of too much propaganda has handicapped the screen.

Some will aver that this propaganda on the screen has affected and infected the audiences and invited them to disagreeable demonstrations.

MR. MONTGOMERY will find quite a number of perfectly good Americans who have come to prefer to stay at home and listen to the radio in peace rather than attend motion picture theatres and have to listen to propaganda and become an unwilling part of a public disturbance.

Many of these quiet people think that the fundamental function of the screen is entertainment, and that even the more sublimated functions of information and cultural education should not be so conspicuous as to interfere with that essential quality of entertainment.

Mr. Montgomery is dissatisfied with the product in general and particularly with the leaders of the picture industry which produces this product.

He would improve the situation by introducing more propaganda.

We think that the audiences would rather endure the ill they have than fly to others that they know not of.

We think that the producers who have reduced attendance at the theatres by too much propaganda would hardly improve conditions by the homeopathic method of adding more propaganda as a cure.

Perhaps the producers, dull as Mr. Montgomery in his superior wisdom finds them, do actually know more about their business of production than does Mr. Montgomery, who is merely one of the pawns upon the playboard—who has never made a picture in his life and who certainly would not be willing to back his convictions with his own accumulated funds.

"I am not an industrialist," says Mr. Montgomery.

An honest confession is good for the soul.

Mr. Montgomery is ordinarily an actor and a very good one.

That, however, does not make him a good critic. Nor does his criticism.

Says Mr. Montgomery disparagingly: "I am convinced the weakness of leadership, under which to my knowledge the industry has been struggling, is directly responsible for its poor average product in the past and will make it impossible for the industry to perform its function of national defense in the present crisis with any appreciable degree of success."

Argument is something more than assumption.

Proof is something more than unsupported statement.

Mr. Montgomery blandly assumes the poor quality of the average product of the motion picture industry in the past.

There are very few people in the United States or in the world who will agree with Mr. Montgomery in that unwarranted assumption.

This baby among businesses, this so-called infant industry has in a brief generation built itself to be the fifth largest industry in the United States—a country of giant industries.

Has it done this on the poor quality of its average product?

This infant American industry has invaded every country in the world and spread the name and fame and fashion and habit and art and thought and manufactured product of America throughout the world.

Has it accomplished this world-wide feat with leadership that is weak and pictures that are of poor average quality?

Is it not rather true that the average quality of pictures produced in America is so good and the leadership so great that most foreign nations have denied our American pictures the right to compete with their own home-made product, and the right to disseminate American ideas—and the privilege of promoting American goods in conflict and competition with their own inferior grades of mind and method and material?

A greater compliment is there to the overwhelming excellence of the American picture than this world-wide dread of its devastating competition?

Mr. Montgomery is posing as a superior American patronizingly handing down to an inferior class of less patriotic and less competent moving picture producers his formula for a better screen.

But he is convinced in advance, mind you, that their "weakness" will make it impossible for these inferior Americans, these incompetent industrialists, to follow his formula with any "degree of success."...

Mr. Montgomery doubtless means to be a good American, but one distinguishing quality and characteristic of any good American is loyal appreciation of, and patriotic pride in, great American achievement.

There is no greater achievement in American industry than the motion picture has made. Let us all be duly proud and appreciative of it.

MR. MONTGOMERY says, "In an attempt to solve some portion of the problem in the industry of which I HAVE BEEN A PART..."

But Mr. Montgomery has just confessed that he is not an industrialist.

He should realize, therefore, with greater evidence of modesty and propriety to what infinitesimal degree he has been a part of the world-wide success of our marvelous American pictures.

Of the upwards of twenty-five thousand successful American pictures that have been made in this generation Mr. Montgomery has made only some twenty-five, and he has not made those. He has merely appeared in them.

These twenty-five as well as the twenty-five thousand have been made by clever writers, competent directors, other actors of equal genius to Mr. Montgomery's, by skilful and capable artists, architects, photographers, costumers, property men, electricians, and members of various arts and crafts and also, last we forget, by the weak leadership which Mr. Montgomery so deeply deplores.

It is sad that distended frogs will continue to explode while endeavoring to become great oxen, and that small flies upon large power wheels will continue egotistically to say:

"How amazingly I have made this mighty wheel go round."
"NORTH WEST M.
DOUBLES
GROSS IN
EQUALS CANADA'S

Gary Cooper • Madeleine Carroll • Paulette Goddard • Preston Foster • Robert Preston • Akim Tamiroff

Produced and Directed by Cecil B. DeMille • Original Screen Play by A.
SNOw WHITE BUSINESS!

*"UNION PACIFIC" record was 130%
"Paramount's 'North West Mounted Police' had biggest weekday opening theatre has had in ten years. The advanced prices give it punch and prestige. Not a single complaint to advanced admissions. It looks like 'North West Mounted Police' will get every man, woman and child in greater Kansas City area."

Jerry Zigmond,
Newman Theatre, Kansas City

"All time one day record. Increased prices for here accurately set not one single complaint. Enough turnaways to fill theatre next three days. Regards."

B. D. Cockrill,
Denham Theatre, Denver

"'North West Mounted Police' exceeded every weekday opening of the past two years. Comments all raves. You positively have a terrific box office attraction."

Albert J. Finke, Paramount Theatre, Portland, Oregon

"Merrily we roll up the biggest grosses since 1933 and Mae West with Paramount's 'North West Mounted Police'. Cheerfully yours."

Eddie Reed,
Strand Theatre, Providence

"'North West Mounted Police' biggest opening either first run Interstate house here in 21 months."

Majestic Theatre, Houston

"Friday opening 'North West Mounted Police' gave us greatest opening Portland has seen in years, with hundreds turned away. Audience reaction tremendous. Were forced to hold extra shows. Regards."

Harry Botwick,
State Theatre, Portland, Maine

THE ONLY POLL THAT COUNTS!
Eight Finished

The production week remained at almost exactly the same level as during the week before, with eight films finished, seven started, 34 shooting, 18 being prepared and 74 edited.

Last week seven pictures had been finished, eight started, 36 were shooting, 15 being prepared and 71 edited.

The week's tabulation:

COMPLETED

Columbia
Across the Sierras
Loew-Lewin (UA)
Hotsam
Monogram
Take the Threat
RKO
Let's Make Music

STARTED

Monogram
His Father's Daughter
Untitled Katzman production
Paramount
The Lady Eve
Republic
A Flagpole Needs a Flag

SHOOTING

Columbia
This Thing Called Love
Legacy
The Phantom Submarine
Penny Serenade
Korda (UA)
Lady Hamilton
MGM
Come Live with Me
Keeping Company
Make Me a Lady
Wild Man of Borneo
Men of Boy's Town
Paramount
I Wanted Wings
Shepherd of the Hills
Reaching for the Sun
You're the One
In Old Colorado

LOUIS GURNEBERG is doing the musical score for "Hotsam," the Loew-Lewin picture.

RONALD COLMAN will next be seen in "Palm Beach Limited" for RKO.

JAMES SANTLEY has been signed to a long term contract by Republic.

Stories

Hollywood's studios purchased five stories last week, as the new production season climbed into high gear.

Paramount led the list with the purchase of the new Ernest Hemingway novel, "For Whom the Bell Tolls," at a price which the company reported as being in excess of $100,000.

Metro-Goldwyn-Mayer has purchased "The Vanishing Virginian," story of a people old man beloved of all who knew him. Written by Rebecca Vance Williams, the book will be published by E. P. Dutton.

Twentieth Century-Fox bought two properties: "Bucharest Ballerina Murders," by F. Van Wyck Mason, and "Swamp Waters," by Vereen Bell, which is to appear in serial form in the Saturday Evening Post as well as being published as a novel.

At Columbia, producer Charles Rogers bought "Mermaids on Parade," a musical comedy romance with a water carnival setting. The story was written by William A. Pierce.

Jam Session

In spite of predictions in the public prints to the effect that the noble and recently developed art of rug-cutting was on the decline, film developments of recent days stand as proof to the contrary.

Band leaders and the concomitant orchestral accompaniments are much in the movie eye as of the moment.

Metro-Goldwyn-Mayer had its Paul Whiteman in "Strike Up the Band." At Paramount, there are Orrin Tucker and his Band, with Bonnie Baker in "You're the One," and Artie Shaw and his aggregation in "Second Chorus." Additionally, Matty Malneck and company have just finished scoring for "Love Thy Neighbor," with Jack Benny, Fred Allen and Mary Martin.

RKO Radio has just finished "Let's Find a Song," formerly called "Let's Make Music," with Bob Crosby and his Bobcats, and "You'll Find Out," second of the Kay Kyser films, with a third being planned.

Then, too, there is Horace Heidt, signed by James Roosevelt for "Pot O' Gold," which will be released through United Artists, while Universal has its Charles Previn, musical director at the studio, in the same role in the recent "Little Bit of Heaven." At Columbia, possibilities for similar situations exist in the case of "Blonde Goes Latin" and two Irving Starr productions, "Time Out for Music" and "Show Business."

While Warners has not as yet succumbed to the band wave in its features, the "Music Makers" group of short subjects, comprising 10 for the 1940-41 season, has already seen the use of such names as Matty Malneck, Jan Garber, Skinny Ennis and Henry Busse.

Notes

MGM has organized a group of composers who will write original themes for film scores. The group now includes: Eugen Zador, Daniele Amfitheatrof and Mario Castelnuovo-Tedesco. It is planned to utilize newly written music, rather than library music in future productions.

Charles MacArthur and Al Christie head a new independent producing company, which has been formed by Bernard J. Steele. The new company will produce as its first feature, "Fathers of Maddon," by Frank R. Adams. Mr. MacArthur will prepare the screen treatment and co-direct with Mr. Christie. Distribution negotiations are in progress.

RKO Radio has discontinued its studio talent department. The stock company will be reduced to a minimum, with the studio concentrating on "name" players in the future. Ben Piazza, in charge of the talent department, Julius Evans and Oliver Hinsdell, who assisted Mr. Piazza, are leaving.

Herbert Folesie has been appointed ex-executive assistant to Norman Taurog, Metro-Goldwyn-Mayer director. He will assist in the production of "Men of Boys' Town."
A plan for the establishment in Hollywood of a motion picture historical museum will be discussed at the next meeting of the Academy of Motion Picture Arts and Sciences, scheduled for November 14th. The museum would be sponsored by the Academy in co-operation with the motion picture studios, the Los Angeles and Hollywood Chambers of Commerce and the Museum of Modern Art Film Library in New York City.

Three months ago, on August 2nd, Donald Gledhill, executive secretary of the Academy, was authorized by the board of governors to make an investigation of the proposal and arrange conferences with officials of the Chamber of Commerce and film studios. A detailed report, outlining the purpose and financing of the proposed museum, has been prepared for the Academy.

It was proposed that the plan be tested on an experimental basis for six months or a year with the museum located at the main floor of the former "Trocadero" restaurant on Sunset Boulevard.

Washington, president of the Academy, and Mr. Gledhill have made arrangements with John Hay Whitney, president of the Museum of Modern Art, and with John Albott, director of the Film Library, for the co-operation of that organization in New York with the Academy's historical museum in Hollywood.

Project a Film Industry Museum

B R I T I S H  B U S I N E S S  I S  N O R M A L,  S A Y S  R E I S M A N

Despite war, RKO's bookings in Great Britain continue normal or above, Phil Reisman, foreign sales manager of the company, asserted this week in New York. He added that last week, despite being in that country, theatre business for RKO was 10 per cent above normal.

Mr. Reisman returned last week, after two months in Brazil and Argentina. He presided at sales conventions in those two countries.

Good films are being made in Argentina, Mr. Reisman said. There are three "good" studios working near Buenos Aires, he said.

Roosevelt Quits "Soundies" Unit

Resignation as president of the Soundies Corporation of American was announced over the weekend by James Roosevelt, head of Glove Productions. He gave as reason of duties a captain in the United States Marine Corps Reserve; but he remains a vice-president and director of the company, and also president of the Glove company.

The Soundies firm is distributor of films for the Mills Novelty Company "Panoram" "dime-in-the-slot-movie" machines, for Mr. Roosevelt's Glove Productions will continue to make "Soundies." Glove Productions is also working on "Pot o' Gold" for United Artists release.

Harry Henigson is expected to remain in charge of Glove H, and when, Mr. Roosevelt departs on marine duty.

Mr. Roosevelt's resignation follows a $25,000 three-day cocktail party, at the beginning of last week, at which he and Fred Mills, head of the Mills Company were hosts, and which, in New York's Waldorf-Astoria, introduced the Panoram machine and "Soundies" to interested Easterners.

It also follows dissolution of the producing agreement between him and Samuel Bronston, disclosed last week. Mr. Bronston had expected to release his "Martin Eden" through United Artists, because of Mr. Roosevelt's releasing affiliation with that company.

Show Charity Film

The motion picture trade press attended a preview Thursday morning, in the United Artists projection room in New York of the Federation of Jewish Charities short subject, "It Is For Us the Living," produced by Film Associates of New York. The film, 19 minutes long, made in 35mm and being distributed in 35 and 16mm, depicts institutions supported by the Federation, in action. Narrators supply continuity.

A d i d  U n i t y ,  F i l m  I n d u s t r y  A s k e d

The film, radio and stage were asked to aid national unity, at a luncheon Monday, in New York's Hotel Astor, at which leaders of those fields raised $4,000 to promote the Mobilization for National Unity being conducted by the National Conference of Christians and Jews. Plans were made for a permanent amanuensis division of the Conference.

Totalitarianism, coming here, will "shackle" the amusement industry, Dr. Frank Kingdon warned the diners. Dr. Kingdon is educational director of the Citizenship Educational League.

Dr. Everett R. Cimbey, director of the Conference, asked members of the amusement industry to use "showmanship," and said they represented "cooperation among all faiths in action." Basil O'Connor, chairman of the Mobilization drive, asked those present not to allow the nation to become divided. Other speakers were Former Judge Moses H. Grossman; Louis Nizer, film attorney; Jack Cohen, vice-president of Columbia Pictures; and Jules Brulatour, film distributor.

Invitations to film industry leaders, to attend the luncheon, were issued by J. Robert Rubin, of Loew's; Mr. Cohen, and Martin Quigley, of Quigley Publications.

B. F. Keith and Orpheum Profits

A net profit of $698,385, after all charges, is shown by the B. F. Keith Corporation and subsidiaries, for the 52 weeks ended September 28th.

The Keith-Albee-Orpheum Corporation and subsidiaries show a net profit of $989,346, after all charges, for the 52 weeks ended September 28th. This is equal to $15.65 per share on the 63,586 shares of 7½ per cent cumulative preferred convertible.

Stober Promoted

W. C. Stober has been appointed manager of the Chicago branch of the General Register Company. He was formerly on the staff of the Seattle branch of the National Theatre Supply Company, and recently resigned from that city's Western Theatre Equipment Supply Dealer Company. He replaces D. H. Finke. His appointment was announced by E. Bruce Johnson, president of General Register.

MOT's New School Tieup

A new tieup with schools, titled, "The March of Time Teachers Study Guide," a monthly question and answer guide for MOT, has been started, by Albert E. Sinding, vice-president. The first issue is based on Mexico to tie in with MOT's new release, "Mexico—Good Neighbor's Dilemma." The guide goes out to theatre managers to be turned over to teachers.

Skouras Renew Altec

Skouras Theatre Corporation has renewed its agreement with Altec Service Corporation for service covering 58 Skouras theatres in the New York metropolitan area. Bert Sanford negotiated for Altec.
New Box-Office Heroes from **JOHN FORD**

who climaxes his magnificent record for great pictures by bringing to full realization the epic surge of EUGENE O'NEILL'S mighty drama of the sea!

superb picture!" —Walter Winchell

questionably one of the greatest action pictures of all time!"

—Pete Lorentz, McCall's Magazine
THE LONG VOYAGE HOME

Will Be Released On

NOV. 22, 1940

Walter Wanger presents

JOHN FORD'S

Production of EUGENE O'NEILL'S

"THE LONG VOYAGE HOME"

with

JOHN THOMAS IAN WAYNE * MITCHELL * HUNTER

BARRY FITZGERALD * WILFRID LAWSON

JOHN QUALEN * MILDRED NATWICK * WARD BOND

Directed by JOHN FORD

Adapted for the screen by Dudley Nichols * Produced by Argosy Corp.

Released thru UNITED ARTISTS
Democrats Honor Walker With Big Scranton Dinner

More than 1,300 overflowed the Crystal Ballroom and mezzanine floor of Hotel Casey in Scranton Monday night for the testimonial dinner honoring Frank C. Walker, postmaster general and president of the Comerford Theatre Corp., which operates 100 movie houses in New York, Pennsylvania and Scranton.

The affair was regarded by Scranton newspapermen as the greatest turnout for a public figure in Scranton's history. Mr. Walker is the first Scranton resident ever to be appointed to a post in a presidential cabinet. The dinner was sponsored by the Democratic Committee of Lackawanna County.

Many Telegrams Received

Telegrams honoring Mr. Walker were received from many, including President Roosevelt, Mayor Fiorello H. LaGuardia, of New York; Edward J. Flynn, national chairman of the Democratic Party and Ambrose O'Connell, first assistant postmaster general. Mr. Roosevelt in his message, sent from New York, said: "I have just learned that you with other friends of Frank Walker are tendering him a testimonial dinner tonight in Scranton. It is a fine thing to do and I speak as an old friend of your honor guest. I have known him through many years and I plead guilty to a gross understatement of fact when I say that Frank Walker deserves the tribute you are giving him in Pennsylvania. He is entitled to similar tributes from his friends in many of our other 47 states of these United States."

Samuel T. Rayburn (D., Texas), speaker of the House, and David L. Lawrence, national Democratic committee man from Pennsylvania, were among the speakers.

A scroll praising Mr. Walker's "nobility of character," his "irreproachable private life," his "integrity in business" and as "our leading citizen" was presented.

Speaks on Election

Mr. Walker in his address reviewed President Roosevelt's presidential career and asked the anarchist coalfield to support him in the election.

Executives of the Comerford Company attended. Among them were J. J. O'Leary, general manager and a member of the committee; John Nolan, film buyer; Charles Ryan, building superintendent; John and Thomas Comerford, theatre executives; James McKenny, assistant treasurer; John Roberts, booker; Thomas Killeen, Wilkes-Barre, Samuel Freedman, Pottsville, and Harry Spiegel, Scranton, prominent in all the Comerford circuit.

Other guests were Mrs. M. E. Comerford, widow of the chain's founder and an aunt of Mr. Walker; Mrs. Thomas Friday, Mr. Comerford's daughter, and her husband. Attorney Friday, counsel for the Comerford company more than 10 Krause and Richard Walsh, secretary-treasurer and vice-president, respectively, of the international theatre workers and stagehands' union.

While Louis Nizer was still a student at Columbia University, he started on an amazing career of oratory, signalized by winning the coveted Curtis Oratorical Prize, the highest award the university can bestow upon its eloquent sons. Since that time, Mr. Nizer has become a familiar figure at countless motion picture functions at which he has beaped encomiums upon the industry heroes and heroines of the day. He is the chief executive secretary of the New York Film Board of Trade.


The Lawyer Who Wont Dumb

After discussion of the somewhat technical phases of speechmaking, the author tells of the young lawyer, who, appearing before the august U. S. Supreme Court for the first time, became silent with fear. Mr. Nizer describes the incident:

"... He had conscientiously labored for months over the argument that he would present in forty-five minutes to that august body. As he arose, facing the flesh the nine faces which had, for years, stared intimately into his eyes, his peace, his office wall, he was suddenly overwhelmed by the enormity of the occasion. He stood frozen. His memory went numb. He could not think, could not reason, could not even picture the face of his client. Justice McReynolds expressed disgust with his total unpreparedness. Chief Justice Hughes, however, serves as counsel and executive secretary of the New York Film Board of Trade.

"The motion picture industry, too, is the essence of innumerable biographies. And some day, perhaps a century from now, when the world will have realized that the motion picture is the greatest cultural, educational and entertaining medium ever known, and learned men will write the history of this great art, there will be inscribed in in and stone the character and image of the guest of honor and perhaps the inscription will read:

"TO HIM WHO BUILT WHILE HE FOUGHT"

And underneath that inscription there will appear in appropriately informal language the words 'Uncle Carl Laemmle.'"

New "Slot-Movie" Company

Announcement has been made of another automatic slot movie company, to be known as "Show Box, Inc.

The company has been organized by Mitchell Hamillburg, artist representative and advertising representative in Hollywood; Irving Starr, independent producer, and Murray Briskin, theatre operator. Offices have been temporarily taken in the Essex House, where franchisees are being handled and where demonstrations of the machine are being made.

Bell and Howell are manufacturing the projection and sound equipment. A sales promotion campaign is now in operation for the sale of franchises both on a state-wide and territorial basis. In the present plan of sales-promotion emphasis is being made upon a new finance plan which the company is offering to distributors.

AMPA Honors Terry

Paul Terry, producer of Terrytoons, was to be honored at the bi-weekly luncheon Thursday at the Hotel Edison, New York City, of the Associated Motion Picture Advertisers. It is Mr. Terry's "Silver Jubilee" which the organization is observing.
Ban on 'Ramparts', 'Flames' Lifted

The Ramparts We Watch," March of Time, banned in Pennsylvania several weeks ago by the Board of Censors, will be exhibited in the city, but not in its original form. On the other hand, Paramount's "The World In Flames," banned by the same censors on October 18, has had the ban lifted without any reservations.

March of Time, producers of "The Ramparts," and RKO Radio, its distributors, instructed their attorneys not to go through with the scheduled appeal, which was to be heard this week before the Pennsylvania State Supreme Court, meeting in Pittsburgh. Instead, it was learned, the producers and the State censors met privately and agreed to delete certain parts to which the censors objected. It is believed that all or a large part of the Nazi "Baptism of Fire" sequences were cut. The censors had objected originally to that part, saying it would terrify or incite the public.

William Clarke Mason, Philadelphia attorney, disclosed that the planned appeal from the adverse decision given by the Philadelphia Common Pleas Court, upholding the censor board's ban, had been dropped.

Last Friday, acting on Paramount's application for a rehearing on the board's order prohibiting the exhibition of its "World In Flames" in Philadelphia, the censors lifted the ban. Originally, the picture was rejected for the same reasons as that given for banning the March of Time feature. No reason was given for the change of attitude, nor was any statement issued on rescinding the ban. Mrs. Edna R. Carroll, chairman of the State Censor board, "could not be reached." However, it was learned that the ban was lifted without any reservations or any eliminations of scenes, the endorsement of leading political and Government figures said to have carried much weight with the board. As a result, the picture opens Saturday at the Stanton Theatre in Philadelphia.

French Film in Trouble

In Birmingham, Ala., litigation and counter litigation resulted from the showing of the film "French Girls' Club" at the Galax Theatre last week. First, the police banned the picture on the grounds the advertising on the theatre front was risque.

Theatre manager W. H. Merritt, claiming the city had no authority to ban the picture obtained a temporary injunction, which, however, was later dissolved. Meanwhile, the city revoked the theatre's license, and the theatre obtained a temporary injunction against the city which, however, did not permit the showing of the picture. The theatre went ahead anyhow with the showing, whereupon the police seized the film.

As a result, the police have several charges pending in police court against Mr. Merritt, including one for each day the picture was shown, also a charge of misleading advertising.

"Rockne" Radio Rights

The "Lax Theatre," radio program, has paid $1,200 for rights to Warner Brothers' "Knute Rockne—All American." The program will be broadcast December 2nd, with many of the original cast.

TEN BEST SELLERS AND RENTERS

Thomas Wolfe's new novel, "You Can't Go Home Again," not in the first 10 best sellers last month, has moved to the top, while "How Green Was My Valley" continues to lead, as it has for several months, the best renters listing, according to the November issue of The Retail Bookseller, house organ of the Baker & Taylor Company, New York.

Concessions to Film Draftees

More film groups this week reported sales or other concessions to workers called for the draft.

The Associated Motion Picture Advertisers, New York, will waive membership dues for members called into military service, the board of directors decided at a meeting this week.

Twentieth Century-Fox Draft Policy

Provisions for employees of Twentieth Century-Fox called into the armed services of the United States were announced this week by S. R. R. Kent, president of the studio. It was stated that any employee who shall have been an employee of the corporation for not less than one year shall upon enlisting in any of the armed services of the United States for the 12-month training period in the present emergency be granted a leave of absence without pay, provided, however, that upon the expiration of such service such employees shall promptly return to the employment of the corporation.

Warners Brothers announced that any member conscripted and having less than two years service in the United States armed forces shall be paid an amount equal to not in excess of four weeks salary, the number of weeks measuring such payment to be in the discretion of the officers of the corporation.

Warner Brothers announced that any member conscripted and having less than two years service in the United States armed forces shall be paid an amount equal to not in excess of four weeks salary, the number of weeks measuring such payment to be in the discretion of the officers of the corporation.

Wolfe's New Novel

"The Wild Hunt." The latter is said to have unexpectedly received many bookings.

NEW SCHLESINGER SERIES

Leon Schlesinger, Hollywood cartoon maker, whose product is released by Warner Brothers, is rushing four new cartoons featuring "Bugs Bunny," who first appeared in "The Wild Hare." The latter is said to have unexpectedly received many bookings.

Kenyon Joins Donahue & Coe

Stephen M. Kenyon, formerly account executive with Lord & Thomas and J. Walter Thompson, has joined Donahue & Coe in an executive capacity.
Escape  
(MGM)  
Family vs. Fuehrer

Further dealings with matters dtpics in dictator regions are presented in this picturization of the widely read "best-seller" of the same name. Concerned with the frantic efforts of an American son to save his German-born mother from death, the screen preserves the melodramatic pace and suspense of the original novel and in addition presents the stars of a new, Norma Shearer, in performances that match in persuasive perfection and power any of their previous portrayals.

Miss Shearer, looking her most statuesque self, plays the heroine of her regal role, and cast in a part different from her most recent sophisticated appearance in "The Woman," her character spans a complete range of emotions as she is informed of her husband's sudden death. After her heartbreak she is forced to face the absence of her family and to consider her own life's work as a part of her fatherland. With the aid of a magician, her husband's spirit guides her through the difficulties of her new responsibilities. The film is a moving portrayal of the struggle of a woman to find her place in the world and to come to terms with her past.

East of the River  
(Warners - First National)  
A Hoodlum Reforms

The setting of this being the lower east side of New York, it is evident that, according to screen formula, something to do with reforming a hoodlum is called for. And, that is precisely what occurs in a rather familiar scenario. The dialogue seems dated.

The film goes back to the pre-depression days of 1927 but not the pre-depression days for two young boys nurtured in the melting pot of the east side. It follows them down the years by montage, to the present. Starting out as wastrals the boys have taken...
Immediate Release at

Charlie Chaplin
talks in his new comedy

The Great DICTATOR

Produced, written and directed by CHARLES CHAPLIN
with PAULETTE GODDARD
JACK OAKIE • HENRY DANIELL • REGINALD GARDINER
BILLY GILBERT • MAURICE MOSCOVICH
Released thru United Artists
Advanced Prices!

.....TO MEET THE DEMAND OF MILLIONS CLAMORING TO SEE IT WITHOUT DELAY!

Never such crowds in all entertainment history! They wait for hours eagerly to see it! ALDINE, PHILADELPHIA, smashed every known record opening day. Second day bigger than opening. Third day bigger than second. Fourth day bigger than third!

Now in its THIRD WEEK of all-time highs at the CAPITOL, NEW YORK, with seats for two-a-day engagement at the ASTOR selling eight weeks ahead.

IMMEDIATE ENGAGEMENTS at the Warner, Pittsburgh; Great Lakes, Buffalo; State and Orpheum, Boston; State, Providence; Loew's, Rochester; State, Syracuse; Loew's, Dayton; Valentine, Toledo; State, Houston; Palace, Indianapolis; State, Louisville; Midland, Kansas City; State, New Orleans; State, Memphis; State, St. Louis; Century, Baltimore; Poli, Springfield; Elm Street, Worcester; Majestic, Bridgeport; Poli, Hartford; Poli, New Haven; Apollo and Roosevelt, Chicago; Braad, Columbus; Stillman, Cleveland; Poli, Waterbury; Fifth Avenue, Seattle; Broadway, Portland; Paramount, Denver; Fox, Spokane; Palace, Washington; Palace, Youngstown; Orpheum, Montreal; Palace, Meriden; Shea's, Erie, Penn, New Castle; Loew's Grand, Atlanta; Kearse, Huntington, W. Va.; Paramount, Steubenville, O.; Fox, Milwaukee; Elgin, Ottawa; Marlow, Helena, Mont.; Rialta, Butte, Mont.

*"The Great Dictator" will not be shown until the summer of 1941 except under advanced price policy.
The Fargo Kid (RKO)

Western, with Songs

"The Fargo Kid" is the second of the western pictures in the series at RKO starring Tim Holt. As a plain, simple western it will win fans for Holt; as a western with songs, it will win more. It, by comparison with the first of the series, "Wagon Train," is done with so much more deftness in all departments that any resemblance to the former is almost purely coincidental.

Supporting Holt are Emmett Lynn, for comedy purposes; Ray Whiteley and his band of western singers; Jane Drummond, Cyrus W. Kendall, Ernie Adams, Paul Fix, Jane Drummond, Glenn Strange and Mary MacLaren.

Edward Killy directed from a screenplay by Morton Grant and Arthur V. Jones, who adapted W. C. Tuttle's story. Bert Gilroy was the associate of Lee Marcus, executive producer.

A hay story deals with the efforts of an assayer to steal the gold mine of an elderly couple and their daughter, which plot "The Fargo Kid" with the aid of his friends folks after gun fights, chases, and the usual affairs of western pictures.

Previewsed in an RKO projection room — V. K.


CAST
Fargo Kid — Tim Holt
Himself — Ray Whiteley
Whisperer — Emmett Lynn
Jennie — Nick
Dad — Cyrus W. Kendall
Bush — Ernie Adams
Deke — Paul Fix
Caleb — Paul Scardon
Shy Nesdale — Shari Lewis
Sarah — Mary MacLaren

Texas Rangers Ride Again (Paramount)

Modern Western

Mixing action romance and comedy in palatable proportions, Paramount's "Texas Rangers Ride Again" is a modern western, its time the present, its locale a huge Texas ranch; the plot concerns the efforts of a crooked slaughter house to steal cattle from under the noses of the ranchers and the Texas Rangers. John Howard, Ellen Drew, Akim Tamiroff, May Bra.REQUESTED.BY.John Bra.REECE.Edward Wallis, and Charles Coburn have the principal roles in the film, which received the approbation of a Los Angeles screening audience.

"Texas Rangers Ride Again" has all the elements necessary to satisfy western fans, the pictorial quality of Archie Stout's camera work, skilled direction of Edward F. Cline's original screenplay, with William R. Lipman and Horace McCoy coming in for the action well.

Focusing on wanted outlaws, "Kingston" and "Tombstone," Texas Rangers, work their way into the confidence of the cattle thieves headed by a relative of "Morgan Dangereuse," owner of the ranch. In the denouement they uncover the criminal and "Kingston" finds that he and "Ellen Dangereuse" have mutual admiration for each other. The climax is not reached, however, until the last reel and the final bursts of laughter.

Previewsed at Paramount Theatre, Los Angeles, a first run house where the audience was quite enthusiastic — V. K.


CAST
Jim Kingston — John Howard
Ellen Dangereuse — Diana Alexander
Tombstone — Akim Tamiroff
Joe Peck — Jack La Rue
Ceeha Dangereuse — May Robson
Traveller — Ben Carruthers
Ben Caldweller — Charles Graupen
Bartender — William Daniel
Joe Yuma — Anthony Quill
Captain Judd — William Duncan
Billy — Harvey Stephens
Gustavon — Joseph Crehan

Who Killed Aunty Maggie? (Republic)

Murder Mystery

Exploitation beneficiary of a location premiere in Atlanta, scene of the story, this picturization of Medora Field's novel of the same title is a murder mystery melodrama with comedy emphasized.

Setting of the story, adapted by Stuart Palmer, is a lovely beach scene near Atlanta where in the have got together the kin of the deceased owner, whose passing is believed due to criminal act of someone present. Another murder occurs to make this a certainty. Disappearance of both bodies complicates matters. Chance discovery of a secret room, existence of which they have denied, leads to exposure and apprehension of the culprit. Although all members of the cast participate in both humor and plot, Edgar Kennedy and Lee陣陣的ииа, the comedy side, John Hubbard and Wendy Barrie carry the romantic theme.

Previewsed at Warner's Beverly Hills theatre, R. W. R.


CAST
Kirk Pierce — John Hubbard
Nurse — Alice Barrie
Sheriff Gregory — Edgar Kennedy
Joe Brown — William Grayson
Bob Dunbar — Oskow Stevens
Joe Carter — Howard Custer
Dr. George Benedict — Walter Abel
Burt Benner — Fritzer Andre
Beverly — Willie Best
Debbie — Mary Whitten
Lester — Dudley Moore
Lynne — Tom Duggan
Trooper Carter — Ira Hill
Coroner — William Haig

Blondie Plays Cupid (Columbia)

Penny Singleton et al

Producer Robert Sparks and Director Frank R. Strayer, who have guided Columbia's "Blondie" pictures from their start, use everything from dialogue to Blondie's kitchen sink to promote comedy in "Blondie Plays Cupid," seventh in the group and first of the new series from the Clue Young cartoon strip. The result is a combination of situation and oral comedy, combined with the slapstick of old.

The "Blondie" cast regulars of Penny Singleton, Arthur Lake, Larcy Simmons, Jonathan Hale, Danny Mumme, Irving Bacon and "Daisy," the dog, are supported by Glenn Ford, Luana Walters, Will Wright, Spencer Charters, and Leona Roberts.

Richard Flournoy and Karen DeWolf wrote the screenplay from a story by Miss DeWolf and Charles M. Brown. The picture's plot, dealing with "Blondie's" efforts to keep fires away from her family, is untimely, however.

Previewsed at the Pantages Theatre, Hollywood— A.


CAST
Blondie — Penny Singleton
Dagwood — Arthur Lake
Baby Dumpling — Nancy Stevens
Daisy DeWolf — Annette Mills
J. C. Dithers — Jonathan Hale
Alvin Fuddie — Danny Mumme
Man — Irving Bacon
Charlie Milly — Glenn Ford
Babe — Luana Walters
Major Wright — Spencer Charters
Uncle Abner — Leona Roberts

Meet the Wildcat (Universal)

Cops and Robbers

Ralph Bellamy and Margaret Lindsay are the principals in this story which takes place in border city as its locale. There a robber known as "The Wildcat" has been stealing art treasures in such a fashion that his apprehension seems imminent.

Mr. Bellamy, as an American detective, poses as the crook, a pose which takes in thegy photograph of a picture frame, the art he gives Miss Lindsay. The real thief is eventually caught.

Comic support is lent by Allen Jenkins, as
November 2, 1940

MOTION PICTURE HERALD

Shovel Product

The Green Archer (Columbia) Serial

Among the best known and melodramatic works of the late Edgar Wallace is "The Green Archer." Some 13 years ago it was made into a serial by Pathe and enjoyed considerable success. Now, Columbia has produced a new "Green Archer" serial, of 15 chapters, modernized to fit the tempo of the day. Whether the kids of today will wait with bated breath for each new chapter as their elders did in yesteryears remains to be seen. But the serial has a strong advantage to start with, in the name of author and title and the first chapter gives promise of a good deal of action and suspense. The setting is an old castle where sliding panels, secret passageways and falling floors vie with train wrecks, auto smash-ups and what-not for center of attention. Then there is the archer, identity unknown. The cast is headed by Victor Jory and includes Iris Meredith, James Craven, Robert Fiske, Dorothy Fay, Forrest Taylor, Jack Ingram, Joseph W. Girard, Fred Kelsey and Kit Guard. The direction is by James W. Horne. Running time, first chapter 32 minutes.

Youth Gets a Break (National Youth Administration Documentary)

Produced at a cost of $25,000 by Joseph Losey and backed by the National Youth Administration of the Federal Security Agency "Youth Gets a Break" is a documentary film study of the work accomplished by this organization. Opening with scenes of how the youth of this country, unemployed and unable to find work because of lack of experience, lead disorganized and hopeless lives, directing themselves for productive work in future years and burdening their homes and respective cities or towns. From there the picture goes on show the inner workings of the administration from its first steps of taking the young men from the street corners, pool rooms and open road and giving them work on the various NYA projects throughout the country, teaching them in their own shops and buildings the numerous trades and commercial fundamentals of business so that they will be better prepared to enter these highly competitive fields with knowledge and experience, and running their own community. The story of the youth who is educated by William E. Waits directed the picture which was photographed by four cameramen. The NYA is negotiating with motion picture companies for the distribution of this thirty minute subject to be cleared after election.

Stagefight (Vitaphone) Cartoon

Produced by Leon Schlesinger this cartoon, and one in the series of Merrie Melody color subjects, concerns two dogs in pursuit of a bone. Feeding and fighting they discover themselves backstage of a vaudeville theatre. Here they become involved with a trained seal, a tight rope, a pigeon that lives in a magician's

(Continued on page 40)
Listen to Larry (Paramount)
Larry Clinton and Orchestra
Larry Clinton, familiarly known to his syn-
cophone subjects as the old "Tiptop Doodler," leads his orchestral personnel in this musical
Callender for some rousing rounds of modern
melody making. The recital runs the jazz gamut
from "Rhythm and Blues" to "Morricone's own composition,
"Study in Surrealism" through the Fosterman
gian, "I Dream of Jeannie with the Light Brown Hair" and "What's the Matter with Me."
Terry Allen, Jimmy Curry and Helen
Southern accommodate with vocal selections.
Running time, 10 minutes.

Mediterranean Milestones (Central)
Travel Subject
Another in the series of travel films produced by
Philip M. Brown has for its locale the
Mediterranean, now of vital interest is Great
Britain and of equal interest to her enemies.
Syria, Palestine, Tunis, Algiers and Morocco
are visited by the moving camera while the
screen is filled with lavish, exotic conditions of
"West Right," and "What's the Matter with Me.

Fish Flying (Vitaphone)
Fishing as an Art
A fascinating study of brook and stream fishermen already
looking forward to the Spring and trout fishing this Sports Parade subject presents
Dick Milling, world's champion fly caster, in action.
Mr. Miller illustrates his technique used for fly casting and then demonstrates his
amazing control by casting at floating objects and
scored, neatly landing a page old trout whose words of wisdom are both sensible and
amusing. Running time, 10 minutes.

Holiday Satire (Vitaphone)
Holiday Satire
A satirical on the national holidays throughout the year with many gags and humorous off-
sides. Written and directed by Peter A. Ross, subject in color. Beginning with the new year
symbolized by a crawling baby and progressing during the year bespeaking the holidays the subject
ends with a comic twist on Christmas
Running time, seven minutes.
IN THE CUTTING ROOM

Comrade X

(Metro-Goldwyn-Mayer)

Following their first roles together in "Boom Town," Clark Gable and Hedy Lamarr appear here in a comedy laid in Russia. The Ben Hecht-Charles Leder story casts Gable as an apparently drunken newspaper man sending worthless stories to his American paper, but who is in reality "Comrade X," who manages to smuggle out stories most embarrassing to the regime.

Felix Bressart, who heads the support cast, discovers this and blackmails the reporter into trying to get his daughter out of Russia. Miss Lamarr, as the daughter, is unwilling to leave at first but soon sees the point when all are tossed in jail, along with scores of her former comrades. Their escape and romance between the principals follows.

Directed by Robert Florey, whose last was "Northwest Passage," the picture's cast includes Oscar Homolka, Eve Arden, Sig Rumann, Vladimir Sokoloff and Edgar Barrier. Gottfried Reinhardt acted as producer. 

Release date: November 29, 1940.

South of Suez

(Warner - First National)

A melodrama based in the African diamond country, this Harry Trivers screen play, based on a Sheridan Gibney story, has in its cast George Brent, Brenda Marshall, George Tobias, James Stephenson, Lee Patrick, Eric Blau, Milne Mander, Cecil Kellaway and Mary Forbes. The story casts Mr. Tobias in the role of a ruthless and covetous mine owner, hated by the wife who married him for his money, enacted by Miss Patrick. At her urging, he has hired the adventurer depicted by Mr. Brent as a sort of band-leader who Constantly throwing himself at her, he, the woman forces Brent off the place, and he becomes foreman for a dissipated Englishman whose discovery of a huge stone causes his murder. Accused of the crime, Brent flees to England, where he falls in love with the Englishman's daughter; is caught, but finally exonerated.

William Jacobs was associate producer and Lewis Seiler directed. 

Release date: November 16, 1940.

Flight Command

(Metro-Goldwyn-Mayer)

Filmed largely at the San Diego Naval Air Station, "Flight Command" brings the U. S. Navy Air Service to the screen. Heading the cast is Robert Ford as a flight cadet who joins a fighting squadron as a replacement for a member killed in action.

Commander of the squadron is seen as Walter Pidgeon, with Ruth Hussey as his wife. Romantic complications among the three are finally straightened out as life saves the life of his commander.

The cast includes Paul Kelly, Shepperd Strudwick, Nat Pendleton, Red Skelton, Dick Purcell, William Taben, William Stelling and Stanley Smith. An original story by Commander Harvey Haislip and John Sutherland, the picture was directed by Frank Rongray, whose last was "The Mortal Storm." J. Walter Ruben produced. 

Release date: To be determined.

Tin Pan Alley

(Twentieth Century-Fox)

Alice Faye and Betty Grable appear here as sisters performing in a vaudeville act, who meet a pair of young would-be music publishers portrayed by Jack Oakie and John Payne. Miss Faye puts over songs for the pair, falls in love with Payne, but leaves after a heated argument.

It takes the War to reunite the two, with their partner meanwhile also serving as a story of Tin Pan Alley in the years before World War I.

Allen Jenkins, Esther Ralston, Katherine Aldridge, Ben Carter and Elisha Cook, Jr., appear in the Robert Ellis-Helen Logan screen play, based on a story by Pamela Harris. Walter Lang directed and Kenneth Macgowan was associate producer. Mack Gordon and Harry Warren wrote the music and lyrics for the picture. 

Release date: December 13, 1940.

Doomed Caravan

(Sherman-Paramount)

Hopalong Cassidy, as usual interpreted by William Boyd, here helps the woman owner of a wagon train, and finds himself up against an outlaw leader portrayed by Morris Ankrum, who is attempting to get control of a freight line by consistently robbing it.

The cast includes Russell Hayden, Andy Clyde, Minna Gombell, Georgia Hawks, Trevor Bardette and Pat O'Brien. Mr. O'Brien, through a namesake, is no relation to the Warner star.

Harry Sherrill produced and Lesley Selander directed the Johnston McCulley-J. Benton Cheney screen play. 

Release date: January 24, 1941.

Michael Shayne, Private Detective

(Twentieth Century-Fox)

Lloyd Nolan, as the title character in this murder mystery, manages to unearth motives and a murderer, while also taking on the assignment of keeping an eye on a debutante who likes to gamble too well.

The girl is portrayed by Marjorie Weaver, with others in the cast including Joan Valerie, Walter Abel, Elizabeth Patterson, Donald MacBride, Douglas Dumbrille, Clarence Kolb and George Meeker. 

Based on a novel by Brett Halliday, the screen play was written by Stanley Rush and Manning O'Conor. Eugene Forde directed on the Sol Wurtzel side of the studio. 

Release date: To be determined. 

(R FORMERLY CALLED "THE PRIVATE PRACTICE OF MICHAEL SHAYNE").

Romance of the Rio Grande

(Twentieth Century-Fox)

Latest in the "Cisco Kid" series starring Cesar Romero, this has him foil attempts to wrest a ranch away from its rightful owners by the expedient of masquerading as heir to the ranch, the latter in the meantime having been wounded.

Appearing are Patricia Morison, Lynne Roberts, Ricardo Cortez, Chris-Fin Martin, Aldrich Bowker, Joseph McDonald and Pedro de Cordova. Harold Buchman and Samuel Gold Engel wrote the screen play from a novel by Katherine Fullerton Gerdol, suggested by the O. Henry character.


Release date: To be determined.

You'll Find Out

(RKO Radio)

Described as "a story with positively no social significance," this is the second film making use of band-leader Kay Kyser and his troupe, including soloists Ginny Simms and Harry Balabitt and comedians Ish Kabibble and Sully Mason.

The cast has in it three of the thrift portrayals: Peter Lorre, Boris Karloff, Bela Lugosi, as well as Dennis O'Keefe, Helen Parrish, and Alma Kruger.

The story, liberally interpolated with musical offerings, has the band leader and his group go to an old castle serving as the home of the girl enacted by Miss Parrish, who is in love with the band's manager, portrayed by Mr. O'Keefe.

Several attempts are made on the young woman's life, but the would-be killers are thwarted and their last effort results in their own destruction.

The James V. Kern screen play was based on an original by Kern and David Butler, who produced and directed as he did in the previous Kay Kyser production, which was "That's Right, You're Wrong." 

Release date: November 22, 1940.

Border Legion

(Republic)

Roy Rogers appears here as a fugitive from justice, who flies to the Idaho territory to cover the crime really committed by the brother of the girl with whom he is in love.

The girl in question, pursuing him in an effort to give himself up and stand trial, is shot by a gang which has been terrorizing the neighborhood. The girl is saved and the gang cleaned up by Rogers and his friend "Gabby" Hayes. Carol Hughes portrays the girl, and the cast includes Maxene Ehrne, Joe Sawyer, as the gang leader; Jay Novello and Hal Taliaferro.

Joseph Kane, who made "The Ranger and the Lady," acted as associate producer and director. 

Release date: To be determined.
Majors Ask NBC To Explain Plan For Short Waves

Representatives of four major distributors were present Tuesday at a luncheon in New York at which NBC’s proposal that the companies sponsor a regular South American broadcast series was discussed by John F. Royal, NBC vice-president in charge of new developments and Lumsford F. Yandell, manager of the international short wave division.

According to information released through the publicity department of NBC, the motion picture company’s emissaries favored the preparation by NBC of specifications of the proposed program, namely of what it would consist of, how often it would be broadcast and how long the programs would be and other essential information.

Also requested by the film company agents was a survey of how the proposed broadcast would fit into the activities of the Council on National Defense and the MPPDA, in order to co-ordinate the work of the three groups. The final decision will rest with the top executives of each company.

Represented at the luncheon were J. S. Hummel and Robert Schless, Warners; Phil Reisman, RKO; Alfred Booth, Paramount; Paul Phillips, Columbia; and Kenneth Clark of the MPPDA. Messrs. Royal and Yandell were co-chairmen.

Three Majors Oppose Broadcast

Meanwhile, M-G-M, Twentieth Century-Fox and United Artists, on a joint basis, were reported against the proposed broadcast.

Dave Blum, M-G-M director of foreign publicity, had been invited to the luncheon, but did not attend because he said his company has not been invited to sponsor the proposal, and he felt that nothing could be accomplished by his attendance.

Joseph H. Seidelman of Universal had also been invited by NBC, but his office said on Tuesday that “he had been too busy and was unable to be present.”

In a statement opposing the proposition, this week, Mr. Blum said that short waves in Latin America has about the same status that it has in this country and that the limited audience does not warrant large expenditures. He declared NBC’s case could be only slight advantage in exploiting individual pictures over short wave, because release dates vary widely in Latin America, due to local holidays, seasons, availability of prints and other factors.

Mr. Blum stated, further, that dramatizations would not be feasible because film companies do not wish to give the impression that American films have been produced in the Spanish language. Even if this was desirable, he said, it would be difficult to find Spanish actors who could fill the roles adequately for radio performances.

Calls Interviews Ineffective

He declared that interviews over the air would lose their effectiveness because they would have to be translated. This leaves only a typical Hollywood gossip program available, he added, and since such programs can be broadcast from other cities, there is no point in paying for them over NBC.

Mr. Yandell announced unofficially recently that the proposed broadcast would commence about December 1st. The veracity with which certain of the film companies have opposed the proposal is that they have not received approval from the other majors, which have apparently given it an “on again, off again” appearance.

Mr. Yandell, sponsor of the idea, however, is convinced that the proposed broadcast is not only feasible, but that it would help to “sell” America to her Latin-American neighbors. The foreign departments of certain of the film companies, however, have been stumbling blocks to acceptance, and until they approve, the proposal is bound to have little chance of home office approval.

It was reported in certain quarters that West Coast executives favored the proposed broadcast and, in general, believed while foreign department chiefs disagreed as to its feasibility and necessity.

Sparks Plans Three Jacksonville Houses

E. J. Sparks, president of the Florida State Theatres, operator of over 140 movie houses in Florida, has plans for three new neighborhood houses in Jacksonville, making 12 for the circuit in that city. All of the theatres will be in rapidly growing residential sections of the city and each will have a seating capacity of 600. Plans for the theatres have been made by Roy A. Benjumin, Jacksonville architect, who has designed many theatres for the Sparks organization in recent years.

Plans call for the completion of the new theatre, one of two of the three theatres will be built by Mr. Sparks and the third by other interests with Mr. Sparks taking a long lease on the house. Modern construction will be followed.

Proposals to theatre construction in Jacksonville have been given by the new Naval Air Station now under construction and Camp Blanding, both government projects in the national defense program. It will mean a big increase in population and the two projects, it is claimed, and will bring $2,000,000 a month in payrolls.

Plans for another neighborhood house in the Murray Hill section of the city were announced by L. H. Holloway and associates of Cordele, Ga. The plans call for a 700-seat house and ground for the theatre was broken last week.

There is a likelihood that a large new downtown house in Jacksonville will be constructed by New York interests with first run Warner Brothers pictures shown. Warner Brothers pictures have not been shown in Jacksonville since the first of the year. An option has been taken on a valuable downtown location near office tenants and other firms conducting business have been asked to vacate by November 1st.

Paralysis in Wisconsin

Quarantine orders, closing theatres, were issued in Mayville and Bloomer, Wisconsin, last week, because of an infantile paralysis epidemic.
ing. Various proposals to eliminate these practices have been contemplated from time to time and legislation to that end has been under consideration by Congress.

Under the present practice, at the start of each motion picture season an entire year's supply of pictures is sold at one time. The contract is executed before production has started on the majority of pictures covered by it. An exhibitor must rely on what is at best but a sketchy outline of the pictures the distributor intends to produce. This selling practice is commonly known as blind selling. Not infrequently the completed picture differs materially, with respect to story, cast of characters and quality, from the outline previously presented to the exhibitor. As a result, an exhibitor often finds himself in a position where he must play a picture which he would never have licensed if he had seen it.

Trade Showing

Blind selling is prohibited by the decree. Pictures must be completed and exhibited to the trade before they can be sold or offered for sale. The defendant companies are required to trade show their pictures in each of their respective territories. Thus every exhibitor is given an opportunity to see the pictures before he buys them.

Under existing practice, each distributor tries to sell as many pictures at one time as it possibly can and requires exhibitors to contract for all or substantially all of the season's output in order to get any of its pictures. As many as fifty pictures may be included in a single block. This is the practice that is known as block booking.

As a result of this practice, exhibitors have practically no opportunity to select pictures best suited to the tastes and the local conditions of the communities which they serve. In addition, the playing time of theatres is filled by pictures bought in large blocks from the defendant companies and exhibitors have little screen time available for showing the product of independent producers.

Selling in Blocks of Five

The decree prohibits the licensing of more than five pictures in a single group. It does not prohibit the licensing of less than five pictures in a single group. Distributors are free to sell pictures one at a time or in groups of two, three or four. Although distributors may sell more than one group of five pictures at a time, they may not condition the sale of one group of pictures on the sale of another picture or group of pictures.

Under the method of selling prescribed by the decree, if an exhibitor finds that a particular group of pictures contains some that are objectionable, he can request that these pictures be eliminated or that other pictures be substituted for them. If the distributor refuses to grant his request, the exhibitor is in a position to reject the group without jeopardizing his entire year's supply of films.

REPRINTS OF DECREES FOR HERALD READERS

The rules of arbitration and appeals, the proposed consent decree, and the Department of Justice's statement have been reprinted in pamphlet form and are available gratis to subscribers of the HERALD. Copies will be mailed without charge to those making requests to MOTION PICTURE HERALD, Rockefeller Center, New York City.

(Continued from page 14)

Free to bargain with respect to cancellation as well as with respect to the particular pictures to be included in a given group.

Offensive Pictures

Exhibitors are given the right to cancel any picture that is locally offensive on moral, religious or racial grounds.

Because pictures to be released during the present selling season have already been contracted for, the provisions of the decree with respect to trade showing and sales in small blocks do not become effective until the beginning of the new selling season on September 1, 1941.

Benefits to be Anticipated

It is reasonably to be expected that the provisions of the decree as to trade showing and sales in small groups will result in an improvement in the quality of pictures as well as in greater opportunity for local community tastes to be reflected in the pictures selected by exhibitors.

This new method of selling should open to independent producers a market now closed to them under the system of season block booking. In addition, exhibitors will have greater and more frequent opportunities to compete for pictures.

Although the method of selling provided for in the decree is new and untried in the motion picture industry, it is believed that it will be of benefit to exhibitors and distributors, as well as to the public. Whether or not the new method of selling will operate effectively can only be determined after a fair trial and that is provided for by the decree.

ALLEGED UNFAIR TRADE PRACTICES

The suit charged that the defendants had engaged in certain unfair and discriminatory trade practices to the detriment of independent exhibitors. Among these practices were the following:

(1) Granting certain theatres unreasonable clearance from other theatres.

(2) Discriminating in favor of large circuits of theatres and against small independent exhibitors by licensing pictures on preferred runs to the circuit theatres.

(3) Refusing to license pictures at all to certain theatres.

(4) Forcing exhibitors to buy short subjects, newsreels, trailers, serials, reissues or westerns at a condition of licensing feature pictures.

(5) Arbitrarily withholding available prints for the purpose of giving a competitive advantage to certain exhibitors over others.

ARBITRATION OF DISPUTES

To provide a forum for the settlement of complaints with respect to the trade practices described above, the decree sets up a system for the arbitration of disputes between exhibitors and distributors. In this respect, the decree is unique. Its approach to the solution of the problems existing in the industry differs from that of any consent decree heretofore entered pursuant to the provisions of the anti-trust laws. In all of those instances arbitrating certain practices and leaving enforcement to the ordinary process of contempt proceedings instituted by the Government, the decree provides a forum in which exhibitors are given an opportunity to have their complaints promptly heard and promptly decided independently of any action by the Government.

The arbitration machinery will be administered by the American Arbitration Association. The decree provides that a panel of not less than ten arbitrators shall be established in each of the thirty-two exchange centers in the United States. The arbitrators, who are to be selected by the American Arbitration Association, must be persons having no past or present connection with the motion picture industry. Arbitration can be instituted by the payment of a nominal filing fee. Controversies are to be heard by arbitrators (from the panel selected, either by agreement of the parties or by the American Arbitration Association. Persons whose business or property may be affected by an award are given the right to intervene as parties and to participate in the proceeding.

Provision is made for an appeals board of three members to be appointed by the Court to hear and determine appeals from the panel arbitrators. The board is to have its offices and hold its hearings in the City of New York. The cost of maintaining the arbitration systems is to be borne by assessments levied against the defendant companies.

This arbitration system will provide a simple, speedy, inexpensive and impartial remedy for the settlement of disputes between distributors and exhibitors.

JURISDICTION RESERVED FOR FURTHER RELIEF

The petition filed by the Government in this case asks the court to order the divestiture of production and distribution of pictures from exhibition. The petition is based on the theory that divestiture of production and distribution from exhibition is necessary to eliminate the unfair competitive practices in the industry and to restore fair competition therein. The purpose of the present decree is to provide a means for the elimination of unfair competitive practices in the industry without resorting to the more drastic remedy of divestiture. The establishment of a system of arbitration to implement the slower and more expensive remedy of private suits under the anti-trust laws implies a long felt need in the motion picture industry. It is to be noted, however, that the decree takes away no existing legal
When Exhibitor and Distributor Differ, Here's the Arbitration Procedure

Accompanying the consent decree in the motion picture anti-trust case, reported to court this week, and subsidiary and separate but in effect a part of it, came an equally approved, accepted set of rules of arbitration of differences between exhibitor and distributor arising under the applications of the trade practices dictated by the decree, or the time and the working life of the decree proper, these rules of arbitration have the force of law, too. The official draft follows:

RULES OF ARBITRATION AND APPEALS
October 28, 1940

I. Initiation of Arbitration

An Arbitration proceeding shall be initiated by filing with the Clerk of the Tribunal having jurisdiction of the controversy a Demand for Arbitration and a specification as provided in subdivision 9 of Section XXII of the Decree, and by paying a filing fee of $10.00 to the Clerk of the Tribunal.

The arbitration shall be signed by the complainant and shall set forth:

The name and address of the complaining party; the name and address of each theatre involved in the controversy; the name and address of each exhibitor or distributor against whom complaint is made (hereafter sometimes referred to as a defending party); the name and address of each other exhibitor and distributor whose business or property it is believed by the complainant may be affected by an award in the proceeding; and a brief statement in simple language of the claim and the relief sought.

At the same time a sufficient number of copies of the Demand shall be delivered by the complainant to the Clerk of the Tribunal for delivery to the defending parties and to the other exhibitors and distributors named in the Demand. The Clerk of the Tribunal shall forthwith deliver one copy to each defending party and to each such other exhibitor and distributor.

Any defending party may within seven days after the date on which the Clerk of the Tribunal delivered a copy of the Demand to such party, sign and file with the Clerk of the Tribunal a written statement, in the form of an answer, denying or admitting all or any part of the facts set forth in the Demand, and making other defenses, if any, as he may believe to be necessary.

II. Qualification of Arbitrators

No PERSON SHALL be appointed as a member of a Panel of Arbitrators established in accordance with the Decree who has any financial interest, direct or indirect, in the business of an exhibitor or distributor named in the Demand, or who has had any connection with the production, distribution or exhibition of motion pictures, or has or has had any interest in any motion picture theatre, as landlord, lessor or otherwise.

III. Appointment of Arbitrators

NOT LESS THAN 15 nor more than 17 days after the filing of the Demand in accordance with Rule I, the Clerk of the Tribunal shall deliver to each party an identical list of arbitrators selected from the Panel of Arbitrators, for the purpose of enabling the parties to indicate therein their preference of arbitrators. The list shall be delivered to the party for the return of the list. If the Clerk of the Tribunal does not receive the list from any party within said period all the names on such list shall be deemed acceptable to such party.

The Clerk of the Tribunal shall forthwith appoint an arbitrator from the names indicated as acceptable to all parties. In the event no name appears from the lists to be acceptable to all parties, or that none of those shown to be acceptable is available, the American Arbitration Association shall appoint an arbitrator from the remaining members of the Panel.

IV. Removal of Arbitrator

Upon written application of any party prior to the date the arbitrator's award becomes final, the American Arbitration
Arnold Listed Three Uses of Consent Decree in His Book

With settlement of the Government's trade practices suit by a consent decree, the following quotations from Thurman W. Arnold's recent book, "The Battlewheels of Business," may be of interest for its observations on three uses of the term "consent decree," as outlined by the head of the U.S. Antitrust Division:

1. "The term 'consent decree' in antitrust cases got a special meaning because it came to represent a device which was nothing more or less than a process by which a criminal offense was condoned." page 141

2. "This use of the consent decree was nothing more or less than a form of unemployment relief for lawyers." page 142

3. "Today this use of the consent decree has been definitely repudiated by the Department of Justice." page 144

V. Hearings

HEARINGS SHALL be held at the office of the Arbitration Tribunal having jurisdiction of the controversy involved or at such other place in the same Arbitration District as may be agreed upon by the parties with the consent of the arbitrator.

Hearings shall commence as promptly as possible after the appointment of the arbitrator.

The time of the beginning of the hearing shall be fixed by the arbitrator, who may adjourn the hearing from time to time.

The Clerk of the Tribunal shall deliver to the parties written notice of the name of the arbitrator and the time and place of the beginning of the hearing at least five days prior thereto, unless such notice is waived by the parties.

VI. Procedure at Hearings

THE ARBITRATOR SHALL take the oath of office in the form prescribed by the Administrator before proceeding with the hearing.

Parties may appear personally and be represented by counsel or by others.

Each party shall have the right to examine or cross-examine the witnesses.

Witnesses shall testify under oath or its legal equivalent.

Evidence shall be received only at hearings of which all parties shall have had due notice and the arbitrator in making his award shall consider only such evidence, and such inspection as he may make hereunder.

The arbitrator shall have power to require any party to produce such records or documents as the arbitrator may deem necessary to a proper determination of the controversy. In lieu of producing or offering original records or documents, any party may, with the approval of the arbitrator, produce or offer sworn copies thereof or sworn excerpts of the relevant or material portions thereof. If any party challenges the authenticity, correctness or adequacy of such documents or excerpts, the arbitrator shall determine such authenticity, correctness or adequacy. All exhibits offered in evidence shall be numbered and so marked as to indicate whether or not they were received.

The arbitrator shall be the judge of the relevancy and materiality of the evidence offered and conformity to legal rules of evidence shall not be necessary.

Whenever the arbitrator deems it necessary he may make an inspection in connection with the subject matter of the controversy upon notice to the parties.

The arbitrator may hear argument and receive briefs.

VII. Closing and Reopening the Proceeding

AFTER ALL PARTIES have indicated that they have no further evidence to offer, the arbitrator shall declare the proceeding closed. Prior to the expiration of the time for making an award the arbitrator may reopen the proceeding upon his own initiative, or for good cause upon the written application of any party on five days' notice to all other parties.

At any time within twenty days after the award has been filed the arbitrator may also reopen the proceeding for the purpose of correcting inadvertent errors in the award.

VIII. Defaults and Withdrawals

IF ANY PARTY to a proceeding defaults by failure to comply with the fourth paragraph of Rule XI or withdraws from the proceeding after an arbitrator is appointed, the proceeding shall nevertheless continue to an award unless all other parties to the proceeding consent to a dismissal. A party who defaults or withdraws shall not be entitled to participate further in the proceeding.

IX. Powers of Arbitrators

THE ARBITRATOR SHALL have the powers and shall perform the duties granted to and imposed upon him by the Decree and
these Rules, and in making his award he shall comply with the Decree and these Rules.

X. Awards

THE AWARD shall be filed with the Clerk of the Tribunal within 30 days from the date of closing the proceeding, or from the date fixed by the arbitrator for the filing of briefs, whichever is later.

The award shall be specific, shall contain such findings as are required by the Decree and shall be signed by the arbitrator and acknowledged before a notary public or other officer duly authorized to administer oaths.

In his award the arbitrator shall assess costs against the losing party or parties and apportion them among the parties as he may deem proper. Costs shall be limited to the arbitrator’s fee and the conflicting evidence.

The Clerk of the Tribunal shall forthwith deliver a copy of the award and any corrected award to each party, with the date of filing endorsed thereon.

The award or, if corrected, the corrected award shall become final and binding upon the parties upon the expiration of the time for filing a timely appeal from the same, unless an appeal is taken in accordance with these Rules.

XI. Arbitrator’s Fees

THE AMERICAN ARBITRATION Association shall fix for each Arbitration District the per diem rate of the arbitrator’s fee which in no event shall exceed $30.00 per diem. The arbitrator shall be entitled to the per diem fee for each day or part thereof that he shall attend a hearing or make an inspection.

Any expenses incurred by an arbitrator in making inspections as provided in Rule VI, or in conducting hearings at other places than the Tribunal office as provided in Rule V, shall be borne equally by the parties.

No other compensation for expenses and no gratuities or benefits of any kind shall be paid to or conferred upon an arbitrator by any party. Prior to the commencement of each day’s hearing or inspection, each party to the proceeding shall deposit with the Clerk of the Tribunal a sum equal to the arbitrator’s per diem fee. Failure to make such deposit shall constitute default.

After the award is filed, the arbitrator shall be paid his fee out of the deposits made by the parties to the proceeding. The Clerk of the Tribunal shall return any un disbursed sums to the parties entitled thereto upon the final disposition of the controversy.

XII. Stenographic Costs

THE CLERK of the Tribunal shall make the necessary arrangements for the taking of a stenographic record of the testimony when such a record is requested by one or more of the parties, who must deposit the cost thereof with the Clerk of the Tribunal.

Any party desiring a transcript of the stenographic record of the hearing shall pay the cost thereof and in the event that such party did not pay the cost of taking the stenographic record it shall reimburse the other party or parties for the cost thereof.

XIII. Extensions of Time

THE PARTIES MAY in writing unan imously agree to extend the time specified in any of the foregoing rules and, except as to Rule X, the arbitrator may extend such time upon the written application of any party upon five days notice to all other parties.

XIV. Notice of Appeal

ANY PARTY TO an arbitration proceeding may appeal from an award by filing a notice of appeal with and, paying a filing fee of $50.00 to, the Clerk of the Tribunal within ten days after the notice of appeal was made, not later than twenty days after the date of filing of the award or the corrected award. The Clerk of the Tribunal shall file copies of the notice of appeal with the date of filing endorsed thereon to each party to the proceeding and to the Clerk of the Appeal Board.

The notice of appeal shall be made at his own expense, and, within ten days after filing the notice of appeal, shall file with the Clerk of the Tribunal in which the award was made, three copies of the transcript of the stenographic record of the hearing or such abbreviation thereof as may be agreed upon by the parties.

XV. Record on Appeal

UPON RECEIPT of the three copies of the transcript filed by the appellant, the Clerk of the Tribunal shall forthwith prepare the record on appeal which shall consist of the following:

1. The Demand for Arbitration and the submission.
2. Statements and submissions of intervening parties.
3. Notice of appointment and signed acceptance of the arbitrator.
4. Clerk’s report of hearing.
5. Three copies of the transcript of the stenographic record of hearing or such abbreviation thereof as may have been agreed upon by the parties.
6. Exhibits received in evidence and exhibits offered but not received in evidence, together with any official documents, notary public’s certificates, or other documents as may be omitted by stipulation of the parties.
7. The award.

Unless otherwise directed by the Appeal Board, the record on appeal shall remain on file in the Tribunal until the time for filing of a timely appeal from the order of the Tribunal has expired.

Immediately upon the expiration of such time the Clerk of the Tribunal shall transmit the record on appeal to the Clerk of the Appeal Board.

XVI. Proceedings on Appeal

WITHIN THIRTY DAYS after the filing of the notice of appeal, each party shall deliver a copy of the same to every other party and file with the Clerk of the Appeal Board six copies of such brief with proof of delivery of copies thereof to the other parties.

Within forty days after the filing of the notice of appeal, each party shall deliver a copy of any answering brief to every other party and file with the Clerk of the Appeal Board six copies of such brief with proof of delivery of copies thereof to the other parties.

The Appeal Board upon the written agreement of all parties shall, and upon its own initiative may, order oral argument. At any time not later than five days after the expiration of the time for filing answering briefs any party may apply to the Appeal Board for permission to present oral argument.

Such application shall be in writing, state the reasons therefor and shall be filed with the Clerk of the Appeal Board, together with proof of delivery of a copy thereof to each other party. Any objection to such application shall be made in writing and filed with the Clerk of the Appeal Board, together with proof of delivery of a copy thereof to each other party, within five days after the filing of the application. The ruling on such application shall be made by the Appeal Board forthwith after the expiration of the five days time and on or before the filing of objections and a copy of the ruling shall forthwith be delivered by the Clerk of the Appeal Board to all parties.

When the Appeal Board has ordered oral argument it shall fix the date thereof. The Clerk of the Appeal Board shall deliver to the parties notice of the time and place of such argument, at least ten days prior thereto.

Oral arguments shall be heard by the Appeal Board only in New York, New York.

XVII. Decision and Opinion of the Appeal Board

ALL MEMBERS of the Appeal Board shall participate and each member shall have one vote on any matter and, therefore shall be in writing and signed by the members of the Appeal Board or a majority thereof. The decision shall be decided by a majority vote of the members or a majority authorized to administer oaths. The decision and opinion shall be filed with the Clerk of the Appeal Board, who shall forthwith file a copy thereof with the Clerk of the Tribunal and shall forthwith deliver a copy thereof to each of the parties. The Clerk of the Tribunal shall forthwith notify each of the parties of the date of filing with him.

The Appeal Board in its decision may confirm, modify, correct or reverse the award of the arbitrator, including provision for costs therein, or may remand the proceeding to the Tribunal for a rehearing or for further action in accordance with the decision of the Appeal Board.

The Appeal Board in its decision may assess the cost of the stenographic record and of the transcript thereof against the losing party or parties, or apportion it among the parties as it deems proper.

XVIII. Proceedings Subsequent to Decision of Appeal Board

UNLESS THE APPEAL Board orders the proceeding to the Tribunal or reopening the proceeding for the purpose of correcting inadvertent errors. In such case, the decision shall be signed and acknowledged and copies thereof shall be filed as provided in Rule XVII. Such corrected decision, unless it remands the proceeding to the Tribunal, shall become the final award and shall become binding on all parties when it is filed with the Clerk of the Tribunal, but in no event earlier than ten days after the decision corrected thereon was filed with the Clerk of the Tribunal.

Within ten days after the decision of the Appeal Board has been filed with the Clerk of the Tribunal the Appeal Board may reopen the proceeding for the purpose of correcting inadvertent errors. In such case, the decision shall be signed and acknowledged and copies thereof shall be filed as provided in Rule XVII. Such corrected decision, unless it remands the proceeding to the Tribunal, shall become the final award and shall become binding on all parties when it is filed with the Clerk of the Tribunal, but in no event earlier than ten days after the decision corrected thereon was filed with the Clerk of the Tribunal.

XIX. Extension of Time

THE PARTIES MAY by written agreement extend the time specified in any of the

(Continued on page 48)
FAME
The Audit of Personalities

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What Five Majors and the U. S. Agree Upon—The Consent Decree


Not since the days of the Motion Picture Patents Company and its licenses has any document had so much discussion in the world of the film trade as the long discussed and expensively evolved consent decree which represents agreement between the big five out of eight defendant major concerns in the government’s anti-trust suit of 1939-40. The official and final signed draft, put before the trial judge in Federal court this week in New York, follows:

UNITED STATES

against

PARAMOUNT PICTURES, INC., et al.

Draft of Proposals for Consent Decree

October 25, 1940

THE UNITED STATES of America having filed its Petition herein on July 20, 1938, and its Amended and Supplemental Complaint on

[See footnote A.], 1940; the defendants: Paramount Pictures, Inc.; Paramount Film Distributing Corporation; Loew’s, Incorporated; Radio-Keith-Orpheum Corporation; RKO Radio Pictures, Inc.; RKO–Keith–Albee–Orpheum Corporation; RKO Proctor Corporation; RKO Mid-west Corporation; Warner Bros. Pictures, Inc.; Vitaphone Corporation; Warner Bros. Circuit Management Corporation; Twentieth Century–Fox Film Corporation; and National Theatres Corporation2 having appeared and severally filed their answers to such petition and to such Amended and Supplemental Complaint and having asserted the truth of their answers and their innocence of any violation of law; and no testimony having been taken, but each of the consenting defendants having consented to the entry of this decree without any findings of fact, upon condition that neither such consent, nor this decree itself, nor the entry of this decree, nor any statement, provision or requirement contained in this decree, shall be or shall construed to be (1) an admission or adjudication that the allegations of the Petition or of the Amended and Supplemental Complaint, or any of them, are, or is true, or that such defendants, or any one or more of them, have or has violated or are or is violating any statute or law, or (2) evidence that such allegations, or any of them, are or is true, or that such defendants, or any one or more of them, have or has violated any statute or law, or (3) an admission or adjudication that the doing of any of the acts or things hereinafter enjoined or the failure to do any of the acts or things hereinafter directed to be done is, or is a violation of any statute or law, and upon the further conditions hereinafter set forth; and the United States of America, by its counsel, having consented to the entry of this decree and to each and every provision thereof upon such conditions, and having moved the Court for the entry of this decree;

THEREFORE the following ADJUDGED, ADJUDGED and DECREED as follows:

1. The Court has jurisdiction of the parties hereto; and for the purposes of this decree and of proceedings for the enforcement thereof, and for no other purpose, the Court has jurisdiction of the subject matter hereof and the complaint states a cause of action against the defendants under the Act of Congress of July 2, 1890 entitled “An Act to Protect Trade and Commerce Against Unlawful Restraints and Monop-

2. Each consenting defendant, its successors, officers, directors, agents and employees, and all persons and corporations acting through, or for or on behalf of such defendant, has consented to be enjoined from committing any violation of law and the doing of any of the acts or things thereinhereafter enjoined or the failure to do any of the acts or things hereinhereafter directed to be done is, or is a violation of any statute or law.

3. Each consenting defendant shall file with the Department of Justice a map of each of its exchange districts, showing the territorial limits thereof. Changes in the territorial limits of such districts shall be made only after two weeks’ notice to the Department of Justice. References in this Section and in Sections V and IX hereof to exchange districts are to exchange districts of each defendant as constituted from time to time.

4. Trade publication means a daily or weekly newspaper or magazine which is devoted primarily to news concerning the motion picture industry.

5. Exhibitor means any individual, partnership, unincorporated association or corporation engaged in the exhibition of motion pictures in a theatre or theatres for profit.

6. No distributor shall be subject to this decree in any case where the court, on the application of any one of the parties hereto and the consent of the other parties hereto, shall determine that such plaintiff is aggrieved by an act of such defendant or defendants in violation of this decree.

7. No distributor shall offer for license or shall license more than five features in a single group, in offering its features for license to an exhibitor a distributor may change the combinations of features in groups as it may from time to time determine, and may license or offer for license as many groups or features as it may from time to time determine, provided that the license or offer for license of one group of features shall not be conditioned upon the licensing of another feature or group of features.

8. No distributor shall require an exhibitor to license short subjects, newsreels, trailers, or serials (hereinafter collectively referred to as shorts) as a condition of licensing features. No distributor shall require an exhibitor to license reissues, westerns, or
foreigns (hereinafter collectively referred to as foreigns) as a condition of licensing other features.

Where a license has been entered into, controversies arising upon a complaint by an exhibitor that the licensing to him of one group of features or the licensing to him of another group of features or the licensing to him of a feature or of the licensing of shorts or foreigns shall be subject to arbitration. An exhibitor shall have no right to assert any such claim unless he shall have mailed to the distributor at its Home Office a notice in writing of such claim and of the grounds thereof, not later than two days after receipt by the exhibitor of the distributor's written approval of the exhibitor's signed application or applications for such features, shorts or foreigns. The power of the arbitrator in deciding any such controversy shall be limited to making (a) a finding as to whether or not the license to have such features was so made or conditioned and, if the finding be in the affirmative, (2) an award cancelling the license for (or to the extent that it may relate to) such other feature or group of features, or such shorts or foreigns.

Where no license has been entered into, controversies arising upon a complaint by an exhibitor that a distributor defendant has offered for license to him more than five features in a single group or that the offer of a license to him of one group of features was conditioned upon the licensing of another feature or group of features, or the licensing of shorts or foreigns, shall be subject to arbitration. An exhibitor shall have no right to assert any claim that an offer so to license such features was so made or conditioned unless he shall have mailed to the distributor at its Home Office a notice in writing of such claim and of the grounds thereof, not later than two days after the arbitrator claims the alleged offer was made. The power of the arbitrator in deciding any such controversy shall be limited to making (1) a finding as to whether or not the offer to license such features was so made or conditioned; and, if the finding be in the affirmative, (2) an award canceling the license for (or to the extent that it may relate to) such other feature or group of features or such shorts or foreigns.

No license for features to be exhibited in theatres located in one exchange district shall include theatres located in another exchange district, nor shall the licensing of features for exhibition in theatres located in one exchange district be conditioned upon the licensing of a feature or group of features for exhibition in theatres located in another exchange district.

Controversies arising upon a complaint by an exhibitor thereby affected that the licensing by a distributor defendant of features for exhibition in theatres located in one exchange district was conditioned upon the licensing of a feature or group of features for exhibition in theatres located in another exchange district shall be subject to arbitration. The power of the arbitrator in deciding any such controversy shall be limited to making (1) a finding as to whether or not the licensing of features for exhibition in theatres located in one exchange district was so conditioned upon the licensing of a feature or group of features for exhibition in theatres located in another exchange district; and, if the finding be in the affirmative, (2) an award imposing upon the distributor defendant so licensing features a penalty in an amount not to exceed $500.00, payable into the arbitration fund referred to in subdivision 8 of Section XXII hereof.

The chronology of the Government's anti-trust suit against the major motion picture companies and the negotiations for the proposed consent decree, as accepted this week by the Department of Justice and the "Big Five" theatre-owning defendants, follows:

June 20, 1938—Bill of Complaint filed by the Government in New York.
June 3, 1940—Trial opened before Federal Judge Henry W. Goddard.
June 6—Hearings adjourned until June 10, following beginning of preliminary talks.
June 10—Another postponement granted.
Judge Goddard encouraging both sides to make every effort to settle the suit. Government's initial proposals embraced changes in distribution, exhibition and establishment of an arbitration system.
June 12—Third postponement granted.
June 17—Arbitration being considered for the first time; another postponement granted.
June 24—Progress reported to the court and further delay in the trial given.
July 1—Agreement in principle on arbitration but not on the arbitration machinery. Another postponement.
July 8—Another adjournment. Points being discussed included abolition of blind selling by trade shows, local buying, selling in blocks of five or ten pictures.
July 15—Another week's postponement. The non-theatre-owning companies refuse a consent decree settlement and possibility of peace with the "Big Five" is discussed at this time. The companies would yield on local buying, blind buying and the Government would submit to an escape clause and put off consideration of theatre divorce.
July 22—Assured of continued progress Judge Goddard set October 7th for the next hearing. A tentative draft, without the escape and arbitration clauses, ready. Paramount Partners object to terms of the proposals. Work continued on the "escape" clause.
Aug. 2—Loew's Inc., RKO Radio and Warners reported to agree in principle on a settlement of the suit by a consent decree.
Aug. 7—Paramount and Twentieth Century-Fox reject the consent decree unless a new and unconditional "escape" clause.
Aug. 14—Government rejects the alternative terms submitted by Paramount and 20th Century-Fox on the "escape" clause. Efforts made to find a basis for a compromise "escape" clause.
Aug. 22—Tentative agreement on a compromise "escape" clause.
Sept. 3—Wave of exhibitor protests against the "block-of-five" clause mounts. Exhibitors and Department of Justice officials meet in Washington.
Sept. 27—Officials rushing work on turning decree proposals into legal language.
Oct. 15—Court told a "few collateral" matters (chiefly the arbitration sections) had to be discussed further. Another postponement.
Oct. 22—"Final" agreement reached and announcement made that "the negotiations have ended." Another week's adjournment granted.
Oct. 28—Robert Jackson, attorney general, approves the decree.
Oct. 29—Proposed decree submitted to Judge Goddard.
Nov. 14—Public hearing on the decree.

(Continued on following page)
CLEARANCE DISPUTES TO ARBITRATION

ARNO LD DENIES ATTACK ON USE OF ADVERTISING

Thurman W. Arnold, Assistant U. S. attorney general, explained this week the views of the Anti-trust Division of the Department of Justice on advertising, in a letter to Edwin S. Friendly, business manager of the New York Sun and chairman of the Bureau of Advertising of the American Newspaper Publishers Association.

"Unreasonable and coercive use of organized power" is what the Anti-trust Division attacks, Mr. Arnold said. "Sometimes advertising is one of the weapons by which an organization destroys a free market." As an example, he cited "full-line-forcing" through advertising, adding, "There is no possible illegality about building up a nationwide demand through advertising."

"Advertising," Mr. Arnold continued, "is just one of the means of compelling full-line-forcing. In the 'movies' block booking is a similar kind of thing, but the power is not acquired by advertising."

Certain newspapers and business organizations had interpreted recent statements of the Anti-trust Division as implying that extensive use of advertising may be illegal and Mr. Arnold's letter to Mr. Friendly was to explain its position.

CONTINUED

VII.

Controversies arising upon the complaint of an exhibitor that a feature licensed to him by a distributor defendant for exhibition in a particular theatre is generally offensive to the locality served by such theatre on moral, religious or racial grounds shall be subject to arbitration. An exhibitor shall have no right to assert any such claim unless written notice of his election to cancel such feature, together with a statement of his reasons therefor, shall have been mailed to the distributor defendant at its Home Office not later than ten days after the receipt by the exhibitor of the distributor's written approval of the exhibitor's signed application for such feature. In such event the license in so far as it relates to the exhibition of such feature in the theatre specified in the notice shall be deemed cancelled unless within five days after receipt of such notice, the distributor shall have mailed to the exhibitor a notice in writing of its denial of such claim and its intention to arbitrate the controversy. The power of the arbitrator in deciding any such controversy shall be limited to making (1) a finding as to whether or not the feature is generally offensive in the locality served by the exhibitor's theatre on moral, religious or racial grounds; and, if the finding be in the affirmative, (2) an order cancelling the license in so far as it relates to the exhibition of such feature in said theatre.

VIII.

Controversies arising upon the complaint of an exhibitor that the clearance applicable to his theatre shall be subject to arbitration under the following provisions:

It is recognized that clearance, reasonable as to time and area, is essential in the distribution and exhibition of motion pictures.

In determining whether any clearance complained of is unreasonable, the arbitrator shall take into consideration the following factors and accord to them the importance and weight to which each is entitled, regardless of the order in which they are listed:

(1) The historical development of clearance in the particular area wherein the theatres involved are located.
(2) The admission prices of the theatres involved.
(3) The character and location of the theatres involved, including size, type of entertainment, appointments, transit facilities, etc.
(4) The policy of operation of the theatres involved, such as the showing of double features, gift nights, giveaways, premiums, cut rate tickets, lotteries, etc.
(5) The rental terms and license fees paid by the theatres involved and the revenues derived by the distributor defendant from such theatres;
(6) The extent to which the theatres involved compete with each other for patronage; and
(7) All other business considerations, except that the arbitrator shall disregard the fact that a theatre involved is affiliated with a distributor or with a group of theatres.

The power of the arbitrator in deciding any such controversy shall be limited to making (1) a finding as to whether or not the clearance complained of is unreasonable; and, if the finding be in the affirmative, (2) an award fixing the maximum clearance between the theatres involved which may be granted in licenses thereafter entered into by such distributor defendant which is a party to the arbitration. Subject to the provisions of Section XVII hereof, the award may fix such maximum clearance under any then existing franchise or any licence entered into by such distributor defendant with any other party bound by this decree.

Any distributor defendant or any exhibitor affected by such an award may institute a further arbitration proceeding for a modification thereof upon the ground that since the making of the award the conditions with respect to the theatres involved therin have so changed as to warrant modification, and, in the event that the arbitrator finds that there has been such change, he shall make a redetermination of the maximum clearance.

Nothing contained in this Section shall be deemed to restrict, and no award made in any arbitration under this Section shall affect, the exhibitor's right to license for any theatre any run which he is able to negotiate with any distributor, nor the distributor's right to license for any theatre any run which it desires to grant.

Nothing contained in this Section and no award hereafter entered in any arbitration in accordance with this Section shall apply to licensing the exhibition of any special feature, provided such special feature is licensed under an exhibition contract applicable only thereto, or to the right of a distributor defendant to include in such contract and to make a part thereof such special terms and conditions, including such special provisions, as such distributor shall fix, establish and enforce for and in connection with the exhibition of such special feature.

IX.

In booking prints for exhibition by exhibitors competing on the same run in the same exchange district, a distributor defendant shall not withhold prints for exhibition by the exhibitor from one exhibitor in order to give a competing exhibitor a prior booking date not provided for in his license. It is recognized that distributors must be permitted discretion in the ordinary course of booking and distributing films in an exchange district when too few prints are available in the exchange for the playing date desired by two or more theatres. In such cases this Section shall have no application.

Violations of this Section shall be subject to arbitration, and if the arbitrator finds that the distributor complained against has pursued a policy of withholding available prints from the complaining exhibitor in violation of this Section, he shall enter an award directing the distributor to discontinue such policy.

X.

A. Controversies arising upon a complaint by an independent exhibitor that a distributor defendant has arbitrarily refused to license its features for exhibition, shall be subject to arbitration.

1. See footnote 3 to Section IV.
2. See footnote 3 to Section IV.
3. See footnote 2 to Section IV.
4. For the purpose of this Section, a special feature means a feature which for a period of time is exhibited at generally advanced first-run admission prices.

1. See footnote 4 to Section III.
2. See footnote 3 to Section IV.
CIRCUIT CHANGES TO BE REPORTED

which was in existence or which replaced a theatre in existence at the date of this decree shall be subject to arbitration.

If any such arbitration no award shall be made against a distributor defendant unless the arbitrator shall first find the following facts:

(1) The complainant is an independent exhibitor who operates a theatre and any defendant involved, or a buyer or common buying agent, or a combining or common buying agent, who has enjoyed a licence by or before the date of such particular theatre, and together with said features in the complainant's theatre in said feature's running thereon at the date of the complainant's complaint in existence at the date of the decree or replaced such a theatre.

(2) Such refusal of the distributor to license its features in the complainant's theatre on the run requested by the complainant continued during a period of not less than three successive months; and

(3) The distributor during such period has licensed the features requested by the complainant to another defendant (sometimes hereinafter referred to as a circuit theatre) which was in competition with the theatre complained of by the complainant and which was a component of a circuit of not less than 15 theatres or which was affiliated either by stock ownership, common ownership, common buying or otherwise, with a circuit of not less than 15 theatres or the licences for which were negotiated by a buying combine or common buying agent negotiating for not less than 15 theatres; and

(4) The complainant's theatre has not available to it features sufficient in nature and quantity to enable it to operate on the run requested by the complainant; and

(5) a) Subsequent to July 20, 1935 and prior to July 20, 1940 the complainant operated the theatre which he had in his complaint on the same run as or on an earlier run than that enjoyed by the circuit theatre specified in the complaint; or

b) Subsequent to July 20, 1940 and during the two consecutive motion picture seasons immediately preceding the filing of the complaint, the complainant operated the theatre specified in his complaint on the same run as or on an earlier run than that enjoyed by the circuit theatre specified in the complaint; or

(6) Subsequent to July 20, 1940 and during the two consecutive motion picture seasons immediately preceding the filing of the complaint, the complainant operated the theatre specified in his complaint on the same run as or on an earlier run than that enjoyed by the circuit theatre specified in the complaint; and

(7) The distributor, as of July 20, 1935, had demanded in writing features for the theatre specified in his complaint from the distributor complained against on the same run as or on an earlier run than that enjoyed by the circuit theatre specified in the complaint; or the complainant had filed with the Local Clearance and Zoning Board of or a Local Clearance Board under the Code of Fair Competition for the Motion Picture Industry approved pursuant to the National Industrial Recovery Act such a complaint which was not finally disposed of by administrative decision under said Code prior to May 27, 1935.

(1) The complainant operated the theatre specified in his complaint for at least one year prior to the entry of this decree, and subsequent to July 20, 1935 and prior to July 20, 1940 a prior operator of said theatre had demanded in writing features from the distributor complained against on the same run as or on an earlier run than that enjoyed by the circuit theatre specified in the complainant's complaint; or the complainant had filed with a Local Clearance and Zoning Board under the Code of Fair Competition for the Motion Picture Industry approved pursuant to the National Industrial Recovery Act a complaint which was not finally disposed of by administrative decision under said Code prior to May 27, 1935; and

(2) Such refusal to license the exhibition of said features in the complainant's theatre specified in his complaint was in fact because the theatre licensed to exhibit them on the run requested by the complainant was a circuit theatre. C. In the event, the complainant's complaint is sustained if the exhibitor's complaint is established by the evidence, the arbitrator shall take into consideration, among other things, the following factors and accord to them the importance and weight to which each is entitled, regardless of the order in which they are listed: the terms, if any, offered in respect of each of the competing theatres; the seating capacity of each of said theatres; the capacity of each for producing revenue for said distributor; the character, appearance and condition of each, including its furnishings, equipment and conveniences; the location of each of said theatres; the character and extent of the area and population each serves; the competitive conditions in the area in which they are located; their comparative suitability for exhibition of the distributor's features on the run requested; the character and ability of the exhibitor operating each and his reputation generally in the industry and in the community for good businessmanship, honesty and fair dealing; the policy under which each of the theatres has been operated and the policy under which the complainant proposes to operate his said theatre if he obtains the run requested; the financial responsibility of the exhibitor operating each of the theatres; the personal relations with each of the two theatres involved and with their owners and operators and any equities arising therefrom.

D. If the arbitrator finds that the complainant has not an award against the distributor which shall not affect the license to exhibit any feature then under license to the circuit theatre but which shall prohibit such distributor from thereafter licensing its features for exhibition either in the complainant's theatre or in the theatre on the run requested by the complainant, or in the complainant's theatre specified in the complaint, on such run, otherwise than by a separate contract or agreement which shall not be a part of any contract or agreement for the licensing of features for exhibition in any other theatre or combination of theatres for exhibition in any other theatre.

E. After a final award in favor of a complaining exhibitor has been made under this Section in any arbitration proceeding (to be held before the arbitrator who entered the original award, if no further arbitration proceeding has been held) and the arbitrator shall have found that the distributor has not complied with in good faith by the distributor against which it was entered. If in any such proceeding the arbitrator shall find that the distributor has not complied in good faith with the original award, the arbitrator may award damages to the exhibitor for loss resulting from the distributor's failure to comply with the original award or for any such actions as to which the damages shall be purely compensatory.

Any further arbitration proceeding for an award of damages for such actions shall not be commenced within sixty days after such violation has occurred, by filing a statement specifying the facts constituting such alleged violation for the arbitrator to consider and the arbitrator's alleged damages resulting from each such alleged violation. No award of damages shall be made in any such proceeding for any violation of the original award not occurring within said sixty day period, but prior violations may, in any such proceeding, be considered by the arbitrator as evidence bearing upon the question of the distributor's good faith.

1An independent exhibitor, as used in this Section, is one wholly independent of any circuit of more than five theatres and not affiliated either by stock ownership, common ownership, common buying or otherwise, with a circuit of more than five theatres and whose licenses or contracts negotiated by a buying combine or common buying agent negotiating for more than five theatres, said contracts or licenses shall not be in respect of an existing theatre unless erected in the same neighborhood as one which was destroyed or permanently abandoned or which was not operated by the exhibitor, for its own use and under its control, or to its patrimony, and with a seating capacity not more than 25 percent greater than that of the theatre replaced.

2A motion picture season means the period from September 1 of one year to August 31 of the next year.

3Demands in writing shall be deemed to include complaints in writing to the Department of Justice.

4See note 4 to this Section.

5The considerations in this factor in situations where the exhibitor customarily exhibits features in two or more successive seasons run in the same situation as by a unit by contracting for groups of features or whole packages (i.e., for exhibition at one of two or more specified theatres in such theatres, to be considered collectively as a unit).

6See footnote 3 to Section IV.

XI.

(1) For a period of three years after the entry of the decree herein each of the consenting defendants will notify the Department of Justice immediately of any legally binding commitment for the acquisition by it of any additional theatre or the enlargement of its existing theatres.

(2) During such period each such defendant will also report to the Department of Justice on or before the tenth day of each month the report of such transactions which it has made involving changes in the management, ownership, control, operation, substitution or removal of any circuit theatre or will make the report of any transaction which it has made involving changes in the management, ownership, control, operation, substitution or removal of any circuit theatre or will make the report of any such transaction which occurred during the preceding month, as follows, together with a statement of the reasons for such changes:

(a) Theatres contracted to be built, or under construction;

(b) Theatres lost or disposed of;

(c) Theatres acquired;

(d) Interests in theatres acquired, with a statement of the nature and extent of such interests.

If upon receipt of such information the Department of Justice requests any such defendant to furnish further information with respect to any of the above transactions in which it is involved, such defendant will make a reasonable effort to supply such information promptly.

(4) No information furnished under subdivision (1), (2) or (3) hereof shall be divulged by any representative of the Department of Justice except to any person other than a duly appointed or designated representative of the Department of Justice, except in the course of legal proceedings to which the holder of such information is a party, or as otherwise required by law.

(5) For a period of three years following the entry of this decree, no consenting defendant (Continued on following page)
shall enter upon a general program of expanding its theatre holdings. Nothing herein shall prevent a consenting defendant from acquiring interests therein to protect its investment or its competitive position or for ordinary purposes of business. Proceedings based on a violation of this subdivision (5) shall be only by application to the Court for injunctive relief against the consenting defendant complained against and shall be resolved to remain in effect upon acquisition, or ordering the divestiture, of the theatres or interests therein, if any, about to be acquired, or acquired, in violation of this Section.

XII.

(a) If prior to June 1, 1942, a decree shall not have been entered against the defendants United Artists Corporation, Universal Corporation and Columbia Pictures Corporation, requiring each of them to show its features before licensing the same for exhibition Section III of this decree, after said date, shall be ineffectual and of no binding force and effect upon the consenting defendants, or any of them, except with respect to licenses entered into prior to August 31, 1941, for the exhibition of features released prior to such date and subsequent thereto.

(b) If, prior to June 1, 1942, a decree shall not have been entered against the defendants United Artists Corporation, Universal Corporation and Columbia Pictures Corporation containing provisions requiring each of them to show its features before licensing the same for exhibition Sections III and IV of this decree, after said date, shall be ineffectual and of no binding force and effect upon the consenting defendants, or any of them, except with respect to licenses entered into prior to September 1, 1942, for the exhibition of features released prior to such date and subsequent thereto.

(c) If, prior to June 1, 1942, a decree shall not have been entered against the defendants United Artists Corporation, Universal Corporation and Columbia Pictures Corporation containing provisions limiting the number of features which may be licensed in a single group, subdivision (a) of Section IV of this decree, after said date, shall be ineffectual and of no binding force and effect upon the consenting defendants, or any of them, except with respect to licenses entered into prior to September 1, 1942, for the exhibition of features released prior to such date and subsequent thereto.

(d) If, prior to June 1, 1942, a decree shall not have been entered against the defendants United Artists Corporation, Universal Corporation and Columbia Pictures Corporation containing provisions requiring each of them to show its features before licensing the same for exhibition, Sections III and IV of this decree, after said date, shall be ineffectual and of no binding force and effect upon the consenting defendants, or any of them, except with respect to licenses entered into prior to September 1, 1942, for the exhibition of features released prior to such date and subsequent thereto.

(e) If, prior to June 1, 1942, a decree shall not have been entered against the defendants United Artists Corporation, Universal Corporation and Columbia Pictures Corporation containing provisions requiring each of them to show its features before licensing the same for exhibition, Sections III and IV of this decree, after said date, shall be ineffectual and of no binding force and effect upon the consenting defendants, or any of them, except with respect to licenses entered into prior to September 1, 1942, for the exhibition of features released prior to such date and subsequent thereto.

(f) If, at any time, an Act of Congress or a rule or regulation made pursuant to an Act of Congress shall require the trading show of features before licensing the same for exhibition, each of the consenting defendants shall be relieved from further compliance with Section III of this decree, after said date, an Act of Congress or a rule or regulation made pursuant to an Act of Congress shall limit the number of features that may be licensed in a single group and that each of the consenting defendants shall be relieved from further compliance with subdivision (a) of Section IV of this decree. In either of such events any consenting defendant may at any time make application to this Court, of which notice shall be served upon Petitioner and all other consenting defendants, for an order relieving the consenting defendants, and each of them, from further compliance with Section III or subdivision (a) of Section IV of this decree, or both. Such application shall be heard at any time after said date, and, upon such application, the Court shall make and enter such an order.

(g) At any time after September 1, 1943, any consenting defendant may be relieved from the provisions of Section III and subdivision (a) of Section IV of this decree by filing an application under oath stating that during the twelve-month period preceding the filing of such application either (1) distributors of motion picture films have licensed 25% or more of the features released for exhibition by the United States otherwise than in accordance with the then effective provisions of Section III and subdivision (a) of Section IV of this decree or (2) 12½ per cent of the total gross income from licenses for the exhibition of motion pictures in the United States, excluding the gross income of states rights exchanges, has been derived from provisions of this decree, or both. Such application shall be heard at any time after said date, and, upon such application, the Court shall make and enter such an order.

The notification and report shall include such commitments and changes as may have been made by corporations not parties to this decree which are controlled by such defendant. They shall also include such commitments or changes as may have been made by any person who, by such defendant owning a financial interest but which it does not control, if such defendant be in receipt of any such commitment or changes. Each defendant will request such corporations to show, if immediately of any such commitment or change.

The continental United States as used herein means the forty-eight states and the District of Columbia.

XIV.

Nothing contained in this decree shall apply to operations or activities of any consenting defendant outside the continental United States1 to operations or activities of any consenting defendant within the continental United States in so far as they relate to the distribution or exhibition of motion pictures outside of the continental United States.

1 The provision of this decree shall not apply to any franchise which was signed prior to 1942.
Film Companies Represented By a
"Million Dollars’ Worth of Lawyers"

Forty-four company and outside lawyers—"a million dollars’ worth of legal talent"—and ten lawyers from the Attorney General’s office, participated variously in the preparation for trial and negotiations for consent decree settlement of the Government’s anti-trust suit.

The defense counsel included:


TWENTIETH CENTURY-FOX—Dwight, Harris, Koege & Caskey; Ralph S. Harris and John F. Caskey, chief counsel; Frederick Young, E. Myron Bull and Charles F. Young.


UNIVERSAL-UNITED ARTISTS—O’Brien, Driscoll & Raftery, Edward C. Raftery, chief counsel, assisted by Benjamin Pepper of the same firm and Charles D. Prutzman, Universal general counsel, and Adolph Schimel, his aide.

COLUMBIA—Schwarz & Frohlich; Charles Schwartz, Louis Frohlich, Herman Finkelnbrinck and Irving Moross.


CHASE NATIONAL BANK—Bertram Shipman.


For the purpose of securing compliance with this decree, and for no other purpose, duly authorized representatives of the Department of Justice shall, on the written request of the Attorney General or the Assistant Attorney General in charge of anti-trust matters, and on notice of each trade-showing was published, and the date of publication; the name and location (by town and exchange district) of each theatre in which each feature is licensed for exhibition, and the date of license thereof;

As to each license entered into by it, the date thereof and the names and location (by town and exchange district) of the theatres involved, the names of the parties thereto and of the distributor’s sales representative who negotiated the license and the names of the licenses licensed for exhibition;

All arbitration awards rendered against the distributor with a statement showing what the distributor has done to comply therewith.

Information obtained pursuant to the provisions of this Section shall not be divulged by any representative of the Department of Justice (Continued on following page)
NO 'DIVORCEMENT' FOR THREE YEARS

(Continued from preceding page)

to any person other than a duly authorized representative of the Department of Justice except in the course of, or in proceedings to which the United States is a party, or as otherwise required by law.

See footnote 4 to Section III.

XIX.

Except as otherwise expressly and specifically provided in this decree, nothing herein shall be construed to confer the right on any distributor to select its own customers, to bargain with them in accordance with law, or to negotiate with or to license to or to accept any offer from any exhibitor to license its motion pictures or any number thereof upon such terms and conditions as it deems advisable or to its best interests.

XX.

The provisions of Section III, subdivision (a) of Section IV, of Section V and of Section X of this decree shall have application only with respect to features released in the United States after August 31, 1941.

XXI.

1. The method and conditions of the arbitration which is referred to in this decree, and the procedure for such arbitration, shall be as specified in this Section and in the Rules of Arbitration and Appeals which are provided for hereinafter.

2. An arbitration system for the arbitration of claims and controversies for which arbitration is provided in this decree shall be administered by an impartial Administrator.

The Administrator shall establish and maintain an Arbitration Tribunal in each city in the United States where one or more of the distributor defendants shall maintain exchanges.

The Administrator shall establish and maintain a panel of not less than ten arbitrators for each Arbitration Tribunal and shall establish and maintain suitable offices and personnel, including the necessary books, records, files and equipment of such Tribunals, and for the Appeal Board provided for herein after. The Administrator shall have the power to appoint and remove members of the panels and personnel.

3. No person shall be appointed a member of any panel of arbitrators who has any financial interest in, or has or has had any connection with, the production, distribution or exhibition of motion pictures or any part thereof and which would create or have the appearance of a conflict of interest in any motion picture theatre as landlord—lessor, or otherwise.

4. The American Arbitration Association is appointed Administrator of the arbitration system and the arbitrators shall be paid $500 per annum, and each of the other members of the Board shall be paid $150 per annum.

5. There shall be a Budget Committee consisting of three members, one of whom shall be appointed by the Administrator, one of whom shall be appointed by the distributor defendants, and one of whom shall be the Chairman of the Board of Directors. The Budget Committee shall establish a fixed amount of the operation of the arbitration system shall not exceed $5,000* except with the consent of a majority of the distributor defendants. The budget for each succeeding twelve months' period shall not exceed $5,000* except with the consent of a majority of the distributor defendants, provided, however, that the Court may, on the application of the Petitioner, and for good cause shown, order an increase in the budget for any year to such amount, not exceeding $5,000*, as it may find necessary for the effective operation of the arbitration system.

6. Each arbitrator shall be selected and each arbitration proceeding shall be conducted in the manner prescribed by the Rules of Arbitration and Appeals which are filed herewith and are hereby approved. Such Rules may be amended or added to from time to time by the Administrator, with the approval of a majority of the Arbitration Board, as he deems advisable, to the arbitrators and to the distributor defendants and to such proposed amendments or additions and an opportunity for a hearing thereon. No amendment of or addition to such Rules shall change the qualifications of arbitrators as set forth in Rule II of such rules or deny to any exhibitor or distributor the right to intervene as a party in any proceeding by which it may be affected or deny to any party to an arbitration proceeding the right to have the proceedings therein; to participate in the selection of arbitrators; to challenge the qualifications of arbitrators; to be represented by counsel or otherwise; to call witnesses; to examine and cross-examine all witnesses; and to appeal to the Appeal Board from any adverse award. The Rules may provide for the arbitration of claims and controversies between distributor defendants and exhibitors and such rules as the Administrator may determine, and all awards of such arbitration shall be final.

7. There shall be a Board of Appeals which shall have jurisdiction to determine appeals from awards made by the Arbitration Tribunals. It shall consist of three members appointed by the Court, each of whom shall be a person of good repute and standing and who shall be a member of a major motion picture corporation. Such member shall be appointed for a term of three years and shall serve during such term unless removed by the Court or shall resign. Each member of the Board of Appeals shall be eligible for reappointment.

8. The expenses of the arbitration system shall be paid out of a fund administered by the Administrator. Such fund shall be established and maintained by filing fees paid for by the Rules of Arbitration and Appeals; by the existence indemnities from the provisions of Sections IV and V of this decree, and by such additional amounts, to be paid by the distributor defendants, as may be determined by the Budget Committee from time to time to be necessary. Such amounts shall be assessed by the Administrator to and shall be paid by the several distributor defendants in amounts proportionate to their respective gross receipts from licenses for the exhibition of motion pictures in the United States. The proportionate gross receipts of such defendants during the 1939-40 motion picture season shall be used in determining the amount to be paid by each such defendant for the expenses of establishing and maintaining the arbitration system during it during the first twelve months of its operation. Thereafter the gross receipts for the motion picture season shall be used. The gross receipts for each proceeding the preceding the start of the particular month's period shall be used in determining such amounts.

Each distributor defendant shall inform the Administrator promptly after the end of each motion picture season of its total gross receipts during such motion picture season from licenses for the exhibition of motion pictures in the United States. Such information shall be treated by the Administrator as confidential and shall not be divulged except as required by law.

9. Any person who has the right to institute an arbitration proceeding under any provision of this decree may institute and prosecute such proceeding in the manner and subject to the conditions specified in the Rules of Arbitration and Appeals, upon the condition that such person file with the Clerk of the Arbitration Tribunal a submission, in the form and executed in the manner described, which shall provide in substance that such complainant submits the controversy to the arbitration and undertakes to abide by and to comply fully with whatever final award may be entered therein.

Any exhibitor or distributor who intervenes as a party in any arbitration proceeding as provided in the Rules of Arbitration and Appeals, shall file with the Clerk of the Arbitration Tribunal a submission, in the form and executed

[*The exact sums for the Arbitration machinery will be determined at conferences to be held by government and industry attorneys with Judge Goddard who will make the final decision.—The Editor.]
in the manner prescribed by the Administrator, which shall provide, in substance, that such intervenor submits to the arbitration and undertakes to abide by and to accept whatever final award may be entered therein.

Representatives of the Department of Justice, duly authorized in writing, shall be permitted reasonable access during regular office hours to all books, ledgers, accounts, correspondence, memoranda and other records and documents in the possession or under the control of the Appeal Board, of the Arbitration Tribunal, and of the Administrator, which relate to the arbitration system and to the arbitration of claims and controversies under this decree.

XXIII.

Jurisdiction of this cause is retained for the purpose of:

(a) Enabling any of the parties to this decree to apply to the Court at any time for such orders and directions as may be necessary or appropriate for the construction or carrying out of this decree or for the enforcement of compliance therewith, and for the punishment of violations thereof;

(b) Enabling any of the parties to this decree to apply to the Court at any time for a modification of this decree in order to conform it to any Act of Congress enacted after the entry of this decree;

(c) Enabling any consenting defendant to make any application to the Court referred to in any provision of this decree;

(d) Enabling any of the parties to this decree to apply to the Court at any time more than three years after the date of the entry of this decree for any modification thereof;

(e) Enabling any consenting defendant to apply to the Court at any time more than three years after the date of the entry of this decree, to vacate this decree, or any modification thereof, or to vacate or modify any provision thereof, on the ground that under the economic or competitive conditions existing at the time of such application, this decree or any modification thereof, or any provision thereof, is inappropriate or unnecessary, or oppressive or unduly burdensome, regardless of whether or not such economic or competitive conditions are new or unforeseen. The right of each consenting defendant and of the parties to such application and to obtain such relief is expressly reserved by them and is hereby expressly granted.

Whenever obligations or prohibitions are imposed upon the defendants by the laws of any State or by rules or regulations made pursuant thereto, with which the defendants by law must comply, the Court, upon application of the defendants, or any of them, shall from time to time enter orders relieving the defendants from compliance with any requirement of this decree in conflict with such laws, rules or regulations, and the right of the defendants to make such applications and to obtain such relief is expressly granted.

Any application by any party to this decree under the provisions of this Section shall be made in open court upon notice to all of the other parties to this decree, and each such party, upon such application, shall have the right and privilege of being heard, and the parties, witnesses upon whose testimony such application is sought or opposed, and of examining and cross-examining such witnesses in accordance with the rules of the Court.

Exhibitor Groups Continue Protests On Blocks-of-Five Clause in Decree

Exhibitor organizations continued this week their attacks on the section of the proposed consent decree which limits film licensing to a maximum of five pictures in any one group and grants no cancellation privilege.

Jack Kirsch, president of Allied Theatres of Illinois, called attention to the fact that in the "Five-Picture Plan" the distributor has the right to interchange pictures and certain clearance difficulties will arise and Abram F. Myers, general counsel of Allied, issued a statement commenting on Harry Brandt's stand on the decree and holding that the views of the head of the Independent Theatre Owners of New York are similar to those of Allied.

Attorneys for New York Allied, Pacific Coast Conference of Independent Exhibitors, the United Theatres Partners and others were considering what steps could be taken to oppose at the court hearing November 14th the blocks-of-five clause.

Mr. Kirsch said that he would like some comment or interpretation of the blocks-of-five clause which would "definitely pin down the distributor on the interchange" of films permitted by the decree.

The disputed clause (Number IV [a]) reads:

"No distributor defendant shall offer for license or shall license more than five features in a single group. In offering its features for license to an exhibitor a distributor may change the combinations of features in groups as it may from time to time determine, and may license or offer for license as many groups of features as it may from time to time determine, provided that the license or offer for license of one group of features shall not be conditioned upon the licensing of another feature or group of features."

Chicago was given as an example to illustrate possible difficulty: Mr. Kirsch said, "Clearance in Chicago is based upon price of admission, so if a 25 cent house refuse to buy the first group and a 20 cent house buys it, how can a distributor expect a prior run to repeat on a subsequent run?" It was suggested that pictures sold in groups of five should be sold on a national release or local distribution center basis.

The Allied statement, while approving of the answer given to a previous question by Mr. Brandt, again called upon Edward L. Kaykendall, president of the Motion Picture Theatre Owners of America, to "state specifically what protection he thinks the independent exhibitor should have against chain influence and chain buying power."

Previously a large number of exhibitor organizations had taken definite action in opposition to the proposed consent decree, especially in regard to the blocks-of-five clause. These actions included the following:

National Allied at a meeting in Pittsburgh October 23rd instructed Abram F. Myers, general counsel, to prepare a brief and appear in court, if permitted, in opposition to the blocks-of-five and trade showing regulations of the decree.

The Motion Picture Theatre Owners of Arkansas, Tennessee and Mississippi sent a petition against the decree to the Department of Justice.

The United Motion Picture Theatre Owners of Philadelphia studied the decree proposals and prepared papers to intervene against the block clause.

Representatives of 57 Cleveland independent theatre owners protested to officials of the Department of Justice.

The United Theatre Owners of Illinois sent wires and letters of protest to Thurman W. Arnold, head of the Antitrust Division of the Department of Justice.

The Connecticut Motion Picture Theatre Owners presented its objections in a letter sent three years ago to Mr. Arnold. A special plea was made for cancellation rights and it was said that the block booking situation would be "aggravated" and not helped by the decree.

The Co-operative Theatres of Michigan also sent a letter attacking the blocks-of-five regulation and other provisions in the decree.

The board of directors of the Kansas-Missouri Theatre Association sent to Mr. Arnold a copy of a resolution holding that the small group of pictures clause was "disastrous to exhibitors."

The Pacific Coast Conference of Independent Theatre Owners attacked the decree proposals, including the one on small blocks, and submitted to the Department of Justice its recommendations for a substitute decree.
SEPTEMBER BOX OFFICE CHAMPIONS


Helen Blaha, out Jersey way, resurrects the story about Hollywood producer Samuel Goldwyn studying him, then barked, "How much is two and two?"

"Four," the applicant replied, without a moment's hesitation.

"Good—very good," murmured Goldwyn. "It shows you have a high degree of accuracy, and that you think in a clear, well-organized way. Go into waiting room A."

The second applicant appeared. "How much is two and two?" repeated Goldwyn.

Without hesitation, the second young man replied, "Six."

"Marvelous—marvelous," he shouted. "You are not bound by silly convention. You try to reason above the common herd, and show a great originality. Go into waiting room B."

The third applicant was ushered in, standing up well before the glare of Goldwyn. Again the question was fired, "How much is two and two?"

Without a moment's faltering, "Thirty-six."

Goldwyn gasped. "Stupendous, colossal. I've never heard anything like it in my life! Your imagination breaks all ordinary bonds. You are a Shelley in modern dress. Go into waiting room C."

Goldwyn then turned to the friend. "Well, who do you think I'm going to hire?"

After a moment's thought, the friend replied, "Well, why the one who replied thirty-six, I imagine."

"No, I'm going to hire the one who said six.

"But I don't understand. Why?" asked the friend.

"Because," replied Goldwyn, "He's my wife's cousin."

There's many a connecting link to motion pictures between World War I and World War II. Through the auspices of Frank Zanazov, who, in 1916, appeared for the late Lewis J. Selznick, father of today's David and Myron Selznick, in a war picture, at $1,000 a day, for 30 days and $30,000, and who now is about to appear in another war film, "Escape," for MGM, opening in a few days.

The Russian actress had been appearing in a vaudeville skit in 1916. She called it "War Brides," and Mr. Selznick invited her to picture the act, inviting also one Richard Barthelme, who had been playing the Keith Circuit with her, to join in the film, a comparatively short one, which grossed $300,000.

That was in the days when Mr. Selznick was trying to get the Czar of Russia to go to Hollywood for screen parts.

One morning Selznick awoke to discover that the news headlines screamed of revolution in Russia and the overthrow of the Czar. Selznick wrapped a brocaded silk dressing gown about him, rang for Ishi and demanded tea from the Samovar. A secretary came panting, pencil poised, to take dictation. It was a cablegram, sent paid, which, translated from the Russian, read about thus:

NICHOLAS ROMANOFF
PETROGRAD, RUSSIA
WHEN I WAS A POOR BOY IN KIEV SOME OF YOUR POLICEMEN WERE NOT KIND TO ME AND MY PEOPLE STOP I CAME TO AMERICA AND PROSPERED STOP NOW HEAR WITH REGRET YOU ARE OUT OF A JOB OVER THERE STOP FEEL NO HISS WILL WHAT YOUR POLICE MAN DID SO IF YOU WILL COME NEW YORK CAN GIVE YOU FINE POSITION ACTING IN PICTURES STOP SALARY NO OBJECT STOP REPY MY EXPENSES STOP REGARD YOU AND FAMILY STOP

SELZNICK
H. WILLIAM

"Lewis Selznick was disappointed when he did not get a reply," wrote Terry Ramsaye in his "A Million and One Nights," history of the motion picture, adding the observation that, "If the Czar, who was to arrive in New York, had got the job and perhaps a percentage of the profits."

The Bryant theatre, at Times Square, New York, last Tuesday, made periodical announcement during the day of the U. S. Selective Service draft numbers, as they were picked from the Arny's goldfish bowl at Washington. The picture showing on that program, ironically, was "The Fight for Life."

Starting last Monday night, William DeMille, in Hollywood, will conduct the CBS Lux Radio Theatre air show for Cecil B. DeMille during the Christmas vacation, who is on vacation from California. When C. B., back in 1913, asked brother William, in New York, to lend him the money to finance an expedition into motion pictures, William thought the idea was "very foolish," gave C. B. only enough for a roundtrip railroad ticket, which William never used to return. William, Hollywood-and-stage producer Buddy DeSylva's name is Georgie Gard DeSylva. But he signs himself "B. G. DeSylva."
Variety Clubs Convene, Elect

Some 500 reservations have been made for the annual Philadelphia Variety Club banquet, to be held December 12th at the Bellevue-Stratford hotel. Ben Bernie is to be toastmaster, with Postmaster General Frank C. Walker the guest of honor.

The ladies auxiliary of the Philadelphia Variety Club held its first meeting of the season last week.

The newly re-elected New Philadelphia Motion Picture Associates has selected December 2 as the date for its first annual banquet. Six Harrisburg chapter members will be the guests of honor, and, in order to insure a large up-state attendance, it was decided to hold the dinner in Harrisburg at the Allisonia Club. Exhibitions to be guests include: Harry D. Haines, I. Marcus and W. Yost, T. B. Heckard, J. Engle and Bart Karrer. W. C. Karrer, president of the local Associates, will be toastmaster.

The Showman's Club, newest of the Industry's social organizations in Philadelphia, opened its membership last week at the 195 Vine St. A. B. Blosson is the "Star" (president) and William Z. Porter the "Script Man" (secretary-treasurer).

In N.Y. the Six Clubs has voted to join the National Variety Clubs of America as Tent No. 23. Steve Brody is president.

Harry Goldstein has been elected president of the Boston Motion Picture Salesmen's Clubs, succeeding Harry Goldman. Other officers are: Harry Worden, vice-president; Harry Rose, treasurer; and Raymond Selkis, secretary. The board of directors includes Mr. Goldman, Tom Duane, Steve Brody, James Connelly, Frank Dervin, Herman Konnis, Saul Simmons, and Irwin Shiffman.

The installation and dinner dance are scheduled for November 16th.


Plan Annual Dinner

Robert Clark, Paramount salesman, and Harry Bagie, salesman for Republic, in Cincinnati, were elected to membership in the Cincinnati Variety Club at its monthly meeting last week. At the meeting further arrangements were discussed for the annual dinner to be held in January.

In L.A. the Los Angeles Variety Club has elected Bert Stearn, United Artists district manager, Chief Barker succeeding Nat L. Letton. Installation will take place December 14th. The new officers, in addition to Mr. Stearn, are Lester Zucker, first assistant chief Barker; Frank D. Drew, second assistant chief Barker; Frank H. Boyd, property man, and I. J. Schumetz, doth boy.

Meanwhile in New York, Jack Ellis, president of the Motion Picture Associates, with Mr. Streeter, vice-president, and Morris Marder met last week with John H. Harris of Pittsburgh, national president of the Variety Clubs, and Robert F. O'Donnell, to discuss a proposal that the New York organization become a local Variety Club. Another meeting was set for next month.

In L.A. Artie, Jr., vice-president and general manager of Fanchon and Marco, was elected chief Barker of the St. Louis Variety Club last week. He succeeds Tom Kelly, who is in the Navy.

In L.A. the Variety Clubs of America, officers of which are: Louis K. Ansell, vice-president; Harry Hymes, second vice-president; Harry Siegel, treasurer; Chas. B. Nelson, secretary; Members of the board of directors include: Sam Schuclart, Clarence Turley, Herbert Washburn, Joe Ansell, Clarence Hill and Alvin Wolff.

IN NEWSREELS

MOVIE TONE NEWS—No. 14, Vol. 23.—President speaks at Philadelphia...Willkie speaks in New York...Navy planes in defense practice...St. Paul's Cathedral hit by air raid...Bombing interest...L. S. Rogers...RAF...Hitler pubs join the RAF...RAF hits back against the enemy...Ice skating show in New York...Our Dame overpowers Carnegie Tech.

MOVIE TONE NEWS—No. 15, Vol. 23.—Roosevelt speaks to Democratic rally...Willkie at World's Fair; exposition ends two year show...The war in the Far East...Lowell Football.

NEWS OF THE DAY—No. 212, Vol. 12.—President in Philadelphia...Willkie in Chicago...St. Paul's Cathedral damaged by bomb...U. S. squadron joins RAF...Rome - the last show in New York...U. S. Fleet displays power for Navy Day—Columbus defies Germany...Willkie returns on clipper plane...Greek Minister scores Italian invasion...World's Fair ends...Football.

PARAMOUNT NEWS—No. 17.—New story scenarists get field tests—Prison stage rodeo—Preview of Christmas toys...Parliament and Westminster Abbey shot...Willkie's Cairo plane damaged by bomb...RAF gets new commander...High football scores—President and Willkie spoke as campaign gets hot.

PARAMOUNT NEWS—No. 18.—New York's 21st Division leaves for year of active service in Alabama...Ambassador Kennedy arrives by clipper to report on British situation to Chief Justice Taft...Evelyn in Washington says more is routine...New York...Ranger squad from Army air force...Bonn Engel, Eire, Elmina, New York and other cities...Roosevelt's top secret story is for Willkie...Cornell, Northwestern and Michigan win.

RKO PATHE NEWS—No. 17, Vol. 12.—Willkie in Chicago...Roosevelt in Philadelphia...Navy Day preparations...London landsmen boarded by Nazis...Great Britain buys New York...Willkie in Rome...Our Home sweeps Carnegie Tech.

RKO PATHE NEWS—No. 18, Vol. 12.—Roosevelt campaign in New York...Lewis asks labor to back Willkie...New York World's Fair closes its gates...Ambassador Kennedy silent on arrival in U. S...Football.

UNIVERSAL NEWSREEL—No. 922, Vol. 12.—U. S. Fleet holds masons...Britain fights back after air raids...Roosevelt in Philadelphia...Willkie tours Indiana and Illinois...Prison holds rodeo...Columbus top story.

UNIVERSAL NEWSREEL—No. 923, Vol. 12.—Italian planes...Palestine...Roosevelt campaigns in New York...Willkie visits World's Fair and addresses throng at Court of Peace...New York...World's Fair's colorful finale...Ambassador Kennedy returns to U. S. aboard clipper...New York's 716 disorders...Coneil delays Bill...Ohio State...St. Mary's Episcopal Fordham...Michig. conquests Pennsylvania.

JOINS VINCENT GROUP

The Frank W. Vincent organization in Hollywood, this week, announced that Richard Halliday, former Paramount story editor, has joined its staff as chief of its story and writers' department. Mr. Halliday was Paramount's story head for six years and for the past year was story editor.

Comerford Heads Drive

John Comerford is major of the film division of the Wilkes-Barre, Pennsylvania Community Welfare Federation Drive. Assisting him are Tom Killeen, district manager, and Lena J. Coslin, project mistress at the Orphans' Home, and president of the operators' local; and Wesley Knatter, project mistress.

Zuckmayer at Premiere

Carl Zuckmayer, European playwright and novelist, attended the American premiere of 'Vendetta,' which according to Sarajevo, he wrote for the screen, at the Little Carnegie Playhouse, New York, Tuesday. Mr. Zuckmayer was guest the same day at a luncheon attended by New York film critics at the Russian Tea Room.

With the fight over the reappointment of Thad H. Brown settled by the former commissioner's resignation, the Federal Communications Commission this week prepared to clean up the much disputed report on chain broadcasting and set December 2nd and 3rd as the dates for the hearing of oral argument, setting the final date for the filing of briefs at November 11th.

Hearings Opened in June

The six-volume "preliminary" report of the Congress, where the so-called monopoly committee was made public last June, coincident with the opening of hearings by the Senate Interstate Commerce Committee, on Mr. Brown's reappointment by President Roosevelt.

Under sharp examination by Senator Charles W. Tobey (Rep., N. H.) who was conducting a vote against the reappointment, Mr. Brown displayed considerable ignorance of both the contents of the report and the activities of the commission with respect to station licensing in the South. Going through the six volumes, Senator Tobey seized upon the committee's recital of the series of hearings, which was brought by the Columbia Broadcasting System in 1929 and relinquished its interest three years later, calling representatives of the radio company to Washington to testify, finally giving the deal a clean bill of health in contrast with the strictures of the report.

The Senate then went into the events leading up to the settlement of the monopoly case against Radio Corporation of America by consent decree in 1932—which he pointed out was ignored entirely in the report—and proceeded to build up what even RCA officials admitted was a very unsavory picture of one of the largest corporations of the country going to outside attorneys and employers to secure real estate brokers and members of the Senate to secure a delay in the court proceedings so that a consent decree might be perfected.

Upon issuance of the report, the networks immediately voiced strong objections to the findings and challenged many of the "facts" on which they were based. The commission immediately assured everyone that they would be given an opportunity to present their criticisms and views, but too strong a decision while Mr. Brown's nomination was pending.

Indications are that the report will be materially toned down when finally submitted to the Congress—and pending the resolution for a thorough investigation of the broadcasting situation which he will press if given the slightest opportunity.

New Kent Drive Meetings

The third series of the annual Kent Drive sales meetings, held in Los Angeles Twentieth Century Fox exchange November 1st, attended by Herman Wolber, general sales manager, and William Kupper, Western division manager.

Van Praag to New York

Morton Van Praag, central territory sales head for National Union Service, is shifting his headquarters from Chicago to New York.

Weisfeld Named Booker

Jerry Weisfeld has succeeded Rube A. Wagle at the Twentieth Century-Fox Omaha exchange.
Spanish Studios Resuming Work

Film production in Spain has made notable progress since the civil war, according to a recent report to the Motion Picture Division of the Department of Commerce from the United States commercial attaché in Madrid. In the period which has elapsed since the war ended in April, 1939, 24 feature films have been produced in Spanish studios as well as many short subjects, which includes cartoons, and newsreels. A number of foreign films also have been dubbed, according to the report.

Currently there are 10 producing and five dubbing studios operating in Spain. The progress of the industry in Spain, it is reported, is largely due to Government regulating agencies which have made it difficult for foreign companies to introduce new films into Spain or to secure the films necessary for dubbing and making copies. Furthermore, a much larger group of native artists has been developed and production technique has improved steadily.

Philadelphia Plans Exchange Buildings

Two new film exchange buildings will be added to Philadelphia's film row. RKO will erect a $100,000 two-story building at 244-52 North 15th Street, designed by David Supowitz. James Clark, president of Horlacher, local film delivery service, has purchased property at 1239 Vine Street, which will serve as a film exchange for independent distributors, when it is modernized.

Regain Sound Stage

A sound stage used by Columbia and ad-joining its studio has reverted to its owner, I. E. Chadwick, who will use it for films he will produce for Monogram release. The first will be "Her Father's Daughter," from Gene Stratton Porter novel, scheduled to start the end of this month.

Honor Shea Memory

The board of directors of United Artists has adopted a resolution honoring the memory of Maurice A. Shea, one of the founders of the Feibel & Shea Circuit, who died October 19th.

Producers Sign Lugosi

Producers Releasing Corporation has signed Bela Lugosi to star in "The Devil Bat," which Guy Thauer will produce for Sigmund Neufeld. Jean Yarborough will direct.

Six New Theatres

Each costing more than $50,000, six new neighborhood theatres have been opened in Atlanta during the past month. They are the Euclid, DeKalb, Gordon, Decatur, Five Points and Russell.

Stop Work on Mexico Theatre

by JAMES LOCKHART

in Mexico City

Mexico City exhibitors and capitalists who back cinema construction have been stunned by the prohibition imposed by the municipal government on the builders of the Cine Metropolitano, which was to house a 5,000-seat theatre. The government decided, when the house was half completed that since it is directly opposite government news headquarters automobiles of the cinema's patrons would hamper the fire engines, and as there is no other handy parking place, the theatre could not be allowed.

This ruling is strange indeed, in as much as the government had fully approved plans for the theatre. The owners hope to retrieve their investment by converting the theatre into an apartment house.

No "Wind" This Year

There is no prospect of "Gone With The Wind" being exhibited in Mexico this year for two excellent reasons. One is the close check the municipal governments are now making on admittances to cinemas. The other is an annual tax of December 31st and is an annual custom in Mexico during the last quarter of the year so that a base for taxes in the New Year can be established.

A "Gone," which has been extensively advertised in Mexico, is expected to establish an all-time box office record, it is considered unfair that it be shown this time of year, for that would give the exhibitors an artificially high take for "Gone" for 1941.

The other reason for the deferment is the long Mexican Christmas celebration, lasting from December 12th until January 6th, a festive day that is as much of a home affair that the theatres merely keep open for advertising purposes.

Homage was paid the national cinematographic workers by all branches of the industry on the occasion of its sixth anniversary, October 18th.

May Lift Radio Bans

There are good prospects that radio in Mexico will be given the same amount of editorial freedom that the Mexican press enjoys. For Congressman A. E. Orlandina, one of the few independent legislators, has asked congress to remove the ban which presently prevents general expression of opinion. The Congressman thinks that it is only fitting and proper that the public get as much information from radio as it does from newspapers and magazines. He brands as re-actionary the numerous wraps on radio broadcasts.

Mexican radio taboos broadcast of any political or religious news. Social mentions are even forbidden, just why, nobody seems to know. Some of these prohibitions are enforced by the government, others by the Confederation of Mexican Workers. Among the Confederation's bans is that which forbids any alluring of labor even though it may be good natured. The Confederation, though, is exerting a strict ban against any broadcasting of Nazi or Fascist propaganda. Were the station to air such propaganda, it would be closed forthwith, for the Confederation is extremely strong.

Congressman Orlandina's bill provides for maintaining the Nazi and Fascist taboo. Congress is expected to pass the bill before November 26th, the end of the term of President Lazaro Cardenas.


Six New Haven Theatres Raise Admission Scales

Six New Haven neighborhood theatres have raised their admission prices from 25 to 27 cents plus defense taxes. The houses are the Dixwell Playhouse, Howard, Lawrence, Strand, Whitney and Whalley.

Several other theatres of the territory are said to be considering similar action. About eight neighborhood theatres still are charging a top admission of 20 cents.

Kaplan Joins Goldberg

Nat Kaplan is to manage the Cincinnati exchange of Producers Releasing Corporation, associated with Lee Goldberg. Mr. Kaplan resigned as Paramount salesman. He has been with that company for 14 years. Mr. Goldberg is managing the Cleveland office.

National Board To Meet

The National Board of Review of Motion Pictures will convene on November 14th, 15th, and 16th, at the Hotel Pennsylvania, New York City. These dates represent a change from the custom of holding the annual conference in February.
**Columbia**

**BLONDIE HAS SERVANT TROUBLE:** Penny Singleton, Arthur Lake, Larry Simms—A very amusing little farce which has been coming along Swiftly all the way through. "Daisy," the dog, steals the show in the first act. Plot: Lulu (Lina Lamarr) is really a human with a cat's head. Played on Cash Nites. Running time, 79 minutes. Played October 16-18—E. M. Freiburger, Paramount Theatre, Roaring Spring, Penna. Rural and small town patrons.

**THERE'S THAT WOMAN AGAIN:** Melyn Doug- las, Virginia Bruce, Margaret Lindsay—We wish the story was better, but the performers are just as fine as this time. No business to speak of. The story is weak. Not very amusing, and not in the least bit romantic. Played on Cash Nites. Running time, 79 minutes. Played October 16-18—E. M. Freiburger, Paramount Theatre, Roaring Spring, Penna. Rural and small town patrons.

**ALL THIS AND HEAVEN, TOO:** Betty Davis, Charles Boyer, Jeffrey Lynn, Virginia Weidler, Barbara O'Neill—Good picture, good acting but they don't seem to care much for this tale in our town. No business to speak of. What the people want is more comedy and acting, not heavy drama. Running time, 143 minutes. Played October 16-18—E. M. Freiburger, Roaring Spring, Penna. Rural and small town patrons.

**ALL THIS AND HEAVEN, TOO:** Betty Davis, Charles Boyer, Jeffrey Lynn, Virginia Weidler, Barbara O'Neill—A nice picture. Somewhat too long, but enjoyed by the few that attended. Established a new all-time low for business in this theatre. This type picture never does in this community but we were forced to play it account of percentage. Running time, 143 minutes. Played October 16-18—E. M. Freiburger, Roaring Spring, Penna. Rural and small town patrons.

**ALL THIS AND HEAVEN, TOO:** Betty Davis, Charles Boyer, Jeffrey Lynn, Virginia Weidler, Barbara O'Neill—This will rate some Academy Awards and personally I thought it was excellent. The story is a little slow in places but I felt it would be well worth the attendance. I may even watch it a second time. If it runs three days and an average one-day audience division would be very good and given a high rating each night. They would all have come in one evening, I am sure; then I could have put the other two days to rest. Probably the best picture we have ever shown. Sometimes these big ones have such a good drawing power that they draw an audience out of town to the first run. This may or may not be the explanation this time. When I looked at the size of the crowd with tears in my eyes, all I could say was "All This and Passers, Too." Running time, 142 minutes. Played October 16-18—W. Varick Nevius III, Alfred Co-Op Theatre, an would stay away because we do not do business when she is around—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patrons.


**THEY DRIVE BY NIGHT:** George Raft, Ann Sheridan, Ida Lupino, Humphrey Bogart, Alan Hale—Reviewed years ago under title "Border Town," I was changed decidedly for the worse and trucks are added in a helpless sort of way. Not too bad. Played by Co-Op Theatre, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patrons.

**TORRID ZONE:** Pat O'Brien, James Cagney, Ann Sheridan, Andy Devine, Helen Vinson—One of War- ner's top pictures that did not click and did not please. Just too much talking. Pat O'Brien can beat any member of my sex when it comes to fast and unintelligible conversation. Ann Sheridan is good. Running time, 88 minutes. Played October 4-6—E. O'Sullivan, Owl Theatre, Lebanon, Kan. Small town patrons.

**Metro-Goldwyn-Mayer**

**BOOM TOWN:** Clark Gable, Spencer Tracy, Chau- dette Colbert, Hedy Lamarr, Frank Morgan—Hare- gentlemen, is the show of all shows. Good story with good actors. Not too bad. Played at advanced admiss- ions, it didn't do well. This is a good picture for business just average. Don't play at advanced admissions or you will be the loser. Running time, 130 minutes. Played October 18-19—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patrons.

**HELL BELOW:** (Revenge): Robert Montgomery, Walter Huston, Madge Evans, Jimmy Durante, Roy Young, Eugene Palette—Played this to fine crowd and pleased patrons and all present. This speaks well for any picture. It is worthy of a repeat showing. Running time, 90 minutes. Played October 4-5—Ken Gorham, Town Hall The- atre, Middletown, Vt. General patrons.

**I LOVE YOU AGAIN:** William Powell, Myrna Loy, Frank McHugh. Edmund Lowe—Although this is a fine comedy, it certainly was no special and as usual was allocated in the high bracket. Result was we lost our shirt on this—Warren L. Weber, Pix Theatre, St. John, Kan. General patrons.


**NEW MOON:** Nelson Eddy, Jeanette MacDonald, Mary Boland—Certainly clicked here; good picture, although I think this famous pair have made better. Business good but not very good. Played October 9-10—George O. Virging, Maplewood Theatre, Malden, Mass. New town patrons.

**NEW MOON:** Nelson Eddy, Jeanette MacDonald, Mary Boland—Very good production, but not so good as some of their other Pictures. Ill made, a costume play, but most of my patrons lean an up-to-the- minute show. Ran it two weeks to make anything. Running time, 104 minutes. Played September 13-15—Glady's E. MacDade, Owl Theatre, Lebanon, Kan. Small town patrons.

**NEW MOON:** Jeanette MacDonald, Nelson Eddy, Mary Boland—This is exactly what the small town does not need. A "A" picture played on "A" time in eight months. And yet it was allocated as a general picture. Warren L. Weber, Pix The- atre, St. John, Kan. General patrons.

**PRIDE AND PREJUDICE:** Greer Garson, Lau- rence Olivier, Edna May Oliver, Mary Boland, Maurice O'Sullivam—Even the bargain night crowd applauded this super-super. There aren't enough "long hairs" in the average small town to support a picture like this—Warren L. Weber, Ritz Theatre, Stanford, Kan. General patrons.

**SPORTING BLOOD:** Robert Young, Maureen O'Sullivan, Lewis Stone—This is a swell picture; what the public likes. The running stull was most too realistic for the kiddies and me, but this one pleased. Running time 92 minutes. Played September 20-22—Glady's E. MacDade, Owl Theatre, Lebanon, Kan. General patrons.

**SUSAN AND THE GODS:** Jean Crawford, Fredric March, Ruth Hussey, Rita Hayworth, Bruce Cabot, John Car- roll, Rita Quigley, Rose Hobart, Marjorie Main—Sad pictures, but I am glad I tried to reach a lot of this audience and it did not draw any business to speak of. In fact, I was disappointed in this date. Wolfitts also occurred. Running time, 117 minutes. Played October 13-16—George O. Virging, Maplewood Theatre, Mal- den, Mass. Neighborhood and transient patrons.


**Paramount**

**AMBUSH:** Lloyd Nolan, Gladys Swarthout—Played this off an old contract. It has plenty of action and makes a real good half of a double bill. Doubled with "Light of the Western Stars" to satisfactory week- end business. If you haven't played it, go back and pick it up. Running time, 62 minutes. Played October 10-12—Oliver Stewart, Circle Theatre, Alliston, Onta- rio, Canada. Small town and farming community patrons.


**MONOGRAM**

**SON OF THE NAVY:** James Dunn, Jean Parker, Martin Spellman—Good picture and good business. Played October 10-14—General patrons.

**BUCK THE CANARY, THE:** Bob Hope, Paul- lette Goddard, John Beal, Douglas Montgomery—This is the old Harpo-Eddie Dresser and Andy Devine—This is the best Benny picture to date. Played October 16-18. He can't help put this pic- ture over, "Rochester" almost steels the show. Played single bill and it will stand alone. Running time, 86 minutes. Played September 16-18—Oliver Stewart, Cinema Theatre, Alliston, Ontario, Canada. Small town and farming community patrons.
CANADIAN EXHIBITOR JOINS DEPARTMENT

An exhibitor from Ontario, Canada, this week joins the ranks of those contributing to the What the Picture Did for Me department, and among the contributions being made for some months have resumed their reporting. The new contributor is:

OLIVER STEWART, Circle Theatre, Alliston, Ontario, Canada.

The prodigious contributors who resume their reports this week are:

J. K. BURGESS, Iris Theatre, Velda, N. D.

RITZ Theatre, Garford, Texas.

WARREN L. WEBER, Pix Theatre, St. John, Kansas, and Ritz Theatre, Stafford, Kansas.

Read the reports from these and other exhibitors in the adjoining columns of the daily.

I can account for a tremendous business. Whenever an exhibitor has a rural parish, I would advise him to play for at least 15 minutes. Played October 11-14.-Harry H. Shaw, Dillard Theatre, Wardell, Mo. Rural parish.

RKO Radio

LUCKY PARTNERS: Ronald Colman, Ginger Rogers. Because this picture had just as well make himself and herself ready to laugh. The “Then You Came” character of his picture can be guaranteed to please both the old and the young. In your stores in this city, town and village and will be good for 8 to 10 any old time. Running time, 51 minutes. Played October 10-13.-Ritz Theatre, Okahoma City, Okla. General parish.


PRIMROSE PATH: Ginger Rogers, Joel McCrea, Patric Knowles. Probably the best picture was very well played. A four star all the way through. Grandmas and the father in this picture not 100 per cent. Ginger Rogers and Joel McCrea also 100 per cent. Not so sordid as some would have you believe. Plenty of romance and humor in this picture. Will give this your best playing time. Played October 6-13.-K. B., Burgundy Theatre, Velda, N. D. Small town and rural parish.

Twentieth Century-Fox

BRIGHAM YOUNG: Tyrene Power, Linda Darnell, Deanna Durbin. Good story, but the film is unknown. It was a box office attraction. We used to play them on Friday and Saturday nights. Played December 23rd. Played deferred playing time on Sunday and Monday. Good picture. We are now waiting for Gene's next, “Tide, Tenderfoot, Ride.” Running time, 59 minutes. Played November 20-21.-Harry H. Shaw, Dillard Theatre, Wardell, Mo. Rural parish.


GRAND OLE OPRY: Weaver Brothers and Evie-Lu must stay off to Rep Pictures. This picture being a hillbilly type I guess is the reason that

Canada

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United Artists

WINTER CARNIVAL: Ann Sheridan, Richard Conte, Robert Armstrong, Helen Parrish.-Double this territory daily. If you have not yet a satisfactory bill, although a little too long for a Saturday night. Played October 12-14.-R. A. Poage, Lyric Theatre, Brooksville, Ky. Rural parish.


Universal


DESTRY RIDES AGAIN: Marlene Dietrich, James Stewart, Victor McLaglen, Brian Donlevy, Mischa Auer, Dana Merrell.—Horse operas. The audience will rave about when they see it. Played it three times this week. By far best horse opera photographily outstanding.—Edelman Amusement Co., Homer Theatre, Hibbing, Minn. General parish.


If you need action pictures, better go out and play them. Played October 12-14.-Ken. A. Poage, Lyric Theatre, Brooksville, Ky. Rural parish.

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MOTION PICTURE HERALD

November 2, 1940

New Hampshire:
Columbia: Tours—Real good. Look out for the comedy, the laughs are outstanding. Running time, 10 minutes.—E. M. Freiberger, Paramount Theatre, New London, Conn. General patronage.

Metro-Goldwyn-Mayer

BUBBLING TROUBLES: Our Garg—The poorest short Our Garg has ever made. They seem to be shipping both on a double diving board and a double diving platform. Running time, 10 minutes.—Glady’s E. McAdirle, Owl Theatre, Lebanon, N.J., Small town patronage.

CAT COLLEGE: Clyde Beatty—As I used to have on the lion tamers. The group is trained, this picture is first class, at least. Think most of the patrons like it, especially the kids. Running time, 10 minutes.—Glady’s E. McAdirle, Owl Theatre, Lebanon, N.J., Small town patronage.


RAINY DAY, A: Cartoons—Good colored cartoon, Gladys E. McAdirle, Owl Theatre, Lebanon, N.J., Small town patronage.

Tom Turkey and His Harmonica Hum—Numbers—Three musical numbers with excellent musical score.—Glady’s E. McAdirle, Owl Theatre, Lebanon, N.J., Small town patronage.

WAY IN THE WILDERNESS: A: Passing Parade No. 14—The Passing Parade Series always is good and this one looks like the cure of the disease peculiarity. The pictures in the South should certainly be good, though. Running time, 10 minutes.—C. W. Varney, Nevis Jr., Alfred Co.-Op. Theatre, Alfred, N.Y. Small college town and rural patronage.

Winnipeg, by Found three minutes. From Shaw, minutes.

Universal

FOX AND THE RABBIT: Color Cartoon Classics (reissue)—Good cartoon in color. This is one of the rabbits, which is the last of the series, set for October 6. Running time, seven minutes.—E. M. Freiberger, Paramount Theatre, Roaring Spring, Pa. Rural and small town patronage.

OF ALL THE GUYS:—One of the funniest of all the cartoons. See it, it’s good.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

Twentieth Century-Fox

HAPPY HAUNTING GROUNDS: Terry-Toons—A better than average black and white comedy. See it, it’s good.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.


Touchover DEMONS: Terry-Toons—A better than average black and white comedy. See it, it’s good.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

Vitaphone

AFRICA SQUEAKS: Looney Tunes—"Foggy Pig" goes to Africa and what happens there makes this cartoon hilarious. Running time, seven minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.


ALL GIRL REVUE: Vitaphone Variety—Very interesting, small group. See it, it’s good.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

BUSY BAKERS: Merrie Melodies—Good cartoon in color, Merrie Melodies to please, though. Running time, one reel.—Glady’s E. McAdirle, Owl Theatre, Lebanon, N.J. Small town patronage.

Cavalcade of Academy Awards: Special

CAVALCADE OF ACADEMY AWARDS: Special—An interesting review of the award winners of past years. It ends with the presentation of awards for last year with comments by the winners. Boy, what a talented bunch these fellows are. Running time, two reels.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.


Malibu Beach Party: Merrie Melodies—In color and very funny and interesting and an excellent last reel for the season. Running time, eight minutes.—William Noble, Criterion Theatre, Oaklunds City, Ohio. General patronage.

Wild Hare, A: Merrie Melodies—Good cartoon in color. Running time, one reel.—E. M. Freiberger, Paramount Theatre, DeWey, Okla. Small town patronage.
MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress

A-MIKE VOGEIL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor

DIGNITY CALLED FOR

The import of army registration, and its implications, of course concerns the theatremen who looks ahead. Already arriving reports on tients indicate that managers are cooperating. This is to be expected. The mind of the balanced showman reacts immediately to whatever hits the headlines. His job is to hook his situation to "what goes on".

Currently, public attention is occupied with national mobilization and the draft. It may be well to regard the lengths to which the manager should go in accomplishing this "hooking".

There was favorable response, for instance, to Boyd F. Scott's recent offer, on another page, of free admissions on Registration Day. Jim Wagner, of the Cedar, Philadelphia, also took bows in sending over hot coffee to the members of his local registration board.

Now, proposes John Kuehn, assistant at Warners' Fabian, in Bayonne, New Jersey, that before leaving for camp the first draftee in the theatre district be honored on the stage by the Mayor and other city heads. The celebration would include gifts from willing merchants and other well-wishers. The Kuehn plan is under consideration for adoption in the zone. And at this writing various theatres have arranged to make announcements to audiences of numbers drawn in the early drafts.

From the showman's viewpoint, it is understandable that the theatre should be "up there" in this development of the nation's defense program. The desire to soften mobilization fears against a background of entertainment is not to be criticized. And no finger-pointing is called for when these plans aim at the boxoffice.

The problem, and there is one, resolves itself into carrying through such projects with a dignity and judgment befitting the occasion, without jarring the sensibilities of patrons who find in the theatre a brief escape from the sobering impact of war.

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Since Armistice Day arrives shortly after the initial drawing of numbers, some of the members are finding in the November 11th date a satisfactory background against which to pitch their conscription activities. In view of the nationwide mobilization, it is argued that Armistice observances this year have a greater significance. Thus, the participation of military organizations and civic heads may be sought without any fears that such participation will be taken for anything less than is aims to be.

The rearrangement of time schedules in four RKO theatres by John J. O'Connor, vice-president and general manager, promises a distinct way out for theatremen concerned with patron criticism directed at their double-feature programming. Detailed in the news section of this issue, the new policy, adopted after months of study, allows the main feature to be presented nightly at 9:30 instead of closing the show, as formerly.

The change takes nothing away from the double-feature fans, while doubling the enjoyment of the single-bill voters. This is already noted in the favorable reaction to the new policy which is to be inaugurated in other RKO houses where the situation warrants.

THIS BUSINESS OF AGE

In reporting a stunt recently used, a member writes, "It may be an old one for some fellows, but it had never been put on in this town before."

Along in the pages is described a sign-writing idea that stopped traffic completely for Chick Tompkins, in Whiting, Indiana. The same promotion, essentially, was carried among the exploitations in our recent twenty-fifth anniversary number to illustrate how the boys did it "way back when". Tompkins nary worried a worry on the age of the idea. He was smart enough to concentrate on making it work for him.

There is nothing new in exploitation. And, by the same token, there is nothing old in exploitation. A stunt ages only when it is allowed to wither.

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"Button, button, who's got the button". Everyone with a button and not all about the election, either. Reported as one of the best stunts used at the theatre in a long time is last week's distribution of a two-color button reading, "All New York Goes To The Roxy". Writes Homer Harmon, ad head, "Requests have also come in from all over town."
Since "Happy" Bill Wells, member of the personnel, while visiting in Hollywood, recently appeared in a few scenes of "Golden Trail", Lynwood Mayo, manager of the Sparks Empire, in Daytona Beach, used blowups of Wells out front during run of picture. In photo above may be seen "Happy" Bill and the manager.

(Above) Back to the front lines comes Louie Charninsky, with one of his typical atmospheric fronts for date on "Comin' Round the Mountain" at the Rialto, in Dallas, Texas. Bales of hay, shotguns, etc., were used for props.

(Left) Among the first displays reported for "The Great Dictator" is the front for the date at the B. & K. Apollo, Chicago, as arranged by the Bill Hollander ad forces.

Reported as causing them to stop and read was Dave Martin's 30 by 40 institutional easel in the lobby of the Fox Granada, in Inglewood, Cal. Martin gives credit to his assistant, Bill Erickson as co-worker on the copy.

Touring the downtown area of Broadway was the colorful street truck arranged by ad head, Homer H. Harman, for date on "Down Argentine Way" at the Roxy Theatre. Done in high colors, cutouts of Betty Grable and Carmen Miranda were displayed on either side, while back featured scene stills and cutouts of Grable and Don Ameche dressed in keeping.
Theatre Fire-Fighting Demonstration Marks "Prevention Week" Campaign

Effectiveness of hooking a picture to a community project for the mutual benefit of both was amply displayed in LaPorte, Ind., when Manager J. R. Wheeler put over "Fire Prevention Week" in cooperation with "Sea Hawk" at the Indiana-Illinois Rosy. The campaign, opening with newspaper mention and trailer supplied by the local fire department, was followed with a number of spectacular street stunts.

These were topped with demonstrations of fire-fighting equipment, one coming on a Saturday, day before opening, when the department's ladder-truck made a run down the main street to the theatre where the extension ladder was hoisted and mounted by one of the firemen who spoke of the "Week" over a loudspeaker. In conjunction, folders were dropped among the crowd, together with guest tickets to the picture and heralds on the picture distributed by the ushers. Another stunt publicized was a fire drill for the staff under the supervision of the Chief, each of the personnel being given an opportunity to use fire-extinguishing and other equipment.

Emergency handling of crowds was tactfully handled by the police.

In Chicago, Don Johnson, of the circuit's Gayety, featured his "Week" with an insurance tiein wherein prizes were offered for the best 50-word essays on prevention. This was followed with a double-truck co-op ad spread featuring the attraction, "Hidden Gold", of which the Manta-man made up reprints for general distribution.

Ward Ties Double Bill To Burlesque Promotion

Advertising his "Argentine Nights" and "Dance Girl Dance" as a double burlesque, Manager Tom Ward at the El Raton, Raton, New Mexico, carried out his copy in keeping. Peanuts and popcorn were sold in the aisles ahead and during trailers and Barker in checkerboard suit was planted out front. Typical burly front was arranged and bula skirt was draped over cutout of Lucille Ball.

Kept on tap for any fight picture he has coming up and used more recently on "Gol- den Gloves" is the miniature prize fight ring which he set up in the front of his theatre. With no prize or contest angle involved, theayman reports it a natural with kids volunteering to spar. Gloves are supplied for the "fights" and usher acts as referee. At all times, on the floor of the ring, Ward plants his advertising copy.

A "Frank James" impersonator was used as street bally ahead of that picture's opening, with man distributing autographed photos of Henry Fonda. For his lobby display, Ward promoted loan of jacket and gun from localite, who claimed they belonged to Frank James.

Weekly Pigskin Contest Clinks for Falkburg

Running for nine weeks, through the football season is the contest employed by R. E. Falkenburg at the Majestic and Rialt theatres, in Lexington, Neb. Early each week three by five cards are distributed, which list the names of colleges competing that Saturday together with hypotheses as to each for patrons to fill in their choices. Space is also provided at bottom for names and addresses and cards must be at theatre before 12 noon of game. Cards are given out with each ticket purchase and a cash prize of ten dollars goes to the winner each week. In case of a tie, the money is split, if no one gets 100 per cent, highest score is top man.

"LET'S HEAR FROM YOU"

Curtis Plants Contests On "Great Profile"

For his double bill of "The Great Profile" and "Coming 'Round the Mountain" at the Paramount, in Syracuse, Gene Curtis tied in with local paper for a Hollywood quiz contest in which eight questions pertaining to both pictures were posed. Tickets went to winners. For street daily, man dressed in a Hamlet costume, similar to that worn by Barrymore in the film, paraded streets ahead with blank banner.

Artist in store window on Saturday afternoon proved an attractor as he sketched profiles of onlookers, alternating with profiles of Barrymore. Street quiz over WOLF also brought tickets to participants and spot announcements were loaded over WSYR.

"LET'S HEAR FROM YOU"

Brown's "Nights" Lobby

In connection with his opening of "Argen-tine Nights" at the Grand Theatre, in Circleville, Ohio, Round Tabler Harry Brown, Jr., planted an emergency station in his lobby, supplied with various cues for treating the hysterical after viewing the picture.
SHOWMEN'S LOBBY LAFFS

Camera Amateurs Tied to Contest

Amateur camera enthusiasts of New Jersey now have an attractive opportunity of expressing themselves in the competition arranged by Manager Bob Ungerfeld, of RKO Proctor's Newark, in conjunction with the Sunday Call. Already underway, the contest offers cash and ticket prizes weekly for the best pictures taken of the theatre's "Stage Jamboree," held on Mondays and Tuesdays.

Special sealing for camera fans has been provided by Ungerfeld to insure good pictures and the stage is lighted by powerful spots for action shots on fast film. Flash lights and tripods are barred as is standing in the aisles or on seats. In addition to the prizes, the winning picture each week is run in the paper's artgallery section.

To make sure of the widest circulation, Bob has been publicising the contest in the camera column of the paper's hobby page, attention to which is being called with a box on the theatre page. In addition, the Round Tabler has covered all camera and film stores with contest cards, with the dealers plugging the tiic hard for extra sales. At the theatre, trailer and 40 by 60 give further information as a follow-up on the heavy buildup given the tiic by the paper.

"LET'S HEAR FROM YOU"

"Reward" Window Slant Works Well for Gillon

Merchants of Moline, Ill., helped Francis Gillon advertise a "reward" for "Return of Frank James" at the Le Claire, on a window contest that had the folks out hunting when announced. The idea broke with a two-column ad headed "reward," copy reading that next day the 10 different letters of the title would be posted in 10 of the downtown stores. Readers were asked to compile a list of the letters to spell "Frank James" plus the name of each store where each letter was found. Prizes were given for the best 25 listings.

Gillon sold the hard-to-convince merchants that the idea would attract wider attention to their windows and merchandise that might otherwise be unnoticed. Results were gratifying in the number of lists turned in and favorable reaction of the storekeepers.

"LET'S HEAR FROM YOU"

South American Atmosphere Stressed by Reh on "Nights"

Recruiting five beautiful models and dressing them in South American costumes, Al Reh for "Argentine Nights" at the Staley, in Philadelphia brought them to opening football game at the Coliseum, where they distributed heralds to the fans. The same night, Ray took the girls to Convention Hall where Glenn Miller was putting on a jitterbug session and arranged for a rhumba contest with a trophy prize to winner from Betty Grable. After the contest, the girls danced around the floor distributing heralds to all couples. Daily newspapers picked up the contest gag as did radio stations, entire stunt being costless to the theatre.

Murphy Ties Daguerreotypes
To "Third Finger, Left Hand"

Two different contests ran concurrently in leading Syracuse papers as part of the "Third Finger, Left Hand" campaign put over by Frank Murphy for the film's showing at Loew's. A tin-type contest, in which readers were urged to submit favorite old tin-types, ran in the Post-Standard, while a wedding ring contest, posing the problem of whether wedding bands should be streamlined, appeared in the Herald-Journal. Cash and guest tickets were awarded winning entries in both contests.

"LET'S HEAR FROM YOU"

Meyer's Patriotic Matinee

Ray Meyer at the Warner Uptown, in Philadelphia, recently promoted a "Patriotic Matinee" to spread the doctrines of Democracy. To enhance the show, Ray arranged for patriotic buttons to be distributed to all kids attending the show and contacted schools, women's clubs and patriotic organizations for cooperation. As a lure, some special Warner Americanization shorts were used for his program.

REGISTRATION STUNT AIDS SCOTT GROSSES

So that the theatre would not be forgotten on "Draft Day," "Scooty" Scott booked the event to the Strand, Uvalde, Tex., by distributing cards announcing that every local registering would be admitted to the theatre free on that day when accompanied by an adult admission. The offer was made known in the theatre by slides in advance and during "the day." The answer was a gross for the occasion that topped business of the five preceding Wednesdays, reports the Round Tabler.

Theatrenmen Report "Dreaming" Campaigns

Theatrenmen in Marshall, Rockport and Monett, Missouri, put on live-wire campaigns for Lum and Abner's "Dreaming Out Loud," with G. H. Hayob of the Mary Lou-Marshall, using heralds to reach visitors at the Saline County Fall Festival, these being placed in automobiles. Banner trucks and a loud speaker also won the attention of the crowds. A full co-op page was used up by the Democratic News, telephone calls made to subscribers and an operator was sent to cover all rural phone subscribers. Window cards were spotted in nearby towns and a six-foot cut-out was posted on the marquee and one and three sheets were used throughout the country.

The Paramount, Rockport, made use of a special banner 40 feet long and three feet wide. The entire drawing area was covered with three thousand specially-printed cards and window cards. Line calls to rural subscribers and heralds distributed to all residences in the town.

The Gillioz Theatre, Monett, engineered a full-page co-op ad specifying set-down bargains, arranged for radio spot announcements from Springfield, Mo., and Pittsburgh, Kan. Merchant tie-ups, window cards, heralds, 'phone calls and a marquee banner were also employed.

"LET'S HEAR FROM YOU"

Autographed Footballs Plug "Knute Rockne"

Walt Dunn, of the Paramount-Richards Theatres, in New Orleans, tied up with 24 high schools and colleges in his territory to plug "Knute Rockne" by purchasing regulation footballs which were autographed by Pat O'Brien to be used at school games Saturdays ahead of openigus.

Before being tossed onto the gridiron, the footballs were the subject of civic ceremonies with the Mayor and other municipal officials, football coaches, etc., participating. Winning teams will keep the balls.

ROBBER: Don't feel bad, Mister, make believe it's only a trailer.
Circuses “Bridge” 
And Excites City

Winding up his campaign on the eve of opening day with a number of stunts going on at one time in the theatre block, Chick Tompkins' promotion for "Waterbridge Hotel" at the Hoosier, Whiting, Ind., is described by the theatreman as a "three-ring circus that brought out one the biggest crowds the city ever saw and broke a long-standing box office record."

To obtain the best corner in town, in advance, Tompkins made up a "pitch" for the Red Cross drive, a long platform built for a pitch-game, on sides carrying theatre and drive copy. In charge were girls in costume to collect contributions and to advertise the picture. Chick then hooked up with a leading baker to insert letter cards in special loaves of bread, each card with the letter of the word "Leigh," and with passes to those bringing in the complete name. Cards of course included full theatre copy.

Fishbowl Slant for Window

Something new for the town and accepted as such was the "girl in the fishbowl" stunt employed by the Round Tabler in a nearby vacant store. Window was blocked off and a small hole left in center. Picture posters, copy, and a large question mark were added. The girl used a p.a. system to attract attention and to answer questions asked by onlookers. Effectiveness of the stunt was noted in the big play given it by the dailies.

At the theatre, Chick excited comments for four days ahead with the "mysterious sign," put on above the marque. Here, a woman artist in costume, working on a large sign, each day dabbled around painting in what appeared to be meaningless marks without continuity. It was all part of a definite layout, which filled in on the last day became a complete poster for the date. Newsboys hawking papers printed in red, signs on all surrounding bridges, window displays and other helpful exploitations were other things put over.

"LET'S HEAR FROM YOU"

Local Band Leaders
Plug "Band" for Lykes

During the recent one night engagement of Tommy Dorsey at a local ballroom in Toledo, Jack Lykes at Loew's Valentine secured announcements on playdates and featured music from "Strike Up the Band." In addition band leader at hotel plugged the special number of "Drummer Boy" from the picture during his floor show for a week, while still another hotel maestro featured the La Conga number with playdate mention. Radio coverage included recordings over WYOL, imprinted megaphones were distributed at football games and boy in bannered jalopy toured school districts.

"LET'S HEAR FROM YOU"

Wainstein Stakes Claim

Dressing a lad as an oil worker, Milton Wainstein for "Flowing Gold" at the Strand Theatre, in Holyoke, Mass., had him distribute story with any reading: "Oil Chalm. I take my claim that 'Flowing Gold' is the best show in town". In addition, fleet of oil trucks were bannered.

A SIMONS ANIMATION

Tropical, terrific Carmen doing the Conga love dance.

It's time for romance the South American way.

Gorgeous, irresistible glamorous girls now captivating all hearts.

Miranda now singing "Mamame Eu Quero."

Entire lobby display 10 feet high, black and red on yellow background.

Above is finished display and, right, working plan of Jack Simons' thermometer lobby stunt on "Down Argentine Way" at Loew's Poli, Hartford. Patrons were invited to squeeze rubber bulb to obtain "official reading of the coming heat wave", i.e., the picture copy in each panel, as indicated. The captions to fit each panel are set down above to left and right of display as illustrated.

Midwest "Ape" Opening
Stresses Horror Stunts

Tied around the catchline "it's horrific." Monogram's "The Ape" was given a spirited campaign for the midwest midnight premiere at the Pastime, Iowa City, Iowa, the front topped with a nine-foot electrically lighted ape figure mounted on the marquee. Giant ape cutouts were fashioned over 40 by 60's in the lobby for further attention with special hanging banners.

Man in ape costume worked in the main streets ahead and on opening day was paraded through the town in a steel cage mounted on a flat car. Additionally effective was an invisible ink teaser card.

Bechdel Quizzes Collegians
On "Too Many Girls" Contest

Carl Bechdel of the State Theatre, State College, Pa., tied in with the Daily Collegian for his campaign on "Too Many Girls" for controversial letters to the editors as to whether there were too many or not enough girls at Penn State. Penn State has almost 80 per cent in male enrollment.

Bechdel spotted stills on all collegiate bulletin boards and gave pictures of either Ann Miller or Lucille Ball of the cast to fraternity houses, with theatre credit. Collegiate atmosphere shots were used in a score of merchant's windows.

Brooklyn Amateur Critics
Offered Prizes on "Ramparts"

Patrons of eight RKO neighborhood theatres in Brooklyn, New York, were invited to compete for $200 in prizes offered by the circuit for the best amateur reviews of "Ramparts We Watch." $25 apportioned to each house in the competitions. The rules required that reviews be attached to seat stubs, be mailed or delivered to the theatre where patron saw the picture no later than five days after close of date.

Theatres cooperating were the Keenmore, Prospect, Dyker, Tilton, Madison, Republic, Sunpoint and Bushwick. Judges were Al Sindlinger, March of Time, S. Barret McCormick, for RKO Radio, and Harry Mandel, for RKO Theatres.

NEWSPAPER BULLETINS TIED TO "DISPATCH"

On "Dispatch from Reader's" at Warners' Avon, Utica, N. Y., Arnold Stoltz had one of the daily's print up a lot of giant bulletins carrying the latest news flashes coming over the wires. These were spotted on corner stores between signs, one reading, "Read the latest dispatches from all over the world from the Observer Dispatch", and the other "See Edward G. Robinson in . . . , etc.

With the wide interest in current happenings, Stoltz reports a ready reception for the tiniest by the stores—and no passes needed.
SEEK WORDS OF TITLE FOR "BAND" PRIZES

Members of Bill Elder's Mickey-Judy Fan Club, in Harrisburg, Pa., were offered cash and prizes for "Strike Up the Band" at Loew's with a unique newspaper contest wherein entrants were required to find the words of the title in any newspaper page they selected.

The idea was to seek through the news stories and to draw a circle around any word of the title found. Number of times each word was discovered was listed at bottom of page with names and addresses of contestants.

As part of his lobby display on "Boom Town" at the Lyceum Theatre, in Duluth, Minn., George Irwin promoted miniature derricks which was conspicuously displayed with cutout title letters tacked to it in addition to star cutouts, each of which carried names of top players in the picture.

Reported by Dee Barreca, district manager for Loew's in Brooklyn, was the stunt used for "When the Daltons Rode" at the 46th Street Theatre there. Entire staff was dressed as cowboys and cowgirls with chest banners bearing title imprint.

Street ballys aided Arnold Gates on his "Haunted Honeymoon" date at Loew's Park in Cleveland, since he tied up with dealer for a new model car which was banned with "Just Married" copy, the usual old shoe and other trimmings and driven about town. Lads carrying teaser and straight noncurrency banners covered downtown area and for teaser contest, heralds were distributed carrying sketch of plan of the room where the crime in the picture was committed. Tickets went to those who could identify the spot where the body was found.

Recently arranged by Harland Rankin at the Plaza Theatre, in Tilbury, Ontario, was the annual beauty contest sponsored by the theatre. Prizes were promoted from local merchants who plugged the event storewide and through their ads. As a followup a week later, Rankin held a ladies' impersonation beauty contest in which the men competed for prizes and the honor of being called "Miss Tilbury."

M-G-M's electrical transcription on "Strike Up the Band" was played with WSYR, local NBC outlet, by Frank Murphy, Loew's, Syracuse, as part of his campaign for the Mickey Rooney-Judy Garland musical. This marked the first time in two years that the station agreed to use a motion picture transcription.

Running four columns was the Mayor's Proclamation "Boom Town," which was run in local dailies ahead of Joe Samartano's opening of "Boom Town" at Loew's Palace, in Meriden, Conn. In addition, a parade was held, numerous co-op ads promoted and the Chamber of Commerce support given wholeheartedly.

"Public Deb No. 1" brought John R. Schultz at the Liberty, in Sharon, Pa., numerous window displays in which one-sheets and stills were well represented. Entire lobby was devoted to the picture two weeks ahead, plugs were received over WPIC in their regular half-hour theatre program and teaser readers planted in paper.

Ingenious was the "Great McGinty" set-piece conceived and executed by Assistant Murray Keiller at the Strand, in Trail, B. C. Securing gratis a large cardboard carton from local department store on which the theatreman sketched a charcoal outline of the character and then cut it out with a razor blade. Planted in front of the theatre, the cutout held a card with copy reading: "Follow the Great McGinty to the Strand."

What he chooses to call an "Is this you?" contest, is stunt planted by Jim O'Donnell of the Haines Theatre, in Waterville, Maine, in the classified section of paper. Running a two-column theatre ad, Jim includes a small photo of some localite with the offer of guest tickets to those properly identifying themselves at the classified ad department of the paper.

In advance and during run of "Gold Dust Masie" at the Roxy Theatre, in Delphi, Indiana, Chris Chamales staked a claim post in front of his theatre at the base of which were planted some good old-fashioned rocks well gilded, appropriate copy over all tied up the stunt.

Contest angle was brought into Ralph Phillips' "Boom Town" co-op page through the use of segments of scene stills which were scattered throughout the various merchants' ads. To those assembling the pieces into complete picture, cash and guest tickets were awarded.

DOG REPLACES HORSE FOR "DALTONS" STUNT

As a switch from the usual horse ballyhoos for a western, Arnold Stolz ventured a less expensive and what he believes more effective idea for the "Daltons" by using a dog instead. The canine was dressed up with a woman's hair-switch for a tail, an old hobby-horse saddle, and a horse's head made from a wire frame. A three-year-old in cow costume accompanied the "horse," both helped around town by an usher carrying a theatre sign. Folks wanted to know if it was a miniature pony, says Arnold.

Free airplane rides and the solid cooperation of five weekly newspapers helped Dave Seiman of the Warner Forum, Philadelphia, when he played the short "Young America Flies." Essay contests in Catholic and public schools brought gratifying results. The U. S. Army Corps contributed six reels of special aviation pictures, a complete sound and projection machine and posted a detail in the theatre who required an Army Officer in the lobby from opening to closing. From the Quaker City Model Club, Dave received models which he used for lobby purposes, in addition to some promoted from three local airports.

Entire front of the Rialto Theatre, in Allentown, Pa., was covered with action shots of "Captain Casino," by Manager Leo Trainor during run of that picture. Directly under marquee giant cutouts featured picture of leads in the film.

Marking his fifth anniversary at the W&V Colonial, in Allentown, Pa., as director of publicity and assistant to Charlie Bierbauer, local dailies came through with story and art on Nick Todorov's experience thus far in picture business.

MGM FOOTBALL SHORT SOLD WITH CONTEST

In connection with Pete Smith's "Football Thrills of 1939," Moon Corker and Frank Bickerstaff put the date over at the Palace, Athens, Ga., with a raft of publicity gained through a newspaper contest on "Your Greatest Thrill in 1939." This could be a play, an event on the field, or anything pertaining to the game. Cash and ticket prizes were given to the winners with a gratifying number of entrants trying for the awards. For added buildup, the boys had the coach and University of Georgia team to a special showing.

COSTUMED NEWSBOYS SELL STONE PAPERS

A sizeable piece of flat stone upon which was lettered "Ephebus Daily News," the date, and headline "Ephebus Blitzkrieg Syracuse" proved to be an outstanding centre of attention on Maurice Crew's "Syracuse" date at the Strand, Waterloo, Iowa.

Two newspapers in Greek costumes carried the "paper" about town, calling the headline. In addition, one of the boys, colored, carried a bannnered shine-box offering to polish "sandals" at "one lira."
Proves Best Draw

Repeated for the third successive year, a Talent Search that run through the summer is now reported to have been one of the biggest grossers at the Rena, Kellogg, Idaho, according to Manager Clarence Golder. Cooperation of the local dancing schools, and endorsement of parents who have found the contests an incentive to children, has made the event one to be anticipated from year to year.

The campaign started in May and ran through August. Preliminary contests were held on Monday nights, proven to be a weak night for business. For the first six weeks, Golder gave cash prizes of nine dollars weekly and then contributed half of the grand prize, an all-expense trip to the New York World's Fair. The other half was paid by a local industrial union which shared the credit in the billing and publicity. Popularity of the contest is indicated by the Round Tabler who reports the final night's business when the big prizes were decided as being the best Monday night since 1930. The comprehensive word-of-mouth promotion was paralleled by the generous attentions given by the newspapers which featured the weekly sessions in prominent position.

With his campaign on the above, the Round Tabler also details other promotions put over in his 4,300-population town. On "Road to Singapore," he promoted the use of a large flat truck, upon which was placed a rowboat with lettered sail. In the boat, three "Hawaii" queens wore welcoming uniforms. For "Million B. C." Golder obtained the vertebra of a huge dinosaur found in the nearby desert. Displayed at the theatre, the unusual exhibit was good for newspaper stories.

"LET'S HEAR FROM YOU"

Atmospheric Lobby Staged
By Faison for "Lincoln"

Effective lobby display created by George Faison, assistant to C. H. Trotter at the Appalachian Theatre, in Statesville, N. C., on "Abraham Lincoln" consisted of a small rail fence some 60 by 30 feet completely framed. Inside the fence was a split log with axe standing upright, small tin can read: "From rail-splitter to President."

With the summer school open in local college, arrangements were made with the librarian for special display of cards and reading matter on bulletin boards and a shelf display of Lincoln books. Another stunt put on by Faison was that of giving Lincoln pennies as change from defense tax. Coins were put in imprinted glassine envelopes reading: "Here are reminders for you to see," etc.

"LET'S HEAR FROM YOU"

Saunders' "Husband" Contest

Readers of the local Times-Star were asked to submit "five rules for winning a husband" as part of the "Pride and Prejudice" campaign put over by Matt Saunders, Loew's Poli, Bridgeport. First price was an autographed copy of the novel by Jane Austen, with guest tickets awarded to runners-up.

PANAMA CANAL MAP ATTRACTIONS ON MOT

To give patrons a clearer idea of what the shore was about, the Coker-Bickerstaff duo, in Athens, Ga., worked out an ingenious photo map lobby for March of Time's "Gateway to Panama," at the L. & J. Palace. Map showed the Panama Canal in relief and country around it with appropriate copy above.

The Round Tabler reports pleasing connetions from a number of Army officers on hand for the show, the picture, since the photo appeared as if it were taken from an airplane.

Cowboy Fancy Roping Used
By Underfort for "Hawk"

Promoted gratis from a local night club by Harry Underfort was a cowboy who hally-hoed "Brigham Young" by doing fancy rope tricks in front of the Keith Theatre in Syracuse, at the same time-plugging the picture. Large tablet herald was sold to a merchant who placed an ad on the back page which paid for entire cost of imprinting and distribution. Special letters were mailed to every English class in the school system; included were two essay contests for guest tickets, one for grade children and the other for the higher schools. Every branch of the public library throughout the city used cards and a series of 11 by 14 stills promoted the purpose, and various local and department store displays tied up with the Louis Bromfield angle.

Promoting bus company for the use of one of their latest streamlined vehicles, Underfort bannered it with "The Sea Hawk" copy. Bus then toured the entire city day ahead of opening, parked in front at night, keeping its lights on and blinking them from time to time for attraction. Barker in attendance gave special preview of the picture. In addition, news track was tied up by means of stories being in the various movie magazines.

Newspaper coverage included coloring contest, six-day serialization and a first in movie history, the use of an actual, 1,000-foot roll of coloring and picture. Station WGBF gave four spot announcements daily taping in Bill Lundigan, a former WFLB announcer and local boy who appears in the film.

WARD TIES POLICE TO HALLOWEEN SHOW

To focus attention upon his combination bill of Universal's "Black Friday" and "Tower of London," booked especially for the Halloween night spook show at the El Raton, Raton, N. Mex., Tom Ward tied in with the police department to post "police cards" urging cooperation in keeping law-and-order by attending the show. The coppers and the schools also sold special "Halloween" booklets.

Proceedings were enlivened with games and costume judging. Doughnuts, cider, apples and coffee were promoted by Ward to wind up the party.

They Boom Towns
For 'Boom Town'

Since Wichita, Texas, is right in the midst of the oil fields pictured in "Boom Town," the opportunity to tie the two was hardly overlooked by Lew Barry, A. D. Peacock and George Sutton in projecting a compelling newspaper buildup for the date at the Wichita.

Of immediate interest was a series of photos showing nearby boom towns during this beginning of oil-drilling days. With these were feature stories highlighting the early days. In conjunction, the theatremen secured a number of double-track co-op layouts, benned with cuts of oil-derrick country. As to be expected, comment on the picture was vast, especially by the reviewers and columnists. Significance of the entertainment was also expressed on the editorial page.

On opening day, a parade covered the city, headed by brass bands, 24-sheet floats and bannered autos. The title was widely lettered on prominent windows and stencilled on the faces of patrons. WGBF announced on a 20-page press release of an oil rig occupied display space in leading department store and fashions were stressed in other windows.

Kalberer Campaign Booms City

"Let's Make Washington a Boom Town" was the campaign theme determined upon by "Kal" Kalberer for the date at the Indiana, in that Indiana situation. With this in mind, "Kal" Kalberer obtained permission from the artists with the slogan on downtown light poles. Title arrows were tacked on all roads leading into the city. Double-track based on the pressbook contest worked out well with cash and guest tickets offered as prizes. Cooperating merchants used the gummed label on windows for followup and also took space on the back of the special dilemma distilling the downtown area, etc.

A department store "treasure hunt" proved helpful on Wally Caldwell's date at the Valentine, Toledo, put on by the Loew's man before moving over to Cleveland. Scene such as the stars' portions, were worked on 24-inch discs, displayed in the various departments. Patrons were asked to guess the titles, write them on special entry blanks to be deposited in contest boxes at the main entrance. Then included herald distribution and window displays.

Top street stunt had nine men marching 10 feet apart, each carrying four-foot gold-painted cutout title letter mounted on batten. Ninth man supported large sign with theatre and playdates. Another bally had young man in city fireman's uniform carrying large suitcase lettered "Explosive thrills and romantic dynamite in," etc.

"LET'S HEAR FROM YOU"

Driessel's "Finger" Contest

A novel twist by way of a contest was that employed by Roscoe Driessel, Loew's, Norfolk, in connection with his "Third Finger, Left Hand" campaign. Using a picture strip titled "How To Read the Newspaper at the Breakfast Table," which features Myrna Loy and Melvyn Douglas, Driessel asked readers of the Portsmouth Star to complete the poetic jingles accompanying each still. The contest drew an excellent response.
LARRY WATERS with National Screen in Charlotte, N. C., for the past four years, has been named manager of the Charlotte Theatre there.

BILL HAMRICK is managing the Coliseum, in Seattle, and CLYDE STROUT, former manager, becomes assistant to Dan Redden at the Paramount, succeeding MARVIN FOX, who becomes assistant at the Coliseum.

JIM PICKETT has been made city manager of the Tri-States in Hastings, Neb., replacing ORVILLE RENNIE, who resigned to become manager of new radio station KHAS.

ALBERT COHAN formerly assistant manager at Schine's Glove, in Gloversville, has been promoted to manager of the Regent, Geneva, with HERBERT YOUNG, formerly at the Hippodrome in Gloversville, succeeding him.

NEIL BEEZLEY has sold his Grand at Littleton, Colo., to ALLEN THAMER and has moved to Denver as manager of the Plaza.

ANDREW NICHENTHAL has reopened the Belvedere, in Cincinnati.

ALBERT SIMKO assistant manager at the downtown Boyd, in Philadelphia, will manage the new Vernon Theatre with LABE NIDORF, student manager at the Family, moving up as his assistant.

H. W. PETTENGILL has been appointed publicity and advertising manager for Paramount Enterprises, in Miami.

JAMES MOORE, JR. is the new assistant manager of the Mauch Chunk, Pa., succeeding EDWARD RYAN, who resigned to accept the management of a jewelry store in Lehighton, Pa.

JACK HARRIS manager of Sablosky's Mayfair Theatre, in Philadelphia, has been promoted to manager of the Holme there.

E. M. LOWE has taken over the Elm Theatre, in Cudahy, N. J.

GEORGE MART has reopened the Strand Theatre, Grinnell, IA.

MARVIN BANK is managing the Lee Theatre, at Cherryvale, Kan.

ALTON REA assistant manager of the Stanley, Pittsburgh, has been appointed manager of the Regent, replacing HENRY SUTTON, resigned. WILLIAM WARRINGTON, Re- gent assistant, has been named Stanley assistant.

RICHARD STODDARD manager of the new Esquire, in Davenport, Ia., has been made manager of the Capital, under the supervision of DALE McFARLAND, Davenport city manager for Tri-States. Other changes include: JACK KOLBO, formerly assistant manager of the Omaha, at Omaha, will take over management of the Esquire and DEAN ROGERS, assistant at the Esquire, has been named publicity director for the Davenport district under JOE KINSKY. ROBERT SCHMITZ, formerly treasurer at the Capital, is to be assistant at the Esquire.

MILT HOPE doorman at Loew's State, Cleveland, has been promoted to assistant manager at Loew's Park, succeeding S. Pierce.

SOLOMON STRAUSBERG executive vice-president of the Interboro Circuit, in Brooklyn, has announced his engagement to Miss Joan Phyllis Horwitz.

W. F. ROTH recently celebrated his 27th year in the business with a gala anniversary week program at the Palace Theatre, Gallatin, Tenn.

HARRY H. SHAW is now managing the Dillard Theatre, in Warrington, Miss.

R. E. CONRAD plans a new theatre at Wichita, Kansas.

AL MYERS has taken over the Elm Theatre, in Elmer, N. J.

E. M. LOWE has taken over the Elm Theatre, in Cudahy, N. J.

GEORGE KURLANSIK has reopened the renovated Transit, in Allentown, Pa.

CLAUDE SAUNDERS has been appointed manager of the Fox, in Boulder, Colorado.

PAUL G UENETTE assistant manager of Loew's, in Montreal, has been promoted to manager, succeeding LESLIE DOWBIGGIN, who has joined the army. NELSON MURPHY, assistant at the Imperial, has gone in the same capacity to the Loew's and ALF GOULET, assistant at His Majesty's, becomes assistant at the Imperial.

LOU HELLBORN recently manager of the Plaza, Denver, has gone to Omaha as district publicity manager for MGM.

JOE GUNDY recently resigned as manager of the Alpine, Denver, has returned to that post.

TOM MUCHMORE is now managing the Fox West Coast Theatre, in San Bernardino, Calif.

BILL BLACKWELL assistant manager of the Carolina, in Spartanburg, S. C., has resigned to become associated with a bank in that city. His successor is PAUL BALLINGER, formerly of Strand.

BUDDY TURNER assistant manager of the State, Spartanburg, S. C., has resigned to join the sales department of a jewelry store there.

SANDY JORDAN former manager of the Broadway Theatre, Charlotte, N. C., is now managing two houses in Lexington, N. C.

MAURICE CHASE has opened the Roselawn Theatre, in Cincinnati, Ohio.

Birthday Greetings


ERPI Branches
In Europe Report
Few Casualties

Dispatches received at the foreign department of Electrical Research Products, Inc., in New York, from its overseas offices indicate that most foreign branches of American distributors and other companies are continuing business as usual. None can yet under the most difficulties.

None Injured in England

Cables from embattled England advise that none of the staff of Western Electric Company, Ltd., has been injured, nor has the company’s factory at Cricklewood, northwest London, been damaged, although the homes of a number of employees have been wrecked by bombs. The company’s headquarters staff has been evacuated to safety and operations are continuing.

Guaranteed Seeks Injunction

An injunction to restrain Screen Attractions Corp. and Morris, Kleinerman, head of the company, from distributing or exhibiting 10 Westerns without authorization has been sought in the New York supreme court by Guaranteed Pictures. Complaint charges are at the defendants for unauthorizingly distributing the plaintiff’s films in New York and New Jersey and that Screen Attractions acquired the prints of the pictures by sub-leasing them for territorial distributors.

Receiver’ship Application Denied

The application of Harry Silverstein for appointment of a receiver for the French Cinema Pictures Corp. was denied by Louis C. Church, justice in the New York County supreme court. Mr. Silverstein charged the company was insolvent.

IN COURTS

$16,600 Payment Ordered To Grand National Creditors

Final allowances totaling $16,600 were ordered paid to Grand National Pictures’ creditors by Murray Hubert, federal judge, last week. They will be paid out of a fund on hand aggregating $72,401, which is being augmented by receipts from Grand National pictures still in distribution.

At the same time it was disclosed that $1,000 in wage claims and $500 to $700 in tax claims will be paid in full. Additional sums will be forthcoming to Harry G. Fromberg, trustee, from the distribution of the company’s films by Mofhawk Pictures. The allowances authorized were: $7,750 to Dannenberg & Hazen, attorneys for the Grand National trustee; $3,000 to Radin & Goldstein, accountants; $3,250 to Saul E. Rogers, attorney for Grand National, and $1,500 to other attorneys.

B. T. White

Beverly Tresswell White, whose activities of press agent of circuses for the last 30 years made him well known in theatricals, dropped dead in Chicago October 24th, Mr. White, one-time police reporter for the old Chicago Record and Chicago Tribune, became press agent for the Ringling Brothers circus in 1910. Later he worked for Barnum and Bailey.

Athole Stewart

Athole Chalmers Stewart, 61, actor and director, died in Buckinghamshire, England, October 22nd. Mr. Stewart appeared on the stage for many years and in 1930 started a screen career. His films include “Accused,” “Poison Pen” and “Confidential Lady.”

Convalescent Old Theatre

The Alcazar, old San Francisco theatre, recently purchased by A. B. Smith, hotel operator, is to be converted into a radio studio and laboratory.
Productions are listed under directors. Features in works or deadlines completed for release later than the date of this issue are listed as "Coming Attractions." Parenthesis after title denotes audience classification: (A) Adult, (G) General. Numerals following classification are production numbers. Dagger (†) indicates the 1940-41 season. Asterisk (*) after title denotes first appearance.

NOTE: The totals for running time are the official figures.

When a production is reviewed the running time is given by the studio and this is denoted by an asterisk (*) preceding the number. When a running time has been established nationally the time given for the release, the studio figure is changed. Running times are subject to change according to local conditions. State or city censorship deletions or reprints of the film may cause variations.

COLUMBIA

Title Star Red Date Minutes Reviewed

Angels Over Broadway (G) Douglas Fairbanks, Jr. - Rita Hayworth Sept. 30, 40...89 Oct. 12, 40

Babes on Golf Course (7) Bette Davis Sept. 20, 40...66 Oct. 12, 40

Bogie Has a Girl Trouble (G) P. Shaw-Beamer Lake Lomax July 23, 40...79 July 27, 40

Dura King (G) Chas. Starrett - Luana Walters Aug. 30, 40...61 Aug. 31, 40

Little People in Trouble Be right Dorothy Ann Sobe Camp Sept. 1, 40...65

Fugitive from a Prison Camp (G) Charles Halton-Jack Holt-Marian Marsh Sept. 5, 40...59 Aug. 10, 40

Girls of the Road (G) A. Duvall-H. Mark-L. Lane June 26, 40...61 June 27, 40

Glamor for Dale (G) Roger Pryor Aline-Lois July 1, 40...57 July 5, 40

He Started for Breakfast (G) Loretta Young-Melville Douglas Aug. 22, 40...89 Aug. 10, 40

He Made It (G) Elizabeth Allan April 15, 41...64 April 14, 41

Hearts of Virginia (G) Cary Grant- Martha Scott-Richard Carlson-Sidney Cartland May 19, 41...61 May 12, 41

THE RELEASE CHART

TWENTIETH-CENTURY-FOX

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pastor Hall (A)</td>
<td>Neville-Bill.Conrad Lawson</td>
<td>Sept. 14/07, 90 min.</td>
<td>90 min.</td>
</tr>
<tr>
<td>Larson at (G)</td>
<td>Mrs. F. R. Reesert</td>
<td>Sept. 24/07, 55 min.</td>
<td>55 min.</td>
</tr>
<tr>
<td>South of Pomp (A)</td>
<td>Jim Hall</td>
<td>Victor McLaglen</td>
<td>July 39/07, 55 min.</td>
</tr>
<tr>
<td>Turnabout (A)</td>
<td>Carole Landis, John Hubbard</td>
<td>July 39/07, 55 min.</td>
<td>55 min.</td>
</tr>
<tr>
<td>Woman (G)</td>
<td>Grace and Hardy</td>
<td>May 24/07, 55 min.</td>
<td>55 min.</td>
</tr>
<tr>
<td>Their Name (A)</td>
<td>George Hardie</td>
<td>May 24/07, 55 min.</td>
<td>55 min.</td>
</tr>
<tr>
<td>Coming Attractions</td>
<td>Valerie Harvest-Conrad Veidt</td>
<td>Nov. 29/40</td>
<td>29/40</td>
</tr>
<tr>
<td>Cheery or Miss Bishop</td>
<td>Martha Scott-Wm. Garmon</td>
<td>Sept. 14/07, 90 min.</td>
<td>90 min.</td>
</tr>
<tr>
<td>Flirtan</td>
<td>Fred MacGlyn-John Sullivan</td>
<td>June 29/40, 90 min.</td>
<td>90 min.</td>
</tr>
<tr>
<td>Great Dictator, The (G)</td>
<td>Charles Chaplin-Paula Goddard-Jack Oakley</td>
<td>Dec. 19/47, 120 min.</td>
<td>120 min.</td>
</tr>
<tr>
<td>Lady Hamilton</td>
<td>Vivien Leigh-Leonard Olivier</td>
<td>Sept. 14/07, 90 min.</td>
<td>90 min.</td>
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<tr>
<td>Long Voyage Home (A)</td>
<td>J. Wayne-T. Mitchell-P. Heston</td>
<td>Dec. 19/47, 120 min.</td>
<td>120 min.</td>
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<tr>
<td>Major Barbara</td>
<td>Wendy Hiller-Ralph Marley</td>
<td>Sept. 14/07, 90 min.</td>
<td>90 min.</td>
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<tr>
<td>Redhead</td>
<td>Alphonse Monjo-John Hubbard</td>
<td>Feb. 29/40, 90 min.</td>
<td>90 min.</td>
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<tr>
<td>Son of Monte Cristo</td>
<td>Louise Hayward-Jean Bannister</td>
<td>July 39/07, 55 min.</td>
<td>55 min.</td>
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<tr>
<td>Tried of Baghdad (G)</td>
<td>Sabu-J. Douglas-C. Veldt</td>
<td>Oct. 19/47, 90 min.</td>
<td>90 min.</td>
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UNIVERSAL

<table>
<thead>
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<tr>
<td>Argentina Nights (G)</td>
<td>Joe Darnell</td>
<td>July 29/40, 55 min.</td>
<td>55 min.</td>
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<tr>
<td>Bad Man from Red Butte</td>
<td>Johnny Mack Brown-Bob Baker</td>
<td>June 29/40, 55 min.</td>
<td>55 min.</td>
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<td>Big Diamond (A)</td>
<td>Richard Arlen-Andy Devine</td>
<td>July 29/40, 90 min.</td>
<td>90 min.</td>
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<td>Blind Date (A)</td>
<td>Donald O'Connor-Arleen Whelan</td>
<td>July 29/40, 55 min.</td>
<td>55 min.</td>
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<td>Boys from Syracuse (A)</td>
<td>Allan Jeens</td>
<td>July 29/40, 90 min.</td>
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<td>Devil's Playground (G)</td>
<td>Roberta Hutton-Andy Devine</td>
<td>July 29/40, 55 min.</td>
<td>55 min.</td>
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<tr>
<td>Diamond Frontier (G)</td>
<td>V. McLaglen-J. Leder-A. Nagel</td>
<td>July 29/40, 120 min.</td>
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<td>Fugitive, The (A)</td>
<td>Ralph Richardson-Dana Wyne</td>
<td>July 29/40, 55 min.</td>
<td>55 min.</td>
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<tr>
<td>Low and Order (G)</td>
<td>Joe Darnell</td>
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<td>55 min.</td>
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<td>Mysterious Dr. Kildare (G)</td>
<td>John Wayne</td>
<td>July 29/40, 55 min.</td>
<td>55 min.</td>
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<td>Coming Attractions</td>
<td>Elmo Lincoln</td>
<td>Oct. 19/47, 90 min.</td>
<td>90 min.</td>
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<tr>
<td>Light of Heaven (A)</td>
<td>George Raft</td>
<td>Dec. 29/40, 90 min.</td>
<td>90 min.</td>
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<tr>
<td>Love, Honor and D. Baby (G)</td>
<td>W. Fawcett-Theodore Case</td>
<td>June 29/40, 90 min.</td>
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<tr>
<td>Mommy's Hand (G)</td>
<td>John Farrow-Peggy Moran</td>
<td>July 29/40, 55 min.</td>
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<tr>
<td>Great Dictator, The (G)</td>
<td>Charles Chaplin-Paula Goddard-Jack Oakley</td>
<td>Dec. 19/47, 120 min.</td>
<td>120 min.</td>
</tr>
<tr>
<td>Lady Hamilton</td>
<td>Vivien Leigh-Leonard Olivier</td>
<td>Sept. 14/07, 90 min.</td>
<td>90 min.</td>
</tr>
<tr>
<td>Long Voyage Home (A)</td>
<td>J. Wayne-T. Mitchell-P. Heston</td>
<td>Dec. 19/47, 120 min.</td>
<td>120 min.</td>
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<tr>
<td>Major Barbara</td>
<td>Wendy Hiller-Ralph Marley</td>
<td>Sept. 14/07, 90 min.</td>
<td>90 min.</td>
</tr>
<tr>
<td>Redhead</td>
<td>Alphonse Monjo-John Hubbard</td>
<td>Feb. 29/40, 90 min.</td>
<td>90 min.</td>
</tr>
<tr>
<td>Son of Monte Cristo</td>
<td>Louise Hayward-Jean Bannister</td>
<td>July 39/07, 55 min.</td>
<td>55 min.</td>
</tr>
<tr>
<td>Tried of Baghdad (G)</td>
<td>Sabu-J. Douglas-C. Veldt</td>
<td>Oct. 19/47, 90 min.</td>
<td>90 min.</td>
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UNITED ARTISTS

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<tr>
<th>Title</th>
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<tbody>
<tr>
<td>The Last Time</td>
<td>Elia Kazan</td>
<td>July 23/40, 90 min.</td>
<td>90 min.</td>
</tr>
<tr>
<td>Their Name (A)</td>
<td>George Hardie</td>
<td>May 24/07, 55 min.</td>
<td>55 min.</td>
</tr>
<tr>
<td>Running Time</td>
<td>Minutes Reviewed</td>
<td>Running Time</td>
<td>Minutes Reviewed</td>
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<tr>
<td>Captain Caution (G)</td>
<td>V. Mature-L. Pilant-C. Harlow</td>
<td>Aug. 9/40, 66 min.</td>
<td>66 min.</td>
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<tr>
<td>Foreign Correspondent (G)</td>
<td>Jos. McCall - J. MacLaren</td>
<td>July 23/40, 55 min.</td>
<td>55 min.</td>
</tr>
<tr>
<td>Kit Carson (G)</td>
<td>John Hall-Lynne Barl</td>
<td>May 23/40, 55 min.</td>
<td>55 min.</td>
</tr>
<tr>
<td>Our Town (A)</td>
<td>Frank Cruger - M. Moll</td>
<td>July 23/40, 55 min.</td>
<td>55 min.</td>
</tr>
<tr>
<td>Western Union</td>
<td>Robert Young-Richard Scott</td>
<td>May 24/07, 55 min.</td>
<td>55 min.</td>
</tr>
<tr>
<td>Youth Will Be Served (G)</td>
<td>F. Valli</td>
<td>July 23/40, 55 min.</td>
<td>55 min.</td>
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THE RELEASE CHART

Brihann Young-Frederick Fox

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<tr>
<td>Falling for a Lady</td>
<td>M. A. Scott</td>
<td>Sept. 14/07, 55 min.</td>
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<tr>
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<td>Dorothy Lamour-Dan Dailey</td>
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### WARNER BROTHERS-FIRST NATIONAL

#### First National

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<tr>
<th>Title</th>
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<th>Rel. Date</th>
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<tr>
<td><strong>All This, and Heaven Too (A)</strong></td>
<td>Bette Davis - Charles Boyer</td>
<td>1940</td>
<td>13/40</td>
<td>11/20</td>
</tr>
<tr>
<td><strong>Jeffrey</strong></td>
<td>Lynn-Virginal Weidler</td>
<td>July</td>
<td>13/40, 14 June 32/20</td>
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<tr>
<td><strong>Always</strong></td>
<td>Doris Day - Gene-Kenner Reeves</td>
<td>Nov.</td>
<td>2/40</td>
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<tr>
<td><strong>(See &quot;In the Cutting Room,&quot; Sept. 16, 40)</strong></td>
<td>p. 240</td>
<td></td>
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<tr>
<td><strong>Flirt Angels</strong></td>
<td>Virginia Bruce-Dennis Morgan</td>
<td>May</td>
<td>6/40, 7/40, 5/40</td>
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<tr>
<td><strong>G. 466</strong></td>
<td>June</td>
<td>6/40, 7/40, 5/40</td>
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<tr>
<td><strong>Fugitive from Justice</strong></td>
<td>G. 473 - Roger-Louis Fairbanks</td>
<td>June</td>
<td>5/40, 16 June 32/20</td>
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<tr>
<td><strong>Lucy Must Live</strong></td>
<td>G. 474 - Morris</td>
<td>June</td>
<td>7/40, 5 Aug. 24/20</td>
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<tr>
<td><strong>Man Who Talked Too Much</strong></td>
<td>G. 467 - G. Brent Brook-Buck</td>
<td>June</td>
<td>7/40, 5/40</td>
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<tr>
<td><strong>(Exploitation: Aug. 17, 45)</strong></td>
<td>p. 55</td>
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<tr>
<td><strong>Nursing in the Air</strong></td>
<td>R. Reagon-L. Littl-L. Lynne</td>
<td>Jan.</td>
<td>1/40, 5/40, 1/40</td>
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<tr>
<td><strong>Night Drives by Night</strong></td>
<td>Sept.</td>
<td>1/40, 5 Sept. 7/40</td>
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<td><strong>They Drive by Night</strong></td>
<td>May</td>
<td>2/40, 14 June 32/20</td>
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<tr>
<td><strong>(See &quot;In the Cutting Room,&quot; Sept. 16, 40)</strong></td>
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<tr>
<td><strong>Ford's Zone</strong></td>
<td>J. Caesar-Am. Sheraton-P. O'Brien-Devine</td>
<td>May</td>
<td>5/40, 8/40</td>
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<tr>
<td><strong>June 24/40, 5/40, 6/40</strong></td>
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<tr>
<td><strong>Tugboat Annie</strong></td>
<td>M. Radman-Brown-Charles Mona</td>
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<tr>
<td>Universe</td>
<td>Feb 24, 1940</td>
<td>Movie theme</td>
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<td>Love's Big Gamble</td>
<td>Oct 28, 1940</td>
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<td>Universal</td>
<td>Mar 10, 1940</td>
<td>Movie theme</td>
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<td>Strangler Than Fiction Series</td>
<td>Nov 7, 1940</td>
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<td>Two-Rel MUSICALS</td>
<td>Dec 15, 1940</td>
<td>Movie theme</td>
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<td>MELODY MASTERS</td>
<td>Nov 20, 1940</td>
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<td>Universal</td>
<td>Jan 3, 1941</td>
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<td>Dec 1, 1940</td>
<td>Movie theme</td>
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**SPORTS PARADE**
- Diary of a Rolling Pin
- Dogs You Want
- Flying Flingo
- Flag of Humanity
- Service with the Colors
- Armettes-Wm. Lundigan

**VITAPHONE VARIETIES**
- All Girl Revue 3706
- History Repeats
- Other Products

**OTHER PRODUCTS**
- Zeeland Shoulders Arms
- Anglo-American
- Tugboat

**COMMUNITY CHESTS and COUNCILS**
- Volunteer Worker, The

**SERIALS**
- 12 Episodes Each Unless Otherwise Specified

**COLUMBIA**
- Deadhead Dick
- Green Archer

**REPUBLIC**
- Adventures of Red Ryder
- King of the Royal Mounted
- Green Hornet Stripes

**UNIVERSAL**
- Red Head Stripes
- Warri Horns
- Junior G-Men
- Riders of Death Valley
- Green Hornet Stripes

**WORLD PICTURES**
- Sports Parade
- Universal
THEATRES

THE SOUTH. FACTORIES, CHEAP POWER. There are many opportunities in the motion picture business here. Let us promote a theatre for you in this glorious land. FRANK DOWLER PICTURE, Chattanooga, Tenn.

WANTED—SMALL THEATRE. NEW ENGLAND or New York. BOX 1331, MOTION PICTURE HERALD.

WILL INVEST. PART INTEREST INDEPENDENT theatre, small city, managerial capacity. Ten years experience chain theatre executive. Young family man. BOX 1338, MOTION PICTURE HERALD.

FOR SALE OR WHAT HAVE YOU TO EXCHANGE for the beautiful Uptown Theatre, Providence, Rhode Island. Consisting of 1,423 seats, fully equipped, with Western Electric Sound System. Large stage. Has been operating all year round for the past fourteen years as a second-run motion picture house. D. ANNOTTI, Agent, 268 Broadway, Providence, Rhode Island.

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MANAGER, AMBITIOUS. ENERGETIC SHOWMAN. 15 years, major circuits. Exports in exploitation and publicity. 7 years last position. BOX 1335, MOTION PICTURE HERALD.

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WANTED, ASSISTANT THEATRE MANAGER. Must be experienced, sober, absolutely reliable. Complete knowledge of buying, booking. A-1 reference. Single man preferred. Age between 36 and 40. BOX 1339, MOTION PICTURE HERALD.

WANTED—EXPERIENCED EQUIPMENT SALESMAN, large territory and good proposition to offer, either commission or salary. BOX 1339, MOTION PICTURE HERALD.

PRINTING SERVICE

THEATRE BLOWUPS. BEST PRICES. QUALITY SERVICE. STITES PORTRAIT CO., Shelbyville, Ind.

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.

MOVING TRADED MERCHANDISE AT A LOSS. Matra lamphouses with regulators, $5.95; Peerless, Strong arc lamps, $9.50; Rectifiers, $12.50; good chairs, $25; sound lenses, $4.95; Simplex intermitents, $6.95; mechanisms, $7.95; Powers, $8.95; soundheads, amplifiers, $9.95. Theatre completely equipped cheap. S. O. S. CINEMA SUPPLY CORP., New York City.

WANTED—COMPLETE PORTABLE 35MM. SOUND equipment. Screen to power. Must be rock-bottom bargain. Give all details, a photo if possible. P. O. BOX 1110, El Paso, Tex.

SPECIAL BARGAIN FOR QUICK SALE. COMPLETE 400-seat theatre equipment for balance due on contract. MOVIE SUPPLY CO., 1128 So. Wabash Ave., Chicago, Ill.

THEATRE CHAIRS, THEATRE CHAIRS, ALL Reasonably priced. Write for photographs and prices. ALLIED SEATING CO., INC. 16-38 W. 15th St., New York City.

NEW GENERAL EQUIPMENT

ALL AROUND REFLECTOR COMPANY'S NEW motion picture reflector guaranteed to increase screen illumination 40%. BOX 1690, CLEVELAND, O.

NEW! BIRTHDAY BONUS NIGHT, AND OTHER EXPERIENCED exploitation salesmen wanted. BOURNE-STEWART CO., Enid, Okla.

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THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest work of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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RICHARDSON'S BLUEBOOK OF PROJECTION, a second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete list of Sound Trouble-Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THE NEW 1940-41 INTERNATIONAL MOTION Picture Almanac edited by Terry Ramiaye, is out. The most comprehensive reference annual of the amusement industry. More than 16,000 industry personalities are listed and it contains 17 divisions in the latest edition. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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PRESS OF C. J. O'BRIEN, INC., NEW YORK, U. S. A.
THE WHISPERING CAMPAIGN! Listen!

"I see that the Gem Theatre is sponsoring the Red Cross Drive."

"They always are ready to cooperate on such things... I like their community spirit."

"There's no collection in the theatre. They show a short but marvelous Red Cross picture."

'It made me join the Red Cross, and also made me a steady customer of the Gem Theatre."

Mr. Exhibitor, when the Red Cross Membership Drive starts on Nov. 11th, be proud that you're part of the industry-wide effort to make this truly American enterprise the biggest success of all time.
PARAMOUNT PROUDLY PRESENTS

Cecil B. DeMILLE'S

TERRIFIC is the word for it!

"NORTH WEST MOUNTED POLICE"

in Technicolor!

10 key theatres turn in grosses averaging 78% more than "UNION PACIFIC"

SEE amazing box office story on pages 19 and 26
FEATURES REVIEWED:
Mark of Zorro
Li'l Abner
A Night in the Tropics
Glamour for Sale
Mayerling to Sarajevo
Two Women
Short Subjects

38 More Circuit Deals are Set for 1940-41 Product

Arbitration Machinery Will Cost Half-million Annually

Myers Analyzes the Consent Decree for Theatre Owners

U. S. Gives the Signal to 'Go Ahead' with Commercial 'F-M'

Canadian Border Theatres Gain as Restrictions Wane

VOL. 141, NO. 6  NOVEMBER 9, 1940
DEAR NORMA AND BOB:

We’ve got the best news for you! “Escape” is in the bag. A real hit! Look at this photo below: That’s not an election crowd, kiddies, it’s part of the patient mob in the lobby of Radio City Music Hall waiting to get in to see your new picture. And there’s a big line waiting outside, too! A picture’s got to be great to make people imitate sardines and pay good money at the same time. Of course, we think it’s colossal but Mr. Exhibitor would prefer to hear what the critics say about it. You’ll like this, too. Listen!

(continued above)
"Striking entertainment. What the trade would call a big money show. A first-rate screen thriller."
—N. Y. Herald-Tribune (Howard Barnes)

"Exciting as all hell. Penetrating and blood-curdling effect. The acting is superb."
—N. Y. World-Telegram (William Boehnel)

"A heart-stopping thriller. . . the best and most faithful adaptation of novel to screen that this season, or many another, has ever seen."
—N. Y. Post (Archer Winsten)

"The film is everything the readers of Ethel Vance's sensational best seller can possibly hope for. The camera builds to almost unbearable suspense."
—Los Angeles Herald-Examiner (Dorothy Manners)

"Melodramatic pace and suspense of the original novel! Norma Shearer, Robert Taylor performances match in perfection and power any of their previous portrayals."
—M. P. Herald

"It has suspense seldom found on the screen."
—N. Y. Mirror (Lee Mortimer)

“Will have the movie-goers of the land by the nape of the neck as fast as it gets around. Dramatic and hair-raising picture.”
—N. Y. Times (Rosley Crowther)

“Makes other pictures seem pallid by comparison with its breathless drama and suspense. Quicken's the pulse and leaves the audience breathless.”
—N. Y. Daily News (Kate Cameron)

“Powerful! Most effective because it is primarily a fine movie, a great melodrama.”
—N. Y. PM (Cecilia Ager)

“A strong story excellently acted. Enormous suspense which builds one tensely dramatic situation atop another.”
—N. Y. Journal-American (Rose Pelswick)

“A natural. A big, swift, rugged picture. A valuable exhibition property.”
—Film Daily

“Intense and passionate with emotion. Strong drama played with telling conviction by a superior cast. An offering of first importance.”
—Daily Variety

“Enormously rich in atmosphere and impact. Miss Shearer attains the dramatic heights.”
—L. A. Times (Edwin Schallert)

"M-G-M has a hit in 'Escape'. Intense drama magnificently acted. Best performance of the Taylor career. Norma Shearer was perfect casting. Will do record business everywhere.”—Hollywood Reporter


"ESCAPE" at the Music Hall, N. Y.—Challenges "Ninotchka's" record-holding M-G-M biz here! “ESCAPE” at the U. A. Theatre, Detroit—Crowds! Crowds! Doubles average receipts!

That's just the start. More about "Escape" later. Meanwhile I remain, with friendly feelings—

P. S. See Page 15 for my next hit, "BITTER SWEET"
Bette Davis

It's the THANKSGIVING Offering from the Rockne Company — Warners
Robert will be away for the night. I must see you. I expect you at dinner. I am desperate and if you don’t come, I shall be responsible for the consequences.
THE MARK OF ZORRO

Smashes "Alexander's Ragtime Band" and "Jesse James" records in phenomenal opening weekend at Roxy, New York!

World Premiere run in Cincinnati positively sensational! Following terrific opening at Albee and Shubert, continues at Albee to grosses unheard-of in history of the house!

And Baltimore equally big... beating every high in sight!

THAT'S BUSINESS!
THE PROSPECT

CONTINUED processes of adjustment between this business, and all other businesses, too, and the political and economic concepts of the Administration are both indicated and inevitable.

That was decided at the polls, November 5th.

For the motion picture the process has been under way for some years, obscurely at times, and most recently and most conspicuously in the many somewhat extraordinary aspects of the negotiations and arrangements growing out at the filing of the Arnold anti-trust suit.

It has been made clear that a new viewpoint must be had with respect to such actions, in that they are not lawsuits in the old and long established concept of American practice. A lawsuit starts on a premise of a cause of action and proceeds to a decision and judgment. In this exemplary instance, however, a new order of policy obtains in which the net result, so far, appears to be a new set of trade practice rules for the accepting defendants. Also, and as a unique new and special arrangement, the motion picture industry, so far fractionally and only in the distribution sector, enters into a state of inspection, and continuous operating supervision, in effect, by that new "unit" which the Department of Justice has announced is to be set up for the purpose.

This constitutes something rather akin to a currently limited government Motion Picture Commission. It is not in the history of such developments, down all the years of our national experience, that such movements are recessive. They go forward, acquiring both depth and breadth. This is clearly pointed in the adjacent field of radio, where federal supervision began with the relatively simple function of the allotment of wave lengths, and has now progressed to the making of all manners of commercial operating decisions, most emphatically with frequency-modulation broadcasting and most absolutely with television. In none of these developments of the art are the spontaneous forces of enterprise in technology and promotion in control.

T HE motion picture industry is now, like radio and television, in a fair way to have ever sitting with the board a new super-chairman, and not elected from within by reason of either dollars or experience, or ability.

Along with its presentation of the consent decree draft as at last presented to the court, last week's Motion Picture Herald's news pages compared the subjects covered by the government's bill in the suit and the subjects controlled by the decree. It remains to be seen how many of the matters uncovered are to remain on the federal agenda.

In the attendant and accompanying discussions, official and semi-official, it has been indicated plainly enough that the consent decree is maybe a milestone but not an arrival at a destination, that it is not a final document.

Enough is now certain, both in the documents and in the beginnings of production adjustment in Hollywood, to make it obvious that production curves and the patterns of selling and buying are in for a period of both experiment and evolutions. Along with the new set of problems it is more than likely that there will also develop, for the alert, new orders of opportunity.

COMPETITIONS

Perhaps when the annals of this mad era are on some remote day finally set down in their place in the perspective of Time, it will be known as the Age of Showmanship, a period when all that was accomplished with the multitudes was done with the tools of entertainment, "names" and emotional appeal, supplanting quite the processes of intellect and methods of reason.

The radio years have made one accustomed to the devices of salesmanship which seek to purvey everything from pills to transportation to the nation by irrelevancies borrowed from Hollywood. But with all that, a decided sensation of the extreme nature of the development was to be had on this week's election eve. The two principal parties engaged in processes of saving the nation, again, elected to make their supreme final appeal to the freeholders and voters from New York stages—the Democrats from classic Carnegie Hall, the Republicans from the typical Broadway region cross-street theatre, the Ritz. These air shows were laden with names, many from Hollywood, including Mary Pickford and Douglas Fairbanks, Jr.—also, with a shade more obvious political significance, tap dancing Bill Robinson and the singing Marian Anderson.

Show devices have escaped from the theatre, and now they are all over town, at every night-spotted cross-road, strwn across the nation. So now, more than ever it is the problem of the motion picture showman to increasingly institutionalize his theatre, to make it a place to go, integrated with and built into his community. What the exhibitor is able to put into his theatre on his own cannot be cancelled out or sold away; nor can it be put on the air in competition with him.

Now that "all the world's a stage", indeed, the job for the box office is more explicit.

A DVERTISING in general, and perhaps especially that of the motion picture with reference to productions in Technicolor, is likely to be considerably served by a new "Kodatron Speedlamp", just announced by the Eastman company in Rochester, making possible kodachrome process stills from subjects in rapid motion. Until now it has been difficult to obtain satisfactory color stills for motion picture purposes. The best that have been had have been kodachromes—of which excellent examples were presented in four-color process reproduction in the pictorial section of the recent twenty-fifth anniversary edition of The Herald, and those were essentially static subjects. With the new lamp, it is said, fully timed color stills can be made with exposures as brief as one thirty-thousandth of a second, which is rather beyond any normal motion picture requirement. It is said to give a flash equal to the output of 50,000 forty-watt bulbs.

—Terry Ramsaye
This Week in the News

Trust Settlement
FOR dropping his anti-trust suit against the Warner theatres in Philadelphia and the major distributors, George T. Graves, owner and principal bondholder of the Carman theatre in that city, is understood to have been offered a proposition whereby Frank McNamee, former RKO branch manager in Philadelphia; I. M. Rappaport, operator of the Hippodrome theatre, Baltimore, and Jay Emanuel, would take over the operation of the house on a lease.

The Carman has been in receivership since Spring, Mr. Emanuel being one of three receivers appointed by the local United States District Court to operate the house.

The anti-trust suit was filed personally by Mr. Graves, more than two years' ago, and still is unlist for trial. The offer is in keeping with a move to settle all anti-trust suits still on the record in Philadelphia out of court.

It is understood that the offer contemplates that Mr. Graves shall retain his financial interest in the theatre. If he approves, the proposal would still be subject to the sanction of Federal Judge Welsh, in whose court the receivership is returnable, and of Stanley-Warner, the principal defendant in the anti-trust action. Also, Warners would have to be in agreement for first-run showings in North Philadelphia, now going to the chain's Uptown theatre, to go to the Carman. And, any such out-of-court settlement is contingent on the Carman getting additional product from the major distributors, which was the basis for the suit.

RCA's "Fantasound"
THE public debut of the Radio Corporation of America's "three-dimensional" sound system, called "Fantasound," will be at the first public exhibition of Walt Disney's "Fantasia" at the Broadway theatre in New York, Wednesday. This will be the official entry of the second contestant in the new sound race, the Bell Telephone Company having demonstrated its stereophonic sound system, but without any accompanying pictures, last April, in New York and in June, in Hollywood.

Two unions this week claimed jurisdiction over installing the equipment for the Disney musical cartoon but a compromise was reached in time to assure the opening as scheduled. (See page 28).

RCA officially claimed Monday that the system, worked out over three years in cooperation with Disney engineers, would have an influence "in bringing about new conceptions of realism in sound-on-film recording and reproduction for the entire indus-

PRODUCT DEALS for 1940-41; which circuits have bought what for the season. Page 12

ARBITRATION machinery to cost industry half million annually; final changes in wording of rules Page 13

ANALYSIS in lay language of consent decree and arbitration rules by Abram Myers, general counsel of Allied States Association Page 17

FREQUENCY MODULATION gets go-ahead signal from FCC; 15 station licenses granted Page 18

SERVICE DEPARTMENTS

Asides and Interludes Page 25
Cutting Room Page 33
Hollywood Scene Page 30
Managers' Round Table Page 51

ADVANCED ADMISSION trend growing; premiere plans for new product announced Page 19

NET PROFIT near two millions for Paramount; loss announced by Twentieth Century-Fox Page 23

CANADIAN border business improves for U.S. exhibitors Page 24

UNIONS settle jurisdictional dispute over installations for "Fantasia" Page 28

BRITISH industry finds increasing recognition of its place in war economy in beleaguered empire Page 39

Approve Warner Trusts
THREE $2,000,000 trust funds set up by the three Warner Brothers—Harry, Albert and Jack—each naming another brother as beneficiary, which the U. S. Commissioner of Internal Revenue contended were, in effect, intended to be gifts of the income therefrom, last week were held to be proper by the Board of Tax Appeals at Washington.

The Board's decision was rendered on an attempt made by the Internal Revenue Bureau to collect approximately $5,000 in gift taxes on amounts paid in 1932, 1933 and 1935 by Jack L. Warner to his son, Jack M. Warner and to his former wife from a trust created by Albert Warner.

The Fair Dollar
BONDHOLDERS of the New York World's Fair Corporation will receive 39.2 cents on the dollar, Harvey D. Gibson, chairman of the board of directors, disclosed this week.

Two weeks ago, Mr. Gibson said that 38.4 cents on the dollar could be expected, but a higher payment will be made possible through the large revenue from the last weekend of the exposition, and the fact that demolition costs will be lower than was anticipated.

Gross revenue for the past season was finally figured at $11,260,000, some $400,000 above the figure reported two weeks ago. Receipts for the last two days were $300,000 above the anticipated figure, and the cost of demolition of Fair-owned buildings will be $100,000 less than expected.
Dollar Imports Stop

UNTIL a new monetary agreement is con-
cluded, possibly within a few weeks, with
the British Government, the American mo-
tion picture distributors, which cannot be
withheld any funds from England. The
former pact which allowed the American
firms to take about $17,500,000 out of the
British Isles expired October 31st. Negoti-
ations for the new agreement began some
time ago in London under the direction of
Joseph P. Kennedy, ambassador to the Court
of St. James's.

Mr. Kennedy, now in the U. S., conferred
with Will H. Hays, president of the Motion
Picture Producers and Distributors of
America, in New York a week ago last
Wednesday. Various offers of the British
Government to allow exports beginning at
$5,000,000 and increased to about $10,000,-
000, were discussed. When the final propos-
als is received from Europe, it was noted,
Mr. Kennedy again will meet with Mr.
Hays who would then inform the major
motion picture business.

One offer of a new British currency ex-
port agreement was reported to provide for
unrestricted withdrawal of $8,000,000 and
a further withdrawal will be possible under
various conditions. The same pact might be
concluded within a few weeks, it was said.

On the London Front

A CABLE from Aubrey Flanagan, Quigley
Publications' correspondent in London, on
Tuesday, reported that the temporary agree-
ment for the London theatres, which last
weekend, the absence of air raid alarms on
Sunday night, pleasant weather, and extend-
ed Sunday opening hours gave the city's
cinema houses a busy weekend.

The Warner Theatre grossed more on the
weekend than during the whole week. The
company has reopened the Circle. Other
central and Greater London houses have
reopened, and plans are on London. In the
West End, the London Pavilion and Astoria
will reopen Sunday. The Trocadero and the
State also reopened, and the Carlton is ex-
pected to reopen some with "North West
Mounted Police."

Red Films Return

THE first shipment of Russian films to this
country since the beginning of the year has
arrived at the New York offices of Artkino
Pictures, Inc., successor to Amkino as dis-
tributor of Soviet films on this continent.
The first, "The Great Beginning," is sched-
uled to have its eastern opening at the Miami
Theatre, New York, shortly. The films
arrived by steamship from Murmansk.
Russian films became too unpopular in this
country and "art" houses either closed or re-
fused to play them, has been using 15 old fea-
tures taken over from Amkino. Last of
these was "They Wanted Peace."

Amkino closed its New York Cargoes offices
during the Finnish-Russian fighting. Some of
its staff went back to Russia. Nicola Napoli, of
its sales staff, formed Artkino, and, as a
private individual obtained exclusive distri-
bution rights to Russian films for the Ameri-
can market.

Other films in the new shipment are "The
Mammerlin Line," "University of Life," "The
Seamen," and "Homecoming," to be released
in the order named.

Films expected soon, by the same route,
are "Liberation" and several shorts on life in
the Baltic states.

Paramount Television

PARAMOUNT'S television affiliate, Allen B.
DuMont Laboratories, presented Tues-
day night its first announced program over
its New York station, W2XWV. From time
to time during the evening news flashes
showing the progress of the election were
telecast. The DuMont station has not com-
pleted installation of its sound channel so
no dialogue or music accompanied the bulle-
tins. TheBalto-DuMont chairman emphasized
that the program was only experimental
and that the station was not yet ready for a regular program schedule.

W2XBS, the National Broadcasting
Company's television station in New York,
presented a special program from 6:45 P.M.
to 1:00 A.M. Election Night. During the
evening commentators were interviewed,
election flashes read, cards shown to give
the voting by states. During parts of the
program the television camera was focused
on an Associated Press teletype so that the
audience could read the results as they came
in. Also various effects such as an Ele-
phant and a Donkey were run across the
electoral votes and cards mounting under
the names of Roosevelt and Willkie were
used.

Organ Revival?

RECOGNIZING the imminence of a break
between ASCAP and the radio industry,
January 1st, and the necessity of establish-
ing new outlets for plugging their songs
outside of radio, the Music Publishers Pro-
tective Society has mapped out a pro-
gram to meet the threat.

Chief among media which will be sub-
stituted for radio as a channel for plugging
their songs, will be those film theatres which
have organs and other theatres which now use or which may be induced to use song
slides. The MPPA says that approximately
1,000 theatres throughout the country still
are equipped with organs, and of this num-
ber, about 100 regularly use song slides on
their screen. The MPPA plan would revive
the organ in American film exhibition.

Sunday Stage

REGULAR Sunday Broadway legitimate
theatrical performances in New York, start-
ing this Sunday, were authorized this week
by Actors Equity Association. The only
stipulation Equity imposed was that there
should be no increase in the box office price
of tickets. Its council indicated informally
that they would be more disposed to extend
Sunday performances beyond July 1st, the
end of the experimental period for such
showings, if the producers made particular
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tickets priced at $1.10 and $1.65.

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THIS WEEK IN PICTURES

PAUL TERRY, speaking above, had a Silver Jubilee last week and was honored at an Associated Motion Picture Advertisers luncheon in New York. It is 25 years since he started producing animated cartoons. Seated at the speakers' table are Gordon White, Desi Arnaz and Leon Bamberger, AMPA president.

JOHN VON HERBERG, above right, of the Jenson-von Herberg circuit, is congratulated by Walter Wanger on the circuit's single bill policy and on the 26th anniversary of the Liberty, Seattle.

PAUL SOSKIN, left, who has returned to active production in England with "Quiet Wedding" for Paramount release.

INSPIRATION, below, Vyn Wyck Mason, author, chats with Phyllis Hill, member of the Radio City Music Hall ballet corps, from watching whom, according to Music Hall publicity, Mr. Mason conceived the idea for his newest novel, "The Bucharest Ballerina Murders."

HAL HAWK, left, of Hawk Circuit, Salt Lake City, on New York City visit.
Eighth Term. Martin G. Smith of Toledo, Ohio, elected president of Independent Theatre Owners of Ohio for his eighth consecutive term, was guest of honor at the organization's convention banquet last week in recognition of his 20 years' service to the group. At the speakers' table, right, reading toward the outside margin: Mr. Smith, Judge Arthur H. Day, who was toastmaster; Abram Myers, Sidney Samuelson, Arthur Kelly, H. M. Richey, David Palfreyman, F. W. Huss, Jr., and Harold Bernstein.

British and Greek. Kimon Diamantopoulos, Greek Minister to the United States, and Sir Neville Butler, of the British embassy, at a special Washington, D. C., preview of Warners' "A Dispatch from Reuter's."

Gene Stutenroth, below, manager of the Fox, Burlington, N. J., visits the Managers' Round Table in Radio City.

Jack Harris, of the A. & L. Sablosky Theatres, Pennsylvania, is welcomed to the MGM short subjects lot in Culver City by Pete Smith, presently engaged in producing "Wedding Bills" (publicity), and by Sally Payne, actress.

Louis Simon, above, owner of Bridge Theatre, New York, seen as Lou Kuttler, Twentieth Century-Fox booker, usually sees him.

Harry Buxbaum, extreme right, manager of the 20th Century-Fox New York exchange, in a West 44th Street conversation with I. Zatkin, left, general manager of the Lane circuit, and Dick Perry, center, formerly of Monogram and Grand National.
But Most Companies Remain Silent on Contracts; Total of 120 Recorded for 1940-41; Term Franchises Reported

Distributors, with the exception of RKO Radio and Republic, are, for the most part, continuing to keep their policy, adopted this year, of not announcing circuit deals on any product. Thirty-five 1940-41 circuit deals have been reported for the past month. Since the beginning of the selling season about 120 announcements have been printed in these pages.

A determination not to announce anything that might upset the negotiations for the proposed consent decree to settle the Government's New York anti-trust suit has been assigned as the chief reason for the failure to announce any of the important franchise deals with Columbia and Universal to guarantee a supply of product during any critical period while the selling policy set up by the consent decree goes through a period of experimentation.

M & P Theatres Signed

Republic circuit deals recently signed included the following: M & P Theatres, 96 theatres, New England; A. E. Lichtman, 20, Washington, D.C., Virginia, North Carolina; Fox Mid-west Theatres, Kansas City territory; Commonwealth Theatre Circuit, 41, Iowa, Kansas, Missouri; Interstate Theatre Circuit, 131, Tennessee, North Carolina, South Carolina, Arkansas, Alabama, Mississippi, Louisiana.

Other Republic circuit deals previously published included: Fox West Coast, Pacific Division, 104, California; Studebaker, 204, Illinois and Indiana; Golden State, 27, California; T & D Jr., 34, California and New Mexico; Royal Amusement Company, Hawaiian Islands; Warner Pacific Coast; Maine and New Hampshire Theatres, 39, New England; Griffith Theatres, Oklahoma and Texas; Saenger, 62, Southeast; Fanchon & Marco, 4, first runs, St. Louis; St. Louis Amusement Company, 28, St. Louis; Harris Amusement Company, 22, Western Pennsylvania; Warner Theatres, Philadelphia, Washington New Jersey and Pittsburgh territories; Frank H. Durkee, 18, Maryland; Saenger, 62, Southeast. Also Interstate Theatres of New England, 38, New Hampshire, Vermont, 28 theatres; Butterfield, Michigan, 110 houses; RKO Metropolitan (New York City), 17; Sparks, Florida, 75; N. E. Nashbars, Famous Players Canadian theatre 275.

RKO circuit deals announced within the past few weeks included: Minnesota Amusement Company, 82 theatres, Minnesota, Wisconsin, North and South Dakota; Paramount Enterprises, Miami; M. A. Lichtman, 8, Memphis; Kellett Circuit, 14, New York State; R. E. Griffith, 118, Texas, Oklahoma, New Mexico, Arizona, Kansas, Missouri, Nebraska and Colorado, 42, Georgia, Florida, Alabama, Tennessee.

Other RKO deals which have been previously published include: Famous Players Canadian, 159, Canada; Kerasotes, 11 theatres, Illinois; Community Theatres, Long Island, Central States, 31, Iowa and Nebraska; St. Louis Amusement Company, 33, St. Louis; Oscar Fine, 16, 20th Century-Fox Amusement Company, 10, California; Durwood-Dubinsky, 9, Missouri and Kansas; R. B. Willey, 10, Tennessee, Georgia and Alabama; RKO Giant, 16, Massachusetts; Connecticut; Western Massachusetts, 17, Massachusetts and Vermont; Smalley Theatres, 15, Albany; Balaban & Katz, 40, Chicago; Warner Brothers, 359; Affiliated Theatres, 27, New Jersey and Pennsylvania; Theatrical Managers, 21, Indiana.

Also Skouras-Metropolitan Theatres, 46 theatres; Randorff Circuit, Brooklyn, 42 theatres; Interboro Circuit, New York, 39 theatres; Island Theatres, Long Island; New York Metropolitan Circuit, 18; Lucas and Jenkins, Georgia, 48; Monarch Theatre, three theatres in Ohio, one in Pennsylvania; Maine and New Hampshire Theatres, 28 theatres; Levee-Poli Theatres, New England; Fred Dolle Circuit-Fourth Avenue Amusement, Louisville first runs; Grace Rodgers Circuit, Illinois; Arcada, Illinois, 101 theatres; Manos Amusement Company, Western Pennsylvania, 14; Notopoulos, Western Pennsylvania, 13; Willey-Kinney, North and South Carolina, 31; Robs & Rowley, Texas and Arkansas, 34; Schutt Commonwealth, Iowa, Kansas, Missouri and Arkansas, 25; L. I. Des Westland, Colorado, Oklahoma City and Lincoln, Neb.: Cooperative Circuit of Northern Ohio, 26.

Minnesota Buys Twentieth Century-Fox

Twentieth Century-Fox product for the 1940-41 season reported include the following: Minnesota Amusement Company, 53, Minnesota, North and South Dakota; Balaban & Katz, Chicago; Co-operative Theatres of Michigan, 80, Butterfield, Michigan; United Theatres, 26, Indiana, Illinois, 27. It was reported that the company has already signed a total of 8,000 contracts for the 1940-41 product.

A comparing of the RKO circuit deals which were previously reported included Loew and RKO national circuits; Griffith Amusement Company, 375 theatres, Arizona, Kansas, Nebraska, Arkansas, 204 theatres; Cooperative Theatres of Michigan, 80; Butterfield, Michigan.

MOTION PICTURE HERALD

November 9, 1940

35 More Product Deals Reported

With Circuits for This Season

FIELD TRUST SUITS TO BE POSTPONED

The Government's Buffalo, Nashville and Oklahoma City anti-trust suits will be postponed from time to time at the request of the Department of Justice until a final decision has been made on the proposed New York consent decree. If that decree is approved the five consenting companies will be dismissed from the three big out of town actions.

By the agreement considerable time and money for legal preparations for the three trust actions is saved both the Government and the five companies.

"Streamlined" Reissuies Sold

Astor Pictures has concluded a booking deal for streamlined versions of "Sky Devils" and "Man of a Thousand," a good deal and with the Minnesota Amusement Company.

Producers Releasing Corporation reported that during the first six weeks of the sales campaign franchise holders closed approximately 50 percent of the entire sales quota for the 1940-41 period.

Producers Releasing Corporation's circuit product deals previously published for the company's 1940-41 program of 38 films include Sauger's Theatres Corporation, 62, Southeast; Josepham Theatres of New England, 24, New England; Warners, Washington; Neighborhood Theatres, 9, Virginia; Holheimer, Rome, 14, Maryland; Amusement Company of Colorado, 7, Colorado, Washington, Virginia, North Carolina; Alamo Theatres Corporation; Notes: Constant; Sehine, 119, New York, Ohio; West Coast; Royal Amusement Company, 41, Kansas; Manos Theatres Company, 21, New York; Golden State, 27, California; T & D, 34, California and New Mexico; Fox West Coast 500-odd in West and mid-west; Blumenfeld, 15, San Francisco; Xapa; Nasser Bros.; Redwood Theatres; Harvey Amusement; Public Great States, 58, Illinois; Essaness 27, Chicago; Balaban & Katz, Chicago; Associated Theatres, Detroit.

The Hansrick-Evenquiries theatres in Seattle have contracted for the Warner 1940-41 product. Other Warner circuit deals reported included Kerasotes, Hamline, Chicago territory; Indiana; Illinois theatres; Mutual theatres; Balaban & Katz, Chicago; RKO; 47, New York area; Universal Circuit; East Porria and Associated theatres and others.

The Alliance of the U. S. has reported the following circuit deals for the first three pictures on the schedule: Butterfield, 105, Michigan; United Theatres, 17, Michigan; Warner Bros., 30, New England, Cleveland; Fabian and Warner, Albany; Shea, Buffalo; M. A. Shea, Ohio, Pennsylvania and Virginia; Chicago. The Alliance schedule has been booked by Jack Kirsch, Chicago; Jack Rose, Chicago; Popkin, Los Angeles; Royal Amusements, Hawaii; Studio theatre, Chicago.
EXHIBITORS URGED TO JOIN GROUPS

Allied States Association has taken the occasion of the court consideration of the New York consent decree as a time to urge independent exhibitors to join the group to get "the proper guidance and support in proceedings under the decree."

Allied will oppose the Court proposed consent decree, it was pointed out, if the Judge permits such action. However it was said, "The chances are the decree may be entered whether the exhibitors like it or not. Exhibitors then will have to make the best of a bad bargain."

Afram F. Myers, Allied general counsel, analyzes the proposed decree in terms of its possible effects on exhibition in a statement which appears on page 17.

ARBITRATION MACHINERY WILL COST INDUSTRY HALF MILLION ANNUALLY

Five Consenting Companies To Pay Percentage of 1939-40 Gross; Fees and Fines To Provide Additional Revenue

During the Election lull between filing the proposed consent decree with Judge Henry W. Goddard October 29th and the hearing next Thursday at which exhibitors and others interested will have an opportunity to present their opinions on the subject, lawyers were spending considerable time making minor changes in the rules of arbitration, adding a paragraph in the arbitration section of the decree itself and discussing the costs of arbitration.

Arbitration Budget in Work

The budget for the arbitration machinery that must be submitted to the Court for approval was finally settled this week at conferences between the arbitrators and J. Noble Bevan, executive secretary of the American Arbitration Association which will be the administrator of the arbitration under the decree.

Each of the five consenting companies will pay a percentage of their 1939-40 gross to support the arbitration machinery. Additional revenue, such as fines and interest, will swell the total cost of the arbitration boards in over 30 cities and the Appeal Board in New York was set at $490,000 for the first year, following an Election record on appeal in New York.

The budget committee, made up of one representative designated by the American Arbitration Association, one by the five consenting companies and the chairman of the Appeal Board appointed by the Court, will determine the costs for each local board. Office space will be hired at a central location in each of the exchange cities and all the local boards will have a minimum staff of one clerk and one stenographer.

On the salary the chairman of the Arbitration Appeal Board was fixed at $20,000 per year and $17,500 each for the other two members. Previously it had been suggested that the salary sums be $25,000 and $20,000 respectively.

After the decree has been approved by all parties concerned Mr. Brudin will make a tour of the country, interviewing possible members of the arbitration panels in each of the exchange cities and making arrangements for local offices. Each local arbitration panel will have a prominent man a well-known man in the particular community.

Meanwhile Government attorneys were working on the revised bill of complaint to be filed, probably on November 14th, against Columbia, United Artists and Universal, the three non-consenting companies. Before the new complaint can be filed the Government will have to obtain permission from the Court to do so.

Exhibitor organizations also were preparing their case to oppose the consent decree at Court at the hearing next Thursday. It was reported that one group, the Paramount Partners, which previously intended to oppose the decree, might not make a Court appearance, holding that opposition by the organized exhibitor groups would be sufficient.

On November 3rd and 4th, days after the Department of Justice released the rules of arbitration, along with the consent decree and the Government's statement, numerous minor changes were made in the arbitration regulations and one paragraph was added to the arbitration section of the decree. On Tuesday a few additions, minor changes, were made.

The changes of which the decree was filed in Court and printed in the November 2nd issue of Motion Picture Herald, were as follows:

On page 44 of the Herald the following was inserted after the first paragraph of the Rules of Arbitration and Appeals:

"Filed hereafter and made a part of these Rules is a map showing the territory throughout which the Arbitration Tribunal shall have jurisdiction (each of which territories is hereinafter called an Arbitration District), and each city in such Arbitration District in which the Arbitration Tribunal shall be located. The Tribunal having jurisdiction in a particular proceeding shall be the Tribunal maintained pursuant to Section XXII of the Decree in the Arbitration District in which the complainants' theatre is located. If there is no such Arbitration District in which the theatre involved is located, the Tribunal having jurisdiction shall be the Tribunal in the Arbitration District in which the theatre involved is located."

The fourth paragraph ("at the same time") was changed to:

"At the time of filing the demand the complainants shall deliver to the clerk of the Tribunal sufficient copies of the demand to enable the clerk to deliver copies to each defending party and to each other exhibitor and distributor named in the demand, and the clerk shall forthwith make such delivery."

The beginning of the fifth paragraph ("Any defending party") was changed to:

"Within seven days after the date on which the clerk of the Tribunal delivers a copy of the demand to a defending party, such party may sign and file. . . . etc."

"Any" Changed to "a"

In the sixth paragraph "any" was changed to "a."

The paragraph beginning "Upon any exhibitor" is eliminated and a sentence is added to the preceding paragraph:

"The clerk of the Tribunal shall forthwith deliver notice of each intervention to each other party to the proceeding."
South American Market Threatened By Exchange Loss

Returning from a tour of Latin-America, Walter Gould, head of the New York Paramount foreign department, yesterday returned. The tour was made to see what advantage could be taken of the low South American currencies. He added that he was particularly interested in the purchasing power in this market of all large South American nations, which was very low.

Announcement of Mr. Gould's appointment to succeed Arthur W. Kelly as foreign department head, was announced by闆. Thomas P. Mulrooney, who recently returned from Argentina, Brazil, Chile and Mexico, where he has been engaged in negotiations with several Latin American countries.

The foreign department chief reported that the foreign exchanges are fluctuating on the lower side, and that it is now possible to purchase Latin American currencies at about one half of their value. Mr. Gould said he has been informed that the foreign exchanges are being used for the purchase of foreign currency by the United States, and that the low foreign exchanges are due to the fact that the United States is not purchasing enough foreign currency.

Paramount Officers Proceed to Studio

Paramount New York home office executives left this morning to attend the meeting of the executive committee of the studio, which meets in Chicago tonight. They are scheduled to return to New York tomorrow morning.

No Republican Changes In Distribution Planned

H. J. Yates, president of Consolidated Film Industries, Inc., said today that the company is still planning to continue its policy of not making any changes in the distribution of films by the Republican party. This is in line with the company's policy of not making any changes in the distribution of films by the Democratic party.

Judge Grants Motions In New Haven Action

Judge William H. Comley of the Superior Court in New Haven has granted the action of Lampert Theatre of Windsor, Inc., to strike out the answer of the defendant, Joseph F. Shulman, filed June 12, 1940, in the action of the Lampert corporation against Vitagraph, Inc. However, simultaneous motions of the plaintiff to enjoin and drop for misjoinder were denied. In his memorandum of decision, the Judge stated that "Nowhere does it appear that Joseph L. Shulman is a party defendant except in the allegation that he is the person intended by the motion and order to intervene." The action for damages, reformation of lease, and injunction against Vitagraph restraining it from selling tickets to the Plaza, Windsor, was started last February and in March Shulman, operator of the Plaza, filed a motion to intervene as party defendant, which motion was granted. The Judge continued, "The phraseology of this motion suggests that the Court in granting the motion had in mind a corporate entity rather than an individual. It seems to me that the procedure and position of Mr. Shulman in this matter are of such uncertain content that any change in the posture of the parties back to the beginning for a fresh start."

As a result of this decision, Shulman filed a new motion to set aside the order granting the motion to intervene, showing that he is the owner of and doing business as the Plaza Theatre Company.

Defense Begins In Middletown Suit

The defense started its case yesterday in the sixth week of trial of the "conspiracy" cases brought by S & S Theatre Corp. and Middlesex Theatre, Inc., against Salvatore Adorno, their former partner, and manager, in the Superior Court in Middlesex, Conn., before Judge Ernest Simpson. Joseph Adorno, son of Salvatore, was called as a witness by the plaintiff, who completed their examination of 48 witnesses with the testimony of Dr. J. B. Fishman, of Fishman Theatres, New Haven, and Edward Amsch, Interstate Theatres, Bridgeport, as to the value of the lease of the Middletown Theatre in June, 1933, the period of the alleged "conspiracy."
TECHNICOLOR
gave it brilliance!

NOEL COWARD
gave it song and story!

ZIEGFELD
gave it Broadway production!

M-G-M
gave it box-office immortality!

Jeanette MacDONALD

Nelson EDDY

in NOEL COWARD'S
Bitter Sweet
PHOTOGRAPHED IN TECHNICOLOR

with

GEORGE SANDERS
IAN HUNTER
FELIX BRESSART

Original Play, Music and Lyrics by Noel Coward • Screen Play by Lesser Samuels • A Metro-Goldwyn-Mayer Picture • Directed by W. S. Van DYKEL • Produced by VICTOR SAVILLE
MYERS OF ALLIED ANALYZES THE CONSENT DECREE FOR EXHIBITORS

Translation of Pact and Arbitration Rules Into Layman's Language Made by Exhi- 
bitor Organization's General Counsel

Exhibitors of the United States will have their day in court, Tuesday, in New 
York, to state their positions on the consent de- 
cree and rules of arbitration in the Government's key anti-trust action, 
which documents were formally approved a week ago, both by the plaintiff Depart- 
ment of Justice and the defendant "Big Five" distributors. Their basic position is 
in opposition to those parts of the decree settlement which would require the 
confinement of feature sales offered to blocks of five and only after advance trade 
notices.

Recognizing that the legal language 
used in the decree may be confusing to 
some exhibitors, Abram F. Myers, board 
chairman and chief counsel of national 
Allied States Association has interpreted 
both the decree and arbitration rules from 
their complex legal language into the 
language of the layman. The analysis, com-
plete, follows (text of the decree itself ap-
peared in Motion Picture Herald, last week 
November 2nd):

by ABRAM MYERS, 
General Counsel, 
Allied States Association

When a suit is tried and the Court renders 
a decision, the order which the Court 
enters is called a decree or judgment. The 
purpose of such an order is to carry out its 
decision, the Court has control over its provisions, 
and, in other words, the decree is the law for the 
court may itself write the decree. That is 
a contested decree. When such a decree is 
entered in a case brought by the Government 
under the Anti-Trust Act it may be the case 
evidence of combination or conspiracy in cases 
brought by private parties under the Anti-
Trust Law to recover treble damages. 

A consent decree is one agreed to by the 
plaintiff and the defendant in a suit and is 
entered by consent of the parties, usually before 
trial. Since it is not contested, the Court's 
discretion is brought into play to only a limited 
extent and the Court really has no control over the 
specific provisions of a consent decree. Of 
course, if the proposed decree is beyond 
the power of the Court to enter, or if its provisions 
are manifestly unfair or inequitable, or if it 
comes to the attention of the Court that the 
decree is the product of a corrupt agreement 
and is likely to become a public scandal, then 
the Court may refuse to enter it. But the 
Court's discretion is limited in both the cases 
provisions into or strike provisions from the 
decree merely to suit itself or 
to accommodate third parties. 

A consent decree, once entered, is fully as 
binding as a contested decree, if not more so, 
since the parties are prevented by their consent 
from later attacking it. It is fair to say that 
a consent decree can only be set aside or modi-
fied to the extent that provision is made there-
for in the decree itself. A consent decree con-
tains no findings of fact and no adjudication of 
guilt, but violation of its provisions con-
tinues contempt of Court and is punishable 
as such.

The proposed consent decree has been 
accepted by only five of the Big Eight, namely, 
Paramount, RKO, Loew's, First National, 
Warner Bros., and Twentieth Century-Fox. The 
decree does not affect any other distributor. 
When the word "distributors" is used hereinafter 
refers to the five consenting defendants and to 
no others.

Trade Showings and Groups of Five

1. With respect to features released after 
August 31, 1941 no distributor shall license any 
feature picture for public exhibition until such 
features have been ordered or assigned by 
the Exhibitor Agreement to the picture 
under the exchange contract in which the 
public exhibition is to be held. 

Notice of every trade showing must be 
published in advance in a trade publication 
having general circulation among exhibitors in the 
district. Such notice must give the title of the 
feature and the date, time and place of such 
trade showing. 

The purpose of this provision is to enable 
exhibitors to learn whether the picture 
offered by the distributors before buying them. 
This does not mean that an exhibitor must 
attend the trade showings in order to buy the 
feature. Trade showings must be advertised 
and held so that he may attend them if so minded.

Features undoubtedly will be reviewed by the 
trade press at the time of or immediately 
following the trade showings. The new prac-
tice will increase the opportunities of reliable 
trade papers to serve the exhibitors by prompt, 
accurate and disinterested reviews. Exhibitors 
will need to patronize and support those pub-
lations which in the past have proved them-
selves trustworthy.

2. Also beginning with the 1941-1942 season, 
no distributor may offer more than five pictures 
in a single group. However, a distributor may 
offer as many such groups as one time as it 
sees fit, but it may not require an exhibitor 
to take an unwanted group of features in order to 
buy the group he wants.

In other words, an exhibitor may buy from 
a distributor as many groups of five as the 
distributor offers, but he cannot be forced to take 
one group in order to buy another.

How many groups of five each exhibitor 
will have ready to offer at the beginning of 
the season, or at any other time, is a matter of 
speculation. It is reasonable to suppose that 
each distributor will have as many pictures 
completed and trade shown at one time as available 
capital will permit. It is not reason-
able to assume that these great companies will 
allow any legitimate demand for films to go 
unmet.

Assuming that each of the five consenting 
deputies will have ready for offer at the 
beginning of the next season, they to-
gether will offer the exhibitors a total of 20 
groups of 100 pictures each.

A distributor in offering its features for 
license may change the combinations of fea-
tures in groups as it may from time to time 
determine. The point is that if an exhibitor 
does not like all the pictures in a particular 
group, he may bargain with the distributor to 
substitute other equally desirable pictures from 
another group. It could mean that a distributor, 
wishing to punish an exhibitor for not buying 
an earlier group, could pack the desired group 
with several stale or unattractive pictures. The 
best assurance the exhibitors have that such 
tactics will not be used is the fact of the 
District Court of Justice and it will continue to keep a 
watchful eye on the situation.

The objections to this method of selling are 
(a) that while it enables exhibitors to choose 
pictures, it does not entitle them to remove 
unwanted pictures from desirable ones; 
(b) that it deprives exhibitors of their present 
complete freedom of choice, so that there 
(c) that it threatens the continuous flow of product 
that exhibitors rely on in the operation of their 
theatres; and (d) that it will impose a handicap 
on exhibitors in having to buy at frequent 
intervals and may increase prices.

Those who favor the new method claim that 
the exhibitors will be able to purchase, as 
he now has to buy from each distributor 
from 36 to 52 pictures sight unseen he then 
will be able to choose as between groups of five 
concerning which he can obtain all the information 
he wishes; (b) the requirement that pictures 
must be trade shown before being offered 
place them in the class of perishable commodities 
and the distributors will be under compulsion 
to sell them as soon as possible, thus adding 
to the exhibitors' bargaining power; (c) buying 
will not all be done in the busy days of 
the autumn when there is a high price psychology 
and some buying can be done between Thanks-
giving and the Christmas season, and (d) 
the hot days of the summer when exhibitors and 
distributors alike are singing the blues; 
the strangefold of the distributors on 
the exchange groups will give exhibitors 
greater freedom in shopping around and open-
ing the way for independent producers to enter the 
market and compete with the Big Eight.

Forcing Features, Shorts and Foreigns

As pointed out under the preceding head, 
the license or offer for license of one group of 
features shall not be conditioned upon the 
licensing of another feature or group of features.

The decree further provides (and this will 
be effective as soon as the decree is signed) that 
no distributor shall require an exhibitor to license 
short subjects, newsreels, trailers or serials (collectively called "shorts"), or to 
license reissues, foreign or western (collect-
edly called "foreigns") as a condition of 
licensing desired groups of feature pictures.

Certain art cables of the western pictures which are not of the usual character 
and type of and, are inexpensive produced as serials, "shorts," newsreels, 
reissues or "foreigns" are features "produced 
outside of the United States except such as 
are produced in the English language by 
the distributors or subsidiaries thereof." 

These provisions against forcing are clear-cut 
and unequivocal. The remedy for forcing is 
easily defined and certain.

Where a contract has been entered into 
(Continued on page 40)
U.S. GIVES SIGNAL TO GO AHEAD WITH COMMERCIALIZATION OF ‘FM’

However, Only Third of Applications Have Been Disposed of; FCC Chairman Promises Early Action on Others

First definite steps toward the development of a FM (frequency modulation) broadcasting service were taken by the Federal Communications Commission October 31st with the issuance of licenses for commercial operations by 15 stations.

35 Applications Remain

Disposing of slightly less than a third of the more than 50 applications which are pending, the Commission has gone ahead with:
nectadt.

“The granting of these licenses by the commission,” Chairman William J. F. Flynn declared in announcing the action, “marks an important milestone in the continued advance of the radio industry.

The remaining applications, he promised, will be acted upon at the earliest opportunity.

FM is expected to bring radio service to many communities which do not have, at present, sta-
tions. Mr. Flynn recently said, “Frequency modu-
lization will create employment for many thou-
sands of people and the public will obtain a greater service.”

With 15 FM commercial licenses already granted and more promised soon by the FCC before the end of this year, the Commission, which is being granted a national network by John Shepard III, head of the Yankee network, WHN, Loew-
MGY radio station, which has just been granted a FM station, is one of the interested parties. It was reported however that a FM network could not be organized on a national scale for a few years although sectional networks would be possible within a year.

Bell Telephone Prepared

The Bell Telephone Company which obtains millions of dollars annually by carrying net-
work radio programs from station to station has issued a statement that it is prepared to offer wire facilities to the radio industry for better program transmission channels whenever desired. FM being, “staticless”, can relay its programs from station to station without the use of any cables. However in practice some FM studios, as the case of WOR in New York, are linked to the FM transmitter by special telephone lines.

Others use a radio relay to present it is not known what relay system the proposed FM network would use. It was said that special telephone wires might be used for very short relays and FM radio relays for longer distances.

A special FM antenna is being constructed for experiments at KPRC, Houston, Tex., which has been operating on 250-watt power since March but when commercial programs are permitted, beginning January 1st, it will go to 60,000 watts.

F.C.C. SETS JANUARY TELEVISION MEETING

The Federal Communications Com-
mision announced last week that it would confer with the National Tele-
vision Systems Committee early in January but pointed out that it would not ask for recommendations for definite standards at that time. This action, it was reported, dimmed hopes for the early introduction of commer-
cial television.

The chairman and panel heads of the television industry’s committee will be asked to report actions taken but mke no recommendations to the Commission at the January meeting which will not be a bearing. The pub-
lic however, will be admitted.

The National Television Systems Committee was formed July 31st and bad set January 1st as the goal for reaching complete agreement on a set of definite standards. Thus far mea-
urers of the committee have been working together very well, it was re-
ported, and no final report will be made before the Spring.

which, it was reported, will make it the most powerful service.

Pot o’ Gold Meeting

The National Association of Broadcasters’ Code Convention, scheduled to hold a special meeting Thursday in Chicago at which giveaways and other free offers over the radio, such as the “Pot o’ Gold” program which has aroused so much exhibitor opposition, will be considered. Time limitations on commercial announcements was also to be dis-
cussed. Judge Henke is chairman of the com-
mittee.


Reiterating that it is without authority to interfere in any way with the program activi-
ties of broadcasting stations, the Federal Com-
munications Commission last week filed but took no action on a bitter protest by John L. Lewis, president of the CIO, against the re-

duction of Station KYA, San Francisco, to renew a contract under which for the past two years the CIO has been making five broadcasts a week.

The station refused to continue the agreement on the ground that the program dealt with con-
troversial matters and therefore was not ac-
ceptable under the rules of the National Asso-
ciation of Broadcasters.

New Stations Authorized

The F.C.C. has granted construction permits for four new radio stations. These new stations will be in the following cities: Brownwood, Texas; Baltimore, Maryland; Washington, D. C., and Corpus Christi, Texas.

Power increases were granted to the follow-
ing:

Stations WJAR, Providence; KARK, Little Rock, Ark.; WMMN, Fairmont, W. Va.;

KPRC, Houston, Tex.; KOMO, Seattle, and KRNT, Des Moines, were authorized to in-
crease their night power from 1,000 to 5,000 watts; WDBN, Phoenix, W KSN, Denver, and WPEN, Philadelphia, were grant-
ed increases from 1,000 to 5,000 watts, day and night; WDAW, W. Lafayette, Ind., increase of power from 500 watts during the day to 1,000 watts, 5,000 watts, day and night; KFUN, Las Vegas, Nev.; KENO, Las Vegas, Nev., and KFOR, Lincoln, Neb., increase of power from 100 to 250 watts; WTVS, Jackson, Tenn., increase power from 250 to 1,000 watts and change of frequency from 1,310 to 1,360 kilo-
cycles; KLPM, Minot, N. D., increase night power from 500 to 1,000 watts, and WATA, College Station, Tex., increase day power from 500 to 1,000 watts.

On Friday the Mutual Broadcasting System will inaugurate a series of 13 weekly broad-
casts of the Philadelphia Orchestra under the direction of Leopold Stokowski and Eugene Ormady.

The following Virginia stations joined the Mutual network: Monday: WLVA, Lyreburg; WBTM, Danville and WSLS, Roanoke.

It was reported that 14 stations in the South would join NBC networks this week.

George B. Porter, former assistant general counsel of the F.C.C., has been retained by the commission to serve as special counsel to the monopoly hearings scheduled for December 2nd.

The annual Fall convention of the Institute of Radio Engineers will be held in Rochester, N. Y., beginning on Monday. Papers will be presented on television, FM and other subjects.

William S. Paley, president of the Columbia Broadcasting System, planned to leave Thurs-
day on a six-week aerial tour of South Amer-
ica. Mr. Paley was to be accompanied by Paul W. White, director of news programs, and Edmund Chester, director of Latin American Relations.

16mm. Color Films

Color Classics, company organized last Summer by Stan Weeks of Kodachrome Screen Classics, has two 16mm. productions in work, “Lobster Harvest,” filmed on Matinicus Island off the coast of Maine, and “Forefather’s Liberty,” pro-
duced in Provesta, Mass. The one and two reel shorts are designed for theatrical and television distribution. The company’s first 16mm. color films were “Waltz of the Flowers” and “Jefferson and Monroe.”

Buys Into Hubenart Circuit

Hal Daigler, former assistant to John Hamrick of Hamrick-Evergreen theatres, has purchased an interest in the Hubenart Circuit of Seattle, Wash., and will supervise operations for the theatres in the circuit, which is controlled by Ben F. She-
rer, including houses in Alaskan cities, Bremerton and Everett, Wash. Plans for a new 900 seat theatre in Bremerton are now being prepared for Mr. Schar.

New Battle Creek House

The Butterfield circuit of Michigan plans to erect an 800-seat theatre in Battle Creek, Mich., as a terminal for entertainment re-
sulting from the concentration camp of the Fifth Division at Fort Custer, nearby. The circuit’s new Hill Theatre, Hillsdale, and Southtowne Theatre, Lansing, have been opened.
ADVANCED ADMISSION TREND GROWS:
PLANS MADE FOR "ARIZONA" OPENING

Sixteen Circuits, Representing Approximately 850 Theatres, Contract for "North West" at Increased Admissions

Some 850 theatres, throughout the country, representing 16 major circuits, this week, booked "North West Mounted Police," to be played at advanced admission prices. Meanwhile, in Los Angeles plans for the new "Carthay Circle Theatre," opening at the Carthay Circle, November 14th, at which an admission of $5.50 top for the opening will be charged, are being completed.

16 Circuits Signed

The 16 circuits which have booked Paramount's "North West Mounted Police" at advanced admission prices, are: Fox Wisconsin, Milwaukee; Fox-West Coast, Los Angeles; J. H. Cooper Enterprises; Minnesota Amusement, Minneapolis; Fox-Midway, Chicago; Fox-Majestic, Cleveland; Butterfield Theatres, Detroit; United Detroit Theatre Corp., Detroit; Evergreen State, Seattle; Fox Intermountain, Denver; M & P, Boston; Wilmer & Vincent; Interstate, Dallas; Intermountain Theatres, Salt Lake City; Tri-State Theatres, Des Moines, Gibraltar Enterprises, Denver and Ralph Talbot Theatres, Tulsa.

Interstate Circuit has set the following dates: November 8th, at the Martin, Galveston; November 9th, at the Majestic, Dallas and St. Antonio; Worth, Fort Worth, Plaza, El Paso; and November 16th, at the Paramount, Austin. M & P Theatre will play the picture at advanced admission prices in their theatres in Boston, Worcester, New Haven and Hartford and Springfield, while Wilmer and Vincent will at present increased prices in Norfolk, Richmond, Harrisburg, Reading and Easton.

"North West Mounted Police," has already played pre-release dates in Providence, Kansas City, Portland, Ore.; Denver, Houston, Youngstown, Chicago, Memphis, Portland, Me., and Boston.

General release of the picture has been set back from Thanksgiving Day to December 27th because of the number of bookings at advanced prices, according to Neil F. Agnew, general sales manager.

It has been held over for extra playing time in its first ten city-contract engagements reported, this week, to the Paramount home office indicated. Average weekly theatre grosses were exceeded by the picture at the Newman, Kansas City; Majestic, Houston, Malaco, and in the following cities: Chicago, Providence, Milwaukee, Portland, Ore.; Youngstown, Portland, Me., and Denver.

Pagant for "Arizona"

The roaring days of American pioneer history will stamp their way back to Tucson for the week of November 11th when, for the world premiere of Columbia's Wesley Ruggles production, "Arizona," that city will stage a program of fiesta, feasting, dancing-in-the-streets, parades and pageantry.

The actual premiere will take place Friday night, November 14th, at the State and Rialto theatres, and the Temple of Music and Art.

Director Ruggles, Mr. Kelland, Jean Arthur, this week, in the main role; Warren William and others are to be guests of honor.

During the week, "Old Tucson," built by Columbia as a background for the picture on a site 14 miles from the present city, will hold house as a "wide-open frontier town."

Ceremonies in Tucson will start off at midnight on Friday, with state, county and city officials cooperating, and Hollywood personalities participating. A band concert on the Court House steps will precede the ceremony, at which Mayor H. O. Jaastad will turn back the clock to the Civil War. The hands of an enormous calendar-clock showing the years between 1860 and the present, will be turned back to the early date—that of the picture's action.

Friday morning will find the village of the Papagos Indians occupying the main street, where, for two days, visitors will be given an insight into the life of the Papagos. The Queen of the Mexican phase of the fiesta will be crowned, and the Mexican settlement in City Hill Park will be opened and a reception for members of the Columbia troupe will mark the opening of the Mexican settlement—a civic luncheon will be served.

Scheme the Parade

A Western parade presenting a collection of Arizona transport, will take place in mid-afternoon. The Tucson rodeo parade committee is to be augmented by cowboys, cowgirld, Mexicans, Indians, early settlers with their covered wagons, long-horned cattle, and an early circus troupe. No motor vehicles will be allowed.

On Saturday, festivities will continue, with an Indian reception to the guests, followed by a general adjournment to Old Tucson, for "a typical day in a Wild West town."

Citizens and tradesmen of Tucson are cooperating by the formation of a "committee of 1000" members of which are working with Columbia officials, Governor E. T. Jones, Mayor Jaastad and Nick Hall, mayor of Old Tucson, the local Chamber of Commerce and other civic and state organizations.

Cincinnati Sees "Zorro"

Returning to his home town, where, as a boy, he was born from an usher's job in a local theatre, as a youth, Tyrone Power participated in the elaborate festivities which surrounded the world premiere, last Friday, November 1st, of "The Mark of Zorro," Twentieth-Century-Fox film, at the RKO Shubert and Albee, in Cincinnati.

Accompanying Mr. Power were his wife, Annabella, and his mother, Mrs. Patia Power.

In addition to personal appearances by the actor and his wife, Kate Smith also appeared.

There was a three-day celebration, a costume ball and five radio broadcasts, including Miss Smith's and Vox Poll. Present from the office were: Herman Wobber, William Sussman, Charles E. McCarthy, Rodney Bush, Earl Wingart, Edward Solomon and Roger McCaw, the district manager, from Cleveland, also attended.

On Kate Smith's broadcasts, excerpts from "The Mark of Zorro," in which Mr. Power in the leading role, were given. Laura Louise Frazer, Cincinnati, contest winner, played opposite Mr. Power in the radio version of the film.

Police estimated the crowds which greeted Mr. Power, Annabella, Mrs. Power, his mother and Kate Smith, in Fountain Square, facing the Albee Theatre, at upwards of 9000 persons.

100 Day-and-Date Bookings

"RKO reported, this week, that Kay Kyser's "You'll Find Out," has been booked for some 100 day-and-date openings Thanksgiving Week.

The world premiere has been set for the Roxy, New York, November 14th.

RKO has announced that it would not be concerned with personal appearances of Mr. Kyser in all the bookings. "If you want to know where to find out, it's in the film, and that it would confine itself to booking the picture. The band leader's personal appearance at the Roxy in connection with his picture was handled by the Music Corp. of America, his personal representative.

Key-city openings include: Augusta, Lincoln, New York, St. Louis, Richmond, Buffalo, Cincinnati, Dayton, Huntington, Denver, Kansas City, New Orleans, Trenton, Salt Lake City.

"The Dictator" at $5.50 Top

Charles Chaplin's "The Great Dictator," will have its premiere at the Carthay Circle, Los Angeles, November 14th, with tickets priced at $5.50 top. Prices for the regular run following opening will be $1.65 evenings and $1.10 matinees.

The dual premiere of the picture at the Rialto and in Apollon, last Thursday, October 31st, was attended by capacity crowds. B. & K. executives anticipate a long run for the film.

The management of the Aldine, Philadelphia, where "The Great Dictator," is playing at advanced admission prices, has inaugurated early morning showings for children, priced at 25 cents, tax included. The theatre opens at 8:30 A. M., a half hour earlier than usual. Matinee sale is 75 cents, with evening sale $1.14 for all, children included.

Paterson's Opening

A world premiere, in the Hollywood manner, greeted the advent of Universal's "One Night in the Tropics," at the Fabian, Paterson, N. J., last Wednesday night, October 30th, Chicago.

The event was a tribute to Lou Costello, home town boy, who appears in the cast with Allan Jones, Nancy Kelly and Costello's partner, Bud Abbott. The entire proceeds of the premiere, priced at $5 top, was donated to the Paterson Community Chest Fund and to a special fund for the rebuilding of the local Church of St. Anthony.

Mayor William Furry proclaimed a half day closing of all places, and all offices of executive, and trade press, newspapers and fan magazines representatives from New York. A parade was followed by a banquet at the Lexington Hotel.

A stage show preceding the picture, featured film, radio and stage personalities, Masters of ceremonies included Mr. Costello, Milton Berle, Young Newman and J. C. Flippin.
Charities Group Starts Campaign

Pledging themselves to 30 to 50 per cent increases in financial contributions this year, 70 leading members of the motion picture, theatrical and allied fields met Friday, November 1st, for luncheon at the Hotel Astor, New York, and organized the ammuseum industry of New York City-the 19th campaign of the New York and Brooklyn Federations of Jewish Charities on behalf of 116 health and welfare institutions serving New York.

The non-sectarian character of the service provided by the affiliated institutions was stressed by David Bernstein, Loew's co-chairman with Major Albert Warner of the Amusement Division of Federation.

Acknowledgment of the support tended to the film industry by a number of affiliated institutions was made by former Justice Joseph M. Proskauer, 1940 campaign chairman. During the past five years, he said, contributions from motion picture and theatrical men and women have increased from less than $30,000 to more than $150,000.

Other speakers included William Klein, vice-chairman of the citywide campaign, who has been active in work with the Amusement Division, and Paul Felix Wurzburg, chairman of the Business Men's Council of Federation.

Barney Balaban, Nate J. Blumberg, Jack Cohn, George J. Schaefer and Murray Silverstein were named as vice-chairmen with Mr. Bernstein and Major Warner.

Chairmen in charge of enlisting support for Federation in motion picture companies and the other branches of the ammuseum division follow:

Columbus, Abe Schneider; Loew's MGM; Loew's Friedman; Paramount, Arthur H. Israel, Jr.; RKO, Mahlon Kingsberg; Warner, Brothers, Joseph H. Hearst; 20th Century Fox, Joseph M. Moszkowitz; United Artists, Earl F. Lockwood; Independent Producers, Boud Rodgers; Universal, Joseph H. Sceideman; National Screen Service, Herman Robbins; Motion Picture Operators, Joseph D. Bessman; Importers, Mr. and Mrs. M. J. Seidengarten; The Guild of Shyegangers, Harry Buxbaum; M.P.B. of A., Irey M. Norris; Artists' Representative, William Morris, Jr.; Attorneys, William Klein and Louis Nizer; Dancing Schools, Arthur Murray; Independent Distributors, Irene Branch; Laboratories, Allen E. Freedman; Motion Picture Accessories, Benjamin I. Marcus; Magazine Publishers and Composers, Louis Bernstein; Publicists, Jack Allessi; Night Club, Ted Friend.

The executive committee, which carried on the business of the Federation, met at Loew's Astor, Chicago, Friday's dinner meeting.

National Decency Legion Classifies Seven Films

Of seven pictures classified by the National Legion of Decency in its listing for the current week two were approved for general patronage. Three were found objectionable for adults and two were found objectionable in part. The films and their classification follow:


ASCAP Wins in Louisiana Tax Suit

The Louisiana Supreme Court held unconstitutional, this week, the late Huey P. Long's law to tax collectors of music royalties and rentals $5,000 for each parish (county). The decision is considered a victory for the American Society of Composers, Authors and Publishers who fought the law.

The ruling was made in a case brought against J. Studebaker Lucas, attorney for ASCAP by the district attorney of Jefferson Parish. It upheld the ruling of District Judge Robert L. Rivarde in favor of Mr. Lucas. Chief Justice Charles A. O'Neill, who wrote the opinion, held the license law was "violative of the constitutional right to carry on business." Mr. Lucas had contended that his gross collections in Louisiana in 1939 were $697,379, but that collection licenses for the 64 parishes in the state would have cost him $320,000. The license fee was authorized in an act passed by the Legislature in 1934, during Mr. Long's regime.

Johnson Renews with Altec

Leroy Johnson has renewed service agreements with Altec for ASCAP by the district attorney of Jefferson Parish. It upheld the ruling of District Judge Robert L. Rivarde in favor of Mr. Lucas. Chief Justice Charles A. O'Neill, who wrote the opinion, held the license law was "violative of the constitutional right to carry on business." Mr. Lucas had contended that his gross collections in Louisiana in 1939 were $697,379, but that collection licenses for the 64 parishes in the state would have cost him $320,000. The license fee was authorized in an act passed by the Legislature in 1934, during Mr. Long's regime.

Krieger with FCC

Seymour Krieger, assistant United States Attorney General in the Department of Justice anti-trust division, has been appointed special counsel to the Federal Communications Commission.

Garbo Seeks Citizenship

Greta Garbo in Hollywood, last Thursday, October 31st, filed an application for citizenship. She was born in Stockholm.

Rosenfeld in New Post

Joseph Rosenfeld has been appointed city supervisor of the Sterling Theatres, Seattle. He was former city manager at Spokane for Evergreen-State.

New Illinois Unit To Watch Lazes

When the Illinois State Legislature meets in Springfield next January, some 700 Illinois theatremen will have their legislative interests watched closely by the first time in the state's theatrical history. Representing the theatremen will be the United Theatre Owners of Illinois, a newly organized exhibitor association which boasts of a membership of 250 circuit and independent exhibitors, with adverse legislation forming the chief business of the association. Also to be dealt with will be such things as free movies, nickel-in-the-slot movies, censorship and radio competition.

Heading the association is Edward G. Zorn, of Fontaine, an independent who operates two theatres in that city. He has been in the business for 20 years having been film salesman for Paramount prior to going to Fontaine 14 years ago.

As president of UTOI, Mr. Zorn is following up a campaign which started little over a year ago to combat adverse legislation. At that time a group of downtown exhibitors met in Chicago and made plans for starting an association. No action was taken, however, for the setting up of a permanent organization until a year later, when at Peoria, on June 27th, more than 50 exhibitors met to form the UTOI. Mr. Zorn was selected to head the group.

Prior to the meeting in Peoria, William F. Crouch made a tour of the state and outlined plans for the formation of various chapters for exhibitors. Later he was named executive secretary of the group.

Illinois circuits such as Publix-Great States, Frising Amusement Co., E. E. Alger, A. B. McCullom, I. U. Rodgers, Fox-Midwest, S. E. Pirtle and R. C. Cluster, are members.

The UTOI does not go into the Chicago metropolitan territory which is covered by the Exhibitors Association of Chicago representative theatres.

Offices have been established in Springfield, the state capital.

The organization, in addition to the regular department will be set up with information for exhibitors being available such as theatre building and equipment data, city license rates, fire laws, rules etc.

Charity Horse Show

A dead heat in the park class race for men only in which all seven entrants won was one of the features of the horse show and rodeo burlesque held by the Dallas Cinema Bridle and Breakfast Club held Sunday at the White Rock Stables. The club, which is made up of Dallas exhibitors, distributors and exchange men, sponsored the affair for the charities of the Dallas Variety Club.

Riding in the dead heat were Jack Dailey, Owen G. Adams, Bernard Brager, Sedl Milles, Vernon Rhode, R. E. Griffith and Lynn Doctor. Arthur Sannes, the rodeo expert, who was master of ceremonies and judge, declared the event a dead heat.

Milwaukee Newsreel Theatre

The Little theatre in Milwaukee has been converted into a newsreel house, operated by Lawrence L. Brown and William Moiles. It seats 1,100.
“ARIZONA’S FLYING PRESS SQUADRON”

in a lightning tour of the country...lands literally scores of full pages in leading newspapers...at unprecedented motion picture publicity barrage

SMASH COLOR ADS FOR 50,000,000 READERS...


2 COAST-TO-COAST BROADCASTS FROM TUCSON...

as highlights of the huge two-day celebration of the great pre-release premiere on Friday, Nov. 15

KATE SMITH HOUR—Friday (8 p. m., E.S.T.)...over 89 CBS stations...climaxing five daytime broadcasts for “Arizona” during premiere week

“VOX POP” Program—Thursday (7:30 p.m. E.S.T.)...over a big 50-station CBS network
THE MIGHTIEST OF PRE-SELLING CAMPAIGNS FOR THE MIGHTIEST OUTDOOR PICTURE OF THEM ALL!
PARAMOUNT NET NEAR 2 MILLIONS,
20th FOX LISTS $1,075,611 LOSS

Fox Loss Was After $2,200,000
Provision for Reserve Against
Foreign Losses; $1,400,000
Write-off Made in Quarter

Net third quarter earnings of $1,944,000 after interest and all charges were estimated by Paramount Pictures this week while Twentieth Century-Fox for the 39 weeks ended September 28, 1940, reported a net operating loss of $1,075,611 after all charges including provision of $2,200,000 for reserve against foreign assets.

Paramount Estimates $1,944,000

Paramount Pictures Inc. estimates its earnings for the third quarter ended September 28, 1940 at $1,944,000 after interest and all charges, but before retroactive adjustments based on the increased rates of income tax and the excess profits taxes under the Second Revenue Act of 1940. After providing, in the first quarter of 1940, for additional charges for the nine months of 1940, the earnings for the quarter are estimated at $1,726,000.

This amount includes an estimated 1,355,000 shares of partially owned non-consolidated subsidiaries.

Acquired Additional Shares

There were outstanding as of September 28, 1940, 136,689 shares of cumulative convertible $100 par value six per cent first preferred stock and 43,870 shares of cumulative non-convertible $10 par value six per cent second preferred stock. After deducting $286,614 of dividends accrued for the four quarters for these preferred shares, the remaining $4,810,000 in undistributed earnings is available for the common stockholders.

S.E.C. REPORTS STOCK DEALS

Little activity was shown by officers and directors of film corporations in the registered securities of their companies in September, it was reported this week by the Securities and Exchange Commission at Washington.

The Commission's semi-monthly report showed changes in holdings in only four companies, the largest transactions being the disposition of 1,000 shares of Twentieth Century-Fox common stock by Sidney R. Kent, New York, president, whose holdings were reduced from 3,981,186 shares held against 2,200,000 Fox shares by Samuel Porter, New York, director, whose interest was reduced to 176 shares.

Next largest transaction was the acquisition of 500 shares of Radio Keith Orpheum convertible preferred stock by the Atlas Company, which at the close of the month held 32,581 shares of the preferred, 377,812 warrants for common and 594,318 shares of common held direct and 268,230 shares held through the American Company.

Acquisition of 309 shares of Loew's Boston Theatres common stock by Loew's, Inc., giving it a total of 117,783 shares, and acquisition of 100 shares of General Theatres Equipment capital stock by R. B. Larsen, New York, officer, giving him a total of 600 shares, were the only other transactions listed.

Foreign Assets Excluded

The purpose of the additions to special reserve against foreign assets is to exclude from current year's earnings the profit of the first nine months of 1939.

939 earnings per share of common stock were $1.865,142.57, compared with second quarter of $1.439,386.

Radio Corporation of America this week reported a nine-months net profit of $5,713,943. This compares with $4,666,425 for the first three quarters of 1939.

Net earnings per share of common stock for the nine months ended September 30 amounted to $1,985,031.89 this year as compared with $1,894,224.15 during the third quarter of 1939.

No dividend was declared for the year on the common stock.
PASSPORT REGULATIONS EASING ALLOW FREE PASSAGE FROM CANADA TO U.S.: NATIONAL CLEARANCE BOARD HITS SNAGS

Conditions at the box office have improved for exhibitors on the United States side of the Canadian border in the east. They are now obtaining some patronage from the Canadian side which had been cut off for some time because of war emergencies. Before the war restrictions developed, at least 50 per cent of the theatres business at the U. S. boundary theatres was from the Canadian side. At that time the Canadian dollar was officially worth 93 cents but was accepted at par value.

Original restrictions on the movement of Canadians over the border to the United States, however, have been lifted. Passports are still essential but they are now available for one year at $1 or five years at $5. Formerly a large number of passport bearers were turned back at the border and the volume of Canadians crossing the line was considerably reduced.

Complaints from U. S. business men resulted in a freer movement of Canadians across the border, considerably aiding Maine theatres. In this category are theatres in Lubeck, Eastport, Madawaska, Woodville, Houlton, Danton, Presque Isle, Fort Fairfield, Caribou, Fort Kent, Van Buren, Madawaska and Calais.

There are still having great difficulty in getting U. S. money for spending on the U. S. side. Canadian money is at a discount, which fluctuates from day to day and has been as high as 19 per cent. Early this week it was 13 per cent. The Canadian government through an exchange control board has pegged the U. S. currency at 10 per cent for those cashing it and 11 per cent for buyers.

CLEARANCE BOARD TROUBLES

Establishment of the new National Clearance Board has run into difficulty. In the first place the Western provinces, entitled to a single representative on the board, have designated N. A. Taylor of Toronto, who was named by the Anti-Protection League as temporary proxy and then ratified by the Manitoba Association, and Ernest Gooch of Hamilton, designated to serve by the Vancouver organization.

A. J. Mason, past president of Allied in Nova Scotia, and chairman of the Coordination Committee there, has informed Toronto that while he appreciates the need of a Toronto representative for the Eastern provinces on the National Clearance Board, Nova Scotia already has a conciliation board with powers to deal with clearance and other problems, which is functioning satisfactorily. Mr. Mason asks if it is the intention of the new National Board to use the Nova Scotia Board, already established, to adjudge interference cases.

The problems are being worked out by H. Alexander, Toronto, representing the Independent Theatres Association, and Thomas J. Babb, Eastport, representing Morris Stein, also of Toronto, who have been named to act for all affiliated theatres in the Dominion.

"MOBILIZE INDUSTRY QUICKLY"

"The film industry, both in the United States and Canada, can be mobilized very quickly to give assistance during war," N. L. Nathanson, managing director of Famous Players Canadian Corporation, said in Montreal last week.

Mr. Nathanson said that not only had film theatres greatly aided the War Savings Drive but that valuable work is being done by the National Film Board whose films are being shown in presenting films which show the spirit of the Empire's fighting forces and the speed with which war industry is being mobilized. In particular he praised the "Canada Carries On" series and "Convoy," a Navy film.

Mr. Nathanson has been reappointed to the board of governors of the Canadian Broadcasting Corporation for another three year term. Also reappointed was Major General Victor Oon, who is now at the Paris office in representing Canada in the London film field. He has been associated with the Board's attitude against the policy and management of the network.

FOR SUNDAY FILMS

Two of the four Halifax newspapers are espousing the cause of Sunday motion pictures in all the local theatres. This marks the first time in the Eastern provinces that any newspaper has taken a clearly defined attitude in favor of theatre operations on Sundays. The Morning Chronicle and Evening Star, both published by the same company, are campaigning for Sunday pictures in both the news and editorial columns.

COUNTER CAMPAIGN LAUNCHED

The Ministerial Association, of Halifax, has launched a counter campaign opposing Sunday pictures. The national secretary of the Lord's Day Alliance was imported from Toronto to organize the resistance. The secretary has taken a delegation from the association to a conference with the provincial attorney general, at which a protest in behalf of the ministers of Halifax was submitted not only against public theatre operations, but patriotic entertainments on Sundays. The theatres have been donated for such since the outset of the war and the gross receipts turned over to war welfare funds.

The New Brunswickers censor board has issued an order barring all under 16 from attending "They Drive by Night." The order was issued on the third and final day of the film's run at the St. John's, N.fld., "The Famous report.

Premier M. F. Hebron of Ontario has issued a statement stating that there will be no change in the Government's fiscal policy for the year starting April next providing no unforeseen developments arise, and that there will be no revision of taxation or no new levies.

PIONEERS TO MEET

The first annual meeting of the Canadian Picture Pioneers will be held Wednesday at the Royal York Hotel in Toronto, instead of Monday, which is a national holiday in the Dominion, according to Claire Hague, president.

Officials of the American Picture Pioneers, led by Jacob Cohen, the president of the Canadian society that they will attend the Toronto meeting which will be followed by a three day rodeo in the Toronto Coliseum under the auspices of the Pioneers. Gene Autry will be featured. The proceeds will be forwarded to the Lord Mayor's Fund for the relief of London bombing victims.

RED CROSS CONTRIBUTIONS

The film industry in Toronto contributed more than $21,000 in cash to the campaign of the Ontario Red Cross, according to Colonel John A. Cooper, who has been almost double last year's total. N. L. Nathanson, president of Famous Players Canadian Corporation, made a donation of $500 each.

The Canadian Red Cross has announced receipts of about $35,000 from Katharine Hepburn, Ruth Draper, Robert E. Sherwood and other theatrical personages. Miss Hepburn sent a check for more than $10,000. A recent Canadian tour brought in $16,500. Playwright Sherwood contributed $2,500 from the proceeds of his "Abe Lincoln in Illinois," and royalties from "There Shall Be No Night" in its showing in Canada.

Operating profits of Famous Players Canadian Corporation in the first nine months of the year, were moderately ahead of the same period of 1939, according to a report. Business has steadily improved, with attendance at theatres greater than last year. Premium on U. S. currency is not seriously affecting profits, since film rentals are paid for in Canadian currency.

The Toronto home office of Loew's London Theatres, Ltd., has increased its holdings of 25 cents per share on the seven per cent preferred stock of the company, which operates Loew's theatre in London, Ontario. Payment will be made November 30th.
Miles Goldrick, ERPI assistant general foreign manager now on a tour of the company’s Asiatic offices, reports to New York that the following petition was received from an Oriental customer who was a bit short on his payment for a Western Electric audiphone hearing device:

"Many thanks for your kind letter of the 24th inst. In reply I beg apology for words which displeased and offended you. As I am exceedingly poor I never had before invested so large a sum in my life and as such I was between fear and doubt because I had pawned up my entire ancestral house simply on your assurance.

"Now I have been quite confident of your writing and hope that I will never be put into a loss of money or house by you. From your celetial and pious spirit I still fervently hope you would not mind the deficiency of the price but show me mercy by sending me 38A Audiphone or even more powerful than 38A if any, so that I can pay you now or 38A or any other but you know better.

"Since I have no other property left to be mortgaged or pawned but I can afford a little more than the price I have already paid for 37A say 4/- or 5/- or so in addition simply on your saying for a very powerful audiphone for my family. If I still be cast down of my merciful eyes I shall certainly be ruined and be put to loss of postal expenses, etc., worth for nothing. Hence I would implore it still more is required in addition to the above proposed, should, you, therefore, for Heavens sake—pay from your own pocket for God's sake by way of charity and alms but don't miss in giving me ears otherwise I should be totally ruined. Do please consider my deplorable condition favorably. On my part I will repay yours if I be anything better than the present condition which you will know automatically yourself.

Mr. Goldrick reports that the ERPI office from its 'celetial and pious spirit' sent the Oriental gentleman his audiphone.

Louis de Rochemont, who is accredited by some with having sold the film reporting ideas to “March of Time” producers, had the same inspiration as the following scenes of news events. In Portland, Maine, when de Rochemont was very young, he served as local “backwoods” correspondent for a Boston newspaper. Missing out on the sensational capture of some robbers he persuaded the police to reenact the chase for his camera.

Lew Hoch, columnist writer on the Cincinnati Times-Star, who conducts a daily "Notes and Comment" column, has this to say, under caption of "A Theatre's Courtesy."

"Yesterday night I met a couple of friends and invited them to go with me to the RKO Paramount to see 'Hired Wife.' Midway in the show (and the theatre was packed) an usher found a photophone camera under his arm. It contained a dine, one I had overlooked in picking up my change. The usher, on instructions from the ticket seller, must have spent fully an hour trying to locate me in that theatre. I am keeping that engraved and its contents as a souvenir, of modern, streamlined courtesy and honesty.

Alexander Brailowsky, Russian concert pianist, who has often performed in New York, stepped onto the stage of the Municipal Theatre, at Barranquilla, Colombia, in the prolonged absence of the audience.

Brailowsky looked about for the piano.
There was none on the stage.
There was none in the theatre.
The management had forgotten to provide an instrument.
There was no concert.

There's a law forbidding any similarity in uniforms worn by a "public servant" and those worn by the U.S. Army—which law has been violated by the Mayor's "public servants".

If anything, Cooper Hynes, of the Denver theatre, Denver, didn't know about when he selected new outfits for his employees. He found out soon enough.

An army officer bearing a letter from the Adjutant General's office in Washington called on Mr. Hynes and told him a change would have been made in the uniform of the guards, and the guards would get more compliments on the suits than any the men had worn before. "And," said Hynes, "We noticed that a number of army men as well as civilians were saluting the men."

"And the reason for that," advised the Army officer, "is that the ushers' uniform sleeves are those of an army major."

It was purely coincidence, rather than publicity for a forthcoming attraction, of which it is too early to speak, that the first names of the three Warner theatre managers in Mansefield, Ohio—Frank Harpster, of the Ohio; Bill Dworak, of the Madison, and Gratton Johnson, of the Majestic, are the same as those of the three bad bands from Kansas in the film, "The Daltons Rode."

The Broadway Association is still awaiting answers to voices sent last month to major Hollywood studios requesting them to take new "stock" shots of Times Square and other parts of New York City, pointing out that their present background "stock" shots are outmoded. Some of the feature signs now on the "Great White Way" which do not appear in shots showing Broadway at night, include the new Wilson Whiskey, reputedly the largest animated sign in the world, the Raleigh "race course" sign, the Borden's news display, Toffenetti's restaurant and the New York Theatre.

Some of the landmarks which are shown in present stock shots which are no more on Broadway are: The International Casino, the old Palace theatre front, the Cadillac Hotel. Also 登上 these shots are the appearance of last year's spectaculars, such as the old Perforo, and the Suntiff Orange and Lemon signs formerly on the I. Miller Building.

Metro's Joan Crawford has become a Wilson's Whiskey sign lighter-upper. Last Friday, she was turned on the sign, New York's spectacular display. This giant marquee sign which is augmented by fountains gushing tons of sparkling water, flashes of light and steel drums, is located across a bath-packed screen. A host of celebrities were on hand, and the profiles and silhouettes of these show people were projected on the screen and projected before a bank of photo-electric cells in the control room.
The new whiskey sign, four stories high, was planned for a full year and in actual construc-
tion since May. It consists of three parts: One large central panel and two smaller panels com-
ing to a point underneath. It features a com-
plete program of minute movies projected on a screen consisting of 4,104 lights, eight times the size of an ordinary cinema screen. The method of projection is accomplished by flashing the pictures—enlarged 100,000 times from a 16 mm film—on a full-sized bank of photo-electric cells in the control room behind the display. Eight fountains, modeled after the World's Fair Lagoon of Nations spurt colored water into the air behind transparent frames, and a three-dimensional replica of a Wilson Whiskey bottle, 55 feet high and 10 feet in diameter, is mounted on the sign. The sign has more than 10,000 bulbs and 100 miles of wire and measures 4,000 square feet in area.

John F. Royal, foreign broadcast expert for NBC in New York, is using a new gadget, a machine used by Sarah Bernhardt to adjust her wig when she appeared at the Keith Hippodrome theatre in Cleveland, which Royal managed, in 1918, returned the other week from an inspec-
tion trip through Europe. There he discovered that some smarties in totalitarian countries are successfully negotiating short wave reception on home radios, despite the efforts of their local dictators. One neighbor merely visits another, taking his portable radio along with him. They place that in a room near a front window, tune in loudly so that anyone passing believes they are listening to the local governmental station telling about the total-
itarian victories and other 'fish-foist.' Instead of their listening to that program, however, they are in a back room, listening very quietly to shortwave broadcasts from England and America, hearing anti-Axis messages.

Soft Drink and Decorous Behavior Department, being a Broadway radio press agent's idea of Broadway night life: "Until she took over radio station WOR's Martha Denne air program, Bessie Beatty had never been in a night club. But out-of-
town Listeners, she found, want to know something about New York's night life. So the other night she and her husband, actor Bill Sauter, in some trepidation paid a visit to a famous Manhattan nightspot. They ex-
pected to see some lurid goings-on. To their sur-
pise, they found night life extremely tame; everybody sipping soft drinks and behav-
ing very decorously."

Robert Zipper, band leader, film and radio zinger, has asked the Los Angeles courts to make his legal name Harry Bill Roberts, the one he uses professionally. Zipper, he set forth in his petition, used to be a good, disguised name, not applicable to zing comics, but that was be-
fore zipper manufacturers started making zipper improvements in zipper clothing.

There is at least one exhibitor in Cincinnati who Peter Niland, Columbia film salesman, finds no difficulty in selling. There has never been an argument over product, price, playing time, or distribution. Of which make film salesman con-
vinced asperin addicts.

The exhibitor is Peter Niland, Columbia film salesman, who also operates the suburban Fir-
tree theatre, Cincinnati.

By JAMES P. CUNNINGHAM.
Look at it NOW...Even if

...SEE IT...YOU'LL

It's Got Everything for Everybody!...

EDGAR WALLACE'S

The GREEN

A New Standard in AUTHORS!

EDGAR WALLACE
The master mystery writer of all time...whose readers number countless millions!

A New Standard in ACTION!

Swift...smashing...startling...suspense-streaked...lashing with the fury of a tornado!
D IN SERIALS!
you don’t book serials
BOOK IT ANYWAY!...

ARCHER

A New Standard
IN
PRODUCTION!
Produced on a showmanly scale that places it in a class unique in the annals of motion picture serials!

A New Standard
IN
TITLES!
THE GREEN ARCHER
starring
VICTOR JORY
with IRIS MEREDITH
Based upon the novel, "The Green Archer", by Edgar Wallace
Screenplay by Morgan B. Cox, John Colting, Jessie A. Duffy, James W. Horne
Directed by JAMES W. HORNE

A COLUMBIA CHAPTER-PLAY
MOTION PICTURE HERALD
November 9, 1940

ROYALTY DEMANDS
HALT REORGANIZATION

Royalty demands of copyright owners of 200,000 phonograph records are delaying the reorganization of the U. S. Record Corporation of New York, according to reports this week. The company replied to the demand by saying that royalty claimants must accept a flat settlement or the records would be sold for salvage. They were owned jointly by the Scranton Mfg. Manufacturing Company and the New York firm.

This situation was uncovered after courts in the two cities authorized sale of the discs as part of the reorganization plans of the U. S. Record Corporation. Sidney W. Wattenberg, counsel for Harry Fox, agent and trustee, informed all concerned that no provision had been made for royalty payments. Under the court order, the records were to be sold for what they would bring and the proceeds divided equally between the New York and Scranton companies. Mr. Wattenberg threatened that his clients would give their consent to sale only if their royalties were deducted from the top.

The company now under reorganization, is headed by Charles M. Hemenway, president. It has specialized in dance records and has canceled sales to Syd Herman Kaye, Harry James and Johnny Messner.

MANAGERIAL CHANGES
IN UNITED DETROIT CIRCUIT

The creation of three district managers to supervise the United Detroit Circuit circuit has resulted in several managerial changes. Robert Corbin, manager of the Michigan, becomes supervisor of all the circuit's first run downtown Detroit houses and the Madison. Joseph Busic will have supervision over the Riveria, Annex, Regent, Norwest and Varietal, while Asher Shaw will take over supervision of the Broadway, Capitol, Vogue, Cinderella, Alger, Ramona, Roseville and Birmingham, some in suburban Detroit.

Rufus Shepherd, manager of the Vogue, has been transferred to manager of the Fisher; Frank Upton from the Riviera to the State; Director, Busic from the Riveria to the Riveria; Robert Salthers from the Annex to the Ramona; Cassius Smith from the Norwest to the Annex; Seymour Gruber, assistant manager of the Ramona, to manager of the Norwest; Don Kuhn from the Palms State to the Broadway Capitol.

Dow Thompson, who resigned as manager of the United Artists, is succeeded by Frank Perry, manager of the Regent; Gil Green from the Varieties to the Regent; Grand Hawkins, assistant manager of the United Artists, becomes manager; Leo Ward, assistant manager of the Birmingham, succeeds Joe Bonino as manager of the Roseville; Mr. Busey of the Alger and Mr. James Easson goes from the Alger to the Vogue.

MGM PROMOTIONS

There have been promotions in MGM's Chicago and Milwaukee offices, John Kember, has become the Chicago sales staff. Joseph Imhoff succeeds Mr. Kentmam as agent of company. Succeeding Mr. Imhoff as Milwaukee office manager is Joseph McMahon. Joseph Kelleher has stepped into Mr. McMahon's post as booker in Chicago.

TWO UNIONS FIGHT OVER "FANTASIA" EQUIPMENT

Electrical Workers, IATSE Settle New York Jurisdiction Dispute; Publicists in Negotiation

Walt Disney's musical feature, "Fantasia," will open in New York City in December, 1940. It is estimated that between two local unions have been settled. The dispute began last week, over the impending installation of the special sound equipment necessary for the film at the theatre.

The American Guild of Variety Artists this week was awaiting signing of a closed shop contract with the studio. The picture's installation has been delayed by all concerned, and is regarded as a model for possible national agreements.

However, it has been held up by the illness of one signatory, Major L. E. Thompson, of KKO, and by some changes.

Theatre Union

In Milwaukee Circuit Court, operators of the Newsreel Theatre, that city, have sued to restrain picketing by the professionals' local, local 164. The operators are Lawrence and Carl Brown, William Moiles, and Mrs. Irene Flagstede. They deny a labor dispute.

New England theatre owners may reopen negotiations on their two year contracts, signed last November. The contracts provide for possible reopening this month. No pay increases had been included in the contract. They may be sought.

Independent theatre owners of St. Louis have signed a new two year contract with Local 143, projectionists, Fred Wehrenberg, president of the Motion Picture Theatre Owners of St. Louis, announced this week, and added the contract is retroactive to August 31st, and provides no changes in conditions or pay. The union is expected to approve the agreement soon.

In Kansas City, the local projectionists' union has signed one year contracts with downtown first run theatres, the Fox Midwest circuit, and with the city's independent theatre owners. Walter Croft, business agent, announced this week, after return from New York, where part of the contracts were negotiated. They expire August 31st, next year, he added.

Officials of the Chicago projectionists' union reported this week that agreement was reached Friday, November 8th, on a contract, which is expected to follow the existing contract. The union must ratify this week.

The Federation of Musicians Commission, in Washington, on Thursday, October 31st, turned down a protest by John L. Lewis, head of the Congress of Industrial Organizations, against the refusal of radio station KYN, San Francisco, to renew a C.O. contract. The Commission declared it had no authority in contracts between stations and purchasers of radio time.

Form Entertainment Group

The Entertainment Managers' Association, composed of booking agents in southern Ohio, has been organized in Cincinnati for the purpose of assisting buyers of music and entertainment. It is patterned after a similar organization operating in Chicago. Arthur Dahlman has been elected president, Mrs. J. Cavanaugh, first vice-president; Jack Middleton, second vice-president, and Wally Jackson, secretary and treasurer. Directors are Aluma Bahlke, Roy Meyers, Morris Jones, Ray Kolb, Ruth Best and Horace Williamson.

Weiser Back in Los Angeles

Martin Weiser, exploitation man for Warner Brothers in the Kansas City territory for the last six months, has returned to Los Angeles in the same capacity.
Sees Independents Driven Out by Consent Decree

The consent decree will drive the independent subsequent run exhibitor out of business, Max A. Cohen, president of New York Allied, which is affiliated with the Motion Picture Theatre Owners of America, told The Associated Press. At the Central New York MPTO in Syracuse last week.

Attacks Allied Leaders

"If this decree doesn't give distributors a legal monopoly, then I don't know one," he said. Mr. Cohen revealed that national Allied directors voted eight to four for acceptance of the old Fair Trade Practice Code in Chicago, more than a year ago, leaving for ratification only the arbitration provisions. Abram Myers and Cohen's plan for The Associated Press. Mr. Cohen said, later "betrayed" the independent exhibitor by reversing this acceptance in the Summer of 1939.

The New York exhibitor leader and A. O. Arrison of New York State MPTO president, both said the block-sale plan of the consent decree was known in the business 25 and 27 years ago and gave rise to the theatre circuits of today.

Sydney Grossman of Syracuse was elected regional vice-president to the State MPTO by the newly organized local group. He will represent the directorate including J. Meyer Schine, Ray Pashley, Jack Karp, Ray Merriman and Mr. Grossman. A director's place is reserved for Binghamton, N. Y.

Mr. Haymann proposed that the State organization urge the MPTOA to hold its annual convention with the State group at Rochester, N. Y., early in 1941. Sidney Pfeiffer, Buffalo attorney, said 200 theatre memberships are now in the Central division. About 20 exhibitors attended the meeting.

Ohio I.T.O. Reelects Smith

Martin G. Smith of Toledo was reelected president of the Independent Theatre Owners of Ohio at the final session of the two day convention, held last Wednesday and Thursday at the Sherer-Wallick Hotel in Columbus. F. W. Huss, Jr., was reelected vice-president, and Max Stearn was named to replace Robert C. Menches as the other vice-president. Roy Thacker was reelected treasurer. P. J. Wood was retained as secretary.

New directors are: C. A. MacDonald, and H. R. Ringer, who replaces Mr. Stearn. Directors renamed are Charles G. Deckman, Dwight Jones and J. W. Trunk. Mr. Smith was presented with a car at the banquet Thursday night.

The Thursday session was routine, featured by general discussions of the consent decree and other industry developments. At the Wednesday session Sidney Samuelson, national Allied vice-president, told the Ohio members that "exhibitors in unorganized sections are paying a penalty for Mayorganization. The State MPTO must cooperate with the State MPTO to take care of exhibition problems.

He pledged Allied's "AID" department to police exhibitor relations with local exchanges.

Hold New Jersey Meeting

Allied of New Jersey was to meet this Thurs- day at the Young Beauty Club in Parka- se, N. J. Another meeting has been set by the organization at the Walt Whitman Hotel, Camden, N. J., November 18th, in order to form a South Jersey unit of the organization.

Committee to function at the convention of the Theatre Owners Association of North and South Carolina, which meets in Charlotte Decem- ber 1-2 are as follows:

Resolutions, M. S. Hill, Greensboro, chair-


Harry Brandt, president of the Independent Theatre Owners Association, said this week that the ITOA is willing to join hands with Allied and all independent exhibitor interests to put up a solid front against further obstacles that may be in the way of smooth operation in the industry.

Chicago Warner Dance

The Chicago Warner Club will hold its ninth annual supper dance November 29th at the Hotel Morrison, that city. Larry Stine, club head, is in charge of arrangements.

Merrick with P. R. C.

Joseph Merrick has been appointed manager of the Seattle office of Producers Releasing Corporation.
THE HOLLYWOOD SCENE

Down a Bit

Production slipped slightly this week, as six pictures finished, two less than in the last stanza; eight pictures, more than last week, and 36 were shooting, 19 being prepared and 72 edited, against the 35, 18 and 74 of the week before.

The week's tabulation:

COMPLETED

COLUMBIA
This Thing Called Love
Phantom Submarine
MGM
C.C. Camp

PARAMOUNT
You're the One
RKO
Mr. and Mrs. Smith
RIPPLE
The Mysterious Dr. Satan

STARTED

MGM
Under Texas Stars
Republic
Bowery Boy
Loke Star Raiders
Roach (UA)

TEACHER Returns

SHOOTING

COLUMBIA
Legacy
Penny Serenade
Korea (UA)
Lady Hamilton
MGM
Come Live With Me
Keeping Company
Maisie Was a Lady
Wild Man of Borneo
Monogram
Her Father's Daughter

PARAMOUNT
I Wanted Wings
Shepherd of the Hills
Reaching for the Sun
In Old Colorado
The Lady Eve
RKO
Citizen Kane
Kitty Foyle
Three Girls and a Gob

One short subject was completed and three started.

Education

One of the most thorough tie-ups made to date between Hollywood and the higher education was concluded this week, the parties concerned being Loew-Lewin and the University of Southern California.

Under a plan worked out by Professor Warren Scott of the University's Cinematography Division and the producers, their forthcoming United Artists picture "Flotsam" will be used as the basis of daily college study.

Through the use of production schedules, call sheets, shooting script, and publicity and advertising matter, students, it is said, will be able to follow completely the making of a feature film. Also made available will be information on how the picture is sold.

The same procedure is to be followed on "Night Music," which follows "Flotsam" on the Loew-Lewin schedule.

ROMANCE IN CELLULOID

With wars raging abroad, Hollywood is finding romance a handy box office ingredient, is managing to get its idea in many a film title. Currently, almost every studio has at least one picture with "love" in its name.

Paramount's "Arise My Love" is currently in release, and its "Love Thy Neighbor" with Jack Benny and Fred Allen has been completed. At MGM, William Powell and Myrna Loy appear in "I Love You Again," and Miss Loy, with Melvyn Douglas, is also appearing on theatre marquees in the meaningful, romantically speaking, "Third Finger Left Hand."

Columbia has "This Thing Called Love," just finished this week, and starring Mr. Douglas and Rosalind Russell, and Warners contributes its "My Love Came Back," released recently. Universal adds to the list with its "Love, Honor and Ob Baby."

Recent titles with definite leanings toward Eros includes Paramount's "You're the One," MGM's "Come Live with Me" and Universal's "Hired Wife."

Contracts

Hollywood, this week, awarded seven new or extended contracts to players, writers and a director, a process in which four studios participated.

At Metro-Goldwyn-Mayer, Lewis Stone started his seventeenth year with that studio, his first with the company having taken effect in 1924. Under the new long term agreement, Mr. Stone's first assignment will be in the next Hardy Family picture, with Mickey Rooney as "Andy" and George Seitz directing. Also given a new M-G-M deal was Melvyn Douglas, who reports back to the studio after completion of his role in Columbia's "This Thing Called Love."

Virginia Van Upp, currently working on the screen play of "There's Always Juliet," was given a new five-year contract by Paramount, which also signed Walter Abel to a term contract as a result of his work in "Arise My Love."

Warners exercised contract options on Phillip and Julius Epstein. The brothers have just finished the script for "Four Mothers," and are now working on "The Bride Came C. O. D."

With "The Mark of Zorro" completed and previewed, director Rouben Mamoulian was signed to a two-year deal by Twentieth Century-Fox. His next directorial assignment is to be "Blood and Sand," starring Tyrone Power.

Stories

Three story properties were purchased this week by as many studios, two of them being originals and the other a book.

The last-named was Katharine Brush's "You Go Your Way," first story in a year from the typewriter of the author of "Young Man of Manhattan," "Red Headed Woman," and many another. Paramount bought the property and will begin production in four or five months.

"Bomb Shelter," an original by Ben Markson, was purchased by Warners, with the author set to do the screen play as well. The action occurs in a London bomb shelter and takes place during a single night.

Republic bought "Angel On Earth," a Hope Ross original, and set it for immediate production.

Sweet Charity

Monday, last, some 30,000 film workers assembled in various mass meetings for the 1940 Community Chest drive. Beginning the meetings was a 10-minute radio program during which the main appeal was made by M-G-M's Louis B. Mayer, chairman of the film division of the drive.

At the conclusion of the radio appeal, each meeting was taken over by the head of the individual studio, with all showing the specially made Community Chest film, "Andy Hardy in Los Angeles, a lesson in mathematics and other things," Produced by Harry Kupi and Carey Wilson, the short showed Mickey Rooney and Lewis Stone in a visit to various Community Chest agencies. After its showings at the studio meets, the picture was released to Los Angeles theatres.

Various special committees were also active in the drive, including those of the Artists' Managers Association and a secretaries and stenographers group.

WALTER PIGEON will appear opposite GREER GARSON in M-G-M's "Blossoms in the Dust," made in Technicolor.

WILLIAM SEITER is to direct DEAONA DURBIN's next Universal film, "Nice Girl."

MAX BRAND is doing the screen play for the next "Dr. Kildare" film at M-G-M.

VICTOR HERRMAN and SARA Y. MAISON are writing the screen play of "The Light of Heart" for Twentieth Century-Fox.

LESLIE GOODWIN has been assigned to direct "They Met in Argentina" at RKO.

LIONEL BARRYMORE and WALLACE BEERY will be teamed in M-G-M's "Bad Man."
THE MUSICAL OF OUR EXCITING TIMES!
...keyed to the mood of America!
Big as its stars! Great as its songs!
Yours for Thanksgiving!

ALICE FAYE and BETTY GRABLE

TIN PAN ALLEY

Tin Pan Alley's newest hit:
"You Say The Sweetest Things (Baby)" by Mack Gordon and Harry Warren!

Tin Pan Alley's timeless songs:

JACK OAKIE • JOHN PAYNE with

ALLEN JENKINS • ESTHER RALSTON
NICHOLAS BROTHERS • BEN CARTER

Directed by Walter Lang
Associate Producer Kenneth Macgowan • Screen Play by Robert Ellis and Helen Logan • Based on a story by Pamela Harris • Dances staged by Seymour Felix
Playgirl  
(RKO Radio)  
An original story and screen play by Jerry Cady, this stars Kay Francis in the role of a woman of the world who has passed for many years and now finds herself becoming too old for the game.  
Meeting a destitute young girl, she persuades her to join forces, but relents and goes her own way when the girl, portrayed by Mildred Coles, really falls in love with a wealthy young man named by James Elgin, who is the Nigel Bruce, Margaret Hamilton, George Huntley and Katherine Alexander.  
Cliff Reid produced on the Lee Marcus side.  Miss made the film for droduff directed as he did last on "Wildcat Bus."  
Release date: To be determined.  
(Formerly called "Deviantse, Inc.")  

West of Pinto Basin  
(Phoenix-Monogram)  
"Crash" Corrigan, "Dusty" King and "Alibi" Terhune here appear as the "Range Busters" in the third of the series produced for Monogram release by George Weeks' Phoenix Productions.  
The supporting cast includes Jerry Smith, Roy Barcroft, Paul Fix, Dean J. Moises radio star, George 'WHO'; Gwen Gaze, Tristram Coffin, Jack Per- rin and Carl Matthews.  
The original story by Elmer Clifton concerns attempts on the part of a saloon owner to force the price down on neighboring land.  He also robs the stagecoach.  Both activities are halted by the principal trio.  
Earl Snell did the screen adaptation.  
E. F. Roso, who directed the picture, which features a Lew Porter-Johnny Lange song in addition to the specialties sung by Jerry Smith.  
Release date: To be determined.  
(Formerly called "Tribe Threat.")  

Let's Make Music  
(RKO Radio)  
Based on an original story by Edward Dein entitled "Malvina Swings it," this Nathaniel West-Chales Roberts screen play is built around Bob Crosby, featured with his Dixieland Band.  
Elizabeth Risdon appears as a sniveling high school music teacher who writes a song so "corny" that it becomes a novelty hit.  Despite objections on the part of her niece, Jean Rogers, she joins the band and has a fling at the life she'd previously missed.  
She returns to her class room refreshed and having gleaned from her experience as a band leader.  Included in the cast are Joseph Buloff, Joyce Compton and Grant Withers.  
Howard Benedict produced as he did last on "Curtain Call," and Leslie Goodwin directed.  
Release date: To be determined.  
(Formerly called "Let's Find a Song.")  

Flotsam  
(Low-Lewin-U.A.)  
First of the Loew-Lewin films to be made for United, this is a story based on the Erich Maria Remarque novel, with screen play by Talbot Jennings, who last collaborated on "Edison the Man."  
The plot concerns the plight of refugees from the Nazi regime, the principals being Fredric March, Margaret Sullivan and Frances Dee, supported by Glenn Ford, Anna Sten and Erich von Stroheim.  
Death of the husband and wife portrayed by Mr. March and Miss Dee, and the eventual escape for Miss Sullivan and Mr. Talbot portrays the results of the action depicted.  
The picture has one of the largest casts of any made recently, with some 98 speaking parts.  
The 130 scenes were in the hands of William Cameron Menzies, most recently associated with "The Thief of Bagdad," and also production designer of "Gone with the Wind."  
Louis Grunberg supplied the musical score, as he did on "The Fight for Life."  
David L. Loew and Albert Lewin produced and John Cromwell directed.  
Release date: To be determined.  

San Francisco Docks  
(Universal)  
A melodrama of a young longshoreman wrongly accused of the murder of a politician, this is the third picture on which Marshall Grant has been associate producer, the others having been "South to Karangia" and "Diamond Frontier," Arthur Lubin, whose last was "Meet the Wildcat," directed the Stanley Rubin-Edmund Hartman original.  
Burgess Meredith appears as the young man, Irene Hervey as his sweetheart, Barry Fitzgerald as a waterfront lawyer.  These help prove the boy's innocence.  The cast also includes Raymond Walburn, Lewis Howard, Robert Armstrong and Esther Ralston.  
When the young man is jailed for the murder, his friends finally prove the crime committed by a killer escaped from Alcatraz.  
Release date: To be determined.  

She Couldn't Say No  
(Warner - First National)  
Roger Pryor and Eve Arden are seen here as lawyers, with the latter working in Pryor's office, and forced through circumstance to try a case against him.  Romance, however, overcomes this problem.  
Cliff Edwards, Clem Bevans, Vera Lewis, Irving Bacon and Spencer Charters are seen, as well.  
Directed by William Clemens, the screen play was written by Earl Baldwin and Charles Grayson from a play by Benjamin Kaye.  
Release date: To be determined.  

Barnyard Follies  
(Republic)  
This Dorrell and Stuart McGowan screen play is concerned with the thwarting of efforts made to prevent children in an orphanage from engaging in various 4-H projects including the raising of pedigreed stock.  
Pappy Cheshire appears as orphanage overseer, whose inheritance of a right club is used to put out and save the orphanage.  
With him are Mary Lee, Jane Storey, John Archer, Julie Davis and the Kiddoilers.  
Armada Schaefer was associate producer and Frank McDonald directed.  
Release date: To be determined.  


SHORT PRODUCT PLAYING BROADWAY  
Week of November 2  

CAPITOL  
Quick'in a Week. ------MGM  
The Homeless Fella. ------MGM  
Features: The Great Dictator United Artists  

CRITERION  
A Rainy Day. -------MGM  
XXX Medico. -------MGM  
Features: Haunted Honeymoon. MGM  

MUSIC HALL  
Put Put Trouble. ------RKO Radio  
Sportsman's Partner. ------RKO Radio  
Features: Edna. RKO Radio  

PARAMOUNT  
Motorcycle Stuntin' ------Paramount  
You Can't Shoe a Horsely. Paramount  
Features: Arie, My Love. ------Paramount  

RAILTO  
Sport of Kings. --------Columbia  
Pinky Tomlin and Orchestra. Paramount  
Wimmin Is a Mystery. ------Paramount  
Features: Cherokee Strip. ------Paramount  

RIVOLI  
Put Put Trouble. ------RKO Radio  
Wanderers of the Desert. ------United Artists  
Features: Christmas in July. ------Paramount  

ROXY  
Bowling for Strikess. -----20th-Fox  
Landing of the Pilgrims. -----20th-Fox  
Features: The Mark of Zorro. 20th-Fox  

STRAND  
London Can Take It. ------Vitaphone  
Lincoln in the White House. ------Vitaphone  
Does You Seldom See. ------Vitaphone  
Casing Hero ------Vitaphone  
Features: Knute Rockne All American. ------Warner Bros.  


Advance outlines of productions nearing completion as supplied by the producers.  
These are not reviews...
PRODUCTIONS IN WORK

TITLE

COLUMBIA
"Legacy"
"Penny Serenade"

METRO-GOLDWYN-MAYER
"Come Live With Me"
"Keeping Company"
"Music Was a Lady"
"Wild Man of Borneo"

MONOGRAPH
"Her Father's Daughter" (I. E. Chalmick)
"Under Texas Stars"

PARAMOUNT
"I Wanted Wings"

REPUBLIC
"A Flagpole Needs a Fisk"
"Bowery Boy"
"Lone Star Raiders"

RKO RADIO
"Kitty Foyle"

TWENTIETH CENT.-FOX
"Western Union"

UNITED ARTISTS
"Lady Hamilton" (Alexander Korda)

UNIVERSAL
"Trail of the Vigilantes"

WARNER BROTHERS-FIRST NATIONAL
"Fiddlers Green"

WRITER AND DIRECTOR

Director: Gregory Ratoff.
Screen play, Morrie Ryskind. Director: George Stevens.

Director: Eugene L. Marlin.

Original, Marj Connelly, Herman Mankiewicz. Director: Robert Smirk.

Screen play, Adele Comandini. Director: Edward Dmytryk.
Screen play, Robert Emmett. Director: Al Herman.

Original, La Bombe Lay, Jr. Director: J. Theodore Reed.

From the novel by Harold Bell Wright. Director: Henry Hathaway.
Producer-director: William A. Wellman.
Director: Howard Bretherton. Director: Preston Sturges.
Director: Joseph Santley.

Original, Sam Fuller. Screen play, Robert Chippin, Harry Krumman, Eugene Solow. Director: William Morgan.
Director: George Sherman.

From the novel by Christopher Morley. Screen play, Donald Ogles Stewart, Dalles Trombo. Director: Sam Wood.

Screen play, Leslie Charteris. Director: Jack Hively.


Original, Ben Streeter Aldrich. Director: Tay Garnett.
Director: Roy Del Ruth.

Screen play, E. E. Paramore. Director: Allan Dwan.


From the novel by Fannie Hurst. Screen play, Bruce Manning, Felix adhson. Director: Robert Stevenson.
Director: Arthur Lubin.


Original, Ladislas Fodor. Screen play, Lester Cole. Director: Lloyd Bacon.
Screen play, Robert Kent. Director: Noel Smith.

From the play, "One Sundry Afternoon" by James Haggin. Director: Rulph Walsh.
Director: D. Ross Lederman.


CAST

Warners Baxter, Iberg Bergman, Fay Wray, Susan Hayward, Richard Denning.
Irene Dunne, Gary Grant, Edgar Buchanan, Ann Doran, Bert Reynolds, Ben Tomez.
James Stewart, Hedy Lamarr, Varee Teasdale, Ian Hunter.
Frank Morgan, Billie Burke, Donald Meek, June Picker, Marjorie Main, Mary Howard, Dan Dury, Jr., Walter Catlett.
Edith Fellows, Wilmer Evans, Anne Doran, Jacqueline Wells, Marlin Kerby, Mario Dauer, David Durand, Judith Lindsay, Alan Ladd, Edwin Brian.
John Wayne, Betty Field, Harry Carey, James Barton, John Quade, Billy Gilbert, Walter Bond, Beulah Bondi, Marjorie Main, Samuel S. Hinds.
Joel McCrea, Ellen Drew, Eddie Braden, Alber Decker, Charles Coburn, Billy Gilbert.
William Boyd, Russell Hayden, Andy Clyde, Dana Dale.
Dennis O'Keefe, Louise Camell, Jimmy Lydon, Helen Vinson, Carol Adams, Eva Poig, Connie Lee, Edward Fessley.
Bob Livingston, Bob Steele, Rafe Davis, June Johnson, Sarah Foden, John Elliott, George Douglas, John Merton, Rex Lease.
Ginger Rogers, Dennis Morgan, Gladys Cooper, Ernest Cossart, Eduard Cahn, James Craig.
George Murphy, Lucille Ball, Edmund O'Brien, Henry Travers, Lloyd Corrigan, Mady Correll, Richard Lane, George Cheadle, Kathleen Howard, George Sanders, Wendy Barrie, Linda Hayes, Terry Belansky, Paul Guilfoyle.
Robert Young, Randolph Scott, Dean Jagger, Brenda Joyce, Laird Cregar, John Carradine, Slim Summerville.
Minna Watson, Chilli Wilks.
Vivien Leigh, Laurence Olivier, Alan Mowbray, Sara Allgood, Roland Young, Sanftel, John Loder, Albert Payn, Smith, George Renavent, Ola Hyten, Norma Dury, Vivie Varconi, Gladys Cooper.
Martha Scott, William Gargan, Edmund Gwenn, Sterling Holloway, Dorothy Peterson, Donald Douglas.
Franchot Tone, Broderick Crawford, Mischa Auer, Andy Devine, Peggy Morgan, Warren William, Porter Hall, Harry Cording.
John Barrymore, John Howard, Virginia Bruce, Charles Buggles, Oscar Homolka, Mary Gordon, Charles Lane, Anne Nagel, Kathryn Adams, Maria Montez, Kay Leslie.
Margaret Sullivan, Charles Reade, Richard Carlson, Frank McHugh, Frank Jenks.
Thomas Mitchell, John Litel, Jeffrey Lynn, Geraldine Fitzgerald, Thurston Hall, James Stephenson, Harlie Albright, John Eldridge, Reginald Gardiner.
William Lundigan, Maris Wilson, Lyle Deste, Paul Cavanagh, Emory Parnell.
James Cagney, Oliver Hardy, Haviland, Rita Hayworth, Jack Carson, Alan Hale.
Humphrey Bogart, Sylvia Sidney, Eddie Albert, Joan Fontaine, Sig Rumann, Gaye Owen, Charlie Foye, Frank Wilcox.
Bette Davis, George Brent, Hattie McDaniell, Sam McDaniel.
The Mark of Zorro
(Twentieth Century-Fox)
Old Wine in New Bottle

Tonic in all times and tongues has been the give to the poor—Robin Hood in Sherwood Forest, the sands of Morocco, their counterparts in every Angeles of Old California, as it was in the late

This time it is Tytane Power, Number Two in the Motion Picture Herald-Ford's exhibitor for Money-Making Stars of 1939. They pose as foys when not riding, fighting and vanquishing in the interests of the oppressed, and ends battling the forces of evil to root, restoring justice in the land and marrying the girl of his heart.

Directed by Robert Mamoulian with emphasis shifting from deeds of daring to passages of romance in a manner to the profit of both, the film makes its points in both departures with defiance and clarity. It reaches its peak of interest in a duel between Power as "Zorro" and Basil Rathbone as oppressor of the poor, a sequence eclipsing in romancing in length and scope. Power displays an agility and adroitness associated with this type of hero adored the ages.

Prevented at Grammen's Civic theatre, Hollywood, to an audience composed of press, profession and public, reaction of all present being of a kind to suggest that ticket-buyers in general will be finding the picture much to their liking.—William R. Weaver.


CAST

Diego ......... Tytane Power
Lola Quintero ........ Linda Darnell
Captain Estaban Margulies ........ Basil Rathbone
Serafina Quintero ........ Gale Sondergar...a
Fray Felipe ......... J. Eugene Pallette
Don Luis Quintero ........ J. Edward Bromberg
Don Alejandro Vega ......... Montagu Love
Señora Isabella Vega ......... Janet Beecher
Rodrigo ......... Robert Lowery
Turnerkey ......... Chris-Pin Martin
Sergeant Gonzales ......... George Regas
Maria ......... Belle Mitchell
Pedro ......... John Steiner
Peregrino ......... Frank Fagin
Hidalgo ......... Frank Cady
Don Miguel ......... Pedro De Cordoba
Don Jose ......... Guy D'Amery

Li'l Abner
(RKO-Vogue)
Novelty Piece

Faithful to Al Capp's United Features comic strip, "Li'l Abner," first production of Vogue Pictures, Ltd., is what is known in the trade as an exploitation special." Backed by the popularity of the newspaper strip and the nature of the strip and the film, showmen have material for campaigns that would overshadow five ringed circuses and appeal to going crowds.

The film itself is a translation of the cartoon to the screen in terms of the cartoon, not of the motion picture. Its dialogue, action and plot are literally lifted from the mat service. Its chief characters are portrayed, for the most part, by unknown players acting as the residents of Dogpatch and Skunk Hollow, not as players giving their interpretations of what Capp had in mind.

Granville Owen has the title role, with


The Sherman Regell directed from a screenplay by Charles Kerr and Tyler Johnson, who adapted the original story by Capp. Herman Schlom was associate producer. Head of Vogue Pictures was Louis Ostrich, who was also executive producer on this independent production venture after years as a producer at MGM where he launched and carried on the "Judge Hardy" series.

Prepared at the Studio Theatre, North Hollywood, to an audience which enjoyed the picture mildly.—V. K.


CAST

Li'l Abner ... Granville Owen
Daisy Mae ... Mona Ray
Pappy Yokum ... Johnnie Morris
Mammy Yokum ... Billie Seward
Wendy Willcut ... Kay Sutton
Ma Yokum ... Maude Eburne
Arthur Rutherford ... Walter Catlett
Cousin Delightful ... Edgar Kennedy
Helen ... Albert John
Lucien Littlefield ...

Li'l Abner
(Paragon)

Marital Melodrama

Produced in and around Dunkirk and the Belgium frontier in the final days before the Nazis invaded France, "Two Women" is a film story not of war or international situations but of romance and passion and the complicated lives of a small group. Directed with the finesse of a first-rate performer, it was seen in many of the French importations, under the guidance of Léonide Moguy the picture has the delicate premise of adult concept and is treated seriously throughout.

The film study revolves around five persons—two girls brought up under the same roof as half-brothers, their husbands from different walks of life and possessing extreme characteristics, and the mistress of the criminally inclined husband. Portraying these roles are, respectively, Annie Deyo and Blanche Brunoy, Jacques Damesnil and Pierre Blanchar as the husbands, and Gnette Leclaire.

The passions and romances of the five principals are neatly balanced in the marriage of one sister to a tavern-keeper-swinger whose lustful love and criminal instincts drives her to the home of her happily married parthel.

(Continued on page 30)
Rain didn't stop the crowd at Paterson, N.J., when "One Night in the Tropics" premiered there last week!

RIOT ROMANCE set to music
...and comedy...to make a nation's heart glow and its feet itch to dance!

UNIVERSAL'S NATIONAL RELEASE NOV. 15th
FROM THE MOB
—when you play

ONE NIGHT IN THE
TROPICS

starring

ALLAN JONES • NANCY KELLY
Song-Star of “The Boys from Syracuse” • At her loveliest since “Jesse James”

BUD ABBOTT & LOU COSTELLO
Radio Sensations of “I’m a baad boy” fame

ROBERT CUMMINGS
Romantic Hero of “Spring Parade”

with MARY BOLAND • LEO CARRILLO • WILLIAM FRAWLEY
PEGGY MORAN • NINA ORLA • RICHARD CARLE

Directed by A. EDWARD SUTHERLAND
Associate Producer: Leonard Spigelgass
Screenplay by Gertrude Purcell and Charles Grayson
Adapted by Kathryn Scola and Francis Martin from the novel “Love Insurance” by Earl Derr Biggers

A THRILLING JEROME KERN SCORE
Hot hit songs: “Farandola,” “You and Your Kiss,” “Simple Philosophy,” “Your Dream,” and “Remind Me.”

At last... the screen presents the newest comedy sensation of radio and Broadway...Abbott and Costello, kings of hilarity!
sister. Here the situation becomes complicated when the younger girl becomes the third party of a romantic triangle resulting in childbirth. Most difficult of all is the violent and unfruitful battle between husbands leaving the sisters sorrowful but understanding of each others plight.

Intelligent superimposition of English titles helps concentrate the attention of the audience upon a picture which depends in the main upon dialogue in the development of the theme. Picture was in a projection room in New York at a screening for the trade press.

GEORGE SPIRIT.


CAST

Van Bergen — Pierre Blanchard
Blanche — Blanchette Fraynoy
Pascal — Guemtrik Lefebre
Gonar — Jacques Damenui
Mouvement — Pierre Lorcaq

Mayerling to Sarajevo

(Leo Films)

Hapless Hapsburgs—Continued

This French importation is billed as a sequel to that abstruse Gallic feature of 1927, "Mayerling," and the film does not bear much resemblance to its praiseworthy predecessor either in story or successful execution of production objectives. While Charles Lamy and Danielle Darieux were memorable in their portrayals of "Rudolph" and his love, "Marie", John Lodge herein presents a stiff and stumpy figure as "the Archduke Ferdinand" and Edwige Feuillère in the role of his morganetic wife performs merely as a "Dr. Jekyll and Mr. Hyde." Technical execution and writing fail to give the proceedings the high style tone of lyrical and moving tragedy that "Mayerling" possessed. English titles translate the French plots with difficulty for spectators unlettered in the original tongue.

But, for all its failings as a worthy successor, the present picture contains a certain degree of interest because of its connection with "Mayerling" and it may be assumed that patrons who recall the entertainment quality of the predecessor will at least view the present sequel. An additional point in favor of the salable strength of the film is its concluding sequence wherein there is staged with dramatic force and historical fascination the assassination of the Archduke and his wife as they attend a celebration at Sarajevo, a tragic event that was to supply the spark for the holocaust of World War I.

Sofan at an afternoon performance at the Little Carnegie Playhouse, a small theatre in the Little Carnegie Playhouse in New York City, where a surprisingly large audience for the time of day was present. The gathering appeared to be interested in the unfolding of the historical events.

—JOSEPH F. COUGHLIN


CAST

Archduke Francis Ferdinand — John Lodge
Gotha Chotee — Edwige Feuillere
Empress Czarina Elizabeth — Jean Worms
Minister of Foreign Affairs — Delubrici
Janetter — Romance
Almira Archcheese — Marie Therese
Gabrielle Dorset — Guenrez Chotee

Glamour for Sale

(Columbia)

Escort Racket

Another in the series of pictures exposing the various rackets that flourish throughout the country, this feature is built around the female escort bureaus that have been outlawed in most of the larger cities. It is based on a screen play by John Bright under the direction of D. Ross Lederman.

The story concerns a special investigator, played by Roger Pryor, who is assigned by the local police department to uncover a blackmail ring operating under the guise of an escort bureau. The investigator enlist the aid of a young escort hostess, portrayed by Anita Louise, and between them they reveal to the public how an innocent business man may well become the victim of a plot to smear his reputation if he does not pay the "hush-money."

Supporting Pryor and Miss Louise are June McCloy, who returns to the screen after an absence of some nine years and Don Beddoe and Paul Fix as the operators of the illegitimate escort service. Music is supplied was supplied by Ben Oakland and lyrics by Milton Drake and Herb Magidson.

Revue of the Bryant Theatre in New York—GEORGE SPIRIT.


CAST

Ann Powell — Anita Louise
Tim Daly — Roger Pryor
Peggy Davis — June McCloy
Betty Warren — Frances Robinson
Frank Lyons — Lewis Manell
Paul Fix — Victor Broderick
Archer Lot — Lucille
Veda Ann Horn — Virginia

SHORT PRODUCT

Old New Mexico

(MGM)

FitzPatrick Traveltalk

The purpose of this newest FitzPatrick travel expedition is an inspection of the historical background for the state of New Mexico. Archeological evidence is offered to describe the ancient past of this district. Besides views of ruins, a section of the subject is devoted to a visit to the Indian reservations in that locale. The colorful appearance and mode of living of the red men are attractively and interesting through the medium of expert coloring and camera reporting. The material is especially suited for school groups. Running time, nine minutes.

Waldo's Last Stand

(MGM)

Our Gang Comedy

The latest Our Gang romp has to do with the situation faced by the aristocratic member of the juvenile troupe in merchandising his lemonade supply. When Waldo has been unsuccessful in his business maneuvers, "Spanky" and "Alfalfa" hit upon the bright idea of purveying the drinks in a kiddie night club with all the trimmings including singing waiters and an elaborate door show. Only one customer comes...

into the establishment and the main business enacted by the children, besides the musical displays, is to induce this single patron to purchase several orders of lemonade. The plot faced resembles that of a situation that has been successfully handled a number of times in other Our Gang comedies. The one good turn that is carried out in this particular story consists of a cleverly contrived plan to induce the patron to buy the children's drinks. Running time, 8 minutes.

The Homeless Flea

(MGM)

Colored Cartoon

The adventures that beset a homeless flea when he attempts to set up his abode in the rich underbrush in the hope of finding a succulent and cleverly set forth in this colored cartoon contribution. The scenes depicting the poor attempt to survive with the aid of a flea that teny carry fruitful scripture material. Another laugh highlight is the business of the flea in establishing living quarters. Running time, eight minutes.
STATUS OF BRITISH TRADE IN WAR ECONOMY GAINS NEW RECOGNITION

Municipal Authorities Tending to Allow Local Option on Closings; Council Presses Plan to Finance Picture

by AUBREY FLANAGAN

in London

With Britain and her film industry now launched forth into the second, and certainly not the least critical, year of the war, there are signs in Government and official circles of a realization of the important role the motion picture industry will play and will face. Recent developments both in front of and behind the scenes indicate that those less panicky prophets who foresaw the industry carrying on in the face of war at its fiercest were not far out.

Opening Hours Adjusted

Indications of this are seen in more than one field to-day. At night-time municipal authorities, notably the London County Council, have shown their appreciation of the picture theatre by helping the exhibitor to adjust his opening hours to meet the new conditions. Conversations between the national exhibitor body, the Cine-

matograph Exhibitors' Association, and the Ministry of Aircraft Production have brought about a policy of "self-determination" in regard to evening closures seem likely to bring about further satisfactory

tolutions to a difficult problem. It is hoped the new opening hours will be brought to bear upon the CEA plea for a national approval of Sunday opening to supplant the present still somewhat cumbersome machinery.

The recent report of its second year of the Cine-

matograph Films Council which, though it contains trade representatives also represent the general public, presses particularly for an acceler-

ation of the wartime legislation, though it envisaged particularly the Credit Bank. Not least of all significant factors, of course, is the intensely increasing propaganda use which the Government is making of the motion picture screen both at home and abroad.

As already known to readers of Motion Pic-

ture Herald, efforts on the part of the London CEA have succeeded in persuading the London County Council to alter the opening hours of cinemas in the Metropolis, so that theatres—and audiences—can adjust themselves to the new conditions brought about by the aerial bombardment of the capital.

The result of conversations London cine-

mas can now open at 10.30 a.m. provided they close at 9 p.m. The West End cinemas, of course, have been opening at 9.30 or 10 for some years.

Sunday opening, too, has been brought forword, so that instead of opening at 3.30 the exhibitors can open their doors at 1.30 in the afternoon.

As a result, audiences who are debarred from going to the pictures on Sunday as a result of their employment or other commitments will have no alternative but to stay at home. The sudden increase in the number of spectators has raised the question of better facilities and seating arrangements. The new hours will allow the more extensive use of the cinema as a public entertainment centre.

The opening of cinemas outside the West End at 10.30 a.m. will not achieve sensational box-office results, for the proportion of the populace able to go to the cinemas at that time is limited. The 10.30 a.m. to 9 p.m. regime, however, does allow considerable elasticity of attendance, so

that when cinema-going can develop there is a range of ten and a half hours for the purpose.

Similar moves are already being made in various parts of the country and there is little doubt that the example of London will be followed widely in other districts.

As already recorded in these columns, the CEA, as a national organization, have already approached the Ministry of Home Security with the suggestion that exhibitors should be allowed the option of remaining open or closing at whatever hour they wish. The ethics of this policy of self determination, they contend, are both obvious and, as is already suggested, knows better than the exhibitor himself whether people will continue to go to the picture house after certain hours. In some areas, notably the Midlands, London and certain Naval and Military centres, there is little trade after dusk.

Local Option Approval Expected

The CEA have asked the Ministry of Home Security to instruct the local authorities to allow exhibitors to decide for themselves whether they should open on Sundays. No action is as yet far has been taken, but it would seem to be the fact that the Home Security officials are convinced of the good faith and good judgment of the picture house operators. The success of the principle which has long been established in London is an argung point. Approval of the idea is expected.

Meanwhile the CEA are also pressing for the removal of the present machinery through which applications for are made for Sunday opening, suggesting to the Home Office that the situation is still a negative one and that a simple order from Whitehall would allow exhibitors to open when and where they pleased. They have pleaded not only the fact that they can possibly make up on a Sunday much of the revenue they lose on a weekday, with attendance benefits for the Exchequer, but also of the good work which they are doing in sustaining public morale and the morale no less of the fighting Forces.

The independence with which the exhibitor groups approach this subject, however, can be seen from a decision of the Leeds Branch, where the independent group voted against the prop-

osal that the Branch support national action. As Jack Prendergast pointed out, if Sunday opening was to be considered purely from a commercial angle the exhibitor would have to see that he was going to be able to get product at a price which would meet wartime require-

ments, that they emphasize the necessity for materializing the credit scheme in order to pre-

serve the industry, of the importance of whose role they seem emphatically convinced.

SHAW WORKS ON "BARBARA" SET

George Bernard Shaw himself helped Gabriel Pascal last week rehearse the final scene of "Major Barbara" at the Drench Studios. This scene, the last of the play, is a romantic passage between Wendy Hiller (Major Barbara) and Rex Harrison (Adolphus Cusins).

Shaw has made many visits to the studio, where he has taken an active part with producer Gabriel Pascal in oiling the wheels of shooting.

The War, and the need for the industry to continue functioning as normally as possible throughout it, is the dominant factor in the last report of the Cinematograph Films Council re-

cently issued, a precis of which has already been published in Motion Picture Herald. The keynote of the Council's examination of the problem is their conviction that indefinitie post-

ponement of their plan for the financing of in-

dependent production of British films might lead the industry into the plight it found itself after the last War. The War-time situation, they have actively pursued the matter, seeking to "devise in advance a plan whereby the British film industry will become credit worthy, so that when the propitious moment arrives for embodying this in legislation it can be put into operation with the least possible delay." Only the col-

lapse of France would seem to have called a halt to the scheme with its changing of the whole situation, particularly in regard to the improtant needs of the National Defence.

The trade welcomes the conception of the Cinematograph Films Council that "the welfare of the industry cannot but be affected by any plan for continuance, however uncertain; and while we welcome the prospect of constructive action, . . . we feel bound to urge that there should be no further delay in considering proposals from the Credit Bank.

Film Year Reviewed

Examining the operations of the industry under a year of war, the Council emphasize how the War aggravated existing difficulties and created urgent new problems. Notable amongst the problems raised were, of course, those of the temporary closing of cinemas and the consequent number of defaults of renters and exhibitors.

They insist that when the question of exhibitors' defaults is raised on the Quota Year last passed there must be taken into account the closure of cinemas by Home Office order at the beginning of the War.

Recording that they viewed five films, for which Quota had been canvassed on grounds of special entertainment value, they rejected all the applications, the Council took a particular kick at producers who considered that the inflation of a propaganda element is justifi-

cation for a Quota Certificate: "We are con-

tinuing to hold that this element should not be regarded as in itself justifying the granting of applications under this Section, but that it should be related to an entertainment value of the film as a whole."

Attack Treble Quota

Reference is made in the Report to the efforts of the Employees' Groups to secure a repeal of the Treble Quota provisions of the Act, under which, subject to certain conditions, films with labor costs of not less than £3,500 counted for Quota at three times their registered length. The Council have been unconvenced that these provisions were superfluous in the encourage-

ment of production for foreign markets, or that any limitation of the proposal would lead to an increase in the number of films produced.

They see as reasons for the difficulty in as-

suring continuity of production the disturbance of normal conditions by the War with its air raids, etcetera, and the doubt regarding altera-

tions in existing legislation.

The Council also point out the problem affecting the American companies with subsidiaries here, who have been subject to the regulations on frozen currency. It is following these and fol-

lowing the famous letter of 1932, the National Motion Picture Council, by Frederick Whyte announcing the Agreement and asking the Council to consider formu-

lating a proposal to meet wartime require-

ments, that they emphasize the necessity for materializing the credit scheme in order to pre-

serve the industry, of the importance of whose role they seem emphatically convinced.
the exhibitor claims that unwanted features (other than those contained in a particular group), or short subjects, or westerns, or for-
gings are foreclosed to him as condition
of licensing the desired features, he may arbi-
trate his claim provided he sends written
notice to the distributor of his intention to do
so not later than two days after receipt of
the distributor’s written notice of approval
of his contract. The arbitration裁 inappropriate case will
have power to make (1) a finding as to whether
the licensing of the desired features was in fact
conditioned upon the exhibitor buying the un-
wanted features, shorts, westerns or foreigns,
and, if his finding is in the affirmative, to make
(2) an award cancelling the contract for (or
to the extent that it relates to) the forced pro-
ducts.

It will be recognized that this is a great ad-
vance over such proposals in the past which
would have required the exhibitor to give no-
tice of his claim within a certain number of
days after his application was signed and be-
fore it was finally approved, thus enabling his
contract to predominate features. Under those
earlier proposals, if the home office can-
celled his entire contract, as it was free to do,
the arbitration was the probability that the ex-
change in negotiating a new contract would
simply add the price of the unwanted product
to the product licensed.

But the decree does not stop here. It recog-
nizes that an exhibitor may not want to
risk obtaining relief from a contract including
foreseeable provisions involving a penalty that
where no license has been entered into, controversy
as to whether a distributor has tried to force
features, shorts, westerns or foreigns may also
be arbitrable. In such cases the exhibitor must
give written notice to the distributor not later
than five days after the alleged attempt was
made. The arbitrator, if he finds that the offer
of features was in fact conditioned upon the
licensing of other features, shorts, etc., may
make an award of $500 fine on the offending
distributor to be paid into the
Arbitration Fund.

Exhibitors may ask why they should main-
tain arbitration for the imposition of a pen-
alty that does not benefit them directly. Ob-
viously, a favorable finding by the arbitrator
will pave the way for the exhibitor to force
a new contract and provide the product without
further insistence that he accept undesired
product. Moreover, the finding and penalty
will insure that the exhibitor will be
protected against an unchallenged contract
in the conduct of such proceedings for the bene-
fit and protection of all its members.

Selling in the Exchange District

One of the provisions aimed at curbing cir-
cuit buying power is the requirement that
features to be exhibited in one ex-
change district shall include theatres located
in another exchange district, and that the licensing
of the exhibitor’s contract in an exchange
located in one exchange district shall not be
conditioned upon the licensing of a feature or group of
features in theatres located in an exchange
district in another exchange district.

In other words, a distributor in negotiating
with a circuit may not tie in a feature to be exhibited
in more than one exchange district, nor can the deal as
to the theatres in one district be conditioned upon
the theatres in another district.

The obvious purpose is to decentralize buying
power by requiring a circuit operating in more than
one district to make separate deals as to
their theatres in each district. The language
is too broad to require that the separate deals as
to each district must be made within the dis-

circuits. Circuit deals can still be negotiated
in New York or at the headquarters of the cir-

cuit. But the deals must be separate and one
exhibitor association will be interested in
the conduct of such proceedings for the bene-
fit and protection of all their members.

RESEARCH COUNCIL

ATTACKS DECREES

Changes in "blind selling and block-
book" practices under the terms of the
proposed New York consent decree were
scored as inadequate by Dr. Ray
Lyman Willbur, president of the Mo-
tion Research Council, who urged par-
sage of the "coalition clause" of which the
organization was one of the chief
spokesmen.

Dr. Willbur said, "The proposals
demonstrate the total inadequacy of
our present Sherman anti-trust law to
sell local communities the power to
select their own films." He added, "In
order to protect our most precious
right to determine local standards, the
theatre manager in each community
should be empowered to select each
and every picture he is to show in his
patrons and their children. The pro-
tested temporary settlement permits the
forcing of undesirable pictures by
forcing them together in blocks of five." The "safe haven" escape clause in the consent decree was also attacked by Dr. Willbur.

From the Washington headquarters of the Research Council a statement was issued saying that the decree was "very disappointing" to those inter-

ted in the abolition of compulsory
block-booking and blind-selling. "In
stead of terminating these practices, the
decree guarantees an experiment for
only one selling season," it was said.

written is perhaps as good as could be devised.

CANCELLATION TIME LIMIT A BURDEN

CANCELLATION TIME LIMIT A BURDEN

November 9, 1940

Continued from page 17)
Hollywood's Top Current Productions Bear the Magic Brush of Technicolor

- BITTERSWEET
- CHAD HANNA
- DOWN ARGENTINE WAY
- FANTASIA
- NORTH WEST MOUNTED POLICE
- SHEPHERD OF THE HILLS
- THE SOUTHERNER
- THE THIEF OF BAGDAD
- WESTERN UNION

TECHNICOLOR MOTION PICTURE CORPORATION
HERBERT T. KALMUS, President
DEGREE MEETING
CALLED BY SEARS

At a home office meeting of district managers and other key members of the sales force called by Gradwell L. Sears, Warner Brothers general sales manager, distribution under the proposed consent decree was scheduled for consideration.

Sales executives of all five competing companies are beginning to study procedure under the proposed consent decree but no definite decisions are planned for the present because the blocks-of-five and the trade showing provisions of the decree do not go into effect until September 1, 1941, no matter how soon the document is approved.

by Paramount to the theatre whether by franchise or otherwise. This is the principle that a distributor may deal with its own affiliated theatres on whatever terms it deems practicable.

The question is: If in the case cited the maximum clearance is reduced as to the other four distributors, would it be feasible or practicable for a distributor to release its film on a different basis? Only experience will tell.

A distributor or an exhibitor affected by an award may seek an arbitrator proceeding for a modification thereof upon the ground that the making thereof changed conditions warrant such modification.

Conditions imposed in the Section are that no award shall affect runs as distinguished from clearance, or apply to the exhibition of shows that are not in the same circuits.

A distributor shall, first, whether the clearance complained of is unreasonable, and if he finds that it is, he may make an award "fixing the maximum clearance between the theatre and its neighbors".

The arbitrator shall determine, first, whether the clearance complained of is unreasonable, and if he finds that it is, he may make an award "fixing the maximum clearance between the theatre and its neighbors".

Clearance of five or more theatres is never, in any case, to be permitted discretion in the ordinary course of booking, when too few prints are available._SIGNATURES_ are subject to arbitration, and if the arbitrator finds that the distributor has pursued a policy of withholding prints in violation of the Section, he may enter an award directing the distributor to discontinue such policy.

This provision is typical of the kind of meaningless window dressing that has discredited previous attempts to work out a solution of industry problems. So far as we are aware, this Section cures no evil; if there is such an evil, it is done away with by the other provisions of the decree. The evil is in withholding prints from a subsequent run in order to give a prior run a longer box office life as specified in the contracts. Allied has called this to the attention of the Department of Justice but without avail.

Discrimination in Runs

This Section is aimed at the heart of the Big Eight's monopoly of exhibition, but it widens a slingshot instead of a rifle. The most serious complaints lodged with the
manded in writing features from the respondent distributors. Mr. Arnold, in the opinion of the Circuit Court, has run than that enjoyed by the circuit theatre (or filed a complaint with N.R.A. or the Department of Justice); and (f) that the Circuit Court complained was in fact because the theatre licensed to exhibit them on the run requested was a circuit theatre.

Factors for Arbitration

In considering such a complaint the arbitrator shall take into consideration the following factors, among others: (a) The terms, if any, offered in respect of each of the two competing theatres; (b) the seating capacity of each of said theatres; (c) the capacity of each for producing revenue for the distributor; (d) the character, appearance and condition of each, including its furnishings, equipment and conveniences; (e) the location of each of said theatres with respect to other competing exhibitors and the area and population served; (f) the competitive conditions in the area in which they are located; (g) their suitability for exhibition purposes; (h) the distributor's features on the run requested; (i) the character and ability of the exhibitor operating each and his reputation generally in the industry and in the community for goodfaith, honesty and fair dealing; (j) the policy under which each of the theatres has been operated and the policy under which the complainant proposes to operate the theatre if he obtains the desired run; (k) the financial responsibility of the exhibitor operating each of the theatres; (l) the arbitrator's prior relations with each of the two theatres and with their owners and operators and any equities arising therefrom.

By way of application to the Court for injunctive relief "which shall be limited to restraining the acquisition, or ordering the divestiture of theatres or interests therein, or declaring any other act to be unenforced, or declaring a violation of the Section." That is to say, if the Government can sustain the seemingly impossible burden of showing that such theatres were part of a general program of expansion and not merely acquired for ordinary purposes of business.

Another Section of the Act provides that the Government has represented to the Court that "the public interest requires" that the provisions of this decree (except for the provisions in reference to trade showings and selling in groups of five) shall operate for a trial period of three years. Therefore, the decree is to be entered upon the condition that the Government will not seek theatre divestiture as prayed in the complaint, or seek to dissolve or break up any of the affiliated circuits, until three years have elapsed. This proviso directly opposed to the Anti-Trust Law, it should afford some measure of comfort to the complainants of the five-group system. It insures that this method of selling will last for only one year.

It provides—

(a) If by June 1, 1942 a decree shall not have been entered against the non-consenting defendants (Columbia, United Artists and Universal), requiring them to trade their pictures and to sell in groups of five, then the distribution of pictures shall be referred to the consenting defendants (Paramount, M.G.M., Warner Bros., Twentieth Century and RKO) to work with the defendants into prior to September 1, 1942 covering fea-
tures released prior to such date and subse-
tquent to August 31, 1942.

(b) If prior to June 1, 1942 a decree shall have been entered against the non-consenting defendants with respect to trade show-
ing pictures or selling in groups of five, and the provisions of such decree are more favorable to the distributors than the similar provisions of this decree, the consenting defendants may at their option be relieved from the provisions of the consent decree and become subject to the more moderate provisions of the new decree.

(c) If in a case of a decree against the non-con-
senting defendants on the subjects mentioned prior to July 1, 1942, and an appeal therefrom by such non-consenting defendants, which appears to the Court to be meritorious, the Court may extend the operation of said decree pending the outcome there-
of, then operation of the consent decree so far as it relates to the trade showings and selling shall also be suspended until and unless such decree shall have become final and bind-
ing on the non-consenting defendants. After such decree has become final, the remaining defendants shall have the same right of election as in (c) and (d).

(f) If any theatre Congress passes legislation on the subject of trade showings or groups (Continued on following page)
selling, the consenting defendants may apply to the Court to be relieved from the provisions of the consent decree, subject to the following provisions: (a) Any motion under this paragraph filed at any time after September 1, 1943 may be denied, if the Court shall find that the consent of the parties was not obtained in the manner required by the Consent Decree, or that the consent of the parties was obtained under any duress or coercion, or that the consent of the parties was not voluntary or not given without any understanding or agreement with the defendants to surrender any rights of the parties to object to such relief. (b) If the consent of the parties to such relief is not obtained, the consent of the parties shall be obtained within thirty days after the filing of the motion. (c) If the consent of the parties to such relief is obtained, the Court shall make such order as it deems just and reasonable, subject to the provisions of the Consent Decree. (d) The consent of the parties shall be obtained within thirty days after the filing of the motion. (e) If the consent of the parties to such relief is not obtained, the consent of the parties shall be obtained within thirty days after the filing of the motion. (f) If the consent of the parties to such relief is obtained, the Court shall make such order as it deems just and reasonable, subject to the provisions of the Consent Decree.

Additional Protective Provisions

Many provisions of the consent decree are aimed at protecting the existing rights or privileges of the consenting defendants, viz: (a) the right of each distributor to continue the operations and activities of the consenting defendants outside of continental United States. (b) The right of each of the consenting defendants to sell, for the purposes of the Consent Decree, to such customers as it may elect, the arbitration of clearance as hereinabove explained. (c) The ambiguities in the draft of October 18 in reference to exemptions from the decree has been eliminated but the several provisions on the subject are confusing. (d) It is provided that all branches of motion pictures which the distributor was required to submit during the threethree-month period ending June 6 are excepted except that branches between one distributor and the affiliated theatres of another distributor are subject to the provision relating to clearance. All contracts and franchises between a distributor and its own affiliated theatres are excepted.

The favoritism, preferences and discriminations which the Government alleged in its complaint are practiced by the Big Eight in favor of one another's theatres are embodied in these disconcerting forms. The Department of Justice will always be able to explain its action in ignoring these branches under the decree.

(d) No consenting defendant shall be deemed to have violated any provision of the decree, if arbitration is provided, unless it refuses to arbitrate or to abide by the award.

(e) The decree shall not limit, impair or restrict the right of each consenting distributor to license picture on any terms it sees fit (1) in any theatre in the ownership, lease, management, or in the proceeds or profits of the theatre if it is a subsidiary of a company which is not directly or indirectly, by stock ownership or otherwise, owned a financial interest at the time of the decree and also at the time of such license, and (2) in any theatre in the ownership, lease, management or operation, or in the proceeds or profits from management or operation of which, such distributor acquired after the date of the decree and owns at the time of such license, directly or indirectly a financial interest of not less than fifty percent in any way, including through the ownership, lease, management and operation of which a company in which such defendant owned less than forty-two percent of the common stock at the date of the decree and at the time of the license, acquires after the date of the decree and owns at the time of the license, directly or indirectly, a financial interest of not less than fifty percent.

To recapitulate immunity under the decree is given to all licenses by a distributor to a theatre in which it at the time of the decree and own, at the time of such license, a fifty percent interest in such theatre, and in a word, all licenses by a distributor with its existing affiliated theatres are excepted; with respect to after-acquired theatres, in order for their licenses to be exempt, the distributor must own a fifty percent interest in such theatre, and a forty-two percent interest in a subsidiary which itself has a fifty percent interest in such theatre. Bear in mind that this exemption applies only to licenses or franchises between one consenting distributor and its affiliated theatres; it does not apply to anyther than a sale of the business to another consenting distributor or to theatres of another consenting distributor.

The apparent reason for these exemptions is the peculiar view taken by Government attorneys (peculiar in view of the charges of combination and conspiracy set forth in the bill of complaint). The arbitrator must not only operate theatres for the exhibition of its own pictures, but may license such pictures to its own theatres on whatever terms it pleases.

(f) Except as otherwise provided in the decree, the consent decree shall be construed to limit the right of any distributor to select its own customers, to bargain with them according to law and license pictures on any terms it sees fit.

(g) The provisions in reference to trade showings and group selling, in reference to licencing, are accomplished by the consent decree in reference to discriminating against independent exhibitors, shall have application only to features released in the United States after August 31, 1941.

Policing of the Decree

To secure compliance with the decree, representatives of the Department of Justice shall have access to all books, ledgers, accounts, correspondence, memoranda and other records and documents of the consenting defendants and may interrogate the officers, employees, or any of them, relating to any of the matters contained in the decree. The decree also specifies certain information which the defendants shall keep available for the purpose stated.

The Department of Justice also is given access to all proceedings and records of the arbitrators.

Jurisdiction is retained by the Court to enable the parties to apply for orders and directions for the enforcement of the decree for the enforcement of compliance, and for the punishment of violations: (b) to enable any party to apply for modifications to conform with the changes made in the consent decree by the consent of the parties; (c) to enable the arbitrator to make any application to the Court provided for in the decree; (d) to enable the parties at any time after three years to move for any modification; (e) to enable any consenting defendant after three years to move to vacate the decree, or for any modification, on the ground that changed economic or competitive conditions make the decree or any provision thereof no longer applicable or necessary; and (f) to enable the arbitrators to be removed, and the consent of the parties to the removal of the arbitrators to be obtained, subject to the provisions of the decree.

Arbitration Provisions

The American Arbitration Association is designated the impartial Arbitrator to set up and administer the arbitration system. The arbitrator shall establish and maintain an Arbitration Tribunal in each city in which three or more of the distributor defendants maintain exchanges. This shall consist of a panel of not less than ten impartial arbitrators and a clerk with suitable offices and personnel. The arbitrator may appoint and remove members of the panel and personnel.

No person may be appointed on any panel "who has any financial interest in, or has had any connection with, the production, distribution or exhibition of motion pictures, or has had any interest in any motion picture theatre as landlord, lessor, or otherwise."

Criticism has been made of this provision for impartial arbitrators on the ground that many of those who will have no background or experience in the business the arbitrators will be bewildered by the complexities of the business.

This overlooks the fact that the American Arbitration Association has many experienced arbitrators located in all parts of the United States who are skilled in mastering the details of motion picture industries and in rendering just decisions.

Aside from this, the use of impartial arbitrators (Continued on page 46)
BOOKING CALENDAR for 1941

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NAME_________________________ THEATRE_________________________

ADDRESS_________________________ CITY_________________________ STATE_________________________
DELAY IN ARBITRATION A HARDSHIP

(Continued from page 44)

The arbitration proceedings shall be conducted as provided in the Rules which are expressly approved in the decree. The Rules may provide for the arbitration of claims and controversies between distributor defendants and exhibitors for the arbitration of which no provision is made in the decree—i.e. controversies growing out of exhibition contracts.

Provision also is made for an Appeal Board which shall hear and determine appeals from awards made by the Arbitration Tribunals. It shall be composed of five persons, to be appointed by the Court, “each of whom shall be a person of known impartiality and discretion.” One member shall be designated by the appellant and as designated by the appellee. This Appeal Board shall have its offices in New York City.

There is grave danger that men outwardly impartial but actually sympathetic with the major interests may be selected unless the other interests affected are permitted to challenge the members before their appointments are made permanent. Allied has opposed allowing the Board to sit in New York, first, because Washington is a more logical and Chicago a more central point, and second, because it is inevitable that the members of any such Board, no matter how distinguished, will be affected by the attentions and ministrations of Big Lights interests entrenched in New York.

Any person having the right to institute an arbitration proceeding under the decree may do so upon the condition that such person file with the Clerk a submission in proper form providing that he will abide by and comply fully with any award which may be rendered; a similar submission must be filed by any intervenor in any such proceeding. The consenting distributors are bound by the decree and are necessary to join; others do not run out on the arbitration as soon as an award is made against them.

Representatives of the Department of Justice are to be notified on request, i.e. in the possession of the Appeal Board, the Arbitration Tribunal, and of the Administrator, which relate to the arbitration system and to the arbitration of claims and controversies under the decree.

Rules of Arbitration and Appeals

An arbitration proceeding shall be instituted by the filing with the Clerk of the appropriate Tribunal an demand for arbitration and submission, and by paying a filing fee of $10.00. Intervenors must also file the submission and pay the fee.

The Demand shall contain the names and addresses of the parties, the name and address of each distributor or exhibitor whose business or property it is believed may be affected by an award in the proceeding; and a brief statement in simple language of the claim and the relief sought.

A sufficient number of copies shall be filed to enable the Clerk to deliver one to each distributor or exhibitor named in the Demand.

The respondent may suggest the names of others having an interest in the proceeding and they will be given a copy of the Demand by the Clerk. All persons thus interested may intervene.

Between 15 and 17 days after the filing of the Demand the Clerk will deliver to each party an identical list of names from the Panel of Arbitrators, in order that they may indicate their preference. The parties will have seven days in which to return the lists and if any party does not do so, it will be deemed to have approved all names.

The Clerk will then appoint an arbitrator acceptable to the parties. If no name is acceptable to all parties, then the Administrator shall appoint an arbitrator from the remaining members of the Panel.

Not less than 16 days after the filing of the Demand the parties may in writing unanimously appoint one or more arbitrators from the Panel. Arbitrators disqualified under the rules may not be removed by arbitrators disqualified by the Board. The Administrator may remove an arbitrator for neglect of duty. The Administrator will fill all vacancies.

It is not clear why the Rules put such emphasis on delay. They even provide that 10 days must elapse in cases where the parties get together and agree upon an arbitrator. This will work a hardship on and tend to deter exhibitors from arbitrating certain classes of cases, as, for example, that a distributor has forced or is attempting to force unwanted products.

This has been called to the attention of the Department of Justice. Hearings are to be held in the offices of the local Tribunal or at such other place as the parties may agree upon with the consent of the Administrator. Hearings shall be commenced as promptly as possible after the appointment of the arbitrator, and the arbitrator will fix the date of the hearing. However, the parties are to be given five days notice of the beginning of the hearing, thus assuring further delay.

The parties may appear personally and be represented by counsel or by others.

Each party shall have the right to examine or cross-examine any witness.

Witnesses shall testify under oath (conscientious objectors may “affirm”).

An important provision is that “the arbitrator shall be required to prepare any party to produce such records as the arbitrator may deem necessary to a proper determination of the controversy.”

The arbitrator shall be the judge of the relevance of evidence offered but he is not required to adhere to strict legal rules.

The arbitrator may hear argument and receive evidence.

The arbitrator has 30 days after the close of the hearing in which to file his award.

Thus 24 days may elapse before the arbitrator is appointed; he must be at least five days notice of the first hearing; and finally 30 days may elapse after the close of the hearings—90 days not including the duration of the hearing!

Certainly the Rules must be modified to allow for a quicker procedure in cases where time is of the essence.

In his award the arbitrator shall assess costs against the losing party or parties or apportion them as he deems just. Costs are limited to the filing fee and the arbitrator’s fee.

Just what these costs will amount to may be gleaned from the following: The Administrator will fix the arbitrator’s fees not exceed $300.00 per day or part of day spent in attendance at the hearing. Prior to the commencement of the day’s hearing, each party shall deposit, together with a sum equal to the arbitrator’s per diem fee.

The fees will be paid out of the sums so deposited and the remainder will be returned to the parties entitled thereto.

In a proceeding involving, say, five respondents and intervenors, and in which the arbitrator sat for five days, the complaining exhibitor must stand to lose $3000 in costs in case he did not make good on his claim.

A distributor by dilatory tactics might conceivably run up such a bill as to compel the complaining exhibitor to write off a loss, thus accomplishing a denial of justice.

An exhibitor ought not to be visited with such a loss in a case initiated in good faith, even though the award goes against him.

The Rules so far as they relate to time and costs definitely call for revision if the system is to fulfill its purpose.

If one or more parties desire a stenographic record, they must deposit the cost thereof with the Clerk. Any party not depositing a sum equal to the cost thereof shall pay the cost thereof; and if such party did not pay the cost of taking the stenographic record, he shall reimburse the party who did.

This is a matter of agreement between the parties and stenographic fees are not taxable as costs.

Filing Fee for Appeals

The filing fee on an appeal is $25.00. The appellant must file with the Clerk three copies of stenographic record. Thus stenographic costs are a condition of the right of appeal.

The record on appeal, including the stenographic records, exhibits, Demand, submission and Clerk’s entries will be transmitted by the Clerk to the Appeal Board.

Within 30 days after notice of appeal, each party must file its appeal brief. Within another 10 days each party must file any answering brief it may wish to consider.

The Appeal Board by agreement of all the parties, or on its own initiative, may order one or more days for oral argument to be heard, orally, in the absence of an agreement, and such application will be determined by the Board.

Oral arguments will be heard only in New York, thus underwriting the convenience of the home office employees and attorneys and causing the convenience and expense on independent exhibitors located at a distance.

The members of the Appeal Board will be accompanied by an opinion thus creating precedents for the guidance of the local Tribunals.
Schaeter Chairman of Coordinating Committee Through Which Industry Aid Will Go; Studios Opened to Army

Furthering the motion picture contribution to the national defense effort, committees of various sections of the industry select 100 stars and directors to head the invitation of heads of all major film companies. Heading these committees is a Coordinating Committee on National Defense, under the chairmanship of George J. Schaeter, president of RKO.

Meanwhile, the film industry as a whole continued to show the effects of the war crisis abroad and defense efforts at home; many members of the industry are eligible for the military; some home theatre managers are demanding registration cards for admissions; the Hollywood studios are preparing to aid the production of war training films; some film exhibitors in certain localities have been chosen to serve on Selective Service Boards; the Eastman Kodak Company announced it would return all profits over 10 per cent on Government defense work to the Government; members of the industry are leading the armed forces and aid to the Red Cross is continuing.

Coordinator Named

On the film industry's Coordinating Committee for National Defense with Mr. Schaeter are Barney Balaban, vice-president of Paramount Pictures; Joseph Hazen, president of Warner Brothers; William C. Michel, executive vice-president of Twentieth Century-Fox; Nicholas M. Schenck, president of Loew's, Inc.; and R. B. Willy, of the Willy-Kinney circuit. Francis S. Harmon, of the Motion Picture Producers and Distributors of America, has been named as executive secretary, and will report to the committee. It was announced he had already established the necessary contacts with national defense agencies and that suggestions would be channeled through him.

Sponsors of the plan for various committees are the heads of the major film companies. Mr. Schaeter, Mr. Balaban, and Mr. Schenck: Jack Cohn, vice-president of Columbia Pictures; Nate Blumberg, president of Universal Pictures; Sidney R. Kent, president of Twentieth Century Fox; Maurice Silverstone, general manager of United Artists; and Harry N. Warner, president of Warner Brothers.

Chairman of the theatre committee is Joseph Bernhard, general manager of the Warner circuit. On this committee are A. H. Blank, Harry Brandt, Si Fabian, E. H. Kugler, Charles M. Moskowitz, John O'Connor, R. J. O'Donnell, E. V. Richards, Sypros Skouras, R. B. Willy, and Nathan Yamin.

In addition to the committees are Y. Frank Freeman, studio production; E. B. Hatrick, newsreels; William Clark, short subjects; William A. Scully, distributors; Oscar Book, theatre promotion.

Mr. Schaeter, commenting on the plan this week, said:

"In order to be able to participate in the war effort, it is necessary for the industry to have a clear idea of the problems of national defense. The intention is to provide a clear path for such plans as may best serve our national needs, insofar as the screen is properly concerned."

Henry J. Hull, Secretary of War, and Frank Knox, Secretary of the Navy, last week commenced the spirit of the film industry, for the plan. Another who voiced praise was Cordell Hull, Secretary of State.

Headquarters of the coordinating committee is at 28 West 44th Street, New York City, head office of the Motion Picture Producers and Distributors of America.

The United States Army Signal Corps moved into this week, in its war training film program. Headquarters of that section of the corps which will make such films were moved last week from Fort Monmouth, New Jersey, to near Asbury Park. Heading the section is Lieutenant Colonel Melvin Gillette, assisted by Major Robert Shaw. Fourteen officers have been sent to Hollywood for training. It is planned to make 3,000 reels by July. Army film production formerly was only 30 reels per year.

Studies to Aid Signal Corps

In Hollywood, it was announced last week that the production capital's facilities would be available to the Army. Y. Frank Freeman, chairman of the studio production defense committee, named Darryl F. Zanuck, vice-president in charge of production at Twentieth Century Fox, to head a subcommittee to work with the Signal Corps.

Assisting Mr. Zanuck are Samuel Briskin, and Major Nathan Levinson. Expected this week in Hollywood is Major Richard T. Schlosberg, of the corps, who conferred on Army films several months ago, with Hollywood leaders. The officer was expected to begin work this week or next. Gordon Mitchell, manager of the Research Council of the Academy of Motion Picture Arts and Sciences, was in Washington last week conferring with War Department officials.

Dr. Leo C. Rosten, director of the Rockefeller-Fund Motion Picture Research Project, last week was made liaison officer of the National Defense Commission, for motion picture work on the division picture. His section of the division of information of the commission, and his duties include clearing the way for producers planning pictures on national defense problems, and furnishing information to producers and the commission.

Mr. Rosten's survey of Hollywood, part of the project, will be published next Spring. Last week, the film industry learned the names of several men in various Federal agencies who, because of the current war effort, will become 'contacts' with the industry.

Dietsz Advocates Theatre Schools

Howard Dietz, director of advertising and publicity for Metro-Goldwyn-Mayer, discussing prospects for films and the theatre for the coming winter at a luncheon of music, art and drama critics at the Biltmore Hotel in New York last week advocated a less bazaar organization in the theatre. Mr. Dietz said there should be schools for producers and dramatists in the theatre, as there are already in the motion picture industry.

He also expressed a hope for more leniency and understanding in the public's judging of films.
COLUMBIA

BEWARE SPOOKS: Joe E. Brown, Mary Carlisle—In this section Joe cannot be beaten for a money maker. The story is well written, the cast well chosen, and the suspense high throughout. Highlights of the midnight show, we had to run this show two times. For a spoooky show, don’t pass this one up. I believe this one will draw a house anywhere. Running time, 47 minutes. Played Midtown, October 26—Harry H. Shuford, Woodlawn, Md. Rural patronage.

FIVE LITTLE PEPPERS AT HOME: Edith Fellows, Dorothy Peterson, Dorothy Ann Seese—Doubled with “Canoe Serenade” and everybody loved the baby. I’d like to have that chup for a draft exemption if nothing else. Nice picture for the young and old alike: especially the children. Played October 11–12—Felix T. Tisdale, G.A. Theatre, Georgias, Al. Small town and rural patronage.

GIRLS OF THE ROAD: Helen Mack, Lola Lane, Ann Dvorak. This is a very good picture and made me really like it—G. J. Martin, Badger Theatre, Minn. Small town patronage.


OUT WEST WITH THE PEPPERS: Edith Fellows, Dorothy Anne Seese, Tommy Bond—Played this one double down with “Bulldog Cody.” Everybody was pleased. Personally, I think little Dorothy Ann Seese has a much more definite personality than her sister. Played October 1–2—Kirk Brown, Motif, G. A. Theatre, New Orleans, La. Small town patronage.

TOWNS: Charles Starrett, John Loder, Jean Bruce. This is a very good picture and made me really like it—G. J. Martin, Badger Theatre, Minn. Small town patronage.

First National

TERRID ZONE: James Cagney, Ann Sheridan, Pat O’Brien, Andy Devine, Helen Vinson—A rambling plot is held together by a good cast and excellent dialogue. When the two women get together, the writer-play's fancy is fast and furious. It drew average business with a lot of competition when doubled with “One Million B. C.” Running time, 67 minutes. Played October 28–30—V. W. York, A. D. Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Metro-Goldwyn-Mayer


BOOM TOWN: Clark Cable, Spencer Tracy, Claudette Colbert, John Carradine. Product this picture was very much enjoyed by my patrons. Can recommend this for town patronage more than the country folks. Running time, 90 reels. Played October 19–20–A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

CAPTAIN IS A LADY: The: Belsho Bondi, Bille Burke, Helen Broderick, Charles Coburn, Helen Hayes, Noel Willman. Product a picture, but definitely satisfying. Played two-day date on double bill with “Snake River.” Patrons want to know why we don’t have more of Helen Broderick and Marjorie Main.

In this, the exhibitor’s own department, the theatremen of the nation will see another way of selling their patronage in the box-office performance of product for their mutual benefit. It is a service to the exhibitor for the address all communications to—

What the Picture Did for Me

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York


EDISON, THE MAN: Spencer Tracy, Rita Hayworth, Oskar Homolka, Lynn Overman, Charles Coburn, Gene Lockhart—Spencer Tracy in anything means good box office. This is no exception. His office here was the highest of all his good performances. All round good cast. Running time, 106 minutes. Played October 23–24—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Canada. Industrial town and rural patronage.


I LOVE YOU AGAIN: William Powell, Myrna Loy, Frank McHugh, Edmund Lowe—Plenty good. We all like this team, and business was above average. Running time, 99 minutes. Played October 9–10—Ray Peacock, Onalaska, Wash. Loggers and mill workers patronage.

PRIDE AND PREJUICE: Lawrence Olivier, Greer Garson, Mary Boland, John Mills. Product this is one of the best pictures that has come along for many years. At least it was seen by very few people. Running time, 112 minutes. Played October 29–30—Ray Peacock, Onalaska, Wash. Loggers and mill workers patronage.

SUSAN AND GOD: Joan Crawford, Frederic March, Ruth Hussey, Joan Crawford, Rita Johnson, Ray Mate, Barbara Stanwyck. Product this picture was very much enjoyed by my patrons. Can recommend this for town patronage more than the country folks. Running time, 112 minutes. Played October 29–30—Ray Peacock, Onalaska, Wash. Loggers and mill workers patronage.

Theatres: John Carradine, Claudette Colbert, John Howard Lawson. Product this picture was very much enjoyed by my patrons. Can recommend this for town patronage more than the country folks. Running time, 112 minutes. Played October 29–30—Ray Peacock, Onalaska, Wash. Loggers and mill workers patronage.

SUSAN AND GOD: Joan Crawford, Frederic March, Ruth Hussey, Joan Crawford, Rita Johnson, Ray Mate, Barbara Stanwyck. Product this picture was very much enjoyed by my patrons. Can recommend this for town patronage more than the country folks. Running time, 112 minutes. Played October 29–30—Ray Peacock, Onalaska, Wash. Loggers and mill workers patronage.

TOO MANY HUSBANDS: Jean Arthur, Melvyn Douglas, Fred MacMurray—That trick voice of Jean Arthur was a picture enjoyable, but that’s about all this picture has; except for a few high comedy moments it is very dull. It didn’t come to an ending it just stops to the evident relief of all. Running time, 96 minutes. Played October 30–31—E. H. Tisdale, G.A. Theatre, Georgias, Al. Small town patronage.


Paramount

BUCK BENNY RIDES AGAIN: Jack Benny, Eddie “Rochester” Anderson, Ellen Drew, Andy Devine, Phil Harris—A very entertaining picture. Benny has plenty radio fans in this section and they were not really dissatisfied with the picture, for January 15–16—E. H. Tisdale, G.A. Theatre, Georgias, Al. Small town and rural patronage.

DR. CYCLOPS: Alber Deka, Janis Logan—Played on Bank Night to good business. It scared a few of the women away. The photography was very good, but the picture was not a financial success. Played October 15–16—E. H. Tisdale, G.A. Theatre, Georgias, Al. Small town patronage.

EMERGENCY SQUAD: William Henry, Louise Campbell—Fifty-nine minutes of action that was enjoyed much more than the other. it was played at the Fox on October 15–16—E. H. Tisdale, G.A. Theatre, Georgias, Al. Small town patronage.


SAFARI: Doug Fairbnarks, Jr., Madeleine Carroll—Not much for the jungle scene that we expected. Played as a B picture to accompany a picture of a sad ending that pleased 100 per cent. Robert Taylor gives the only pleasing performance as the hunter. The supporting cast flawless and nothing but favorable comments. Running time, 100 minutes. Played September 27–28—Gleys E. McCrindle, Owl Theatre, Lebanon, Kan. Small town patronage.

MONOGRAM

GENTLEMAN FROM ARIZONA, THE: Craig Reynolds, John King—This is the first time in six years we have written to you about “What the Picture Did for Me.” I do so now because I feel any exhibitor who reads will profit if he acts. I haven’t been running Monogram pictures for years, so this year I bought a few “westerns.” The first one was “A Town of Drifters” and I was very surprised. It certainly would do justice to Metro, Fox or any major company and was sold very cheap. The production, color and general excellence of the story and production was “top notch.” If these small companies are going to make pictures like this, I’m going to stop worrying about increased rentals. I believe it true that, “the customer is always right.” Played October 15–16—E. H. Tisdale, G.A. Theatre, Georgias, Al. Small town patronage.


TYPHOON: Dorothy Lamour, Robert Preston,
LYNEE OWEN—A lovely lady in color and a good name makes for a good box office. Sunday, fans flocked to the Cinema and forest fire together was marvelous in its greatness. Good business. The scene: a large house. The time: October 9-10—Felix H. Tisdale, Ga-Ana Theatre, Georgia, Ala. Small town and rural patronage.

TYFPHON—Dorothy Lamour, Robert Preston, Lynee Owen—This picture did well on Foto-Nite, but let us do very badly the very next night. Reports from the audience were quite favorable. Harriett Randall, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PRODUCERS
GUN CODE: Tom McCray—Okay for Friday-Saturday day program. Average business. Fete Sinios, Virginia Theatre, Bakershield, Calif. General patronage.

REPUBLIC
DARK COMMAND: John Wayne, Claire Trevor, Walter Pidgeon—I must say that this is the funniest film seen in months. John Wayne is in this and he is seen on a very good supporting cast to help him along. Played to a very good house which could have been better. A fair picture, but don’t bet on this to do big money. Running time, 96 minutes. Played October 23-24—Harry H. Shaw, Dinard Theatre, Wayland, Mo. Rural patronage.

GAUCHO SERENADE: Gene Autry, Smiley Burnette. Jones, Walsh.—This guy is a very fine actor, and he is good in a western. Capacity business and they all liked it. "Frog" is fun and Autry is the sensation. I enjoyed the cowboy of Autry’s westerns. I am afraid of the consequences. Running time, 66 minutes. Played October 23-24—Harry H. Shaw, Dinard Theatre, Wayland, Mo. Small town and rural patronage.

GRAND OLE OprY: Weaver Brothers and Elvis Presley. Played to a small town. Top business. We like this kind of show—G. J. Martin, Badger Theatre, Badger, Minn. Small town patronage.

RANCH HANDS: Gene Autry, Smiley Burnette, Bobs Watson—Show was well attended and playing all around us, but still did the money. Played to a capacity house. Running time, 66 minutes. Played October 25—Harry H. Shaw, Dinard Theatre, Wayland, Mo. Small town patronage.

YOUNG BUFFALO BILL: Roy Rogers, George "Gabby" Hayes, Pauline Moore—Average Rogers western. Don’t have to go out of town to see a good picture. Can dig up historical western names to tack on this series. It does help to go out of town. C. C. Neagle, Lyric Theatre, Hamilton, Ohio. Family patronage.

RKO Radio
ABE LINCOLN IN ILLINOIS: Raymond Massey, Ruth Gordon, George Holmes, Gene Lockhart—This show is well liked by every one. Did a good business. Running time, 80 minutes.—G. J. Martin, Badger Theatre, Badger, Minn. Small town patronage.


QUEEN OF DESTINY: Anna Neagle, Anton Walbrook, C. Aubrey Smith—This was rebooked more than once. Played to the very best. Running time, 95 minutes. Played October 15-17—Joe Schindel, Granite Theatre, Granite Falls, Minn. Small town patronage.

STRANGER ON THE THIRD FLOOR: Peter Lorre, John McGuire, Margaret Tallichet—A good picture and a good story. Played to 95 percent capacity. Played October 22-24—Joe Schindel, Avalon Theatre, Granite Falls, Minn. Small town patronage.

GRAPES OF WRATH: Henry Fonda, Jane Darwell, Dorris Bowdon, John Carradine, Charley Grapewin—This picture did plenty of business, such as business. In this town, if people advertised should go anywhere in this territory, I notice a lot of exhibitors have been "running" Fox products. Where they get it I don’t know. It’s the best product I have played this week. What other company has, has a "Stanley and Livingstone," "The Rains, C. M." "Little Old New York," Swanee. This is the only picture that comes with Fox and personnel on the current project give, me Fox. Running time, 80 minutes. Played October 21-23—Frederick H. Thead, Thead’s Theatre, Velva, N. D. Small town and rural patronage.


STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Walter Brennan, Charles Coburn, Henry Hull, Sid Crete, Hardwick. Most generously exchanged this for some of our two-year-old product and, although it is still old, it is a good picture. We have, however, but historical pictures don’t just seem to click. This is a very attractive feature. Played October 18-19—Bob Nichols, Lyric Theatre, Brooklynville, Ky. Rural patronage.


United Artists


KIT CARSON: Jon Hall, Lynn Bari—Played to two capacity crowds and they all enjoyed it. The stage show packed them in and they were satisfied with this action picture. Played October 21-24—Felix H. Thead, Thead’s Theatre, Georgina, Ala. Small town and rural patronage.

OUR TOWN: William Holden, Martha Scott, Frank Craven, Fay Bainter, Dean Jagger—Stuart Erwin—No business after the first day’s showing and the few that came did not like it. Running time, 90 minutes. Played October 21-23—A. C. Stock, Iroquis Theatre, Petroia, Ontario, Canada. Small town patronage.

SOUTH OF PAGO PAGO: Jon Hall, Victor McLaglen, Frances Farmer, Olympe Bradus—Here is an excellent picture with nice Ke, action, suspense, etc. Running time, 95 minutes. Played October 15-17—Joe Schindel, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Universal

HOT STEEL: Richard Arlen, Andy Devine—"Hot Steel" was well liked by everyone. It gives you something of really, how hard men work in steel mills. Andy Devine always comes in with some fun, which was liked here. A swell short to D. R. Running time, 60 minutes. Played October 11-12—R. A. Poage, Pago Our An-A Theatre, Rural patronage.


WARNER BROTHERS
CITY FOR CONQUEST: James Cagney, Ann Sheridan, Frank Craven—Good picture; good business. However, this is not Cagney’s best picture so don’t expect too much. It’s nate is to see at Robert Benchley. Running time, 70 minutes. Played October 27-28—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLOWING GOLD: Pat O’Brien, John Garfield, (Continued on following page)
FOUR CONTRIBUTORS JOIN DEPARTMENT

Four new contributors this week sent reports to The What the Picture Did for Me department. They are:

G. J. MARTIN, Badger Theatre, Badger, Minn.


CHARLES T. WOLFE, Park Theatre, Constantine, Mich.

PETE SINIOS, Virginia Theatre, Bakersfield, Calif.

Read the reports of these and other contributors to the department in the adjoining columns.

When you need transportation when take chances of delay on your world war releases, political events, front-page personalities, home training camp shows, football high spot, posters, stills, advertising ter and equipment? Use the quickest, surest way—
top-speed RAILWAY EXPRESS. Fast, careful han-

ing. Low rates. Pick-up and delivery without extra charge in all cities and principal towns. Just phone our local agent. He's a good man to know.

Columbia
SHORT FEATURES

COMMUNITY SING: Don Baker—Another good

sing with organ accompaniment. Running time, 10 

minutes.—Joe Schindele, Avalon Theatre, Granite 

Falls, Minn. Small town patronage.

FIREMAN SAVE MY CHO HOJO: Andy Clyde 

plays a fireman just out of City College. Running 

time, 9 minutes.—A. C. Stock, Irropuis Theatre, 

Petrolia, Ontario, Canada. Small town patronage.

FLOATING ELEPHANTS: Cinescopes—A very 
good and timely subject, showing Europe's protec-
tion against air raids. Running time, 11 minutes. 

—Joe Schindele, Avalon Theatre, Granite 

Falls, Minn. Small town patronage.

GLOVE SLUGERS: Noah Beery, Jr., Stump How-

ard—All that I can say is that it's good comedy. 

But I find that the people like this comedy really 

better than the Stooge comedies. Running time, 17 

minutes.—Harry H. Shaw, Dillard Theatre, Wardell, 

Mo. Rural patronage.

MASTER OF THE CUE: Willie Hoppe—"Master 

of the Cue" is a very good short in respect that it 

is a change from the balance that we run all the 

time. It gives the customers a chance to relax while 

watching this kind of short subject, billiards. 

Running time, 7 minutes.—Joe Schindele, 

Dillard Theatre, Wardell, Mo. Rural patronage.

MUTTS TO YOU: Three Stooges—Good Stooge 

comedy.—Ray Peacock, Osvalda Theatre, Osvalda, 

Wash. Loggers and mill workers patronage.

Metro-Goldwyn-Mayer

SAVAGE IN THE ALPS: Columbia Towns—This 
is another travel talk, N.G. for the majorities in 

the north. Running time, 11 minutes.—Joe 

Schindele, Granite Theatre, Granite Falls, Minn. 

Small town patronage.

CAT COLLEGE: Pete Smith Speedchases.—This Pete 

Smith is a real original, the training time, 11 minutes.—Ray 

Peacock, Osvaldsla Theatre, Osvaldsla, Wash. 

Loggers and mill workers patronage.

DAD FOR A DAY: Our Gang—Good single reel of 

the Gang Kids. Running time, 10 minutes.—A. L. 

Dove, General Theatre, Brandon, Saskatchewan, 

Canada. Rural and small town patronage.

EYES OF THE NAVY: Crime Doesn't Pay Series 

—An excellent picture and one that's a real con-

venience.—Uncle Sam is being fully prepared as 

we shall resee in the picture. Be sure and book 

the "Eyes of the Navy." Running time, 9 minutes. 

—William Noble, Criterion Theatre, Oklahoma City, 

Okla. General patronage.

HOMELESS FLEA: Cartoons—The flea wanted 

a home and the dog furnished the home but didn't 

like the way the flea lived and used the pet. 

Running time, eight minutes.—William Noble, 

Criterion Theatre, Oklahoma City, Okla. General 

patronage.

PAPA GETS THE BIRD: Cartoons—Good cartoons 

in color. Running time, seven minutes.—E. M. 

Freiburger, Paramount Theatre, Dewey, Okla. 

Small town patronage.

SEATTLE, GATEWAY TO THE NORTHWEST: 

Pat-Patrick Travels.—Good comedy cartoon, one 

would be good here. Running time, 10 minutes. 

—Ray Peacock, Osvalda Theatre, Osvalda, Wash. 

Loggers and mill workers patronage.

TRIFLES OF IMPORTANCE: Passing Parade, No. 

15—Good short subject. Thoroughly entertaining. 

Everyone would be good here. Running time, 10 

minutes.—Ray Peacock, Osvalda Theatre, Osvalda, Wash. Loggers 

and mill workers patronage.

WALDO'S WISH: Our Gang.—Another good 

one from this bunch of clever kids. Running 

time, 10 minutes.—Joe Schindele, Granite Theatre, 

Granite Falls, Minn. Small town patronage.

Paramount

BLUE BARRON AND HIS ORCHESTRA: Headliner—One 
of the best band shorts that it has been our 

pleasure to offer our audience. It has twenty 

two singers, one of which is Russ Carlyle, a 

female singer, a theme in the orchestra, who 

whistles from the throat and a little dancer. The 

last mentioned cannot understand his purpose 

and audience to roar as loud that the music 

could not be heard. If you want to treat your 

audience with a real good number of laughs, 

this show Blue Barron today. Running time, 10 

minutes.—A. Reynolds, Director of Education and 

Recreation, Prison Theatre, New Jersey State Prison, Trenton, 

N. J. Prison patronage.

BUSY LITTLE BEARS: Paragraphic—Cute pic-

ture. Running time, 10 minutes.—Ray Peacock 

Osvalda Theatre, Osvalda, Wash. Loggers and mill 

workers patronage.

DESSERT ADVENTURE: A: Grandlind Rice Sport-

lights—Don't let this fool you. It's very good.—Har-

old Rankin, Plaza Theatre, Tilbury, Ontario, 

Canada. General patronage.

PARAMOUNT NEWS: No. 18—3000 Canadians in 

Army now. Wilkie invades New England, Roosevelt 

on mission inspection. Canadian Airplanes in Africa. Football games, an 

excellent news item. Running time, 9 minutes.—William 

Noble, Criterion Theatre, Oklahoma City, Okla. 

General patronage.

POPEYE MEETS WILLY WALKER: Popeye the 

Sailor—A lark of Popeye. Running time, seven 

minutes.—Joe Schindele, Avalon Theatre, 

Osvalda, Wash. Loggers and mill workers patronage.

SUGAR WIND: Paragraphic—An interesting short 
on the sugar industry in the Barbados.—Harold 

Rankin, Plaza Theatre, Tilbury, Ontario, Canada. 

General patronage.

UNUSUAL OCCUPATIONS, No. 5—A substitute 

for the printer, a printer who was a printer, a 

backwoods printer, the only printer in the very 

remote corner of the world, which was a printer 

and a printer, and a printer and a printer and 

printer. Running time, 10 minutes.—J. A. Reynolds, Director of Education 

and Recreation, Prison Theatre, New Jersey State Prison, Trenton, 

N. J. Prison patronage.

RKO Radio

HATS: Reekins—This is just about the poorest 

excuse for a short we have ever played. RKO 

must have just run out of material to make anything 

like this. Running time, nine minutes.—Joe 

Schindele, Granite Theatre, Granite Falls, Minn. Small town 

patronage.

HE ASKED FOR IT: Leon Errol Comedies—An 

exaggeration of our interest. Running time, eight 

minutes.—Joe Schindele, Avalon Theatre, 

Granite Falls, Minn. Small town patronage.

HOLD UP: Pathe Sportscopes—Training horses to jump is presented in a 

little better manner than usual. Good where they like horseback riding. 

Running time, 12 minutes.—Joe Schindele, 

Marion, III, Alfred Co-Op Theatre, Alfred, N. Y. Small 

college town and rural patronage.

INFORMATION PLEASE: No. 12—This extra long 
one of the series has some extra drawing power be- 

cause it is so much different from the usual 

standard but I wish they could improve the 

story. The sound in this one was a little worse than 

usual or else I had a bad print. Lots of 

appealing pictures, but not much story. Running 

time, 10 minutes.—Alfred Co-Op Theatre, 

Alfred, N. Y. Small college town and rural 

patronage.

PICTURE PEOPLE: No. 1—This looks like RKO 

is trying to imitate.—Their Bakersfield Snapshots. 

Running time, 10 minutes.—Joe Schindele, 

Granite Theatre, Granite Falls, Minn. Small town 

patronage.

Twentieth-Century-Fox

ESKIMO TRAILS: Father Hubbard's Alaskan 

Adventures—is this first one of this series. 

Quite interesting and some unusual material. —Joe 

Schindele, Avalon Theatre, Granite Falls, Minn. 

Small town patronage.

PROFESSOR OFFKEYSKY: Terry-Toons—We do 

not think very much of these cartoons and this one 

is no exception—The first one I saw. A. C. Stock, 

Irropuis Theatre, Petrolia, Ontario, Canada. 

Small town patronage.

RUPERT THE RUNT: Terry-Toons—Very good 

cartoon. Running time, seven minutes.—Ray 

Peacock, Osvalda Theatre, Osvalda, Wash. Loggers 

and mill workers patronage.

VACATION TIME: Ed Thorsen—(Sports) —A 

good vacation cartoon. Running time, eight 

minutes.—Joe Schindele, Avalon Theatre, 

Granite Falls, Minn. Small town patronage.
A REASONABLE COMPARISON

It is perfectly understandable that the man striving to get ahead is not satisfied to mark time. Thus, Thanksgiving or no, your Chairman has no intention of bringing up the old hackneyed argument that one should figure himself well off, if for no other reason than he is doing better than others less fortunate. Of course, we all know of managers who rate a better break than they are getting and no pitching from this corner is intended to convey that, come Christmas, there will be a Scrooge Claus in every pot.

There should be little objection from the audience, however, if a comparison is directed at the enviable situation of brother-theatremen now taking it on the chin about as hard as mankind can endure while managing to be amazingly cheerful about it.

The folks we have in mind are the overseas Round Tablers—those splendid British showmen.

* * *

This morning arrives a note from Aubrey Flanagan, in London, having somewhat to do with campaigns put on to the relentless accompaniment of falling bombs. From the tone of Aubrey’s letter, the terrible punishment has yet to deter the theatremen from keeping the public informed.

In a lesser degree, the European war provides timely comparison in the instance of foreign theatremen forced from their jobs and homelands and finding refuge over here. Two names come up immediately, of Round Tablers who held top jobs in their own countries. While talented and well-equipped for their theatre operation, language barriers present obstacles not easily overcome. Yet, these men have gladly accepted minor positions, one a doorman’s job, while learning our language and ways.

So what? So this: Considering the catastrophe overseas, suppose all of us, on the eve of this Thanksgiving, give some study to our foundations and the thought that things could be a lot less desirable. Shall we all have much to be thankful for. It’s six-two and even that we do, considering the toughest things we have to duck right now are taxicabs and pass-hounds.

△ △ △

ENOUGH SHOULD BE ENOUGH

The money-back offer widely seized upon by advertisers to plug their merchandise is hardly new to the theatre. Showmen do it with a refund policy, accepted as a goodwill gesture in placating dissatisfied patrons. In other words, something that better be done than not, but not to the point of advertising the service as a box-office come-on. Now arrises an ad which stresses money-back to those who do not agree with the management in voting the picture one of the year’s best.

Leaving aside whether or not advertising of this nature might react negatively, your observer is firm in the belief that since today’s motion picture theatre gives more than “full value received” in entertainment, there seems little reason for encouraging the public to expect anything more.

△ △ △

IT’S GETTIN’ ON TIME

From the date of this issue, December is just a step and a hop away and getting near high time to consider what’s to be done about it. Stores are set with their holiday lines. It won’t be long before everything breaks out in a Christmas shopping rash.

The coming month promises to be a fog one for the retailers. In the same breath, let’s say it can be a satisfactory one for theatres—providing the boys get aboard early and start pitching.

A-Mike Vogel
Through tieup effected by Ward Farrar on "Strike Up the Band" at Loew's, Indianapolis, with local music store, guest admissions were offered to all children under 16 for a special morning showing of the picture. In addition, co-operating merchant devoted entire window, as shown above, to display of various musical instruments. Background featured cutouts of Whitman, Rooney and Garland.

Reported as running the "Deadwood" line back in 1849 is the stagecoach shown above which was used by Ed Long for his "When the Daltons Rode" date at the Ritz, in Pawnee, Okla. Loan of coach was promoted by the theatreman from the famed Indian scout, who is a local resident. Appropriately bannered, the bally toured the city and surrounding area.

By way of heralding his New Season's product at Loew's, in Houston, Texas, Manager Francis Deering erected effective lobby setpiece illustrated at left. Utilizing 8 x 10 star stills in colors for highlighting, under each was listed the star's name and title of forthcoming attraction in which star is listed to appear at the theatre.

To vary the regulation sidewalk 24-sheet stunt, Round Tabler Tom Ward for date on "Boom Town" at the El Ratón, in Raton, Texas, secured police permission to paint the sidewalk in front of his theatre in vari-colored squares. Each square carried either autograph of the stars or theatre credits.
Contrived by Larry Graburn for "North West Mounted Police" premiere at the FPC Capitol Theatre, in Regina, Saskatchewan, was a fort building contest tied up with the local Boy Scouts unit. Above are members of the winning patrol whose "Mountie" fort brought them first prize in the activity.

Brought out only for unusual short subjects is Carmen Phillips' ingenious standee display which he uses out front at the Onate Theatre, in Belen, New Mexico. The frame held by the figure is made so that the cards can be changed for whatever shorts Phillips wishes to advertise. Round Tabler says it is a natural and a sure-stopper.

Action was the keynote of lobby setpiece conceived and executed by Jack Lexey for his date on "The Sea Hawk" at the Warner Broadway, in Philadelphia. Flanked on either side of medallion carrying "see" copy, were cutouts of the stars. Scene stills were spotted below.

Promoting furniture, silver service, etc., for lobby display on "He Stayed for Breakfast", Moon Corker, L. & J. city manager, for date at the Palace, Athens, Georgia, arranged lobby display above. At the same time, theatreman also promoted doughnuts and coffee.

Worked out in complete cooperation with the Cleveland Police Department was Louie Lamm's lobby display at the Warner Uptown ahead of "They Drive By Night". Stressing the safety angle, police blanketed the city with cards calling attention to the opening.
Thanksgiving Day Celebrations Set by Metropolitan Circuits

Inquiries here and there in regard to theatre activities for Thanksgiving indicate different approaches to the holiday. Some theatres will celebrate the first Thanksgiving Day on the 21st, others the 28th as well. Arrangements to signalize the day take diverse forms.

RKO Theatres plan special children's matinees for the 21st date in which comedy and cartoon subjects will be favored and wherever possible, feature bookings will be in keeping. Patriotic shorts bearing on the holiday and other historic events are also being considered. Lobbies will be appropriately decorated with proceedings in general given a festive background so that "a good time will be had by all."

In the Fricke Theatres, of Brooklyn, on the Saturday before, the usual turkey and holiday basket giveaways will be supplemented with costume contests at the different houses. Prizes are to be offered with managers allowed to make local ties for extra awards. The Skouras metropolitan houses will concentrate on turkey giveaways, two to three days ahead. Consolidated intends offering holiday poultry and baskets in conjunction with the regular prize games. As concerns lobby decorations, newspaper advertising, trailers, etc., the holiday atmosphere will be emphasized in the traditional manner with turkey art, pumpkins and other reliables which identify the date.

Chamber of Commerce Tied To Morris' "Happiness Week"

As an offshoot of the Schine circuit’ “Happiness Week” promotion to send off the new season, Seymour Morris, in Lockport, N. Y., tied the local Chamber of Commerce to the campaign at the Palace, selling his “Week” as an ideal start of the city’s fall shopping season. This led to a merchants-meeting to approve the project and a general letter sent out by the Chamber urging cooperation by all the businessmen.

The “Week” was featured in the inaugural Shoppers Number of the local paper which got behind the plan with fullsome publicity. This featured a proclamation by the Mayor endorsing the “happiness” slant. Window streamers were supplied to the merchants. Window stickers were packaged in packages and envelopes. Stores also carried ad underlines in newspaper displays and participated in page co-op distinguished with a special art layout. Featured commercial tie-in made by Morris was the official unveiling of the new Oldsmobile on the stage of the theatre. In exchange, the dealer broke out with a series of co-op ads and purchased tabloid heralds on the picture of the week, “The Sea Hawk,” paying for the printing and distribution.

“LET’S HEAR FROM YOU”

Star Wires from Coast

Aid Brown on “Sea Hawk”

For his lobby display on “The Sea Hawk” at the Grand, in Circleville, Ohio, Harry Brown, Jr., secured congratulatory wires from the stars, which were used conspicuously ahead of run. In addition, copies of the wires were also on display in windows of cooperating telegraph company. Roto heralds were distributed within a radius of 20 miles and announcements on the picture’s opening were made from stage ahead.

For his show, Kinsley Players and “Sandy Was a Lady,” Harry secured cooperation of the Mayor who presented the players with the key to the city. which was put on display at the theatre. Window cards were planted profusely.

Tomkins Promotes Mayor For Hallowe’en Prizes

Among the first Hallowe’en Saturday matinees to be reported, the party put on by Chick Tomkins, at the Flosser, Whiting, Ind., proved to be a big time in every way, with the costume contest successful enough to fill the stage eight times in the eliminations. The youngsters were advised of the event beforehand with trailer and program copy. In addition, Tomkins spread the word among the schools which proved the best medium of publicity.

Ten prizes were given in the costume competitions and other awards for the traditional holiday games. While apple ducking, pie and cracker eating were warmly greeted, Chick topped these with another wherein the children, with their hands tied behind, were required to duck into a barrel of flour for pennies. Everything was promoted, writes the manager, the Mayor, who is also a leading grocer, supplying everything needed, including the prizes.

“LET’S HEAR FROM YOU”

Lead in “Ramparts We Watch” Makes Personal for Kirsh

Radio coverage on “Ramparts” at the Al-dine, Wilmington as arranged by Dick Kirsh included interview over WDEL of Col. Stowell who plays the part of the Congressman in the picture. During the run, spot announcements were made following important news broadcasts. Since Col. Stowell arrived day ahead of opening, a press luncheon was held to which film critics and editors were invited, stunt being covered in cooperating papers.

Schools that contacted, especially history teachers, who urged their classes to attend show. Heads of Veterans of Foreign Wars and American Legion were contacted and they plugged the picture at their meetings and on bulletin boards. With unlimited phone service, Kirsh called all members of the clergy who cooperated. Window tie-ups were numerous and the title was sold over all on his marquee with “Complete Uncut Version” copy.

Miniature Plates Offered by Brien

Grosses on “They Drive By Night” as well as business the entire week in advance were built up appreciably for the date at Warners Prince, Ambridge, Pa. On Lige Brien’s prodigious tie-in with Goodrich Tire, for free distribution of miniature auto license plate key chains. The giveaways were exact reproductions of patrons’ auto plates, carrying individual license numbers, letters, and state designation. Over 2,000 were distributed seven days ahead at the theatre by the following procedure:

Patrons were asked to register name, address, city, state and plate number on special blanks furnished by Goodrich, the company also providing lobby displays on the tie-in allowed by Brien in exchange. These also plugged the picture. The names listed also were used by the Round Tabler for his mailing list.

Another promotion that spread the word widely was a hookup for thousands of packages of book matches, supplied by a manufacturer of a special auto light. The manufacturer’s line “Why Take Chances” across the face of the books was appended by Lige with a tie-in “see” copy for the picture. The payoff for the light company was the placing of a number of the advertised spots on the marquee plus credit card. This also helped to attract as the lights were varicolored to make an arresting flash.

“LET’S HEAR FROM YOU”

Mickey Mouse Birthday Party Arranged by Green in Detroit

By way of selling his Saturday afternoon matinee, Bill Green at the Varsity, in Detroit, held a Mickey Mouse birthday party as a special build-up. Trailers ran two weeks in advance and display in lobby was a birthday cake. To make the celebration authentic, Green arranged for a Mickey Mouse “best wishes” book to be planted in his lobby. Guests were invited to sign, book later being mailed out to the coast to the “star.” Stunt worked out so well it is reported that it will be adopted in other of the United Detroit theatres.

TWEEDT DISCARDS BEARD FOR LOBBY GOLF STUNT

That atmospheric exhibitor with the beard, “Doc” Tweedt, of the Lido, Manly, Iowa, received the miniature golf course idea for a tie-in with Universal’s short, “Swing With Bing”. Box, 3 feet wide by 18 inches long, was filled with sand, with small piece of looped pipe in center and golf hole at end. The prizes were supplied and patrons invited to “book out in one”. Those who did were rewarded with free admissions, the feature being “Boys from Syracuse”. “Doc” doubled the value of the stunt for the following attraction, with cards reading, “After seeing Swing With Bing, swing to see Argentine Nights.”
“Can’t Beat ’Em, 
So They Jine—”

In common with other situations whose grosses were affected by this year’s election campaigning, the Bonham, in Fairbury, Neb., was hit by a constant stream of speakers for office, who, writes Jimmie Redmond, drew big at all hours of the day. So, after suffering through it for two weeks, Manager Kempkes and Redmond decided to do something about it.

Discovering that there was to be a giant Democratic rally with the Governor and candidate in attendance, the the- atremen had a few thousand coupons struck off with copy that presentation of the coupon and 20 cents “will admit a Democrat to see Boys from Syracuse.” These distributed widely at the rally brought capacity business to the last show after the meeting, and aided the grosses the following day, last of the date.

The stunt went well enough to rate repetition at a following Republican rally, the increase in attendance more than making up for the temporary reduction in admission prices, according to the Round Tabler.

“LET’S HEAR FROM YOU”

Soap Sculpure Contest

Aids "Parade" for Unterforf

Aimed at student patronage on “Spring Parade” at the Keith Theatre, in Syracuse, Harry Unterforf arranged a contest with the art department of the Syracuse Schools in the form of a soap sculpture of Deanna Dur- bin in any pose. Entrants were arranged in three classes, grade schools, high schools and city normal school pupils with cash and ticket prizes going to winners. Second con- test was arranged with local music store whereby folks submitting list of the most songs sung by Durbin in all her pictures received tickets plus a recording as a prize.

Promoted flowers were distributed to the first 1,000 women attending opening day, radio coverage included tune and pictures over Stations WFBK and WSYR. Numerous merchant tients were arranged and a wheel of Fortune in front of five and ten which plugged the picture, stars and playdates, had a boy in attendance an- nouncing that it was Deanna’s eighth picture and anyone spinning the wheel and having the pointer stop at the number eight would be awarded tickets.

LEE HONORS HOME TEAMS

With “Knute Rockne” Nights

In connection with his date on “Knute Rockne” at the Capitol, Wilkes Barre, Fred Lee concentrated on the high schools and football fans in his vicinity by setting aside four separate nights to honor as many of the high school elevens as possible at a special program. Each night, the bands, cheer leaders and squad from the respective schools marched to the theatre with appropriate ban- ners and were introduced from the stage. In addition, historic bits about the school were read from the stage by the ence on the respective nights.

Personal letters were sent to principals calling attention to the merit of the picture. These letters followed up with posters on bulletin boards during chapel periods. All scholastic football games were covered by boys carrying bannors during halves, and promoted football novelties were distributed at the gates. Radio included plug five days ahead over WBBRE along with free spot an- nouncements and special preview for newspapermen resulted in generous stories and art.

“LET’S HEAR FROM YOU”

CANDID CAMERA CONTEST

Tied to "Town" by Rosen

To usher in “Our Town” at the Kingsbridge Theatre, in the Bronx sector of New York, Manager Bob Rosen featured a candid camera contest whereby prizes went to winners. To build interest in the stunt, entries were on display in front of theatre.

During the recent world's series, theatre porter in uniform toured streets carrying a portable radio tuned in on the game together with a score card which was kept up by innings, and included a plug for current attraction. Rosen says this stunt is sure- fire since it can be used on busy thorough- fares with any special broadcast.
EXPLOITATION BRIEFS FROM A-FIELD

For his engagement on “Rhythm on the River” at the LeClaire, in Moline, Ill., Manager Francis Gillon, through cooperation of local music shop, planted a record player in his lobby. Doorman stood in attendance playing any Crosby record requested by the patrons. For further attention, Gillon distributed heralds carrying the words to the songs from the picture. These were handed out at football games and other spots.

Promoting a stretcher, dummy figure and head from a nearby funeral, A.uel Wainstein of RKO Proctor’s 5th Street, New York, sent two lads out dressed as internes carrying the stretcher which bore copy reading “She laughed her head off at ‘Hired Wife.’” This was followed by theatre and playdates.

When his local county recently inaugurated a special safety traffic campaign, Chris Channells at the Roxy, in Delphi, Ind., promoted dummy fire and which sponsors an Elmer Layden Safety Club to tie in with his theatre and supply him with membership cards, etc., which were distributed at his kid matinees. In addition, firm supplied leaflets for giveaway containing official rules and regulations.

Measuring approximately four by 14 inches, is the calender page calendar gag being used successfully by W.S. Samuel at the Rio, in Nederland, Texas. With space for his seven weeks’ programs, the theatreman offers guest tickets to those cutting out the theatre ad page from the house program, pasting them in correct order, and presenting them at the boxoffice.

As part of his “Brigham Young” date at the Esquire Theatre, in Kansas City, Joe Redmond dressed his assistant, Foster Thornhill, as the star in the picture and had him drive in banded covered wagon with eight gals dressed as the Mormon’s wives. Driving through the downtown area, each of the girls carrying title lettered suit cases, went into popular restaurant for attention.

Duplicating an exact replica of a chemical laboratory for the center of his lobby display on “Dr. Cyclops,” John D. Young, general manager of Vision Theatre, in Cebu, Philippines, included test tubes and other paraphernalia. Flashing neon lights and a combination of green and red spots gave an impression of slow moving, glowing colors.

Ahead of “Knute Rockne” at the Haines Theatre, in Waterville, Maine, Round Tabler Jim O’Donnell had boys on street distributing tinted heralds. Action shot of F. O’Brien in football regalia in his lobby, supplied with various cues for treating the hysterical after viewing the picture.

LAUNDRY HOOKS COPY TO “DIVORCE” TIEIN
To stir up the folks on “I Want A Divorce” at the Strand, Holyoke, Mass., Manager Mill Wainstein used the four-day series of personal ads suggested in the pressbook. These had to do with an exchange of criticism by the leads, with Rosenthal’s main plaint emphasizing “my shirts are all ruined”.

On the last day, one of the laundries was tied in to run an added personal addressed to both man and wife, stressing that divorce was unneeessary if the shirts were sent to the advertiser.

For several hours each day for five days ahead of “The Mortal Storm” at the Prince, in Ambridge, Pa., members of LiGe Brien’s staff made a house-to-house canvass carrying picture message. Gathering much attention for the date was photo planted in pages of LiGe with James Stewart, taken on the “Storm” set when he scored as a Quigley Award winner visited the coast last year.

Gag which is reported to have gone over well for Bill Yeakle at the Kentucky, in Danville, Ky., for “The Sea Hawk” was his distribution of imprinted pay envelopes in which are inserted rubber pen knives. Copy on outside read: “You may use this knife, as the old saying goes, to cut yourself a grand slice of entertainment,” etc., etc.

Reported as an eye-attractor is the lobby poster display arranged by Robert Burch for his forthcoming attractions at the Midwest Theatre, in Oklahoma City. In order to get as much punch selling out of the one-sheet space he has in his lobby for advertising, Burch clipped small full-page ads appearing in Motion Picture Herald and inserts them in his show case, and replaces the pages as big pictures come up.

Parade ushered in “Great McGinty” at the Plaza Theatre, in Stamford, Conn., when Manager Mort Kremer promoted automobile agency for fleet of new cars which appropriately banded covered downtown area to that along with American Legion band, and theatre employees carrying red and green torch lights. In addition, 1,200 shopping bags were promoted and imprinted and merchants came through with windows done in election atmosphere.

Street stunt ahead of “Boom Town” as arranged by Tom Muchmore of the Fox West Coast, in San Bernardino, consisted of visiting Santa Claus. Krinkle covered downtown area covering large window cards addressed to the Mayor, chief of police and other city officials which were tied to letters in box. Back hanner carried copy to the effect that he couldn’t wait until Christmas to come down to see the picture. Effective book store tieup was arranged by Manager J. F. Rogers of the W&V State Theatre, in Harrisburg, Pa., for “Howards of Virginia.” In addition, book marks bearing theatre imprint were widely distributed, while couple dressed in period costumes were used for street bally.

Planting a large mirror in the lobby of the Strand Theatre, in Uvalde, Texas, for “I Love You Again,” Manager Boyd F. Scott stood a card alongside with copy reading: “Can you recognize yourself? William Powell wouldn’t; you’ll get loads of laughs when you see, etc., etc. In addition, small pay envelopes were distributed containing laugh pellets, which if taken were guaranteed to change the blues into rosy hues while enjoying the picture at the Strand.

Man-on-street broadcast aid W-Clyde Smith to sell “Lucky Partners” at the Paramount in Hot Springs, Ark. Tied up to station KWFC, guest tickets were offered to those participating and answering questions relative to the picture. Stressing the premiere teaming of Ronald Coleman and Ginger Rogers, stories and art were planted in local dailies, well ahead.

To usher in his new kiddie club, just recently opened at the Columbia Theatre, in Shreveport, La., Manager E. F. Promontor has promoted local shoe merchant for prizes to be awarded winners of his weekly amateur contest held at the theatre. In addition, merchant pays for newspaper ads and plug the tiuep storewide.

Attractor was the street bally used by Manager Bill Harwell for “The Sea Hawk” at the Ohio, in Canton, Ohio. Promoting truck, theatreman banded each side with picture title and playdates, while mounted atop was giant cutout of Errol Flynn in action pose.

Dressed in loud checkered suit, man with back banner heralding opening of “The Great McGinty” was part of Arnold Gates’ campaign for that date at Loew’s Park, in Cleveland. In addition, bally distributed tinted bookmarks bearing cut and picture copy.

A 12-day serialization of “Knute Rockne—All American” was planted in the morning daily by Frank Shaffer in advance of that picture’s opening at the Warner Dixie. With plenty of football interest in the air, Frank advertised the film widely, distributing heralds and window cards.

For “In Old Missouri” at the Melba, in Buttsville, Ark., Bill Headstream converted his entire front into rustic dwellings. At either side of box-office small wooden huts were built from the doors of which emerged cutout characters in hillbilly attire. For “Men Against the Sky,” Headstream dressed man in aviator’s uniform, who covered downtown streets. On back, bally wore muslin outlined airplane which carried title, playdates and picture copy.
Theatre Area Named "Boom Town" On Shopping Tiein With Stores

Starting in the middle of the month and to run for three weeks including date on the picture, at Warners' Frolic, Chicago, Manager Ben Cohn and his assistant, F. J. Buckles, are working out a campaign to call the seven blocks around the theatre the "Boom Town." Already so titled by Mayoral proclamation, some 54 merchants in the area have banded together to make the drive one of stimulation for local business, with all expenses being met by the participating storemen.

Highlights of the promotion include selection, by vote, of the most popular merchant to serve as "Mayor of Boom Town," ballots to be deposited in the lobby of theatre. Winner will be honored with signs by decoration of his store as the drive's "City Hall," and the neighborhood Mayor will then send congratulatory wires to the Mayor of the city.

Before Thanksgiving, merchants will be furnished with streamers reading "Shop and Save with Merchants in Boom Town." From then on, new banners will be supplied to stress early Christmas shopping. Lamp-posts are to be strung with colored pennants lettered with "shop" copy, and at the beginning of the "Boom Town" area "Welcome" copy will be elaborately displayed. At this point the campaign will be opened with a ribbon-cutting ceremony by local Aldermen.

Also planned by Cohn is a missing letter contest with the neighborhood daily to run three weeks. And, among other ideas, merchants and house staff will wear lettered hats; cardboard arrows will be placed on posts, sidewalk stencils planted on corners. Tiein announcements are also set over Station WAAF. In addition to theatre displays for the promotion, one-frame trailers will be run to plug the Thanksgiving and Christmas shopping periods.

Prytz Stresses Comedy Angle In "Scatterbrain" Campaign

Using a special front with cartoon effect predominating, thus did Roy O. Prytz at the Granada Theatre in his drive on "Scatterbrain." Trailer 10 days ahead stressed the local Sunday edition on special rotogravure. Five and dime store filled principal window with display of nuts, cutouts and appropriate tie-in copy in addition to plugging it likewise inside the store. Salesgirls distributed bags of nuts, copy on outside calling attention to the picture's opening, same envelopes used for street giveaway. Newsboys handed out cards in exchange for free show which merited newspaper mention and word-of-mouth advertising, since the kids praised the comedy.

For "Ramparts We Watch," Prytz circulated civic groups and used special trailer stressing fact that the "Baptism of Fire" sequence would be shown despite bans. Street stencils were used for the occasion and with a large Finnish population, theatremen arranged for Finnish radio commentator to endorse the picture.

Waggoner Joins with Fair On "Coming Round Mountain"

With the annual West Texas Fair going full swing during Ted Waggoner's date on "Coming Round the Mountain" at the Majestic, Abilene, Texas, Ted painted an old model Ford car with picture copy. Seated in the jalopy was part of his staff dressed in hillbilly attire, car joining the parade and touring entire city. Since the Fair booked Johnny "Scat" Davis, Ted brought him over to his house directly after the Fair closed, officials mentioning the fact on their radio broadcasts.

Also going great guns for the theatremen is what he calls his "Revival Nights" held each Tuesday. Through use of trailer, lobby and newspapers, Waggoner advises that Tuesday night is their night and that he is bringing back pictures of their choice over two years old.

Smith Promotes Co-op Page On Theatre Anniversary

To celebrate the fifth anniversary of the Paramount, in Hot Springs, Ark., city manager W. Clyde Smith promoted a full page of cooperative co-op ads, center of which carried message of thanks from the theatreman to the readers for their patronage. Through the courtesy of local baker, birthday cake was promoted for lobby with attendant on hand to serve guests. While newspaper coverage included story on ace pictures which had been shown at the house during the past years and plug for the forthcoming attractions.

The Sea Hawk," Smith used a man-on-the-street broadcast over KWFV for guest tickets, serialization was planted in newspapers and display boards in hotels plugged opening. In addition, numerous windows were promoted.
(Right) For a light copy slant on "Escape" at the Music Hall, an advance teaser campaign of small-space layouts, as illustrated, was used to spot the title and the slogan line above theatre slug. Size: 70 lines on 2 col.

(Below) White-space layout, with star and title in outline, was contrived by Charlie Schlafel for run-copy of "The Westerner" at the San Francisco United Artists, top blurie tied to famed "U. A. Charley". Size: 70 lines on 2 col.

(Don't Miss Carole LOMBARD Charles LAUGHTON William GARGAN THEY KNEW WHAT THEY WANTED

(P.S.) To read our story where we have "YESTERDAY'S HEROES" and "TODAY'S CARS OF THE MINT"

THEN CHARLIE CHAPLIN in The Great Dictator

(Above) To emphasize the widespread critical praise, plus managerial endorsement, was the purpose of this special 140 lines on 2 col. layout by Lou Brown, for the Loew's-Poli dates on "Wanted".

(Below) One of the series, 50 lines on 2 col., by George Kraska, to sell "Baker's Wife" at the Fine Arts, Boston, all ads following the same pattern of cartoon sketches and balloon hand-lettered copy.

MADAM AND M'SIEU HAVE TAKEN THEIR GUESTS TONIGHT TO THE FINE ARTS THEATRE TO SEE "THE BAKER'S WIFE". I HEARD THEM SAY, CHARLES BOYER SAID, "NO ONE SHOULD MISS IT."

IF ALL THE READERS OF ESCAPE WERE PLACED END TO END IT WOULD BE A GOOD IDEA

(Below) For the run of football stage party and date on "Knutte Rockne", at the Chakeres-Regent, Springfield, Ohio, Hank Harrod hooked the two together with giant football art at top framing time and stage copy.

Sorry... Claudette Colbert and Ray Milland in their smash hit stay only 3 more days. We know this outstanding motion picture could pack the Paramount indefinitely... based on the crowds that are attending during this 3rd and final week.

However, you who cannot come to see "Arise, My Love" at the Paramount, can see it soon at your favorite neighborhood theatre.

WED.-NOV. 6 Is our Fourteenth Anniversary, and for months we've been planning to celebrate this occasion with the mightiest production Hollywood has filmed in years... Cecil B. DeMille's Super-Tehnical triumph, "NORTH WEST MOUNTED POLICE" starring Gary Cooper, Madeleine Carroll with Paulette Goddard, seven other name stars and a cast of thousands. With this glorious super-picture, we're proud to present our greatest in Person show—headed by Glen Gray and his Casa Loma Band, and Red Skelton.

Paramount
OBITUARIES

Max Turner, 54, Dies in Chicago

Max Turner, 54, stage production executive for Balaban & Katz, died of a heart attack October 31st in Chicago. Mr. Turner, who was born in Chicago, entered the theatre business following his return from France after the First World War. In 1920 he became manager of the Balaban & Katz Central Park theatre, the first of the de luxe houses built by the circuit. Shortly afterward he became general manager of the William Morris Booking Agency, but left after a few years to form his own agency.

Two years ago Mr. Turner rejoined Balaban & Katz and was chief production executive for the circuit, having charge of the booking of acts.

Funeral services were held Tuesday with interment at the Westlawn Cemetery where the Yarno De Vere Post of the American Legion gave him a rifle salute. Pallbearers were Nate Platt, Sam Roberts, Elmer Balaban, Oscar Weil, Jack Kalcheim and Harry Greben.

Walter Montgomery Cox Dies in New York

Walter Montgomery Cox, connected with the production and distribution of motion pictures for D. W. Griffith, and later employed by Warner Brothers as a checker, died in New York on Monday at the age of seventy-three.

Mr. Cox first became associated with the theatrical world when he went to work for D. W. Griffith. While with Mr. Griffith he managed companies on tour which presented the films "Birth of a Nation," "Way Down East," "Intolerance" and others. At that time it was the practice for an orchestra and a crew of technicians as well as a box office man to travel with a film.

Mr. Cox was later employed by the Harry Savage company as a theatre treasurer and was a charter member of the Treasurers' Club of America. His wife, Mrs. Emily Young Cox, survives.

Charles Calla

Funeral services were held in St. Louis, Mo., Friday, November 1, for Charles J. Calla, 65, president of the Southern Real Estate & Finance Co., operating the American theatre and owner of the Orpheum and Shubert-Rialto theatres.

John White

John T. White, secretary-treasurer and member of the board of directors of the Alexander Film Co., Colorado Springs, Colo., died of a heart attack Tuesday, October 29. He was 41.

James Farrell


MOTION PICTURE HERALD

George H. Seward

Funeral services for George H. Seward, 67, television pioneer and founder and president of the Hollywood Television Society and the Television Engineers Institute of America, were held Friday, November 1st, in Hollywood.

Joseph Rubenfeld

Funeral services were held Friday in New York, for Joseph Rubenfeld, manager of Loew's Oriental theatre in Brooklyn. Mr. Rubenfeld had managed the theatre for eight years.

Henry C. Wall

Henry C. Wall, 58, owner of the Rich mond and Little theatres in Rockingham, N. C., died of a heart attack. Mr. Wall was former chairman of the board of county commissioners.

Thomas Waltenbaugh

Thomas J. Waltenbaugh, theatre executive of Canton, Ohio, died in St. Thomas' hospital in Akron after an illness of several weeks.

Charles A. Stone

A former director of Pathé Film Corporation, Charles A. Stone died in Troy, New York on Sunday. He was an investment broker.

Noise Injunction Sought

A suit has been filed in the common pleas court in Cincinnati, Ohio, by Julius Fleishmann, John J. Emery and Louis Schulte against the Midwest Drive-In Theatres, Inc., seeking an injunction to enjoin further operation of their theatre until the volume of "irritating noises" has been reduced.

Suspend Buben's License

License of F. C. Buben, operator of the National Theatre, in Akron, Ohio, has been suspended for 30 days by the Ohio Tax Commission because of Mr. Buben's alleged failure to pay $426 in admission taxes and assessments on the National and Palace Theatres. The latter was formerly operated by Mr. Buben.

Delaware Corp. Dissolves

Griffith Dickinson Theatres, Inc., a Delaware corporation operating theatres in Kansas, Missouri and Nebraska, has been dissolved, as has the Dickinson Realty Company, also a Delaware corporation.

Warner Wins Tax Appeal

Jack L. Warner's claim for exemption of gift taxes of $10,000 for 1932, 1933 and 1935, has been upheld by the U. S. Board of Tax Appeals, at Washington.

Remains Defendant

A motion by Western Electric Company to dismiss the suit against itself as co-defendant in the action brought by Samuel Posen, was dismissed on Monday by Supreme Court Justice William T. Collins in New York.

In denying the motion, the court held that Western Electric was chargeable with the acts of its subsidiary, Erpi, and that the complaint stated a cause of action against the latter company. The ruling, however, does not affect any other defendant.

IN COURTS

United Artists Retains Proskauer in Goldwyn Suit

United Artists has retained Joseph M. Proskauer as special counsel, with O'Brien, Driscoll & Raftery and Schwartz & Frohlich continuing as associate counsel, for the Samuel Goldwyn breach of contract suit against the company.

United Artists will move for the dismissal of the Goldwyn action in the near future on the ground that Mr. Goldwyn has failed to comply with an order issued by Federal Judge Vincent L. Lebbl directing Mr. Goldwyn to state separate causes of action. The producer is represented by George Z. Madalic who succeeded the late Max D. Stener as his attorney.

RKO Hearings Reopened

Federal Judge William Bondy ordered the reopening of hearings Friday, November 1st, on allowances in the RKO reorganization proceedings awarded to George L. Schein, attorney for the Schein protective stockholders' committee; David Stock, attorney for H. Cassel and Co.; and Abel Gottheimer and Bernard Bercu, accountants for Mr. Schein. They claimed that the awards granted by Judge Bondy were inadequate for their services. Earlier in the week Kornell and Rosenberg, attorneys for H. Cassel & Company filed a notice of appeal from a decision of Judge Bondy. The court ruled that they were not entitled to allowances for services.

Henie Suit Starts

Trial of the $92,000 breach of contract suit of Dennis K. Scanlan against Sonja Henie started last Thursday, October 31, before Aron Stener, justice of the New York supreme court. Mr. Scanlan seeks the financial restitution allegedly due as the 15 per cent commission under an agency contract.

Loew's Wins Point

Loew's, Inc., won a point in the $10,000 breach of contract suit brought in the New York supreme court against the company by Kurt Pilzer, assignee of Walter Reisch Filmgesellschaft of Austria. It is claimed that Metro-Goldwyn-Mayer purchased the English rights to a remake of the film "Silhouetten," produced by the plaintiff's assignor in 1936, but failed to pay the $10,000 agreed upon.

Copyright Suit Legal

The block copyrighting of features and comics was held legal by Daniel W. O. Donoghue, justice of the Washington, D. C. district court, on Friday, November 1st, in a case instituted by King Features.

Letter Suit Review Denied

The United States Supreme Court has refused to review the decision of the U. S. Circuit Court of Appeals by which the patent of Wagner Sign Service, Inc., Chicago, on notch-flange type silhouette changeable lettering was declared invalid by the notch-flange letter then manufactured by the Adler Sign Letter Company, also of Chicago. The Supreme Court denied on October 28 an Adler petition for a writ of certiorari.
Productions are listed under distributors. Features in work or completed for release later than the date of this issue are listed as "Coming Attractions." Parenthesis after title denotes audience classification: (A) Adult, (G) General. Numerals following classification are production numbers. Dagger (†) indicates the 1940-41 season. Asterisk (*) after title denotes first appearance.

NOTE: The totals for running time are official by distributors.

When a production is reviewed the running time is as given by the studio unless corrected by an on-the-spot check. When the home office has established the running time for national release, the studio figure is changed. Running times are subject to variation according to local censorship, or city censorship deletions or repairs to the film may cause variation.

COLUMBIA

Title
Angels Over Broadway (G) Douglas Fairbanks, Jr. - Rita Hayworth
Hayworth

Before I Hang (G) Beulah Karpef Evelyn Keyes

Blondie Has Savory Trouble (G) P. Singleton-A. Lake-L. Simms

Blondie Plays Cleopat (G) P. Singleton-A. Lake-L. Simms

Durogo Kid (G) Chas. Strett-Luanna Walters

Five Little Peppers in Trouble Edith Foss-Dorothy Lamour

Fugitive from a Prison Camp (G)

Girl of the Gods (G) A. Durval-M. Mark-L. Lane

Glimmer for Sale (A) Roger Pryor-A. Leslie Lenn

Gold Rush of 1849 (G) Chas. Strett-Luanna Walters

He Stayed for Breakfast (A) Leilani Young-Novina Douglas

Hearts of Maryland (A) Chas. Strett-Luanna Walters

I Married Adventure (G) Osa Johnson

Island Queen (G) A. Bieritz-A. Sheehan-Grace Coxe

Lonesome Lovers (G) P. Love-A. Lake-Donna Stewart

Love me a Little Heart, The (G)

Margaret Mather (G) Betty Joyce-A. Lake-Grace Coxe

Marriage of the Century (G) P. Love-A. Lake-Donna Stewart

Miss Bassett's Broomsticks (G)

Miss Mabel's Lovers (G) A. Bieritz-A. Sheehan-Grace Coxe

Nancy and Little Blackie (G) P. Love-A. Lake-Donna Stewart

Negro Violinist (G) Charles G. Wills-Grace Coxe

Nicely Done (G) Chas. Strett-Luanna Walters

Pattens for Pioneers (G) Chas. Strett-Luanna Walters

Redhead Ross (G) P. Love-A. Lake-Donna Stewart

Secret Of White Shadows (G) Charles G. Wills-Grace Coxe

South Sea Rascals (G)

Sons Of The Westerns (G) Chas. Strett-Luanna Walters

Tall Texas of the Ex's (G)

The Million Dollar Hit (G) Charles G. Wills-Grace Coxe

Time And Tide (G)

Time For Love (G) Chas. Strett-Luanna Walters

Tit For Tat (G)

Two For Tonight (G) P. Love-A. Lake-Donna Stewart

Unique Heart (G) A. Bieritz-A. Sheehan-Grace Coxe

Tupelo (G)

Up Against The Wall (G) P. Love-A. Lake-Donna Stewart

Weekend at the Pines (G) Chas. Strett-Luanna Walters

Who's That Girl? (G) A. Bieritz-A. Sheehan-Grace Coxe

Witchcraft (G) Charles G. Wills-Grace Coxe

Zanzibar (G)

Title
Red Date
Running Time
Angels Over Broadway (G) Douglas Fairbanks, Jr. - Rita Hayworth

Sept. 30, '40

Oct. 12, '40

A. 40f.

Blondie Has Savory Trouble (G) P. Singleton-A. Lake-L. Simms

Sept. 14, '40

Oct. 15, '40

A. 40f.

Durogo Kid (G) Chas. Strett-Luanna Walters

Aug. 15, '40

Aug. 31, '40

A. 40f.

Five Little Peppers in Trouble Edith Foss-Dorothy Lamour

Sept. 1, '40

Oct. 12, '40

A. 40f.

Fugitive from a Prison Camp (G)

Sept. 5, '40

Sept. 14, '40

A. 40f.

Girl of the Gods (G) A. Durval-M. Mark-L. Lane

June 20, '40

July 26, '40

A. 40f.

Glimmer for Sale (A) Roger Pryor-A. Leslie Lenn

Sept. 14, '40

Sept. 30, '40

A. 40f.

Gold Rush of 1849 (G) Chas. Strett-Luanna Walters

Sept. 24, '40

Oct. 1, '40

A. 40f.

He Stayed for Breakfast (A) Leilani Young-Novina Douglas

Aug. 22, '40

Aug. 29, '40

A. 40f.

Hearts of Maryland (A) Chas. Strett-Luanna Walters

Aug. 14, '40

Aug. 31, '40

A. 40f.

I Married Adventure (G) Osa Johnson

Sept. 19, '40

Oct. 17, '40

A. 40f.

Island Queen (G) A. Bieritz-A. Sheehan-Grace Coxe

Sept. 14, '40

Sept. 21, '40

A. 40f.

Lonesome Lovers (G) P. Love-A. Lake-Donna Stewart

Aug. 24, '40

Aug. 29, '40

A. 40f.

Miss Bassett's Broomsticks (G)

A. 40f.

Miss Mabel's Lovers (G) A. Bieritz-A. Sheehan-Grace Coxe

Aug. 8, '40

Aug. 22, '40

A. 40f.

Nicely Done (G) Chas. Strett-Luanna Walters

Aug. 10, '40

Aug. 21, '40

A. 40f.

Pattens for Pioneers (G) Chas. Strett-Luanna Walters

Sept. 24, '40

Oct. 1, '40

A. 40f.

Redhead Ross (G) P. Love-A. Lake-Donna Stewart

A. 40f.

Secret Of White Shadows (G) Charles G. Wills-Grace Coxe

Sept. 10, '40

Oct. 1, '40

A. 40f.

South Sea Rascals (G)

Sept. 16, '40

Oct. 1, '40

A. 40f.

Sons Of The Westerns (G) Chas. Strett-Luanna Walters

Sept. 24, '40

Oct. 1, '40

A. 40f.

Tall Texas of the Ex's (G)

Sept. 10, '40

Oct. 1, '40

A. 40f.

Time For Love (G) Chas. Strett-Luanna Walters

Sept. 10, '40

Oct. 1, '40

A. 40f.

Tit For Tat (G)

Sept. 10, '40

Oct. 1, '40

A. 40f.

Two For Tonight (G) P. Love-A. Lake-Donna Stewart

Sept. 10, '40

Oct. 1, '40

A. 40f.
## The Release Chart

### PRODUCERS RELEASING CORP.

<table>
<thead>
<tr>
<th>Title</th>
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<th>Date</th>
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<td>Roy-Ashley</td>
<td>15/40</td>
<td>18/40</td>
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### REPUBLIC

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### RKO RADIO

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<td>Roy-Ashley</td>
<td>15/40</td>
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The full text of the document contains various movie titles, release dates, running times, and other details related to film releases and reviews. The content is structured in a tabular format, providing a clear view of the information presented.
THE RELEASE CHART

<table>
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<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Mr. and Mrs. Smith</td>
<td>Carole Lombard - Robert Montgomery</td>
<td>Dec. 22, '40</td>
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<tr>
<td>Na, Na, Nanette</td>
<td>Anna Neagle - Richard Carlson - Robert Young - Issa Zazu Pitts</td>
<td>Dec. 24, '40</td>
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<tr>
<td>Pearl</td>
<td>Joe Francis-James Mason</td>
<td>Dec. 24, '40</td>
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<tr>
<td>Rebel for Richb</td>
<td>Jean Hersholt-Dorothy Lamour</td>
<td>Nov. 15, '40</td>
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(See "in the Cutting Room," Oct. 12, '40.)

Saint George in the East | Gene Sanders-Wendy Barrie | Dec. 24, '40 | |

Three Girls and a Gun | Greta Murphy-Luella Ball | Dec. 24, '40 | |

(Exhibition: Oct. 19, '40, p. 79.)

You'll Find Out | Ray Allen-Kerry-Orchestre | Nov. 22, '40 | |

(See "in the Cutting Room," Nov. 2, '40.)

TWENTIETH-CENTURY-FOX

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<th>Star</th>
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<tbody>
<tr>
<td>Brigham Young-Frostfleerian</td>
<td>T. Power-Loran-Dell-Dagar</td>
<td>Oct. 3, '40</td>
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<tr>
<td>Charly's Mary Cruise</td>
<td>Sidney Toler-Jean Vasser</td>
<td>Sept. 27, '40</td>
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<tr>
<td>Dwayne Way</td>
<td>Sidney Toler-Marlo J. Weaver</td>
<td>June 21, '40</td>
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(Exhibition: Oct. 19, '40, p. 64; Nov. 2, '40, p. 64.)

Earthbound | Warner Baxter-Annis Lever | July 6, '40 | |

(Illus. Maxell's Publicity Dept.)

No. 1 (105) | Brenda Joyce - Ralph Bellamy | June 24, '40 | |
| Men of Distinction | George Murphy-Michala Blue - Chas. Ruggles-Ellis Maxwell | Sept. 13, '40 | |
| Four Sons | D. Amerche-Mary Beth Hughes | June 14, '40 | |
| Gay Cabby | Cesare Ronzi - Edith Evans | Oct. 4, '40 | |
| From A Avenue (G) | June J. Withers-Kent Taylor | Aug. 9, '40 | |
| Girl in 33 (G) | Kent Taylor-Florence Rice | May 31, '40 | |
| I Was a Fugitive | Bob Beatty - George Reese | May 16, '40 | |
| Great Profiles, The (G) | John Barrymore - John Payne | July 24, '40 | |
| Lillian Russell (G) | Mary Beth Hughes-G. Retlow | Oct. 25, '40 | |
| (Exhibition: June 1, '40, p. 39; June 22, '40, p. 72; July 15, '40, p. 65.) | Lloyd-Nan-Anna Smith | July 22, '40 | |
| (Exhibition: Aug. 24, '40, p. 78.) | Mark of Zoro, The (G) | July 27, '40 | |
| Paul Robeson | Brenda Joyce - Linda Darnell | June 20, '40 | |
| Maryland (G) | Brenda Joyce - John Payne | June 20, '40 | |
| (Exhibition: Aug. 16, '40, p. 64; Sept. 7, '40; Sept. 21, '40, p. 40.) | BIllie Burke | Aug. 24, '40 | |
| (Exhibition: Aug. 21, '40, p. 40.) | Return of the Four | July 10, '40 | |
| Saller's Lady (G) | John Barrymore - John Payne | July 5, '40 | |
| So This Is London (G) | June J. Withers - Barrie Nelson | July 3, '40 | |
| Their Own (G) | Spring Byington-Keith HOWELL | July 17, '40 | |
| Pier 10 (G) | Lynne Carlyle-William Ralston | Aug. 21, '40 | |
| (Exhibition: Aug. 15, '40, p. 64; Sept. 7, '40; Sept. 21, '40, p. 40.) | Young People, The (G) | July 13, '40 | |

Comin' Attractions

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<tr>
<td>Brilliant Days</td>
<td>Henry Fonda - Louis Calhoun - Dorothy Lamour-Guy Kibbee</td>
<td>Dec. 22, '40</td>
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<tr>
<td>(See &quot;in the Cutting Room,&quot; Oct. 26, '40.)</td>
<td>Charter Pilot</td>
<td>Lynne Hume-William Abel-George Sanders</td>
<td>Dec. 6, '40</td>
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<tr>
<td>For Balsam's Sake</td>
<td>Lynne Hume-William Abel-William Tabbert</td>
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<td>Girl From Nowhere</td>
<td>MILLI Palmer-Margaret Lockwood</td>
<td>May 12, '39</td>
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<td>Jennie 122</td>
<td>Virginia Gilmore-W. James</td>
<td>Dec. 20, '40</td>
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<tr>
<td>Nominee's Baby</td>
<td>Maidie Allen - John Toler - Virginia Gilmore</td>
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<td>Riddle, My Riddle</td>
<td>Virginia Gilmore-W. James</td>
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<td>(See &quot;in the Cutting Room,&quot; Nov. 24, '40.)</td>
<td>Modesty Blaise</td>
<td>William Chalmers-Roger Livesey</td>
<td>Dec. 20, '40</td>
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<tr>
<td>Street Scenes</td>
<td>Lynne Roberts-Guy Kibbee</td>
<td>Nov. 15, '40</td>
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Universe

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<tr>
<td>Ashley Jones (500)</td>
<td>Fritz Buss - Andrews Sisters</td>
<td>Sept. 9, '40</td>
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<tr>
<td>(Exhibition: Nov. 22, '40, p. 68.)</td>
<td>Alias the Dragoon (501)</td>
<td>B. Bums-B. O'Keefe-K. Scott</td>
<td>May 2, '40</td>
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<tr>
<td>Black Diamonds (405)</td>
<td>Robert Bruce-Johnny Burke</td>
<td>May 14, '40</td>
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<tr>
<td>Days of Elysium (450)</td>
<td>Robert Bruce-Johnny Burke</td>
<td>May 14, '40</td>
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<td>Devil's Pipeline</td>
<td>Robert Bruce-Johnny Burke</td>
<td>May 14, '40</td>
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<td>(Exhibition: July 20, '40, p. 79.)</td>
<td>Dime Frontier (501)</td>
<td>V. McGillicutty-J. Archer-T. Novak</td>
<td>July 14, '40</td>
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<td>(Exhibition: Oct. 12, '40, p. 67.)</td>
<td>Love and Order (502)</td>
<td>Johnny Mack Brown-Freddie McCall</td>
<td>May 6, '40</td>
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<tr>
<td>(Exhibition: May 25, '40, p. 67.)</td>
<td>Love and the Law (503)</td>
<td>Johnny Mack Brown-Freddie McCall</td>
<td>May 6, '40</td>
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<td>Johnny Mack Brown-Freddie McCall</td>
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Universal

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<tr>
<td>Antarctic Night (501)</td>
<td>Fritz Buss - Andrews Sisters</td>
<td>Sept. 9, '40</td>
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<td>(Exhibition: Nov. 22, '40, p. 68.)</td>
<td>Alias the Dragoon (501)</td>
<td>B. Bums-B. O'Keefe-K. Scott</td>
<td>May 2, '40</td>
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<td>Black Diamonds (405)</td>
<td>Robert Bruce-Johnny Burke</td>
<td>May 14, '40</td>
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<td>Devil's Pipeline</td>
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<td>Love and Order (502)</td>
<td>Johnny Mack Brown-Freddie McCall</td>
<td>May 6, '40</td>
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<td>Love and the Law (503)</td>
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MOTION PICTURE HERALD November 9, 1940
THE RELEASE CHART

Title | Star | Running Time | Release Date | Minutes Reviewed
--- | --- | --- | --- | ---
Sandy Gets Her Man | Balder, Shultz, Erwin-Ura | Sept. 1, 1940 | 63 | 45

Seven Sisters | Jameson-Davis, Henderson | Sept. 8, 1940 | 40 | 89

Pete Palooza | Kull-Dorf-Phillie-Dorn | Sept. 15, 1940 | 64 | 110

See the Dalton's Ride | H. Frances-S. B. Denley | Sept. 20, 1940 | 60 | 89

You're Not So Tough | Floyd-Dalton | Oct. 4, 1940 | 80 | 34

"In the Cutting Room" | Sept. 28, 1940 | 24 | 70

The Big Store | Johnny Mark-Berry-Fuzzy Knight | Oct. 10, 1940 | 60 | 13

All This, and Heaven Too | Betta Davis | Oct. 13, 1940 | 75 | 60

The Flight Angels | Virginia Bruce-Dennis-Morgan-Phillip | July 24, 1940 | 75 | 15

Father Is a Prince | May 1, 1940 | 75 | 50

From Justice | 537, 538, 539 | July 15, 1940 | 83 | 50

Ladies Lost Life | July 25, 1940 | 84 | 25

Time of the Trogans | Nov. 15, 1940 | 93 | 70

San Francisco Docks | March 9, 1940 | 75 | 86

The Villains | Truex-Lucille | July 24, 1940 | 75 | 86

Man Who Talked Too Much | Nov. 27, 1940 | 75 | 86

Mother in the Air | Nov. 27, 1940 | 75 | 86

No Time for Comedy | Sept. 14, 1940 | 75 | 86

They Drive by Night | Aug. 27, 1940 | 86 | 50

Coming Attractions East of the River | John Garfield-Brenda Marshall | Oct. 20, 1940 | 75 | 86

She Couldn't Say No | Sept. 19, 1940 | 75 | 86

Warner Brothers | Running Time | Release Date | Minutes Reviewed
Title | Star | --- | --- | ---
Brother Orchid | Sept. 21, 1940 | 60 | 13

Norah O'Day's (La) | Charlotte Cafferty | Sept. 14, 1940 | 60 | 13

Open Road, The | Sept. 21, 1940 | 60 | 13

Three Weeks | Pierre Fresnay | July 30, 1940 | 60 | 13

Under Your Hat (G) | Jack Hulbert | Sept. 15, 1940 | 70 | 13

Whirlwind (A) | Jeanne B pilot | Oct. 7, 1940 | 70 | 13

THEATER REACHT
THEATRES

THE SOUTH. FACTORIES. CHEAP POWER. The greatest opportunities in the motion picture business are here. Let us promote a theatre for you in this glorious land. FRANK DOWLER COMPANY, Chattanooga, Tenn.

WE CAN SELL YOUR THEATRE, ANY LOCATION. THE DELPHI AGENCY, Delphi, Ind.

WANTED—SMALL THEATRE. NEW ENGLAND or New York. BOX 133, MOTION PICTURE HERALD.

FOR SALE OR WHAT HAVE YOU TO EXCHANGE for the beautiful Uptown Theatre, Providence, Rhode Island. Consisting of 1,431 seats, fully equipped, with Western Electric Sound System. Large stage. Has been operating all year round for the past fourteen years as a second-run motion picture house. D. ANNOTTI, Agent, 80 Broadway, Providence, Rhode Island.

SEVERAL GOOD THEATRES FOR SALE. THE DELPHI AGENCY, Delphi, Ind.

POSITIONS WANTED

EXPERIENCED OPERATOR WANTS WORK. References. BOX 1340, MOTION PICTURE HERALD.

COMPETENT, THOROUGHLY EXPERIENCED manager desires connection with small circuit or independent. A real producer. Best references. BOX 1341, MOTION PICTURE HERALD.

LIVE-WIRE MANAGER; 7 YEARS EXPERIENCE. Age 27. Also exploitation and advertising. BOX 1342, MOTION PICTURE HERALD.

HELP WANTED

WANTED EXPERIENCED COMBINATION PROJECTOR repair and sound man. BOX 1344, MOTION PICTURE HERALD.

PRINTING SERVICE

THEATRE BLOWUPS. BEST PRICES. QUALITY service. STITES PORTRAIT CO., Shelbyville, Ind.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD equipment. A little all 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.

WANTED—COMPLETE PORTABLE 8MM. SOUND system. Screen to power. Must be rock-bottom bargain. Give all details, and photo if possible. P. O. BOX 1110, El Paso, Tex.

SPECIAL BARGAIN FOR QUICK SALE. COMPLETE 40-seat theatre equipment for balance due on contract. MOVIE SUPPLY CO., 138 So. Wabash Ave., Chicago, Ill.

THEATRE CHAIRS, THEATRE CHAIRS, ALL reasonably priced. Write for photographs and prices. ALLIED SEATING CO., INC., 56-38 W. 13th St., New York City.

POWERS PROJECTORS, $39.50; SIMPLEX heads, $19.50; intermitents, $14.95; chairs, $7.75; soundheads, amplifiers, $9.95; projectors, 16mm., 25mm., $95.90; reflector arcs, reflectors, $24.90. Theatres completely furnished cheap. S. O. S. CINEMA SUPPLY CORP., New York City.

SIXTY-CYCLE 5 H.P. TWO ARC, 25 TO 30 amperes, motor generator, cheap for cash. BOX 1342, MOTION PICTURE HERALD.

BETTER QUALITY USED SOUND AND PROJECTION equipment, factory reconditioned and tested. Projectors, lamphouses, sound systems, all types of booth equipment. For satisfactory and dependable performance and low cost, write SCOTT BALLANTYNE CO., 222 No. 16th St., Omaha, Nebr.

NEW GENERAL EQUIPMENT

ALL AROUND REFLECTOR COMPANY'S NEW motion picture reflector guaranteed to increase screen illumination 49%. BOX 190Q, CLEVELAND, O.

BOOKS


MOTION PICTURE SOUND ENGINEERING—507 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 anyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 57 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $2.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THE NEW 1940-41 INTERNATIONAL MOTION Picture Almanac edited by Terry Ramsaye, is out. The most comprehensive reference annual of the amusement industry. More than 16,000 industry personalities are listed and it contains 57 divisions in the 1,112 pages. The new edition also carries a combination cross-indexed corporation section listing more than 300 principal companies and their executive personnel. This book of facts and figures now in its twelfth year, should be in the hands of every showman. Reserve your copy today if you have not already sent in your order. $3 plus postage. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the fastest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.
THE BACKLOG OF QUALITY

TODAY—next week—next year—you know you can depend on each Eastman negative film to do its special work surpassingly well. This unvarying reliability—a true backlog of quality—keeps these films strongly entrenched as the favorites of the industry. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., Distributors
Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
when little light is available

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS
Smart advertising and good business go hand in hand because smart advertising is NEWS and big news, at that. ★ This is as true in show business as it is in merchandising. As true in your theatre as it is in your retail stores. ★ The masses may not understand advertising but they succumb to its wiles ... the better the advertising the more they succumb. They may not know a layout from a layette ... or a headline from a clothesline ... but you know when a combination of layout and copy hits them where they live, because that's the combination which makes them step up and buy ... that's the combination you want in your theatre ... that's the combination we give you in TRAILERS ... LOBBY DISPLAYS and STANDARD ACCESSORIES ... ★ And that's why we say "give yourself the breaks ... Use All Three".
REVIEWS:
Fantasia
The Letter
Bitter Sweet
You'll Find Out
Lady with Red Hair
Little Nelly Kelly
Gallant Sons
Night at Earl Carroll's
Give Us Wings
Friendly Neighbors
Sandy Gets Her Man
Missing People
Prairie Schooners
Heritage
The Devil's Pipeline
Lone Wolf Keeps Date
Girls Under 21

Government, Arbitration Groups Re-map Industry Under the Decree; "All Contracts Illegal": U. S.

Loew's Says Ads Are Six Times Better Than Mail

Capital Sees More Film Taxes for U. S. Defense

—in Better Theatres

The Sound System of "Fantasia"

VOL. 141, NO. 7  In Two Sections — Section One  NOVEMBER 16, 1940
Extra! THE NEW ESCAPE CLAUSE!

In the event that a picture should immediately establish itself as a sensational box-office attraction—

For instance, if it should be playing a 3rd week at Radio City Music Hall, N. Y. and continue to do outstanding business—

Likewise, if in all early bookings such as cities like Philadelphia, San Francisco, Detroit, Denver, Akron, Cleveland, Harrisburg, Reading, Memphis, etc., it should be an extraordinary commercial success—

In such an instance, it is agreed that the showmen of America should clear their booking schedules to permit long and successful extended engagements of such a picture.

Next month at Santa Fe the Dual Celebration of the opening of America's Santa Fe Trail... and the first gala opening of Warners' 'Santa Fe Trail'.

It's a fete that's never been beat—even by Warners! Two long trainloads of Newspaper Men (more than ever before!) Exhibitors, Governors, Senators, Congressmen, Stars, Radio Commentators, etc. etc. Watch!

ERROL FLYNN and OLIVIA de HAVILLAND in 'SANTA FE TRAIL' with RAYMOND MASSEY • RONALD REAGAN • ALAN HALE • William Lundigan • Van Heflin • CARY GRANT • HENRY HATHAWAY • JOHN HUSTON • MICHAEL CURTIZ • DOROTHY BLISH KNOX
Bette.

NEVER BETTER THAN EVER

by W. Somerset Maugham, with

HERBERT MARSHALL
JAMES STEPHENSON

Frieda Inescort • Gale Sondergaard

WILLIAM WYLER PROD'N

Screen Play by Howard Koch • Music by Max Steiner

THIS WEEK IN SAN
IN 'THE LETTER!

FRANCISCO AND ST. LOUIS · WARNERS, PRODUCERS
ADVENTURE IN COSMOS

OPENING this week in Broadway, and soon to road-show the land is the most complete and competent exploration of the capacities of the film-sound art in the more remote ranges of expression.

It is "Fantasia," Mr. Walt Disney's magnum opus, built out of the riches of experience and resources discovered for him by that infinitesimal giant, Mickey Mouse.

"Fantasia" is the dream flower of madly ardent wishing empowered by the genii of electronics and optics. It is adventure in sound, form, color—all meaning quite as much or as little as the spectator can take to it in capacity in either literacy or sensitivity. The spectator may either think or feel, or both, but if he is not accompanied by himself he will not know he has been to a show.

Measures of the enterprise in terms of showmanship and technology, by others, are appearing elsewhere in these pages. This consideration here is farther removed from today's practicalities. In view of the nature of the production and the conditions surrounding its exploitation, its principal significance to the existing motion picture screen, is in influences that it may have on the art of tomorrow.

Inescapably, it would appear, "Fantasia," by reason of its special challenges to attention, can widen the angles of motion picture acceptance. It must inevitably contribute to the dignity of the art, to its serious consideration among those who can be entertained by processes related to intellectualization. And that has nothing to do with all the entertainment that may also be had by the less conscious component of the audience.

In spite of the modesty of Mr. Disney in presentation of Leopold Stokowski, of Deems Taylor, and of the music of Bach, Tchaikovsky, Dukas, Stravinsky, Beethoven, Ponchielli, Moussorgsky and Schubert—and Mickey Mouse—it is dominantly Disney-the-dreamer.

FANCY, if you will, an ardent young man a-lolling one mellow afternoon on a sunny hillside, under maybe an apple tree in bloom, a-thinking of this and that and paying no heed save to his wonderings. He might be wondering how high is up, and how did the world begin, and what does purple, pink or blue sound like, and how did snowflakes get that way? Are the little piping notes of the piccolo like sparks in the limpid blue of the sky, and do the woodwinds mean bosky, sprite invaded dells? Suppose that fairy girls, needle slim, should string jewels on spider webs and go to skate on azure lakes!

And then for a dash of blood and thunder, too, battling dinosaurs, mastodons, the same kind Edgar Allan Poe dreamed about, too, in nightmarish splendors, storm, earthquake, cosmic disaster, cosmic synthesis, volcanoes, amoebas—remember that ancient story of "when I was a tadpole and you were a fish"? Consider that pictured with so lavish a store of fancy as that young man a-day-dreaming in the orchard, and then you'll be seeing what that Mr. Disney has done with Hollywood tools.

Here is the impingement of a very young man, very much free of fetish of the cinema's slight but hard tradition, saying what he has damned well wanted to say—and painting, in Kiplingesque technique "with brushes of comet's hair".

Mr. Disney dreams so—and it will be best for him and his world, and all the motion picture too, if he never wakes up. He has found escape into infinity where yesterday telescopes with tomorrow in a snarl of rainbows.

OUR New Orleans correspondent reports on a Kiwanis club speech by Mr. J. Leroy Johnson, advertising manager for Walter Wanger Pictures, finding him saying: "The days of glamour in American motion pictures are gone . . . the trend in pictures is to get down to facts . . ."

This judgment arrives in curious contrast with the concurrent advent of Mr. Disney's dream-storm adventure in music, form and color.

Further, when glamour is gone the theatre is gone. "Down to facts" is the business of laboratories, dissection rooms, courts, text books, banks, adding machines—not the scene or materials of entertainment.

Says Mr. Johnson, "Hollywood has sensed that this is the trend of living all over the world and it intends to lead the way."

The "trend all over the world," if you will have a look at it, seems to be toward a mess of war and hunger in which no one is having a good time. Hollywood is not addressed at all at any such program. Hollywood intends to make some entertainment to sell seats, and it is not addressed at any program of making the motion picture theatre either a hall of debate or a night school.

PERENNIAL ROOSTER

HE arrival of the thirtieth anniversary of the founding of Pathe News brings to mind the fact that it is the oldest surviving product of the screen. It has been through several changes of ownership and many changes of policy, but in three decades it has never missed a release date. It began as Pathe Weekly and evolved into a bi-weekly. Also there was a time, brief and experimental, when Pathe tried issuing a daily release. The difficulty was that the exhibitor was not that much interested. The Gallic Pathe rooster was the first great trade mark. When sound came Pathe News spent $1,200 to make the rooster crow. Close to two million prints of the rooster and the newsreel have gone to the screen in the thirty years. Multiply that by the average number of runs per print and you have an astronomical circulation figure.

ANOTHER item to make the war seem closer—over in West Orange, New Jersey, a bomb-proof vault is being built to house the archives of Thomas A. Edison. Happily, in a larger sense, the works of Mr. Edison are so spread around the world that not until there is complete blackout of all the technology of civilization can the memory of his contributions be obscured.

―Terry Ramsaye
This Week in the News

‘Fantasound’ and ‘Vitasound’

THE Radio Corporation Tuesday night in New York closed the switch for the first public hearing of what it calls “a new revolutionary sound,” which it demonstrated to the Broadway press in advance of its world premiere, Wednesday, in conjunction with the first public showing of Walt Disney’s new “Fantasia” at the Broadway theatre at 53rd Street, reports on which appear on pages 21 and 40.

“A Fantasia” is described by its sponsors as requiring a special RCA mechanism to reproduce “Fantasound” and it is admitted that only a few reproducers can be made available within the period of normal motion picture circulation.

A few hours before the Broadway press gathered in New York Tuesday for its first hearing of “Fantasound,” Warner Brothers in Hollywood announced it had “Vitasound”—described by Warners as “a completely faithful reproduction of original sound without violent and expensive changes in theatre and studio equipment.”

The Warners intimated “five years of secret conducted research” for “Vitasound,” crediting Major Nathan Levinson, its Burbank studio sound head, with supervision.

“Vitasound” will first be heard at the opening of Warners’ “Santa Fe Trail” December 14th, at the first theatre installation in the New York Strand and Warner theatres in Hollywood and Los Angeles; other key Warner houses are to be equipped subsequently.

“Vitasound,” it is claimed, utilizes two sound tracks and, says Warners, requires the installation of a $40 attachment to film printing machines and theatre equipment additions costing about $1,500. It was said that a film prepared for “Vitasound” could be exhibited normally on a projector not equipped with “Vitasound” apparatus.

Stage-Film Truce

AMENDMENTS to the basic agreement between the League of New York Theatres and the Dramatists Guild which opens the way for purchase of film rights to Broadway plays by film companies prior to their opening, were unanimously approved, on Tuesday, at the annual meeting of the Guild in the Music Box Theatre, New York.

The amendments go into effect on Friday, this week, for an experimental period of one year.

The new changes place a limit of $200,000 upon the amount to be paid to the author and manager out of the gross of a film-backed play, further payments to be made out of profits, and based on the play’s run.

They also give a film company an opportunity to cancel its purchase by abandoning its first payments; permit the film companies to use a manager from its own employ if two regular Broadway managers refuse to produce a play in which the company is interested.

Box Office ‘Needle’

INCREASED competition from other amusement and sports fields, has caused members of Northwest Allied, an exhibitors’ organization with headquarters in Minneapolis, to start a “back to the box-office movement.”

The exhibitors have launched a campaign with trailers on the screens of all member theatres, stressing “Go to Movies.” Valances and special banners on individual films and newspaper campaigns, postal cards and other media will be employed. There will also be campaigns directed at special groups which might be interested in certain films.

Citing the fact that “the keenest kind of competition has come into the industry,” Fred Strom, Allied’s executive secretary, said that competing for the public’s “entertainment dollar,” are night clubs, taverns, bowling alleys, basketball, night baseball and football, hockey and ice shows, carnivals, festivals, better radio programs, industrial shows, etc., etc.

Outstanding pictures will be booked for extended runs to encourage production of better product. Notwithstanding, said Mr. Strom, the exhibitors would continue their campaign for lower rentals.

REMAPPING the industry under the consent decree; how arbitration machinery will work Pages 12, 13

EXHIBITION continues last ditch opposition to consent decree as Government, distributors and AAA approve supervision structure Page 14

TAX INCREASE instead of lower exemptions on admissions predicted Page 20

“FANTASIA” and “Fantasound” have world premiere in New York Page 21

SERVICE DEPARTMENTS

Asides and Interludes Page 32
Oriental Scene Page 39
Managers’ Round Table Page 53

REPUBLIC advertising campaign replacing direct mail found success Page 25


PARAMOUNT partners meet on coast to discuss production, policy and consent decree Page 27

STORY trend is to originals, five-year survey of studio productions Page 33

FRENCH CANADIANS turn to U. S. for product as result of war Page 34

Eastman’s Bonus

DIRECTORS of Eastman Kodak, Wednesday, in Kodak Park, Rochester, voted for employees a 1941 wage bonus-dividend of $2,625,000, payable March 24. The sum represents a $262,669 increase over 1940.

A quarterly dividend of $.15 a share on common stock also was declared, along with the regular one and one-half per cent dividend on the preferred stock, amounting also to $.15 per share.

Kodak employees in U. S. Military Service will participate in the new bonus, even though they are not at work on the date of payment, provided they are otherwise eligible.

The dividend was the 29th since the plan was inaugurated in 1912. It will bring the total Kodak wage-dividend payments since that time to some $48,275,000.

Plays Into Films

FOR the first time on the record a complete Broadway production, “Journey to Jerusalem,” has been filmed, in its stage version. Direct shooting was at the Fox Movietone studios in New York, in a few hours, comparatively. The Playwrights Producing Company play recently closed on Broadway after a brief engagement.

Joseph Pollock, former executive of National Screen Service, who retired in 1930, produced the film. He declared Tuesday that he had not decided on the manner or method of distribution, although in all likelihood the film and others will be distributed through regular 16mm. channels, of churches, schools, institutions and elsewhere, in 16mm. width.
50 Turn to Cash

THE competitive situation between independents and circuits in Chicago is getting no better, fast. Added this week to the long and sometimes bitter argument over multiple features and other argumentative practices was the sudden decision, Wednesday, by Allied States of Illinois, Jack Kirsch, president, to remove from circulation all cash gives from 60 to 50 independent theatres of that organization. This form of cash giveaway returns were out after four years.

At midweek, the heads of local individual theatres or circuits not affiliated with Allied were called into a meeting, which was communicative or undecided as to what they would do to compete with the independents' unexpected decision to use anywhere from $25 to $50 to be given away as another inducement to gain patronage.

Roebuck Plan Fades

WHAT appeared four months ago an idea which might spread, applicable to any the- atres, and with Sears, Roebuck Company participating, has bogged down where it started—in Philadelphia, at six independent neighborhood houses.

The idea: a giveaway, by the theatre owner, of a coupon with each admission, redeemable in goods at the local Sears, Roebuck store, at the cash value of one, two or five cents, as stamped on the coupon. The exhibitor bought coupons from Sears at face value, distributing them in numbers and in the cash value he saw fit. Sears paid for advertising and promotion.

The public relations department of the home office of Sears, Roebuck, and Company, in Chicago, this week, said, "The whole experiment has been dropped." It added that the Philadelphia trial had "not panned out well.

The plan was started in the Philadelphia houses, June 3rd. A special "outside" committee of research council directors, to exhibitors was set up. In this, were Robert F. Bogatin, Charles Golfin, and Moe Verbin, all of Philadelphia.

The War & Hollywood

HOLLYWOOD's participation in National Defense moved forward Monday when Colonel A. B. Drum, U.S. Army General Staff, and Major Robert Schlosberg, of the Army Signal Corps Photographic Division, arrived in the production capital, from Washington, with Gordon Mitchell, cad- 
dant of a Research Council Director, to confer with Darryl F. Zanuck, of Twentieth Century-Fox, on the next move toward the production of training films for Army service men.

The military commission interviewed screen writers with a view to commissioning junior writers for service at the Signal Corps' film-training base at Fort Monmouth, N.J., where they would write scripts for the Army film production.

A full meeting of Hollywood's Producers' Committee for National Defense, under Y. Frank Freeman, of Paramount, committee chairman, was set for later in the week.

"Hollywood's Own," a United States Marine detachment composed of several of its production units, was in motion picture production, arrived at San Diego, Calif., this week, for training, com- 
mmanded by Major W. S. Van Dyke II, with Captain James Roosevelt as adjutant.

Major L. E. Thompson, RKO Theatres, reported Monday that between 8,000 and 9,000 theatres in the U.S. were engaged in the two weeks' drive to help put over the Annual Roll Call of the American Red Cross, from November 11th to 30th—the call this year stressing war relief activities.

England receives three more war ambulances from the U.S., from the Karl Hoblitzelle Texas theatre interests—one donated in the name of Mr. Hoblitelle, one from Interstate Circuit, the third from Texas Consolidated Theatres.

The British Problem

DISTRIBUTORS' foreign sales heads, and their presidents, and officers of the Motion Picture Producers and Distributors of America, are still mulling British proposals for remittance of money to this country, proffering counter proposals, and at midweek were expecting further advice from London.

Both groups on Friday, November 8th, at the headquarters of the MPPDA, in New York, heard Will Hays report his conversations with Joseph P. Kennedy.

It was understood that Mr. Kennedy brought news that the British would allow American companies to remit from $10,000,000 to $12,000,000 in the coming year, replacing the agreement which expired December 31, and ending a hiatus during which the Americans have not been able to withdraw any money. Under the old agreement, $17,500,000 was allowed to be sent here.

Other factors under discussion with the British were the possible enforced purchase, by the Americans, of British pictures for release here; and restrictions, by them, of American investments, in blocked sterling, in British theatres. The Americans are represented as feeling that, if the British are allowing less money to be withdrawn from their country this year, they can be more lenient in other of the items which will comprise the total agreement.

Griffith Show

DAVID WARK GRIFFITH became officially classic when this week the Museum of Modern Art and its Film Library in New York opened an exhibition reviewing his work for the motion picture screen from 1907 to 1924.

Predominant was attention to "The Birth of a Nation," but included are documents, stills and data concerning a total of twenty- 
two pictures.

Mr. Griffith's pictures are to be shown in a cycle of ten programs, running till Janu-
ary 5th.

Incidental to the Griffith story, at Tues-
day's opening, Billy Bitzer, cameraman ex-
troinary to Biograph and Griffith for many a year, displayed and demonstrated the camera that helped so much to make Griffith's fame.

Warners vs. Sparks

THE split which came nearly two years ago between Warner Brothers and the Sparks Circuit of Florida, over their inability to get together on terms for the selling and buying of Warner pictures, resumed again, on Monday, in New York, in an announcement from the Warner home office which stated: "The only independently operated first run theatre in Jacksonville, Fla., is now under construction as the first of a chain of the- 
ates which operated here previously, A. American Union's new subsidiary, Allied Theatres Corporation, which is planning a series of first run theatres throughout Florida, some of which will be in opposition to the Sparks Circuit in this territory."

"Arthur J. Siegel, who recently resigned from Warner Brothers Pictures, will be the operating head of the newly formed circuit.

After over a year and a half, during which time Warner Brothers-First National features have not played the Sparks Circuit, Jacksonville moviegoers will have an opportu-
nity to see on the screen some of their fa- 
vorite stars." The statement continued to mention its stars and pictures which have been kept out of the Florida city.

Venezuela Freezes

THE Venezuela Government has adopted regulations which make it mandatory for American distributors doing business in that country to obtain an export license before they are permitted to take any funds out of the country, it was learned in New York this week. Thus do foreign earnings of U. S. distributors become further frozen in a world war both here and abroad when income is frozen.

Also, the Municipal Council of the Fed-
eral District of Venezuela has adopted regula-
tions providing for motion picture and the-
atrical censorship.
DISTRIBUTOR BITES NEWSPAPER. Andre Heymann, above, president of the French Cinema Center, personally picketed the New York Times after that paper printed a review of Mr. Heymann's "Heritage" which he considered unfair to unorganized distributors. Police, however, were skeptical because of the "Now Playing at the Belmont" line in not too modest type.

MOMENT OF FAME. Urban Santone, Paramount News cameraman, takes a turn at drawing numbers from the draft fishbowl in Washington.

MEYER SCHINE, of the Schine circuit, and friends visit Harold Lloyd at the RKO studios, left. A. J. Zukerwor, Mrs. Schine, Lucille Ball, Mr. Lloyd, Mrs. Zukerwor and Mr. Schine.

JAMES LESLIE, above, operator of the Clark in Clark, S. D., for 25 years, now retired at 82, with a friend, M. J. Travers, meets Ray Milland at Paramount.

IN BRITISH COLUMBIA, left. Famous Players heads: Rube Bolstad, John Fitzgibbons, Larry Bearg, Ben Geldsaler.

DAVID A. LIPTON, above, newly appointed director of advertising, publicity and exploitation for Columbia, will assume the post January 2.
November 16, 1940  MOTION PICTURE HERALD

TOM BERTA, Rock Springs, Wyoming, city manager for Fox Intermountain receives a plaque marking his 35th anniversary in the industry, 32 of them spent in Rock Springs. Left to right: Wilford Williams, manager Victory, Kemmerer, Wyo.; Mr. Berta; Jud Witherspoon, Lions Club; A. D. Eichenlaub, manager Strand; Senator Rudolph Anselmi.

FOR CHARITY. Deanna Durbin, head of the actors' division of Universal Studios, with Joseph Pasternak turns over $30,590 to Louis B. Mayer, 1940 Film Industry Chest Chairman.

PERSONAL APPEARANCE in Seattle. Mrs. John Boettiger, daughter of President Roosevelt and wife of the publisher of the Seattle Post Intelligencer, and Frank Newman, Sr., of Evergreen Theatres, greet Charles Laughton during the actor's tour of the northwest.


SALES MEETING, above. Republic franchise holders and branch managers held an eastern regional meeting in New York this week. Seated at the table, clockwise: Jake Flex, Morris Goodman, vice-president in charge of foreign sales; Max Gillis, Morris Epstein, J. R. Grainger, president and general sales manager; H. J. Yates, president of Consolidated Film Industries; Nat Lefton, George H. Kirby, Sam P. Gorrell, Sam Selefsky, M. E. Morey, Standing: Jack Bellman, J. L. Pindel, Sam Flex, Arthur Newman, James H. Alexander, G. C. Schaefer, vice-president and general manager; Sam Fineberg, J. J. O'Connell, S. Borus, Sam Seplowin, and Charles Reed Jones, director of advertising.

J. M. KNAUT, above, who has been appointed manager of RCA Photophone sales in the RCA Manufacturing Company's International Division.

PARTY for the professor. Kay Kyser with Thomas P. Durell and Raymond Bill, left, RKO directors and Ned E. Depinet, vice-president in charge of sales, at an RKO party at the Waldorf, New York, for the professor whose "You'll Find Out" is at the Roxy.
THIS map constitutes the new divisional setup of the motion picture industry in the United States, as drawn by the American Arbitration Association, for application under the consent decree. It is officially called "Map of Arbitration districts of the American arbitration tribunals of the motion picture industry, to be maintained and operated by the American Arbitration Association".

Local arbitration tribunals will maintain headquarters in 31 key cities. Arbitration district lines do not necessarily follow the boundaries of the old exchange territories. Arbitration districts have been formed by county lines, with consideration given to population of each area and transportation facilities to the key city.

Heavy black lines (——) indicate the district boundaries.

Broken lines (•——•) are the State borders.

Black dots (•) mark the key cities where the boards will meet.
MOTION PICTURE HERALD November 16, 1940

U. S. SUB-DIVIDED INTO 31 DISTRICTS UNDER DECREE

Government, Distributors and AAA Approve Remapping; Exhibitor Organizations Continue Last Ditch Opposition

The United States Government, the American Arbitration Association, Federal Judge Henry W. Goddard, and the "Big 5" distributors this week approved a re-mapping of the motion picture market of this country, defining 31 districts for the purpose of applying supervision and arbitration under the consent decree, in the settlement of the Government's key anti-trust suit—the new map of the U. S. industry appears on pages 12 and 13. The AAA drew the map.

On the eve of the public hearing on the decree before Judge Goddard, Thursday morning, at the Federal Courthouse, Fifth and Square, New York, local and national exhibitor organizations prepared arguments to present in opposition to the compromise settlement, and the defense counsel was studying the Department of Justice amended complaint, which charges that all existing film contracts are illegal. The complaint had been filed last Saturday. Exhibitor groups opposed to the decree and planning court protests included National Allied, Motion Picture Theatre Owners of America, the Pacific Coast Conference of Independent Theatre Owners, New York Allied, New York Independent Theatre Owners Association, MPTO of North and South Carolina, Northeast Allied, MPTO of Connecticut, Allied of Connecticut, MPTO of Western New York, UMPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, certain Paramount partners. Also Columbus and United Artists were to oppose the amended complaint which they claim is directed against the non-consenting defendants.

Three additional exhibition units sent representatives to New York Wednesday to oppose the entering of the decree. They are: the MPTO of Virginia, represented by Robert T. Barton, attorney; the Texas Theatre Owners Protective Association, represented by Judge Roy D. Walker, and the Robb & Rowley and Jefferson Amusement Company circuits of west Texas, represented by Michael Rice.

Arbitration Details Worked Out

Arbitration machinery details, meanwhile, were worked out at a conference Wednesday afternoon between Judge Goddard, representatives of the Department of Justice and the American Arbitration Association. One of the chief topics of discussion was the map of the arbitration districts and tribunal centers which are to be administered by the association. Previously the five consulting companies had approved the map. The Government's approval was given at the Wednesday meeting.

Pictures of executive heads of the American Arbitration Association are on page 19.

NEELY MAY STAY IN U. S. SENATE

Matthew M. Neely, Senator from West Virginia who was elected governor of his home state at the recent election, may postpone taking office and remain in the Senate, it was reported this week from Washington. He was said to be in line for the chairmanship of the Senate Judiciary Committee. In the motion picture industry Senator Neely is known as the author of the anti-block booking bill which bears his name and for a bill advocating theatre divestiture.

The map which establishes a new division of the country for motion picture purposes and supersedes, in many respects, the traditional exchange territories, has 31 districts. The cities selected for headquarters of the local arbitration boards are exchange cities but the lines of the arbitration map, which follow county boundaries, are not those of the old exchange districts in every case. Due consideration was given to means of transportation, population and other factors in determining the size and shape of the various districts.

The official map is a Clear-type county-town trading center map showing all towns over 10,000 and copyright by the American Map Company, Inc.

Tribunal Cities Listed

Beginning in the northeast section of the country districts and local arbitration tribunal cities are:

Maine—Vermont, New Hampshire, Massachusetts, Rhode Island—Arbitration tribunal headquarters at Boston, Connecticut—New Haven; Southern New York and Northern Jersey—New York City, Eastern Pennsylvania, Delaware and Southern New Jersey—Philadelphia; Central New York—Albany; Western New York—Buffalo; Western Pennsylvania and half of Virginia—Pittsburgh; Maryland and Virginia—Washington; North and South Carolina—Charlotte; Florida, Georgia, Alabama and most of Tennessee—Atlanta; Eastern half of Kentucky, Western half of West Virginia and Southern half of Ohio—Cincinnati; Northern half of Ohio—Cleveland; Michigan (East of the lake)—Detroit; Most of Wisconsin and Michigan counties—West of the Lake—Milwaukee; Indiana (South of South Bend) and part of Western Kentucky—Indianapolis; Northern Illinois down to and including Springfield and a small part of Indiana—Chicago; Southern Illinois and Eastern Missouri and a few a few counties in the extreme Western end of Kentucky—St. Louis, Western Tennessee, Northern Mississippi and Arkansas; Southern Missouri and Louisiana—New Orleans.

Western Missouri and Kansas—Kansas City MPTO; the 17 most Western counties of Iowa—Des Moines; Western Wisconsin, Minnesota, North Dakota, South Dakota—Northwestern Alliance; Western Iowa and the Eastern two-thirds of Nebraska—Omaha; Oklahoma and a few Texas counties—Oklahoma City, Texas—Dallas; New Mexico, Colorado, all but a few counties of Wyoming, Western South Dakota and western Nebraska—Denver; Montana, Southern Idaho, a few counties of Wyoming, Utah and four Western counties in Nevada—Salt Lake City, Arizona, one Nevada county and Southern California—Los Angeles; Northern California, Western Nevada, and two counties of Oregon—San Francisco; Washington and 10 counties in West Montana—Seattle, Oregon (with the exception of two counties)—Portland.

Breden To Tour Country

On Saturday J. Noble Breden, executive secretary of the American Arbitration Association, will start a tour of the country, beginning at Los Angeles. He will be gone about a month and following his inspection he will make recommendations to the arbitration committee of the association which will pick the panels for the individual districts. Shortly after this is done Mr. Breden will make another trip to the 30 districts outside of New York to instruct local personnel in their arbitration work.

Arbitration as provided under the decree will probably go into effect sometime late this winter, probably in February, if the decree is signed.

The clerks for the individual boards will be selected on the same basis, as far as background is concerned, as the arbitrators. No one with previous connection with the industry will be appointed. An attempt will be made to choose, for the position of clerk, men with extensive legal or business experience, or those experienced in both.

MPTOA In Court

On Tuesday, after a poll of directors, the MPTOA decided to make a court appearance Thursday in opposition to the decree, Ed Kay kendall, president, announced. Henry G. Gray of the New York law firm of Gray, Sage, Todd & Sims was retained to represent the organization at the hearing.

Other lawyers retained to protest to the court against the decree included Edward C. Raftery, of O'Brien, Driscoll & Raftery, for United Artists; George P. Adams, for Eastern Pennsylvania MPTO and will assist Mr. Gray; Herman Levy, for Connecticut MPTO; Sidney R. Fuller of Buffalo, for the MPTO of Western New York; L. B. Schwartz, Northwest Allied; Paul J. Ziegler, Los Angeles, for the Pacific Coast Conference; Jacob Schecter for Allied of New York; Milton Weissman, New York ITOA; Louis D. Frohlich and Herman Finkelstein (Continued on page 19)
PARAMOUNT HITS THE JACKPOT FOR YOU!

and here's the Golden News...
“NORTH WEST MOUNTED POLICE”
is turning in grosses in its second week that equal or exceed the first week’s record grosses on “Union Pacific”... Playing to smash business at advanced prices from coast to coast... Why? Because it’s DeMille’s greatest! Because it’s the industry’s greatest, in Technicolor! Because there never was such a cast in a single picture starring GARY COOPER, MADELEINE CARROLL, PAULETTE GODDARD with Preston Foster, Robert Preston, Akim Tamiroff, Lynne Overman, George Bancroft, Lon Chaney, Jr., Walter Hampden. Produced and directed by Cecil B. DeMille.

“Harvest Moon” at the Box Office!

“MOON OVER BURMA”... “Typhoon” did plenty at the nation’s box office... and this new Lamour Love Drama is banging right along in the same money class. “DOROTHY LAMOUR’S best picture!” say the smart boys. And, of course, ROBERT PRESTON and PRESTON FOSTER, her co-stars, get extra marquee power with their triumph in “N.W.M.P.” Doris Nolan and Albert Basserman head the supporting cast of this jungle thriller. Directed by Louis King.


Another Great Preston (The Great McGinty) Sturges Hit!
"ARISE, MY LOVE" Raved about by every critic. Topping all pictures for a year in its three weeks' triumphant run at the N. Y. Paramount. (Booking of "N. W. M. P." prevented longer run.) Topping "Buck Benny Rides Again" in ten other keys. CLAUDETTE COLBERT'S best since "It Happened One Night." RAY MILLAND'S best ever.

A triumph for Producer Arthur Hornblow, Jr. A triumph for Director Mitchell Leisen . . . A triumph for Paramount, the company which seems to have all the winning numbers this year . . . Screen it and you'll understand why THIS DISTINGUISHED AND UNUSUAL PICTURE IS SUCH A BOX OFFICE SUCCESS.

JACK BENNY and FRED ALLEN together on the screen for the first time! That alone places "LOVE THY NEIGHBOR" right now in the "N. W. M. P." class. For they are the two biggest names in radio. And right now they are starting to plug this big Mark Sandrich (Producer-Director) comedy with music to their millions of air fans by starting a great pre-selling job of aiming the famous Benny-Allen radio feud at selling tickets for this big holiday show. And don't miss the big box office fact that this is MARY MARTIN playing for the first time on the screen just as she played her success role on Broadway (she sings "My Heart Belongs to Daddy," as well as three new hit parade songs). Add Rochester to this . . . Add the famous radio Merry Macs . . . Add a million Laughs . . . Add terrific production numbers. It's another Paramount bonanza.

The best holiday picture on the market

and speaking of Paramount, just listen...
PARAMOUNT HITS THE JACKPOT

WITH A GOLDEN BUY...

FOR WHOM THE BELL TOLLS

Every major company in the business battled for this great property...the most talked of novel since "Gone With the Wind." Paramount won! And right now the publicity is starting about who will play the Hemingway characters...whom millions and millions of Americans right now are taking to their hearts as this book (greater even than his "Farewell to Arms") steps into the "Gone With the Wind" class in sales.

"FOR WHOM THE BELL TOLLS"
BY ERNEST HEMINGWAY

America's Most Important Novelist. Author of "A Farewell to Arms"

BUDDY DE SYLVA

Here's what Walter Winchell writes about Paramount's newest producer: "B. G. De Sylva inherited the late F. Ziegfeld's mantle last night at the 46th Street Theatre where he unveiled his latest hit, 'Panama Hattie', the third De Sylva girl-and-tune delight in the same year."

Buddy De Sylva, the producer of "Du Barry Was a Lady," "Louisiana Purchase," and "Panama Hattie," is now to produce big musicals for Paramount!

...AND A GOLDEN GUY
U. S. CALLS ALL CONTRACTS ILLEGAL

(Continued from page 14)

of Schwartz & Frohlich, Columbus and Abram F. Myers, Allied States.

Mr. Kuyendall said Tuesday, "The MPTOA is vigorously opposed to parts of the
consent decree in its present form. We feel that it will work a tremendous hardship
on exhibitors, particularly the small, independ-
ent exhibitor. We will fight to the limit
to prevent it from becoming a law."

Despite exhibitor protest it was reported
that Judge Goddard would probably sign
the decree within a few days after the court
hearing Thursday. In similar cases in the
past the court has usually taken the position
that the decree, if acceptable to the Govern-
ment and by some or all the defendants,
must be satisfactory, it was said.

Colonel H. A. Cole, president of national
Allied and Allied in Texas, expressed dis-
appointment with the Government's course
in the consent decree on Tuesday at the
opening of a two-day convention of the State
organization in Dallas. He said that the
decree has "many good and many bad
points." The struggle of the independents
for relief will eventually succeed because of
"increasing pressure," he said.

Last Saturday the Government served no-
tice on defendants in the key New York
anti-trust suit that it would ask to file an
amended complaint. The new 70-page docu-
ment will replace the original complaint filed
in July, 1958, if the Judge Goddard gives
his permission.

The new complaint which is intended to
bring the "Little Three," Columbia, Univer-
sal and United Artists under the terms of the
consent decree lists seven points to sup-
port its contention that all existing exhibi-
tion licensing agreements are illegal. The
Government's reasons were as follows:

1. License terms are fixed in contracts
before an exhibitor has had a fair oppor-
tunity to estimate the value of a film.
2. License agreements fix clearance, run
and minimum admission prices on large
groups of pictures simultaneously.
3. The licensing of one film or group of
films is conditioned on the licensing of an-
other film or group.
4. The licensing of films in one theatre is
conditioned on the licensing of films in an-
other theatre or group.
5. Agreements on clearance are calculated
to suppress competition between exhibitors
rather than to protect distribution revenue.
6. Distributors frequently refuse to license
a run on any terms in order to protect an
exhibitor from competition.
7. Prints are arbitrarily withheld on li-
cense contracts to give an exhibitor a prior
play date not provided for by agreement.

Although the proposed amended complaint
repeats many of the original charges made
in the complaint filed over two years ago,
such as attack on "integration" of produc-
tion, exhibition and distribution, the alleged
talent pool.

The Government now asks for the organi-
zation of a "nation wide system of impar-
tial arbitration tribunals" in order to secure
"adequate enforcement" of the decree.

Other alleged violations of the anti-trust
laws made by the Government included the
loan of personnel; exclusion of independent
producers from the first run market; conc-
tered action on fixing license terms; dis-
 crimination on license terms; and finally,
coercive selling practices such as minimum
admission prices, forcing of shorts and news-
reels, overage and underage, score charges,
advertising allowances and contract modi-
fications.

The proposed consent decree is not men-
tioned in the new complaint. It is under-
stood, however, that if the decree is signed,
the five consenting companies will be dis-
missed from the suit.

Government statistics mentioned in the
decree include the following: the five the-
atre owning companies received about 70
percent and the three other majors 25 per-
cent of film rentals in five years; net worth
of the majors, with the exception of United

La Crosse, Wis., Case
Postponed Again

Sudden illness of Robert A. Hess, counsel
for the La Crosse Theatres Company, La-
Crosse, Wis., forced postponement of the
hearing in U. S. district court at Madison,
Wis., November 7th on the theatre firm's
$1,472,000 damage action against Par-
amount, Twentieth Century-Fox, United Artis-
ts, Welworth Theatre Company, and the
Minnesota Amusement Company. Hearing
in the action was started October 31st be-
fore Federal Judge Patrick T. Stone and a
jury of twelve. The case was adjourned
November 1st until November 6th and only
one day's testimony was taken during the
second week of the trial. Mr. Hess was
removed to a Madison hospital.

AAA Heads Who Will Rule Industry's New Arbitration

Dr. Walter Denerberg, legal research
J. Noble Braden, executive secretary
Lawrence Steissin, public relations

Photos by Staff Photographer
MOTION Picture HERALD November 16, 1940

TICKET TAX RISE INSTEAD OF CUT IN EXEMPTION SEEN FOR U.S. DEFENSE

Cut-Rate Tickets Are Subject to Tax, Revenue Commissioner Rules

Persons admitted free to a motion picture house, or admitted at reduced rates under circumstances under which an admission charge is made to other persons, are subject to an equivalent Federal admission tax based on the price so charged to such other persons for the same or similar seating accommodations.

So rules the Commissioner of the United States Department of Internal Revenue in a reply to P. J. Wood, of the Independent Theatre Owners of Ohio at Columbus, responding to a request for a declaration on the matter of specially priced student tickets, as used by hundreds of theatres all over the country. The Internal Revenue Department ruling follows: "It appears that one theatre has an established price of admission to adults of 30 cents and admits high school students for 20 cents. In one case, the established price of admission to adults after 7 P.M. is 25 cents, the price of admission to juniors, which includes children through the high school age, is 20 cents and the price of admission to children is 10 cents.

"Section 1700 of the Internal Revenue Code provides that in the case of persons (except bona fide employees, municipal officers on official business, and children under 12 years of age) admitted free or at reduced rates to any place at a time when and under circumstances under which an admission charge is made to other persons, an equivalent tax shall be collected, based on the price so charged to such other persons for the same or similar accommodations.

"The setting aside of a certain section for students does not operate to exempt the students from the tax.

Exhibitor groups are planning to appeal the decision, Northwest Allied taking the lead.

Morgenthau Discloses 3-Point Government Fiscal Program, Which Is Expected to Force Upward Revision of All Levies

Washington observers concluded this week that additional taxation might be expected on motion picture tickets, along with all other taxed amendments, to take the form of an increase in the present emergency rates, created last July 1st, rather than a reduction of the present taxable minimum of 21 cents. It is expected that exhibitors would pass along any additional tax to the public, thereby increasing the cost of films for patrons.

New Revenue Sources Needed

The conclusion came quickly on the announcement of the Administration’s admission that new sources of revenue were needed for the nation’s defense spending ahead, an announcement that was made on Thursday, November 7th, in Washington, by Henry Morgenthau Jr., Secretary of the Treasury, who disclosed a three-point government fiscal and financial program involving a drive to remove the tax-exemption privileges from certain classes of government securities, raise the debt-limit to between $60,000,000,000 and $65,000,000,000 and the possibility of additional taxes.

"We have just begun to return," Secretary Morgenthau said in announcing financial plans for the third-term administration.

He did not go into detail regarding taxes, but the experience of Congress this year in attempting to set up new sources of revenue indicated that “important” money can be raised only upon removing existing levies. There are few sources of revenue not yet tapped, it was found.

It was assumed that President Roosevelt would make a statement on the subject soon rather than wait until he delivers his budget message for 1942 on January 4 or 5.

The national defense tax bill to motion picture business is already running at about an additional $36,000,000 a year, under the July 1st enactment of taxes on all tickets above 20 cents, not counting the exemption ran up to and included 40-cent admissions. In Washington, this week, it was estimated that the reduction, four months ago of the Federal admission tax exemption from 40 to 20 cents, is bringing in nearly $3,000,000 a month more than was collected formerly, showing the amusement field to be an important source of revenue.

Secretary Morgenthau revealed only the broad outline of his financing plans and did not go into detail as to where the additional tax revenues could come from. In informal circles, however, it was said that the pressure for additional revenue may be so great as to force an upward revision of all existing levies.

Only a week prior to enactment of the legislation which reduced the exemption to 20 cents, there was considerable discussion in Congressional circles over the possibility of reducing the exemption to 10 cents.

When the legislation was passed, exhibitor leaders expressed the belief that it was extremely unlikely that it would be reduced to 10 cents by January 1st, but the exhibitors were interested throughout the country without exception accepted the tax exemption reduction without question, on the ground that it was their duty to assist in the collection of the additional levy, since it was designed to aid in the financing of the national defense program.

On Monday, Treasury officials indicated they were seeking about $1,000,000,000 of additional tax revenues from new levies, this time mentioning and removing existing exemptions on issues of government securities, raising the debt limit to between $60,000,000,000 and $65,000,000,000 and the possibility of additional taxes.

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WALT DISNEY'S 'FANTASIA' BOWS IN WITH NEW 'FANTASOUND' BY RCA

New Feature Opens in New York, Other Showings Must Await Equipment: "Painting with Motion" Describes Film

"Fantasia," a Walt Disney revolutionary motion picture featuring eight classical musical selections reproduced by special RCA sound system, is scheduled to be released in color, had its first public performance at the Broadway theatre in New York City Wednesday evening. It is Disney's third feature cartoon, the world's fourth.

[A Showmen's Review of the picture appears on page 40. A description of the RCA sound reproducing system, called "Fantasound," appears on page seven of Better Theatres, second section of this week's issue of THE HERALD.]

The film, which cost about $2,200,000, will not be released in the usual sense of the word, but in the next two and a half years it will be reissued in about 75 cities. For each engagement the RCA reproducing equipment, developed in collaboration with the Disney engineers, must be installed.

Eleven Units to Be Built

Only one sound unit, which cost about $200,000 to develop and perfect, according to Mr. Disney, has been completed. Eleven other units to cost between $30,000 and $40,000 have been ordered and as fast as these are available the picture will open in other key cities, including Los Angeles, Boston, Chicago, Philadelphia, Washington, Atlanta, Minneapolis, San Francisco, Seattle, Salt Lake City and Miami.

At least for several years, according to plans, "Fantasia" will be shown in one or two theatres in a single city at a time. A New York newspaper advertisement on the premiere pointed out that the film would not be presented in any other theatre within 100 miles.

Since the picture is not to be released, Walt Disney Productions and not RKO Radio will handle all exhibition deals. The availability of theatres in the selected key cities will determine whether, as in the case of New York, a house will be leased by the Disney company or an arrangement will be made with a local exhibitor.

The picture is unusual in other respects also. There are no titles on the screen. Including an intermission, the program lasts about two hours and a half.

For the recording of the RCA "Fantasound" in "Fantasia" nine channels were used, eight of which received sounds from separate parts of the cowboy and the floor. A total of 33 microphones were used. The music was re-recorded on three sound tracks and a fourth track controls the sound. The effort is to give special characteristics to the sound.

The system is somewhat similar to that demonstrated last spring, without pictures, by the Bell Telephone Laboratories. The story of "stereophonic sound," which started the new sound race between RCA and the telephone company, appeared in the April 13th issue of MOTION PICTURE HERALD.

RCA believes other producers ultimately will become interested in three-dimensional sound. In the future other companies, like Disney, may acquire a number of special sound reproducers built to recreate definite effects on special productions, it was said. Another future possibility is that leading theatres will install a simpler type equipment, if the method is successful, and used in many pictures. RCA officials pointed out that the possibilities of the system were almost unlimited. Walt Disney Productions, being the first to try the method, will probably have first call on future use.

Trace "Fantasound" History

Tracing the history of the "Fantasound" development RCA in an official statement explained that a part of the new system, described as "multiple channel recording" was first used by RCA engineers in 1937 in "One Hundred Men and a Girl" (Universal), in which Mr. Stokowski was featured. RCA said: "Early in 1938 Mr. Disney, with the cooperation of Stokowski, decided to do a similar job in a pictorial interpretation of Dukas' "The Sorcerer's Apprentice." Preliminary results were so successful, it was said, that the producer decided to develop the 10-minute short into a feature, including other musical compositions.

In the summer of 1939 Mr. Disney decided to incorporate the sound track idea, it was said. Details were discussed then by William E. Garity, technical director for Mr. Disney, and M. C. Batsel, head of the engineering department of RCA Photophone.

In the system finally adopted the one control track handles the functions of four controls, it was said. Special printers and reproducing equipment were developed to take care of the four sound tracks. The picture is on one film and the sound tracks on another.

From the 40,000 feet of music recorded at the Philadelphia Academy of Music by Stokowski and his orchestra, 18,000 feet are used in the completed picture.

Mr. Disney said Tuesday, "Many persons will appreciate the improved sound and recording and reproduction in "Fantasia," even though they are not exactly music lovers." He also remarked, "Fine music is lasting and has a universal quality that all can enjoy. We in Hollywood have been included in its importance in making motion pictures."

Mr. Disney said "Snow White" cost about $1 million, including prints, and will be reproduced approximately $2,200,000 without prints. Because the latest feature will not be generally distributed, the cost figure will be relatively less. He added that he would be satisfied if he got his investment back.

There are no sound tricks in the film, Mr. Disney pointed out. It was said that the chief advantage of "Fantasound" over the usual sound system is that it creates greater diffusion of sound waves, resulting in smoother reception. About 60 horns carry the sound at the Broadway theatre.

"Natural" for South America

Because there is no spoken dialogue, "Fantasia" will be "natural" for South American distribution. Mr. Disney pointed out the only necessary change for showing in non-English speaking countries would be a substitution of a foreign language narrative for Deems Taylor's introductory description.

Leopold Stokowski in an interview Monday backstage at the Broadway theatre where the "Fantasound" equipment was being installed, said: "We hope that this is the beginning of a new type of art." He added: "Its purpose is not to reproduce the present types of arts, but to add one more type. "Fantasia" is a form of painting with motion."

Other serial productions are planned, Mr. Stokowski said. The works of other composers would be included in new Disney features on the same pattern.

"There is nothing popular in "Fantasia," but we hope it will be popular," the conductor said. He emphasized that the visual interpretation of the "sequence of examples of the greatest music of all types" in the picture was only one of many possible interpretations. Color, he believes, has added much to the music. The new sound development can also stand alone without pictures, he remarked.

The official premiere on Wednesday was sponsored by the British War Relief Society.

Produce 16mm. Subjects

For Schools and Clubs

In order to bring music, played and sung by noted musicians and singers, to the attention of schools, clubs and music groups, Artist Films, Inc., headed by Rudolph Polk, of the Artists Bureau of CBS, has produced a series of 16mm films which are to be previewed at the Chanin Auditorium, New York, on Thursday, November 14th, by Walter O. Gutfohn, Inc., distributors, in co-operation with the Schools Motion Picture Committee. The committee consists of a group of public-spirited citizens who make weekly recommendations of pictures suitable for children.

The series consists of two three-reeel subjects, the first group comprising an introduction by John Erskine, piano solos by Joseph Iturbide, noted pianist; solos by Margaret Dilling, harpist, and selection by the Coolidge String Quartet. The second group consists of two 16mm solos by Hans Corno and Emanuel Fuemmern and a piano duet by Messrs. Bronsky and Babin. The two groups of shorts run about one hour.
Civic Groups Join St. Louis Campaign

The St. Louis Better Films Council, one of the strongest of its kind in the country, and one of the few public groups in recent years to take a concrete position for the elimination of multi-feature programs, is rallying the public through "Minute Men" speakers who are touring the city "in behalf of the cause."

Several civic groups have joined in the campaign, declared Mrs. Artemus F. Burt, council founder and leader, who declined, however, to disclose the identities of the new supporters at this time.

She said that "about a dozen" local exhibitors, answering a request for a position on single versus multi-feature bills, had indicated a willingness to abolish double and triple bills, which they consider can be persuaded to accept a single feature.

The Council's "Minute Men" speakers have addressed the campaign message to another dozen clubs and civic groups, urging their support of singles. In addition, printed literature on reasons against doubles are now being circulated widely.

Triple bills are the principal targets at the moment. Nine independent, neighborhood theaters operate under that policy—half of them being F. and M. houses, the rest, independent.

What was described as the first effort to "inject triple-bills in a local major house took place recently when the Palace, St. Louis, seating 5,000, a downtown, du lux operation of Fanchon and Marco, started featuring two pictures and the Laurel and Hardy traveling stage revue. Fred Wehrenberg, president of the MPTO exhibitor organization in St. Louis, charged this was nothing more than a triple feature bill, running three and a half hours. Previously, the Fox and other F. and M. theatres, when featuring a stage revue, screened only one feature.

Council Answers Arthur

The Council answers Harry Arthur's recent statement that a six-week test of singles at his circuit's key Ambassador theatre was unsuccessful, with the charge that F. and M. was unfair in taking advantage of the test. Regular price scales should be maintained for single bills, Mrs. Burt added. The Ambassador, it will be remembered, conducted a test whereby certain specially selected "streamlined" single bill showings were conducted for "the pick of the current crop," at increased admissions.

The double bill situation was also given public attention in Milwaukee, last week, when the matter was brought before that city's Better Films Council, in a meeting of the YMCA there. L. Roy Pierre, district manager of the Fox Wisconsin circuit division, appeared with the claim that local patrons want doubles and that exhibitors there who have attempted to supplant them with singles have experienced a sharp drop in patronage.

Quadrople features started this week in Hamilton, Ohio, where the Northio Palace announced midnight shows for Saturdays, showing the current week's double bill and the two features booked to open the next day—four pictures for 28 cents, seven cents apiece, with shorts and whatnot thrown in.
Mrs.

Exhibitor, do you have husband trouble?

Pardon me, but...
Are You One of the 84% of 35,000 Wives
I have questioned personally who are sore because your husband always waits to clean up until dinner is on the table?

Are You A Delicatessen Widow, forced to wait at home in a lonely kitchen while your husband squanders the family budget at the corner delicatessen?

Are You One of the 64% of the 35,000 Women I questioned personally who wants to brain her husband on account of he thinks he’s a Mechanical Genius Around the House?

Ahhhhhh . . . I thought so. Then let me advise you right now to put your foot down and make him book my first Paramount release immediately. It will make a new man of him . . . a happier one, too. For his box office will be absolutely mobbed by what I like to call my fans.

---

**PARAMOUNT PRESENTS**

**ROBERT BENCHLEY**

in

**The Trouble With Husbands**

Directed by Leslie Roush • Photographed by William Steiner

---

**THE CRITICS ROARED . . . AND RAVED!**

"Sure-fire as a mirth-provoker — just what the doctor ordered in these times of stress and concern. Laugh-crammed with Benchley never in better form. Which should be enough for any fan!"

— Film Daily

"Refreshing, funny. Will keep the spectators laughing steadily. It’s in the Benchley style, with the Benchley touches which hit the spot!"

— Boxoffice

"Highly amusing. Certain to place any audience in a playful mood. For good hearty laughter, you can recommend it!"

— Showmen’s Trade Review

"One of the funniest film comedians in the business. More than welcomed by exhibitors and audiences alike!"

— Jay Emanuel Publications
LOEW'S REPORTS: NEWSPAPER ADS SIX TIMES BETTER THAN DIRECT PLAN

Doob Reports Direct-Mail Campaign in New York Success After Three Months' Test; Now Running in Seven Dailies

Loew's has concluded a three-month test of newspaper advertising versus direct mail as a means of reaching the most persons satisfactorily, and reports the campaign media a success, after having used direct mail for 21 years.

The company abandoned direct-mail and theatrical advertising of its programs in its 70 neighborhood theaters in the New York metropolitan area last July, in favor of a movie directory in daily and Sunday New York newspapers. It reports the new system working satisfactorily and anticipates that it will be continued indefinitely.

Doob Sees Results Favorable

Oscar A. Doob, director of advertising and publicity of Loew's, says the results of the directory are a successor to the former method of distributing information about our shows by direct mail. While the changeover was something of an experiment, the results, so far as we can ascertain, have been favorable, and, therefore, we are inclined to continue it.

Mr. Doob pointed out the difficulty in tracing tangible results from the change, and said only general results could be used to measure the efficiency of the directory. Despite improvements of business, this year, over last year, he added, cannot be directly traced to the change in advertising media, and might be due to many other factors such as improved product, the weather, better economic conditions, or others.

The $325,000 annually spent for the bulletin is now being invested in newspaper advertising in the metropolitan papers. This is in addition to the $100,000 a year previously spent for neighborhood theater newspaper space, and $50,000 for Loew's downtown, first-run houses.

Mr. Doob said "our present newspaper schedule quadruples the amount of space we previously used, and brings in circulation for the period. The circulation was compared with the weekly bulletin... at no extra cost. And we 'contact' that circulation six or seven times a week instead of once. We are convinced," he added, "that newspapers are doing a swell job."

Loew's ads appear every day, in space ranging from 250 to 450 lines, two columns wide. Other New York circuits have increased newspaper advertising and have abandoned newspaper film directories of their own, and still others are said to be contemplating similar plans.

Of the aims expected to be achieved by adopting the daily directory was to decrease the volume of telephone calls to the circuit's theaters. Regarding this, Mr. Doob said:

"There has been a noticeable decrease in the number of telephone calls since we inaugurated our Movie Guide in the daily Sunday papers. We haven't kept a check on the number of calls, but do know that there has been a decrease."

We are convinced, too, that the type of question asked by the telephone inquirer of our theatre attaches has changed. Heretofore, they used to ask, "What are you playing?" Now, they ask, "What time does the feature go on?"

Mr. Doob made it clear that the $400,000 formerly earmarked for the printing, mailing and distribution of Loew's Weekly, had been transferred to the advertising appropriation for the Movie-Guide, and that the change had not been made for reasons of economy.

The only claim to novelty which Loew's director may make is the circuit executive, is that it attempts to inject humor into its copy, in an effort to avert a dry-as-dust or "wooden" style.

In a recent contest to ascertain how the directory could increase its value to newspaper readers and Loew's patrons, 1,000 letters were received. We asked the readers why they preferred the directory over other media and suggested ways of improving it.

An outgrowth of these recommendations is the inclusion in the directory of play dates, except where it would create confusion. Mr. Doob pointed out a surprising lack of information, for the part of movie patrons, as revealed in the contest, about a theatre's policy, even though it might have been effective a long time.

Letters received were described by the director as to the directory should include play dates and specify when a new show is to open.

Loew's Weekly reached a circulation of approximately 750,000 late this summer, just prior to the launching of the new directory. Some 375,000 to 400,000 of the programs were mailed every week, the balance being distributed in the circuit theatres. Three years ago, about 120,000 copies of Loew's Weekly were distributed weekly.

The weekly was abandoned when Loew's officials reached the conclusion that the program was not justifying its expense. The first Movie-Guide appeared in the Journal-American August 1st.

Other newspapers followed, until now the directory is carried in every daily and Sunday newspaper in New York, except the Herald-Tribune. The "city-zone" circulation of the New York papers, upon which Loew officials based their calculations, follow:

<table>
<thead>
<tr>
<th>Newspaper</th>
<th>Circulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily News</td>
<td>450,000</td>
</tr>
<tr>
<td>Mirror</td>
<td>550,000</td>
</tr>
<tr>
<td>Times</td>
<td>200,000</td>
</tr>
<tr>
<td>Post</td>
<td>210,000</td>
</tr>
<tr>
<td>Sun</td>
<td>240,000</td>
</tr>
<tr>
<td>World-Telegram</td>
<td>865,000</td>
</tr>
<tr>
<td>Journal-American</td>
<td>479,000</td>
</tr>
</tbody>
</table>

This provides a "city-zone" circulation total of 3,610,000, upon which Loew's Circuit theaters draw their business, according to Loew's executives.

The "city-zone" circulation of the New York Sunday newspapers follows:

<table>
<thead>
<tr>
<th>Newspaper</th>
<th>Circulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>News</td>
<td>1,968,000</td>
</tr>
<tr>
<td>Mirror</td>
<td>535,000</td>
</tr>
<tr>
<td>Times</td>
<td>267,000</td>
</tr>
<tr>
<td>Journal-American</td>
<td>433,000</td>
</tr>
</tbody>
</table>

It was reported that the circuit signed 100,000 line minimum contracts with each of the New York newspapers. A new "directory advertising" rate lower than existing announcement rates, was created for the Movie-Guide.

Due to space limitations of the ads, time schedules are not included. Many patrons emphasize the need for this information. Consideration of this problem is being given and a solution is expected shortly. Copy in current advertising, recognizing the demand for more detailed information on play dates, includes this data, although not as completely as in the discarded programs.

Since the advent of Loew's Movie-Guide, Skouras theaters has adopted a movie directory. RKO has increased its space considerably, also, and is using a directory type of advertisement in the daily's. Donahue and Coe, Inc., advertising agency with offices in Radio City, is handling the directory account for Loew's.

Delay Action on Use of "Star" Symbols

Whether the ban against further use of star symbols in exploiting pictures playing in Broadway theatres, would be renewed by a "gentlemen's agreement" concurred in last week by advertising and publicity directors of seven major companies hinges upon the decision of Robert M. Gillham, Paramount advertising chief, who was expected back from a Florida vacation, on Friday, this week.

Mr. Gillham was reported willing to discontinue the practice if the Rivoli and Globe Theatre, did likewise.

Reaffirmation of the agreement took place last week at a meeting of the advertising and publicity executives in the MPDDA office in New York. Absence of Mr. Gillham, who was out of town, left the situation unchanged, however, since the Rivoli, not the agreement, renewed use of the symbols. The Globe Theatre, also, is not a party to the agreement.

Executive in charge of operation of the Rivoli and Globe Theatres could not be reached for comment.

In the New York Times November 8, the Paramount Theatre featured the four-star symbols in an advertisement on "North West Mounted Police."

Directors of MPDDA, on the same day, declined action, after expressing the proposed ban, pending the return from the coast of Barney Balaban, Paramount president.

Meanwhile, Loew's, a party to the original pact in force since 1935, threatened to scrap the agreement in its city-wide circuit advertising if the other theatres did not desist.
COLUMBIA TO TUCSON FOR ARIZONA, MGM RETURNING "WTW" TO ATLANTA

Columbia Picture Premiere Friday to Climax Week of Festivities; "North West" Sets Records; Demonstrate "Sonovox"

Not immediate, yet strident in the continuing procession of news, are many world premieres and special attention to showmanship in the fields was the screening of this MGM's "Gone With the Wind" will have a second, a "general release world premiere" in Atlanta, on December 12th one year after its advanced admission opening. The news emanated from the company's New York house office, which also noted that the film would start its popular price showings in January, and reiterated that its running time would not be reduced from three hours and 45 minutes.

Meanwhile, more immediate in the never ending chronicling of openings, were the world premiere of Walt Disney's "Fantasia" and the Radio Corporation of America's "Fantasound" (see pages 21 and 40) at the Broadway Theatre, New York, on Wednesday evening, before a full "full dress crowd," the opening of Columbia's "Arizona" in Tucson, Friday evening; after much radio hallyouoing, the Novitiate of the many attending, of stars, newspapermen, and state and Federal officials, in four theatres; more pre-release engagements of Paramount's "North West Mounted Police," etc.

"Arizona" in Tucson

In Tucson, Arizona, the State, Rialto, Lyric, Fox and Temple of Music theatres were sold out for the world premiere, on Friday, of Columbia's "Fantasound," and the Governors of six adjacent states have been invited. There will be local celebrations, personal appearances by cast members, and a big gala event in the form of the Columbia Broadcasting System network from Tucson, with Jean Arthur of the picture, broadcasting.

A special train was to transport some 250 newspaper and magazine writers, stars, and the company's executives from Hollywood. Delegations were expected from El Paso, Phoenix, and other cities.

Governor R. T. ("Bob") Jones issued a proclamation designating the entire week as Pioneer Week in Arizona, and urging every citizen of the state to re-dedicate himself to the "glorious traditions of the pioneers." The schools will be closed Friday.

Jean Arthur, star of the picture, will make personal appearances at all theatres, and Charles Ruggles, of the cast, and brother of producer-director Wesley Ruggles, will be master of ceremonies.

On the day of the premiere the festivities were scheduled to start at one minute after midnight Thursday with the Clock Ceremony at the Tucson Court House. Governor Jones, Mayor J. L. and Miss Arthur were to turn back the hands of a giant calendar clock from the present to 1860, the time of the picture's action, and the Mayor proclaimed the town to be "as of 1860" for the following 48 hours.

A parade to the site of the all-night Menudo Picnic on the Rodeo was to follow. Receptions and parades were to continue through the day with the festivities to be climaxd by the premiere of the picture at the theatres.

SEES NEED OF STATE THEATRE

Demonstration of the legitimate theatre lies in the establishment of a state theatre, Eddie Cook said in Atlanta this week. Mr. Cook, in Atlanta for the showing of John Golden's "Sky-lark," starring Gertrude Lawrence, said the legitimate theatre in the United States was a forgotten art.

"We have made provisions for art collections and literature," said "Sky-lark," but have done nothing about promoting the future of live actors on the local stages. The stage teaches English but we have forgotten that. We've forgotten that the present generation has never received the benefits of the performances of Berendt and the other greats, and the effect. We have become a people of built bands, insufficient as the appreciation of the theatre is concerned."

Saturday was to be devoted to guided tours of old Tucson.

Among other members of the cast expected to attend were Porter Hall, Warren William, Regis Toomey, Paul Harvey, Rita Hayworth, Glenn Ford, Paul Lukas, Jack Holt, Jody Mack Brown, Fay Wray, and Guy Kibbee.

Additionally to the Kate Smith broadcast, other radio programs which will plug the picture's release will be "Literary " and "Hollywood Whispers." The former will originate in Tucson on the evening preceding the premiere, with William and Parks Johnson interviewing cast members.

Executives of Columbia started leaving New York for Tucson, on Monday. Expected in attendance were Robert A. and Jack Cohn, president and vice-president respectively: Abe Montague and Rube Jackter, Nate Spingold, Louis Weinberg, Louis Astor, Max Weinfeld.

"Sonovox"

On Monday evening, at a cocktail party on the Starlight Roof of the Hotel Waldorf-Astoria, New York City, Gilbert Wright, son of novelist Harold Bell Wright, and Kay Kysen, star of the new RKO film, "You'll Find Out," demonstrated the "Sonovox," of which Mr. Wright is the inventor. The demonstration was a prelude to the opening of the picture at the Roxy Theatre, in New York on Thursday. The "Sonovox" is used in the picture. It consists of two metal cases applicable externally to the throat, connected with, and activated by, electrical-technical apparatus; it being carried and emitted by the electrical apparatus.

It was predicted one of the chief applications would be the production of films in foreign languages. It was shown that while one voice may be talking English on a sound track, another person, moving his lips in another language, may duplicate the message for another sound track, in the original voice tone.

On December 12th, evening, exactly one year after its world premiere, David O. Selznick's "Gone With the Wind" will return to Atlanta, MGM, its distributor, announced in New York City this week. The opening will be at the Grand; the opening will highlight the general release of the film in January, at popular prices; and proceeds of authorized sales will be given to a charity designated by Atlanta officials. Reports from this city this week indicated that the British War Relief Fund might be the main beneficiary.

The film will play at the theatre for a limited time. The opening may be attended, as was last year's, by film stars. It will certainly be attended by many of the city's notables; and, it was rumored, perhaps by the Duke and Duchess of Windsor. The city's public relations' committee, and MGM exploitation men are arranging a special program of "events" to accompany the "general release premiere.

People will be on cut in the film's running time, the distributing company has announced. The running time is three hours and 45 minutes.

"North West" Sets Records

Meanwhile, Paramount's "North West Mounted Police" set boxoffice records at the New York and Hollywood Paramount theatres, as the company continued its local premiere ballyhoo celebrations, and announced that national release would be on December 27th in the New York area and November 12th in all of the many pre-release engagement requests.

In its first week at the New York Paramount, the picture brought in $74,000. This is, by more than $3,000, the best business the theatre has rung up since it began its stage-screen policy five years ago. In Hollywood, the film grossed $63,000.

The Paramount field sales force has been advised not to allow the picture to be booked between December 14th and 25th, as that would not suffer from the usual pre-holiday slump.

The picture opened at the Colonial Theatre, Richmond, Thursday, November 7th, with a large appearance by the Paramount star, and his introduction to the theatre audience by James H. Price, Governor of Virginia. Other appearances to the opening were a press luncheon, radio appearances, a procession through the streets, and a banquet. Thursday, November 12th, is "The Good Friday," has played 111 weeks in its first 40 engagements, the distributor announced in New York this week.

Warner Brothers' "Brother Sun, and Heaven, Too," was scheduled to open in Brazil on Friday. Theatres are the Odeon and San Luiz in Rio de Janeiro, and the Soroa and Bandeirantes theatres, Sao Paulo. It will be the first four theatre premiere in South American history.

"Sante Fe" Plans

The same company is planning another one of those local "world premiers" which will use all of a region's exploitation resources, for December 14th in New Mexico. Picture to be released there is "Sante Fe Trail." Three theatres will be used; tickets will be issued at a price of $2.50 and the remaining 35 and Warner stars will appear.

Warner Brothers' "The Letter" was opened to a pre-release engagement at the Fox theatre, and was a big success.

Monogram's "Take Me Back to Oklahoma" will have a world premiere at Tulsa, Oklahoma, on December 14th, and the company's second release, "The Navajo," will be shown in a number of smaller cities and communities.

Toledo Ritter, star, will appear, and participate in local celebrations.
Illegal in Pennsylvania

In an important decision, the Pennsylvania State supreme court last week ruled that Bank Night in theatres is illegal. The high court upheld a decision of the Beaver County courts against J. C. Lund, who operates two houses in Aliquippa and was convicted last March for setting up and operating a lottery. He was fined $500 and appealed the court’s findings, contending the lottery element was ruled out since some patrons attended the drawings on passes and had the same chance of winning as those paying a regular admission.

Restored Decision in Ohio

The Ohio supreme court has heard arguments and taken under advisement the case of Troy Amusement Company, Troy, appealed from the common pleas and appellate courts, both of which have ruled that Bank Night in theatres is illegal. The original suit was filed by Andrew Attenweiler, a taxpayer, seeking judgment for $500 exemplary damages, plus $10 admission refund over a stipulated period, and asking that Bank Night at the Mayflower in Troy be discontinued on the ground that it violates the Ohio lottery law. The defense contended that no element of lottery was involved. The decision will have a far reaching effect, since it is expected to establish a precedent in Ohio, where similar cases attacking the constitutionality of Bank Night are being held in abeyance pending outcome of the Troy case.

Paramount partners, grouped at the Ambassador Hotel in Los Angeles, Monday, prior to the company conferences at the studio. Left to right, standing, they are: Leon Netter, Bob Weitman, Earl Hudson, Sam Dembow, John Balaban, M. A. Lichtman, Sam Pinanski, John Fitzgibbon, Bob O’Donnell; seated, Y. Frank Freeman, Jr., Leonard Goldenson, Ralph Branton and Marty Mullins.

Restored to Former Status

Bingo has been restored to its former status in Ohio. Ohio will hold for the present a continuous lottery andconned in a temporary injunction granted the St. John Church by P. P. Boll, common pleas judge. The action is a sequel to a similar procedure instituted previously by Northco theatre, which obtained a temporary restraining order in common pleas court to prevent interference with Sweepstakes at the Paramount theatre in Columbus. Bingo and Sweepstakes were discontinued when a City Council ordinance, making operation of the games illegal.

PARAMOUNT studio, home office and distribution executives and the company’s theatre executives were conferring this week in Hollywood about problems in production, distribution and exhibition created by the U.S. trust suit consent decree and adjustments which must be made in operations under the decree, and the future of television.

The coast conference, described by Paramount as the beginning of “the most important series of executive meetings to be held on the west coast” in the company’s history, opened Monday with Neil Agnew, vice-president in charge of sales, presiding at a meeting of theatre representatives at the Ambassador Hotel and Y. Frank Freeman, vice-president in charge of studio operations, and William LeBaron, production executive, conferring with home office executives at the studio on product remaining on this season’s schedule.

Continuing Tuesday, the conference was adjourned for dinner and reconvened for a session that ran into the night, preventing all save Mr. Freeman from attending a scheduled test preview of “Love Thy Neighbor” at San Diego.

Wednesday morning at 9:00 the third meeting was called to order in the studio’s new conference room with all phone communications cut off, luncheon ordered sent in and another night session in prospect as indications that effects of the consent decree had become the principal topic of discussion, mounted.

Saturday was to see the departure of a small contingent whose affairs necessitated their presence elsewhere, but the meetings were to continue over the weekend and into next week.

Mr. Freeman was to be host to visiting and studio executives for dinner on Friday at Ciro’s Restaurant.

Those attending the conferences include Barney Balaban, president; Stanton Griffis, chairman of the executive committees; Adolph Zukor, chairman of the board; Russell Holman, production head in New York; Paul Ralbourne, Leon Netter, Claude Lee, Sam Dembow, Leonard Goldenson, Robert Weitman; also the following theatre partners: M. A. Lichtman, John Balaban, Robert O’Donnell, Ralph Branton, J. J. Fitzgibbon, E. J. Hudson, Sam Pinanski, M. J. Mullins, J. J. Friedl, Tracy Barham, Harry David, Harry Neece and J. P. Rubens.

Stopping off at Chicago last weekend, en route to the coast conferences, the Paramount partners exchanged ideas on efforts and campaigns to be used in “The Barney Balaban Drive.” Operating methods and policies of Balaban & Katz in Chicago were considered. John Balaban was one of the principal speakers.
U.S. TALKS WITH COAST UNION: ACT

Wage-Hour Reclassification of Studio Workers Continuing; Extra Vote on Limitations

Continuing his talks with Hollywood labor groups and executives, the aim of which is to clarify for them the recent reclassification of workers by the Federal Wage-Hour Act Administration, E. M. Cocking, Los Angeles regional administrator, met on Wednesday, Thursday, and Friday with representatives of the studio locals of the International Alliance of Theatrical Stage Employees. Following this, he was scheduled to meet with others next week.

Meanwhile, also in Hollywood, the Screen Actors Guild board of directors announced a forthcoming referendum among extra players. They are to vote on their standing committee's recommendations that the number of admittance tickets be restricted, that there should be priority in casting calls for players of more experience, and that the Central Casting Corporation should handle all casting.

Harry Mayo has become chairman of the guild's C & B Council, which governs extras' affairs.

Publicists Guild Negotiating

In the East, the New York unit of the Screen Publicists Guild continued pressure for a closed shop contract, the home offices of the major companies. Representatives of all film companies except Universal met with guild counsel at the headquarters of the Motion Picture Producers and Distributors of America November 8th.

Pat Casey, producers' labor contact, attended the meeting. New York added the Coast over the weekend, having spent two weeks on otherwise undisclosed business.

The publicists' guild last week was assured the support of the American Newspaper Guild, by Jack Ryan, organizer for the latter.

New contracts, renewed contracts, wage adjustments, and financial officers and the like in projectionists' unions fill the labor news column this week.

In St. Louis, about 50 members of the Local 143 have received approximately $15,000 in back wages from the St. Louis Amusement Company circuit, under an agreement to a wage contract lately made. The circuit operates 24 houses.

The same local has renewed a two-year agreement with the city's independent operators. This renewal does not provide a wage increase.

The United Theatrical and Motion Picture Service Employees Union has won a New York State Labor Relations Board bargaining agency election held last week at the Venns, Gaumont, and RKO theatres in Brooklyn, the board announced on Friday, November 8th.

In Chicago, the projectionists have agreed to a new contract, which provides fixed adjustments on minimums, generally no change in wages, and omit the vacation provisions the union had asked.

Theatrical contractors of Hammond, East Chicago, Indiana Harbor, and Whiting, in Indiana, last week rejected projectionists' demands for more money, and vacations with pay. There were to be more conferences between the two factions.

That the new 44-hour week law was made effective in Cuba's theatres was asked of that country's Secretary of Labor last week by the Confederation of Workers.

In Pittsburgh, the City Council is considering an ordinance which would require license of projectionists operating any type motion picture machine. The proposal is being assailed as an attempt to force membership of projectionists' union even upon persons operating a home machine. It is being defended as a check on subversive or immoral pictures, and as a regulator of proper film projection.

The ordinance would require amateur projectionists to serve as apprentices under licensed amateurs for six months, pay a $2 fee.

Negotiations Halt Stage Show

Three stage shows at the Loew's State, Cleveland, were never put on, the circuit officials stated last week, because the musicians' union asked a 20-week contract, and refused a compromise package of six weeks employment. They added that vaudeville probably would not be presented this winter. One of the producers that was turned to Columbia.

William Finegan has been reelected business manager of the city's stagehands' local. He heads the city's Federation of Labor. John B. Fitzgerald was reelected president of the local.

Other officers reelected are: John Zitello, vice-president; Clarence Gugle, secretary-treasurer; Jerry Goodman, sergeant-at-arms; William Ables, Robert Potts, Delbert Mulcahy, Zish Shiffer, and John Underwood, executive board.

The Milwaukee Building Service Employees Union, No. 150, has signed a three-year contract affecting janitors in the city's theatres.

Janitors received an immediate five cents per hour wage increase, and are to receive a boost of two and one-half cents per hour on October 1st, 1941, and a similar increase the same date in 1942.

The Philadelphia Film Exchange Employees Union has nominated officers for the December 14th elections. Nominees are: President, Harry O. Cohan, Harry Dresser, James A. Flynn, and William Z. Porter; for vice-president, Fred Fortunate, and James McWilliams; for secretary, Mollie Cohen, and Mr. McWilliams; for treasurer, Mary Hause; and for business agent, Messrs. Cohan and Flynn.

Nominees of the city's musicians' union, Local 77, have also been made, for elections also to be held on December 13th. Charles McConnell and Frank P. Lizzii will run for the Local 77 office; Richard Kirsch, for vice-president; A. Rex Riccardi and Lewis Inger, and Glen Coolidge, for secretary. Joe Bossie is unopposed for treasurer.

To Demand Purge

The American Federation of Labor, meeting in New Orleans next week, expects to hear demands from one of its strongest internationals, the International Ladies Garment Workers' Union, that it purge itself of criminals. It is anticipated that cases during the past year, in which officials of some locals and internationals have been denounced, convicted, and sentenced, because they have, in some cases, been called for recall; and that, among these, will be the instances of Willie Bloff, West Coast IATSE leader, who served out the remainder of a six months prison sentence in Chicago originally imposed in 1922, and of John P. "Big" Nick and Clyde Weston, deposited president and business agent respectively of the St. Louis projectionists' union, Local 143, who two months ago were convicted in that city's Federal Court of racketeering, fined $10,000 each, and sentenced to five years in prison.
ALICE FAYE · BETTY GRABLE

TIN PAN ALLEY

JACK OAKIE
JOHN PAYNE

ALLEN JENKINS · ESTHER RALSTON · NICHOLAS BROTHERS · BEN CARTER

Directed by Walter Lang

Associate Producer Kenneth Macgowan · Screen Play by Robert Ellis and Helen Logan · Based on a story by Pamela Harris · Dances staged by Seymour Felix

For Thanksgiving!... THE BIGGEST PICTURE OF THE YEAR!

BIG AS ITS STARS!
GREAT AS ITS SONGS!
"K-K-K-Katy"
"When You Were A Tulip And I Wore A Big Red Rose"
"Goodbye Broadway, Hello France"
"Moonlight Bay"
"The Sheik of Araby"
"America I Love You"

... and the new hit!
"You Say the Sweetest Things (Baby)"
by Mack Gordon and Harry Warren

THE SINGING STAR OF "ALEXANDER'S RAGTIME BAND"!
THE TORCHY, EXCITING STAR OF "DOWN ARGENTINE WAY"!
THE COMEDIAN WHO'S JUST COME INTO HIS OWN!
THE SCREEN'S GRANDEST CAST!
PLUS WHAT IT TAKES TO MAKE ENTERTAINMENT BOXOFFICE-BIG TODAY!
TIN PAN ALLEY

ON THE AIR FROM HOLLYWOOD—THE GREATEST RADIO SHOW IN THE HISTORY OF RADIO SHOWMANSHIP!

ALICE FAYE, BETTY GRABLE, JACK OAKIE, JOHN PAYNE—TAKING OVER THE ENTIRE KATE SMITH HOUR . . .

FRIDAY, NOV. 22, 8 to 9 P.M. (EST) OVER 89 CBS STATIONS! "TIN PAN ALLEY" STARS, SONGS AND SELLING GOING OUT TO 25,000,000 LISTENERS—ONE OF THE FIVE BIGGEST RADIO AUDIENCES IN THE CROSSLEY RATINGS!

THE SPECTACULAR CLIMAX TO THE BROADCAST BARRAGE BACK OF 20th's GREATEST OF ALL MUSICALS!
ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Another new dimension in motion picture presentation was introduced the other night, at the Vague theatre in Detroit, when "for the first time anywhere," Dramatic Zebras were added to the projection of a motion picture.

"Dramatic Zebras" are 'perfumes' which are drafted into the auditorium to match the action being depicted on the screen. Why they call 'em 'Dramatic Zebras' was not explained. Some persons call them "smells."

Following four years of experimentation by the Aromatix Company, of Detroit, the device introduces suitable atmospheres for outdoors, waterfronts, forests, night clubs, flowers, fruits, food, etc. The possibilities seem limitless.

Bob Griffith, the other day, presented "Adrienne—International Psychic," at his Lex theatre, on East 63rd Street, Chicago. He invited the neighbors to test Adrienne's "psychic powers" of present and future. One patron asked, "Where did my mother-in-law put her savings?" Adrienne answered another question, "Will I suffer any evil consequences from a visit I made last night?" with a p[er] "No, because there were two doors."

Liquor, beer, café and cocktail lounge advertisements appear frequently in the columns of the current issue of the Screen Actors Guild Magazine in Hollywood, as do in so many magazines of the day. Tucked neatly among them was one cheery commercial message, inserted by the Hygeia Sanatorium, announcing: "Complete facilities for coastal hospitalization in treatment of ALCOHOLISM, Confidential understanding."

Warner Brothers' cable address is Wanevar.

The recent arrival of Buddy De Sylva's new musical, "Panama Hattie," on Broadway, brought with it the story of the Hollywood beginnings of little Joan Carroll, who was imported from the film city for the purpose.

Scene that Joan, believed to be a certain follower in the footsteps of successful Shirley Temple, was sent to Fox's Darryl Zanuck for an interview. Zanuck had been told, beforehand, of the "new fad," of her strong histrionic capabilities at such a young age. The producer saw her, was probably impressed, when the child pulled one of her favorite jokes—she coughed, startled, clutched her throat and groaned: "Guess I'll have to give up cigarettes." Zanuck, in rage, they say, roared that somebody was trying to put over a n[ob] on him.

Did you ever see the gold watch which John Hay (Jock) Whitney gave to producer Darryl Selznick, shortly after the release of "Gone With the Wind," the picture in which Selznick and Whitman participated, so profitably, as sponsoring partners? The timepiece bears the inscription, in Whitman's handwriting: "David—Xmas. Praise de Lawd. Jock."

Down in the deep-pitted coal country of Scranton, Pennsylvania, Mutual Broadcasting System has a new radio station. It's call letters are WARM.

COMPETITION WHAT IS COMPETITION

Many a saloon has stood on each of the four corners of a street intersection, but we've never seen, nor even heard of four theatres, one standing smack in competition to the others on any four corners of any street intersection.

To Oklahoma City goes the distinction of having the Reno, the Isis, the Pix and the Gaiety theatres standing on each of the four corners of where South Robinson Street meets Reno Street. And they're all owned and operated by Griffith Amusement Company!

The four houses "eat up" 22 feature pictures a week, some 1,114 annually. Each charges 15 cents; each uses double bills, except the Gaiety, where a single feature and a tableau musical comedy is the policy.

Rudolph Smith, operator of the Royal theater at Mountain View, Okla., sells tickets and operates the projection machine in his theater at the same time. His cashier goes home at 9 P.M. every evening and patrons who wish to be admitted to the Royal after that time knock on the locked door and Smith lowers a string with a clothespin attached to it down to the patron in the lobby. The patron puts his money between the jaws of the clothespin, Smith pulls it back up into the booth and then lowers a ticket in the clothespin.

On the very morning, last week, when newspaper headlines were telling of the results at the Presidential polls, Universal Pictures placed in production a motion picture entitled "Who's Crazy Now?"

Paul D. Kingler, manager of Mary Check's Rialto theatre, which is advertised as "The Showplace of Milfin County," in Lewistown, Pennsylvania, admits, in writing to this department, that the marquee billing at their theatre, Wednesday, last, read:

IN PERSON
SALLY RAND WITH HER GREAT REVUE
WITH RICHARD DIX IN "CHEROKEE STRIP"

They were loading patrol wagons with the patronage of the Hub, an East Twelfth Street Kansas City club, the other evening, while the doorman at the Esquire theatre across the way reported his expected customers: "Going in now for immediate seating."

The Marion Davies Theatre in San Francisco, has had its name changed to The Esquire.

Straight from Hollywood, where he spent the night before with a vacuum cleaner on his hen, Richard his call at Oklahoma City, the other evening for the Oklahoma City Chamber of Commerce "heads-up" week and festivities.

Arlen appeared to be anything but festive. "This is the longest I've gone without sleep in my life," he said. "Forty-eight hours! The studio said they wanted me to finish my new picture, 'Who Killed Doc Robbins?' They wanted to introduce a new scene in it. A vacuum cleaner catches my tie and clothes me to death! "I spent the last night there on the floor with a vacuum cleaner on my neck, with sound effects . . . Eeeeek!"

"What a way to make a living," he observed, "with a vacuum cleaner on my neck, saying 'Eeeeek!'"

Arlen reported he is still making pictures but he finds aviation is taking more and more of his time. "This service involves picking up air mail from smaller cities by means of hooks on a plane, which grab mail sacks as the pilot flies by, like the pickups by express trains.

And speaking of the mixed opinions on the future, as expressed after last week's election, we borrow the observation of Mr. McLan- bsburgh Wilson, who once remarked: "Twist optimist and pessimist the difference is droll; the optimist sees the doughnut, and the pessimist sees the hole."

You'll soon be hearing a brand new little ditty, a little reminder of yesterday, entitled, "When the Mumps Starts to Rush Down Father's Vest."

At a United Artists office press agents' meeting, the other morning, plans were being discussed for the Radio City Music Hall opening campaign on Alexander Korda's "The Thief of Baghdad." Ideas were coming thick and fast (sic). A voice piped up: 'Let's make a type with Milton Berle.' When the silence was finally broken, U.A. exploitation general Monroe Greenthal inquired: 'And what's the connection?' Greenthal almost swooned when the answer came back. 'The Thief of Baghdad Meets the Thief of Bad Gags.'

John Joseph O'Connor, RKO vice president in charge of theatres, in New York, has been presented with the rosary of the late Patrick Cardinal Hayes. Messenger Vincent Artico, in charge of St. Joseph's Boys Camp, at Monticello, New York, who made the presentation to Mr. O'Connor, said that the rosary was in the Cardinal's hands when he died, two years ago.

For years, Mr. O'Connor has been supplying the rosary to the campers as a favorite of the Cardinal's—weekly with weekly shows. The other Sunday afternoon, the RKO Circuit executive, stopped off at the place. It was then that the Monticello bestowed the gift.
HOLLYWOOD TURNING TO ORIGINALS FOR STORY MATERIAL SURVEY SHOWS

Trend Apparent Despite Occasional Purchases of Outstanding Plays and Books; Increase of Series Films Is Influence

Harassed by a war now threatening to engulf all of Asia Minor as well as Europe and Africa, Hollywood's studios are more than willing to purchase on their story editors to concentrate on original scripts tailored to domestic entertainment needs of the moment and to the talents of individual players.

From 1935 through 1940 seven major companies purchased 1,135 original stories, compared to 319 novels, 222 plays and 174 magazine tales, the other principal classifications. Although, during the period, production has increased, the buying of footage, strips, radio programs and other sources of material, their numerical total is negligible, accounting for only two per cent of the 1,850 properties acquired.

While westerns are not included in the canvass, they are, of course, almost always originals, that group contributing 59 per cent of the total, novels 17 per cent, plays 13 and magazine stories nine.

Although the sale of important literary and dramatic works to the industry continues as always, as in the case of Paramount's recent purchase of Ernest Hemingway's "For Whom the Bell Tolls" at a price in excess of $100,000, and while Hollywood is also making many pictures of the anti-Nazi type based on books such as "Escape," since it considers the European market dead anyhow, originals bid fair to be even more important this season and next than at any previous time.

One reason for this is the large number of series pictures now being made, with this type story creating more than 10 per cent of all product from the majors for the 1940-41 season. While these films are typically based on a character or situation already familiar to the public through previous appearance in another form, the continuing screen versions are almost invariably original stories written "to order" around the central character or theme.

Additionally, pictures are now being made with an eye to hemisphere, rather than world wide, audience consumption. Pictures patently designed to appeal to South as well as North Americans are currently much in favor with the production community, one of the latest being the original now being written on the life of Simon Bolivar by Dore Schary for MGM. And Cecil B. DeMille's "North West Mounted Police," also an original screen play, was not without its appeal designed for Canadian theatres.

An analysis of each studio's purchases, from 1935 on, follows. In some cases the breakdown is in terms of the fiscal, in others the fiscal. Paramount led during the period with 342 properties bought, representing almost 20 per cent of the total. Warners was next with 339, followed by RKO with 324, MGM with 241, Twentieth Century-Fox with 204, Universal with 199 and Columbia with 191.

Classification of Stories Purchased

Story material bought by seven major producing companies is listed below according to the number and percentage of the total in each classification.

COLUMBIA

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| 38 | 87 | 56 | 88 | 66 |
U.S. PRODUCT REPLACING FRENCH FILMS IN CANADA

French Population Urged to Learn English; City Censor Post Abolished by Montreal

The lack of new French product and developments in international affairs coupled with the fact that French Canadians, who have strongly supported French pictures because of their persistent use of the French tongue, now are being urged by leaders to learn English has made new audiences available for U.S. product.

The French Canadians, who have isolated themselves with their patois, have been told by newspapers and speakers that they must use English and that they must adopt eye and ear methods of catching up on the English language if they are to take their places in commerce and industry.

Abolish Censor Post

The Montreal city council executive committee has decided to abolish the post of city motion picture censor left vacant by the death last week of Joseph Phillips Filion, noted character actor. Salary pertaining to the post was $2,800 a year.

At a meeting of the Film Section of the Toronto Board of Trade has been called for Tuesday for consideration of the whole clearance board situation, probably with the film export exchanges included. Three delegates from the circuits and three delegates from the independents will attend.

Copyright Trouble Looms

Copyright trouble looms for the broadcasting studios of Canada in the intention from the Canadian Performing Rights Society that the schedule of fees for use of the many compositions controlled by the society will be increased January 1st, providing the receive the approval of the Copyright Appeal Board of the Dominion Government which will hold a hearing after December 1st.

The society has advised the film industry that no change is contemplated in the scale of fees from Canadian theatres in 1941 for performing rights but a battle appears to be in the making in connection with the use of copyrighted music by the broadcast stations in Canada to cover the syndicate stations but the Canadian Broadcasting Corporation. The latter comes under the jurisdiction of the Federal Department of Transport, hence the Dominion Government may appear to have a direct interest in prospective developments.

The Canadian Society is affiliated with the American Society of Composers, Authors and Publishers but for some time, it had been believed generally that the threat of trouble in the States would not spread to Canada. There had been the promise that Canadian stations would be able to continue the use of popular and classical compositions which might be dropped by U.S. stations because of differences with ASCAP. The statement had been made that Canadian sales are separately licensed and will continue to be used any and all musical numbers except in international exchange programs, and that Canada may give Canadian stations an increased number of United States listeners unless matters are straightened out. Some U.S. programs may even seek time on border stations in an endeavor to capture the northwestern trade.

The Canadian broadcasters now find themselves in the same boat with the U.S. networks and it has been implied that a Canadian branch of Broadcast Music, Inc., may be formed to provide material for the studios independent of the society's extensive repertoire. The zero hour in the Canadian situation will be reached in December and in the society is required by regulations to file its proposed rates for the coming year with the Copyright Appeal Board. This application, including the threat to give an inklings of ASCAP demands on U.S. networks for 1941. The independent stations are operating on a fee basis and the无限 organization of Harry Selwig, head of Staton CFRB, Toronto, who, at one time, was general manager of Famous Players Canadian Corporation.

All theatre managers of London, Ontario, have become members of the London Theatre Association, with W. K. Trudell of the Capitol, a circuit theatre, as chairman, and Jack Whitehouse, manager of the Centre, independent, as secretary.

The first move of the organization, which is the first of its kind in the Dominion, was to clear up the charity appeal situation and to obtain a daily film section in the local newspaper, the Free Press, the display advertisement being moved from the ordinary page. Local exhibitors had been swamped with requests for cooperation from all types of welfare and patriotic causes but now every application for theatre help is being passed upon by the managers as a body.

The industry in Toronto, through its special campaign committees, headed by Gordon Lightstone for the exchanges and N. A. Taylour for the theatres, handed over $23,600 in cash subscriptions as a result of the campaign of the Red Cross Society of Canada.

Colonel John A. Cooper, president of the Ontario chapter of the society, accepted the donations which were handled by the Motion Picture War Services Committee, of which N. L. Nathanson is president.

Equipment Dealers Form Association

The Theatre Equipment Dealers Protective Association has been formed in Chicago with H. B. Nagle, president of Graham Brothers Theatre Equipment, Denver, chairman-secretary.

The dealers who formed the association represent an annual sales volume of $8,000,000 in theatre equipment and supplies and an invested capital of $2,000,000 in their respective states situated in film centers.

The purpose of the association is for the mutual protection and improvement of the industry and a central point where all grievances against the manufacturers can be aired and then steps taken to remove the situation," according to Joe Goldberg of Joe Goldberg, Inc.

Dues have been set at a figure of $10 yearly for each member. Among those who were present at the forming of the group were Joe Hornstein, New York; Ray Smith, Milwaukee, and Roy Clavin of St. Louis.

Starr Opens Office

Martin Starr, motion picture and theatrical press agent, has opened an office in the Chamin Building in New York. Mr. Starr will do free-lance work, including beauty pageants sponsored by state and city officials.

The 14th Annual Convention and Trade Show of the Associated Theatre Owners of Indiana, Inc., will be held at the Antlers Hotel, Indianapolis, November 25-26. Originally scheduled for Monday and Tuesday of this week the dates were changed to avoid conflict with Armistice Day.

Myers To Speak

Among the speakers scheduled to address the meeting are Abram F. Meyers, general counsel of national Allied, who will discuss the consent decree and the various phases of it including the "blocks of five" selling plan and the arbitration set-up; Sidney Samuelson of Philadelphia, chairman of national Allied's AID Committee who will give a report on the second national film survey; Troy G. Thurston, president of the Indiana Association of Public Certified Accounts with discussion and answer questions on the new Federal Tax Laws. Also in attendance will be H. M. Richey, in charge of exhibitor relations for Metro-Goldwyn-Mayer.


The convention will close with a trade banquet at which time the world premiere of the Indiana-produced color featurette "No Inclination" is to be given. The film was produced at Columbus, Ind., by the Rembush Productions and features many well known Indiana artists.

Arrangements for the convention are being handled by a committee consisting of Marc J. Wolf, chairman; Trueman Rembusch, Ernest L. Miller, Roy E. Harrold and Don R. Rosser.

Attendance Drive

A theatre attendance drive in the Minneapolis territory is to be undertaken in a campaign sponsored by Allied Theatre Owners of the Northwest. Institutional trailers furnished by Associated Film Company will be circulated through Allied districts as part of the plan.

Virginia MPTO Sets Date

The Winter convention of the Motion Picture Theatre Owners of Virginia will be held at the Shoreham Hotel in Washington, D. C, February 2-3.

Connecticut MPTO To Meet

The Motion Picture Theatre Owners of Connecticut will meet November 26th at Corian's Café Meule, New Haven, with Arthur H. Lockwood president.

The Associated Motion Picture Theatre Owners of Wisconsin, Inc., has elected ex-President M. A. Rosenberg as chairman of the board of directors, to succeed Dr. C. E. Herman.

Norfolk Managers Elect

Roscoe B. Drissell, manager of Loew's Stage, has been elected president of the Norfolk, Va., Theatre Managers Association. Mr. Drissell, manager of the Colonial, was named secretary and treasurer and a committee consisting of Langlorne Welter, Copeland Arnoff and Edward Levine were telegraphed to aid Mr. Drissell in formulating plans for another jamboree to raise money for the organization's annual Christmas Joy Fund. It was decided to hold a Wednesday luncheon meeting weekly until the jamboree.
KAY KYSER'S
HERE... in the BIG
MIRTH
AND
MELODY
AND
MYSTERY
SHOW!
Whoopla opening in New York this week, with Kay and his band in person rocking the mammoth Roxy in a special and sensational World Premiere engagement positively limited to seven spectacular days!
With only a few scenes yet to be shot, "Kitty Foyle," Christopher Morley's Natural History of a Woman, will soon hit the screens of the country. It's just one of the big ones on the way from RKO Radio, including shows like the smash musical romance, Anna Neagle, in "No, No, Nanette"; Carole Lombard and Robert Montgomery in the Alfred Hitchcock-directed "Mr. and Mrs. Smith"; and Orson Welles, as "Citizen Kane."
Up Again

Production started again this week as nine films were finished, 10 put in work and 37 remained before the cameras. Last week there were six, eight and 36 in the corresponding categories.

Being prepared were 16 pictures, three less than in the previous stanza, and 75 were being edited, three more than in the preceding week.

The week's tabulation:

**COMPLETED**
- Korda (UA)
- Legacy
- Monogram
- MGM
- Korda's Mother
- Warner's
- Paramount
- In Old Colorado
- RKO
- Citizen Kane

**STARTED**
- Columbia
  - The Face Behind the Mask
  - Blondie Goes Latin
  - MGM
  - Ziegfeld Girl
  - Men of Boys Town
  - Paramount
  - Road to Zanzibar
  - New York Town

**SHOOTING**
- Columbia
  - Legacy
  - Penny Serenade
  - MGM
  - Come Live With Me
  - Keeping Company
  - Maisie Was a Lady
  - Wild Man of Borneo
  - Monogram
  - Under Texas Stars
  - Paramount
  - I Wanted Wings
  - Shepherd of the Hills
  - Reaching for the Sun
  - The Lady Eve
  - RKO
  - A Girl, a Guy and a Gob
  - The Saint in Palm Springs
  - Republic
  - Behind the News

Two short subjects were completed and one was started.

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**GRIST FOR THE MILL**

As it did the preceding seven days, Hollywood this week bought three stories for filming.

Purchased from galley proofs by Metro-Goldwyn-Mayer was "Random Harvest," new novel from the type-writer of James Hilton. Already brought to the stage have been Hilton's "Lost Horizon" and "Goodbye, Mr. Chips." The new story deals with a war which led England to war, as opposed to that which might have saved the country from conflict, as illustrated in the careers of two men.

"Unexpected Uncle," an Erich Hoy story recently published as a serial in Liberty magazine, was purchased by RKO Radio. A romantic comedy, the tale chronicles the adventures of an elderly man who poses as a millionaire but who actually lives by his wits.

Warner bought "Night Hawks," an original dealing with young flyers in the R.A.F. by Leonard Hoffman. Mr. Hoffman will do the screen play as well.

**Comedy is In**

Wars and totalitarian threats are conspicuous by their absence in a large share of MGM product, as a survey this week showed comedy ruling the Culver City lot so far as winter production is concerned. Following her role in "Third Finger, Left Hand," Myrna Loy will appear in another farce, "Mr. Co-Ed," with William Powell. "Conrad X," Clark Gable and Hedy Lamarr co-starring film, is a comedy about a newspaper man in Russia, while Miss Lamarr's "Come Live With Me," in which she co-stars with James Stewart, is plentifully supplied with comedy, as well.

Then there is the latest of the Marx Brothers pictures, "Go West," scheduled for release shortly, and "The Philadelphia Story," starring Cary Grant, Katharine Hepburn and James Stewart, is set for release around Christmas. "Maisie Was a Lady," latest of the Ann Sothern series, is nearing completion, and Frank Morgan's latest, following the recent "Hustahaloo," started last week. A new series featuring Ann Rutherford and John Shelton is being inaugurated by MGM. The first will be "Keeping Company," with Virginia Weidler. Director will be S. Sylvan Simon.

**Winter Peak**

With eight pictures, involving the services of 12 stars and 28 featured players, currently before the cameras, Warners is close to top production this week.


James Cagney and Olivia de Havilland star in "Strawberry Blonde," Edward G. Robinson in "The Sea Wolf." Also on the sound stages are "Father and Son" and "Invitation to a Murder."

**Dore Schary, MGM writer, has been signed to a new term contract by the studio. Branch Tone is to appear with Diana Durrin in Universal's 'Nice Girl.'" Arien Kandel, was signed by Paramount to develop a screen play based on his own original.

Robert Sterling has been given a term contract by MGM. Dorothy Parker and Alan Campbell are to make a screen adaption of "Week End for Three," for RKO.

Wayne Morris' contract with Warners has been renewed. Brian Donlevy has his contract renewed by Paramount. Doris Davenport has been signed by Republic for the feminine lead in "Behind the News."

Preston Foster's Paramount contract has been renewed.

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**Open DeMille Headquarters**

The production headquarters of Cecil B. DeMille's newly organized Hollywood Quality Pictures, Inc., have been opened at the Hal Roach Studio, Culver City, Herb Mouton, in charge of production, will produce for the Hollywood Talkitone coin machines in the Roach studio and will maintain his offices there. Mr. DeMille, who is president of the new company, will continue as producer-director for Paramount.

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**Seven for P.R.C.**

Seven features, two of them western, will shortly begin work for Producers Releasing Corporation, Harry Ruther, its president, said in Hollywood this week. The company has opened branch offices in Seattle, and Portland, Oregon.

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**Joins Herliman Unit**

Ben Cohn of Warner's office publicity department, has resigned to join George Herliman's unit in Hollywood as production assistant.
Fantasia (Walt Disney Productions)
Screen Poetry

"Screen poetry" perhaps best describes Walt Disney's "Fantasia." Other motion pictures have had beautiful and charming scenes and have used color to enhance pictorial effects, but this latest production from the workshop which brought forth "Snow White" participates in the essence of this aesthetic. In other words, it bears a closer relationship to poetry than anything hitherto presented.

The box office value of "screen poetry" is an unknown quantity.

There is a charm in many of the images created by the vivid imaginations of Mr. Disney and his fellow workers which is without equal in previous motion pictures. Whether a visual representation of music adds or detracts from the enjoyment of the music itself is a point which will probably be disputed for some time.

The picture is built around eight classical music selections played by the Philadelphia Orchestra under the direction of Leopold Stokowski. Deems Taylor applies the descriptions of music which link the individual pieces. To produce the music by what he considered the best possible means Disney used a special RCA system now called "Fantasound."

"Fantasia" begins without any titles. Before the curtain is drawn back the shadows of musicians are seen taking their places and sounds are heard. In a few moments the commentator steps forward and addresses the audience from the screen. The first number is introduced and Stokowski, the conductor, takes his position.

With characteristic boldness and courage Disney attempted the most difficult task first, picturing "formless" music, music which has no story or no quasi-story. "Toccata and Fugue in D Minor," by Bach, was visualized in terms of various figures and colors. The effect, while it may be hailed by devotees of impressionistic and futuristic art, will probably be puzzling to the audience.

During the second selection, Tchaikovsky's "The Nutcracker Suite," many poetic images in Mr. Disney's screen representation of the ballet were received with applause. "The Sorcerer's Apprentice," by Dukas and featuring Mickey Mouse, was more like the usual Disney short than any other part of the program. "The Pastoral Symphony," by Beethoven and illustrated with flying horses, farm cottages and other fanciful Disney characters was one of the most entertaining numbers.

"Rite of Spring," by Stravinsky, showed the power of the new sound system. In Ponchielli's "Dance of the Hours" a light effect was given by featuring elephants and rhinoceroses.

The two concluding selections, "Night on Bald Mountain," by Moussorgsky, and Franz Schubert's "Ave Maria," followed one another without any interruption and the contrast was impressive. Both were visualized with particularly striking images. In the latter special sound effects of cathedral bells and a choir high in the distance were used.

The comments by Deems Taylor between the musical selections are handled in a light, informal manner which gives a pleasant interlude between some of the serious pieces. The appearance of a "sound track" was an amusing interruption.

Reviewed at the Broadway theatre in New York to an audience of some 1,500 members of the press and other invited guests who, after being puzzled in the beginning, enthusiastically applauded artistic and technical triumphs in other numbers, and at the end of the program were speculating about its box office possibilities.—Martin Quigley, Jr.

Fantasound
by George Schutz
Editor of Better Theatres

The motion picture has ever been seeking, in its spare moments, the third dimension, and the efforts of sound technologists to achieve the effect of variable distance and direction, plus a realistic volume, were inevitably to bring the phrase "third-dimensional sound." The term is apt to be confusing, and we get no clarification of it from Walt Disney's "Fantasia."

The characteristics of the sound of "Fantasia" which distinguish it from that produced by regular methods are, with one exception, to be identified with those possessed by regular sound of today's highest standards, but they represent greater refinement of processes. The exception is the flexibility, the directional effects procurable, through the complex transmission system involving speaker networks in various parts of the auditorium as well as three horn systems behind the screen. (The details are given in a descriptive account of "Fantasia" sound processes in the accompanying issue of Better Theatres.)

In regular sound available today, we have achieved greater undistorted output, giving us more realistic volume. "Fantasia" volume exceeds, whenever dramatic and musical treatment calls for it, any such regular volume levels by far, yet with highly agreeable and entirely convincing tonal quality. In this connection it is to be noted that the low frequencies get fuller reproduction than is ordinarily the case, which doubtlessly accounts in some substantial measure for the impressive sense of "presence" attained in "Fantasia" sound.

Also, in regular sound today we have refined recording, with greater selectivity and more sensitive recording devices. In recording the music of the Philadelphia Symphony orchestra for "Fantasia," Stokowski selected from seven different tracks, ultimately re-creating, to his liking, the original music. And reproduction is entirely by push-pull pickup.

The fundamental difference between regular sound methods and those of "Fantasia" lies in the use of three distinct channels with horn-like systems behind the sides of the screen, as well as at the center, and also distributed through the auditorium. Source sounds, cut in and out by a control track, can thus be more closely identified with their pictorial sources, while all sorts of intentional "effects" are added. The material and pattern of "Fantasia" are so special that the significance of this arrangement to motion pictures in general plays measure. "Fantasia" is itself a "dream picture," and such reality—particularly in the continual directional "movement" of the orchestral music among the screen speakers—is highly effective in the creation of this uniquely imaginative offering of the unique Disney genius.

Produced and roadshowned by Walt Disney Productions, Inc. Produced and roadshowned by Deems Taylor Stokowski and music as played by the Philadelphia Orchestra; Narrative introductions by Deems Taylor; Production supervisor, Ben Sharpsteen; Story direction, Ben Sharpsteen and Richard Huemer; Musical direction, Edward H. Plumb; Musical film editor, Stephen Call; Running time, 81 minutes. Walt Disney, Grant Williams, O. Story, N. A. Hawkins. Fantasound recorded by RCA and reproduced by specially designed RCA Fantasound equipment developed in collaboration with the Walt Disney Studio. Photographed in Multichrome Technicolor. F. C. A. Certificate No. 16,871. Direction of the individual numbers was handled by the following: Samuel Armstrong, James Algar, Bill Roberts, Pat Satterfield, Hamilton Luske, Jim Handley, Ford Beebe, T. Hen, Norm Ferguson, Wilfred Jackson. Credit was also given 23 persons for story development; 25 for art direction; 25 for background color, 71 for miniature models, 14 for special camera effects. No general release. General audience classification. Running time, 81 minutes.

The Letter
(First National)
Murer in Malay

Customers with elastic memories may recall the cinema position of W. Somerset Maugham's play portrait of sin in Singapore. The murder-mystery, underscored with psychoanalytical and sordid material, was dominated by that compelling power, be it fresh or repetitive. The decoding of the meaning behind the plot structure may be phrased in a style too sordid and stiff for middle-class tastes according to favoring screen fare. But what was reported concerning the initial film may be said about this current transcription. The production, as it were, is a "woman's picture" and seems destined to be a definite bait for female patronage at the box office.

Bette Davis, following the tradition of Katharine Cornell on the stage and the late Jeanne Eagles in the initial film production, from her past and expert experience in portraying neurotic females, reaches top form in making an unsympathetic and sordid character fascinating. Miss Davis introduces several innovations in the presentation of her part, playing one important scene of extensive length with her back to the camera and several other intense sequences behind glass.

An impressive and well trained array of players support the star. Herbert Marshall as the innocent and ruined husband, who incurs the tragic fate that is attributed to the clairvoyant in the first film as the murdered lover, James Stephenson, as a family friend and attorney, who saves the wife from herself by defeating justice, and Gale Sondergaard in the role of the Eurasian wife of the victim (the role that was played against the character as his mistress) are outstanding in their portrayals.

Director William Wyler catches the tragic, dramatic spell of the story. From the opening
The Lady with Red Hair (Warner-FN)

Biography of Mrs. Leslie Carter

This is the story of Mrs. Leslie Carter, and of David Belasco to the extent that his career touched hers, and the story of their personalities and their times has that quality of authenticity which Kent such pictures as "The Great Ziegfeld" and "The Great Barnum" to peaks of audience satisfaction and box office revenue. Leslie Carter is a stage producer and the theatrical, its tensions, emotions, objectives and devices those of the backstage world before the movies came. It seemed to suggest that the varied theatrical experience of the producers and forwarders may be expected to produce a like result.

The accuracy of the story is a point shown may emphasize by citing as source the memoirs of the late Mrs. Carter and as a further circumstance the fact that Lou Payne, her husband during the years of her career, served as technical advisor in production of the picture, inclusive of coaching Richard Ainley, who portrays his screen role. Oscar Friedhofer, dressed as Margaret Kneeland and Milton Krims, from the Buren, Moore-Fortuneall Barker, story, stresses accuracy.

The film opens with the incident of the actress’ divorce trial and separation from her son, to regain whose custody she enters show business under the producer’s auspices, falling in love with Mr. Belasco. Failing to regain her boy’s regard, however, she goes on to greatness on the stage, breaking with her producer years later to marry this actor with whom she tries to go forward producing her own plays. In an ultimate emergency Belasco rejects her and a happy ending is achieved.

Miriam Hopkins as Mrs. Carter and Claude Rains as Belasco dominate the picture, Helen Westley turns in a character portrayal that drew applause from the preview audience.

The Lady with Red Hair was released by Warner Brothers-Fox, November 16, 1940. Review classification - General audience classification.

You’ll Find Out (RKO)

Jazz and Jitters

That merry and mad maestro, Kay Kyser, and his equally zany troupe of instrumentalists, after their sprightly and successful screen debut in That’s Right, You’re Wrong, return for this offering, a combination of melody and mystery. The juxtaposition of songs and shivers makes a welcome dish of picture entertainment.

The offering gains additional saleability by grouping on the screen those three rare men of the screen, Boris Karloff, Peter Lorre and Bela Lugosi. Each, in his own way, plays a monster. In addition to what amounts to a menace monopoly, the picture sports Helen Parrish, looking much more attractive for an intellectual monster, Dennis O’Keefe, as her romantic protector, and Alma Kruger lending her beautifully intoned voice to the role of the dowager aunt. Mr. Kyser’s orchestra is much concerned in the spooky sequences, particularly the cutely called comedy character, Ish Kabibble, looking like a fugitive from a Three Stooge line-up or a Disney cartoon creation. Jimmie Simms is also on hand to offer her good looks and tuneful vocal renditions.

From a laugh and suspense filled script really up with the funny parts, a producer-director Kay Kyser, who co-authored the script with James V. Kern, opens the proceedings with a chuckle introduction to one of the Kyser “College of Musical Knowledge” broadcasts. From there the orchestra boys move to “Valentine,” a perfect setting, as one of the picture personnel, for a murder. There in the course of playing for the young lady’s twenty-first birthday celebration, the lad, particularly Kay, become mixed up with murder efforts directed at the girl’s person. Kay and his crew soon settle matters with the homely Johnnie Mathis, “Judge Mainwaring” and the bogus seance singer “Prince Saliano,” and “Janis” is left untouched to enjoy her family inheritance.

New York recoiled in horror at the comic interlude of the scenario, with some of the most symphonic of the ladies present giving voice to sibilant shivers. Apoplexy greeted the several interludes devoted to instrumental and vocal specialties. -- J. C. F.

The Lady with Red Hair (Warner-FN) produced and distributed by RKO Radio Pictures, under the direction of Kay Kyser, co-authored the script with James V. Kern, Music and lyrics, James Cagney, Kay Kyser, John Hurley, ElsieBrine, Andrew Berman and R. T. M. Scott. Director, Kay Kyser, with the assistance of John Ford, Production Manager, John Mathis, Production Supervisor, Wesley Ralston, Art director, Van Nest Polglase, Asso-
Ralph Bellamy as ELLERY QUEEN
with Margaret Lindsay as NIKKI PORTER
in ELLERY QUEEN
Master Detective
with Charley Grapewin
James Burke • Michael Whalen
Screen play by Eric Taylor • Story by ELLERY QUEEN
Directed by Kurt Neumann
A COLUMBIA PICTURE

QUEEN is KING
in SUSPENSE • • • no equal!

in EXCITEMENT • • • no peer!

in ROMANCE • • • no rival!
TO MILLIONS WHO’VE THRILLED
TO HIS EXPLOITS ON THE AIR...
AND IN SCORES OF HIT BOOKS!

NOW...

ELLERY QUEEN’S
ON THE SCREEN!
SHOWWOMEN'S REVIEWS OF PRODUCT

(Continued from page 41)

wood and paying the Carroll tariff will be supported by the papers in question. Principals in the cast, which for some reason does not list Earl Carroll as an actor although he plays himself in the story, are Ken Murray, as an aeroplane navigator, the Brenda and Cobina of Bob Hope's radio program, as themselves, Lillian Cornell, J. Carroll Nash, Robert Lowery, Jack Kelly, and Charles Laughton. The film maintains a tempo which permits no lagging.

The story by Lynn Starling opens with a group of mayor entering the restaurant, gathers momentum when a gangster kidnaps Carroll and his cast of principals by way of embarrassing the mayor of Hollywood, generates tension as nicknames and boastful imprecision of continuing the show until the kidnappers are released, ending with the gangster in custody and a distinct going on, which was described in the film as it is at Earl Carroll's plus a mite of dressing.

Produced by Carroll and directed by Kurt Neumann, the picture makes capital of music by half a dozen writers, production numbers in the Carroll manner and specialties by Jack Norton, Mary Lou Cook and others.

Directed on Paramount's theater, Los Angeles, where it followed "Northwest Mounted Police" and a sewerful of football games and London bombings yet kept its beholders in a state of sustained enjoyment.—W. R. W.


CAST

Barney Nelson — Ken Murray
Ramona Lee — Rose Hobart
Cobina Guthier — Elle Allen
Bruck — Blanche Stewart
Earl Carroll — Lillian Cornell
Lillias — Lillian Cornell
Steve Kalkus — J. Carroll Nash
Leander Smith — Jack Norton
Alonzo Smith — Jack Norton
Mayo Smith — Russell Hicks
Mayo Green of San Bern — William Davidson
Mayo of Hollywood — Russell Hicks
Mayo Green of Bakersfield — Russell Hicks
Mayo White of El Cerritos — Russell Hicks
Alonzo Covan — Russell Hicks
Mayor Stolen of San Diego — George McKay

Missing People
(Monogram)
MURDER MYSTERY

Produced in England with Will Fyffe in the starring role "Missing People" is a mystery melodrama based on a story by Edgar Wallace. Will Fyffe, one of its veteran talents—Edgar Wallace with some two hundred novels to his credit and Will Fyffe with fifty years experience in show business—the picture holds only moderate interest for the avid mystery fan.

Being a mystery picture the film keeps its secret well until the end, but the superfine detail throughout diverts the interest of the audience. Fyffe returns to the screen again as the gentleman-detective "J. G. Reeder," the role he portrayed in "The Mysterious Mr. Reeder," in this he appoints himself official investigator to unearth the cause of the disappearances of twenty-seven well-to-do citizens whose absence under similar circumstances arouses suspicion. With the aid of "Peggy Gillette" (Kay Walsh) whom the detective uses as a decoy "Mr. Reeder" tracks down and exposes the murderer of the film to the satisfaction of all.

Unlike the American produced mystery films this production has little romance, but rather curtails the usual semen ability of the star. Jack Raymond directed from a screen play by Lydia Hayward. Reviewed at the Central Theatre in New York where an afternoon audience, comprised mostly of men, showed little interest in the proceeding—George Spiers.


CAST

Mr. Reeder — Will Fyffe
Peggy Gillette — Kay Walsh
Joseph Bransome — Lyn Harding
Sam Hackett — Ronald Shiner
Sara White — Ethel Williams
Ernest Bransome — Ronald Shiner
Public Prosecutor — Laurence Hansrey

Lone Wolf Keeps a Date
(Columbia)
CRIME COMEDY

With Warren Williams as the stamp collecting hobbist who falls criminal and twits the police and with Eric Blore as his aide, "The Lone Wolf Keeps A Date" is a combination of thrills and laughs involving the solving of a kidnapping, the return of the victim and of the $100,000 ransom.

Based on a work by Louis Joseph Vance, creator of "The Lone Wolf," the screenplay by Eric Blore and Sidney Salkow moves with rapidity to its climax. Supporting William and Blore in this, the fourth of Columbia's "Lone Wolf" series, are Frances Robinson, Eric Bennett, Thurston Hall, Joel Prosty, Fred Kel- rsey, Don Beddoe, Lester Matthews, Edward Gargan, Ellie Laughton and Mary Servoss.

In addition to his work on the script directed the offering.

Previewed at studio — V. K.


CAST

Michael Langard — Warren Williams
Patricia Lawrence — Frances Robinson
Sam Who — Sidney Salkow
Benjamin — Eric Blore
Inspector Crane — Thurston Hall
Curtis — Joel Prosty

Girls Under 21
(Columbia)
DRAMA OF THE SLUMS

"Girls Under 21," a melodrama of the slums, featuring Shirley Temple in a dual capacity. Reports of the "End Kids," is replete with the viscerals of sophisticated and delinquent 'teen-age girls who steal because they want nice things to wear. It is not because they are caught. This in the case of Paul Kelly, a kindly school teacher who defends the honor system in the school to which the quintet of delinquents are sent.

Primarily suitable to urban situations, the film is from an original story and screen play by Jay Nazer and Frances Fyffe. It backed up to the screen of Roxelle Hudson. Bruce Cabot plays the gangster husband of Miss Hudson, and Tina Thayer acts the role of "Jennie White," leader of the Earl delinquents. "Frances White" marries a gangster, and is immediately set up as a model by the young girls in the slums who prowl to complete her. However, she soon tires of the wild life and and leaves them, determined to get a job and support herself. She obtains one in the bargain base- ment of a department store. A short time later the delinquent girls, who had previously stolen small items from neighborhood stores, effect a grand smash and steal from Miss Hudson's counter in the department store.

In the getaway, one of the girls acting as lookout, is killed by an automobile. Miss Hudson, because of her promise, is arrested as a material witness. Through the intervention of Mr. Kelly, who pleads with the girls to confess their part in the theft, Miss Hudson is freed. The film ends happily, when the girls are placed on probation, Miss Hudson and Mr. Kelly plan to marry, and the latter's honor is set at school is vindicated.

Previewed at the Globe Theatre, New York, Monday, November 11th, the picture pleased the holiday audience and generated many laughs from the sophisticated cracks of the delinquent girls—Charles L. Becker.


CAST

Samuel Ryan — John Dake
Bruce Cabot — John Dake
Frances White — Rose White
Roxelle Hudson — Rose White
Jennie White — Rose White
Tina Thayer — Tina Thayer
Dorothy Kahl — Dorothy Kahl
Gertie Dohler — Gertie Dohler
Lesi Vern — Lesi Vern
Tessa Mungone — Tessa Mungone
Allan Ethel — Allan Ethel
Robert C. Grier — Robert C. Grier
John Dolon — John Dolon
Rusty — Rusty

Give Us Wings
(United Artists)
TO COMICAL "Give Us Wings" is a topical comedy.

Universal's "Give Us Wings" is a topical story of a group of boys whose primary ambition is to pilot planes. Their desire lays them open to exploitation by a shady operator of a "Give Us Wings" school, which uses them to fly over fields spraying chemicals to destroy insects.

Conceived is compared with air thrills and tragedy, the climax coming in unique fashion when one of the youth, to prevent the criminal from escaping, sprays his speeding automobile with a blinding log of chemicals from an airplane and then later clouds the refuge's plane in the same manner.

Directed by Don Hart, Huntz Hall, Gabriel Dell, Bern- ard Punsly and Bobby Jordan, "Dead End" kids portray the youths, and are supported by Wallace Ford, Anne Gwynne, Victor Jory, Saul Elkins, and others, Harry Berger and Billy Benedict.

Production values above budget are given the story, the processing by Howard Walfin, and the producer Ken Goldsmith. Arthur T. Horman and Robert Lee Johnson wrote the script from an original story by Elly Gilmore. Previewed at the RKO Hillstreet theatre.
Little Nellie Kelly (MGM)

A "Darling"

Now, lads and lassies, here is a "darling" picture, colored by Universal. It is a story of Irish heart, whether Hibernian or otherwise. Sure, it is set straight for the enthusiastic endorsement of Gaelic gatherings and yet it carries universal entertainment appeal.

Inspired from the musical offering of George M. Cohan, the picture offers several substantial surprises besides its rich, warm Irish wit and sentiment. Showmen may remember it was considered important enough news to herald to their public as coming of age with her first fleshy screen performance. Now, Judy Garland advances to maturity by playing a dual role of mother and daughter. Such an incredible transformation is so well rounded and the elimination of the maternal angle and Miss Garland is viewed in a role more in keeping with her juvenile years and talents. George Murphy plays husband and father to Judy's dual assignment and on such a double level is natural and appealing. Much of the humor and human interest come from the police and fire from the rollicking, rambunctious characterization of Charles Winninger as "Nellie's" grandfather. Douglas MacPhail lends his fine Irish personality and young appearance to the immediate Miss Garland in several musical and romantic interludes.

And the story of the "Nellie"(nee Nooan) and "Jerry Kelly" is opposed by old man "Nooan," the couple sail for the land of liberty with the obstreperous father in tow, even though he has sworn never to speak to his son or daughter, who describes the childhood on the farm and the grudge between the two is produced in a manner to be the image of her mother, it becomes the life's work of the girl to reconcile her parents. Thus, in a manner to a police captain, and her grandmother. When "Nooan" objects to "Nellie's" friendship for the girl, at first, then she mother and father oppose his stand and the grandchild is brought around only after he leaves the house, gets herself a job as a carriage driver, and then marries Jerry Kelly. Herein the comedy highlights stem from the old man's faked heart attacks in order to avoid employment. Reviews are favorable and audience of professional reviewers was unable in demonstrating its enjoyment to the picture by frequent bursts of natural and full ranged laughter they experienced.


CAST

Judy Garland as Nellie Kelly

Douglas MacPhail as Jerry Kelly

Dennis O'Keefe as "Nooan"

Mary Astor as Mother Kelly

Rita Page as "Mum"

Forrester Harvey as Judge Gans

Sergeant McGowan as James Burke

Miss Collins as Nancy

Miss Jones as Cora


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Galiant Sons
(Metro-Goldwyn-Mayer)
Melodrama for Juniors

Featuring the youngsters in the cast as heroes of such Hollywood films as are dreamed by adolescents, this film comes to showmen as an item with which to bid for the highschool trade. It is written, produced and directed with the freedom of a 1940 Dick Merrivell's wish-fulfillments.

The story, by William R. Lipman and Marion Parsonnet, opens in the manner of adult melodrama with an innocent gambler sentenced to prison for murder. Then his son, who is not his son, which turns out to be why he couldn't testify fully in his own defense, and his son's classmates set out to prove the gambler's innocence and do so, after a number of adventures, risks and deductions beyond the ken of their elders, by staging a play, inspired by "Hamlet," written "by one of them in manner as to provoke a confession from the suspect.

Frederick Stephani as producer and George B. Seitz as director, operated in keeping the film flavoured to the appetite of the teen-age customers.

Screened at the Alexander theatre, Glendale, where the young folk present expressed approvingly.W.-R. W.


SHORT PRODUCT

The Trouble With Husbands (Paramount)
Benchley's Best

The first of a series of six short subjects for Paramount starring Robert Benchley, has the comedian in the dual role of off-screen commentator and living example of what the woman of the house has to endure from a husband whose idiosyncrasies continually irritate the trouble to the marital powder keg. Following the introduction by the nonchalant Mr. Benchley, the man at the table lectures his wife on the art of keeping his husband to his wife, by going to the store for butter and returning with an armful of expensive delicacies. Also exemplified is the "delayed abuser" who waits until dinner is on the table before getting ready and then complains because it is cold. Finally, his efforts around the house not only distract his wife, but cause injury to his pride and person. Mr. Benchley, already made familiar through motion pictures to the audiences throughout the country, is at his best in this initial short subject for Paramount.—Running time, eleven minutes.

Newport News House

The Indian River Amusement Corporation, of Newport News, will begin construction next month of a new theatre at 34th Street and Washington Avenue. The company now operates the Palace and Wythe Theatres in the same town.

Replace Maxwell

Replacing the late John Maxwell, R. G. Simpson has been appointed chairman, and Dr. E. C. Lee, managing director, of the Associated British Pictures Corporation, Ltd., London advises said on Monday.

Hellborn and Rich Added

Louis Hellborn has been made exploitation and advertising representative for MGM, Omaha and Des Moines. Gene Rich was appointed assistant to W. G. Bishop in Chicago.

MOTION PICTURE HERALD
November 16, 1940

Rochester Set for SMPE Meeting

The Spring Convention of the Society of Motion Picture Engineers will be held at the Sagamore hotel, Rochester, N. Y., December 15-18, in the home town of Eastman Kodak Company, whose West Coast manager, Emery Huse, will preside for the first time since his election recently in Hollywood as president.

Sylvan Harris, chairman of the papers' committee, and Arthur C.Downes, sectional vice president, are beginning the preliminary work in preparing the agenda and arranging for technical papers to be read at the meeting. The date was selected because it coincides with the meeting in Rochester of the Acoustical Society of America. Joint sessions may be held.

One of the proposed features of the S.M.P.E. meeting is expected to be the showing of "stereophonic" sound, with the co-operation of Bell Telephone Laboratory and Erpi.

Louis Blumenthal, of H. B., Dies

Louis Blumenthal, pioneer exhibitor and theatre builder and lately active in real estate development in Westchester, N. Y., died Tuesday, November 12th, at his home, 130 Puritan Avenue, Tuckahoe, N. Y., after a long illness, at the age of 56. He was a partner of the Haring and Blumenthal Circuits.

In 1934, he reopened the Earl Carroll Theatre in New York as the Casino Theatre. In 1916 he founded the Exhibitors Trade Review, with the late Lee Ochs. In recent years, he had devoted a greater part of his time to real estate and building activities.

In addition to his circuit interests, he was president of Haring and Blumenthal Home Service Corp. of New York. Mr. Blumenthal is survived by his wife, Mrs. Elizabeth Haring Blumenthal; a brother, Leon, and a sister, Mrs. Sommerfield. Funeral services were set for Friday.

Personnel Changes in Parker Circuit

Mrs. J. J. Parker's Theatres has made several changes in its personnel. J. J. Parker continues as president and general manager of the Oregon circuit. Calvin Heilig has joined the circuit. Grover F. Blodgett has been appointed general manager. William B. McCurdy has been appointed manager of the Broadway; Robert Main of the United Artists theatre, Portland; William Fitzhenry, for many years associated with Fox West Coast, returns to Portland as booker for the Parker houses; Sid Phillips has been named manager of the United Artists in Pendleton; W. C. Hoard, Riviera, Astoria, and Forest Everett, manager of the United Artists, Astoria.

Transfers to Miami

H. W. Pettengill, formerly with the South Street Circuit, has been appointed publicity and advertising representative for Paramount Enterprises, Inc., at Miami. He succeeds Karl Roller, who resigned some weeks ago.
TAKE IT...DON'T LEAVE IT!

Double Your Grosses

with Radio's overnight sensation...now an overwhelming screen hit!

BOB HAWK (Himself)

brings you his most famous radio winners in a hilariously amusing short...

"TAKE IT OR LEAVE IT"

A COLUMBIA "QUIZ" REEL
Directed by B. K. Blake

Heard on the air by millions from coast-to-coast over Columbia's nationwid network. Millions from coast-to-coast now waiting to see it on the screen.
WAR BRINGS CHANGES IN FOREIGN PERSONNEL

Robert Schless To Fill Morris' Post at Warners; Lowered Revenue Causes Other Changes

Economic dislocation in the foreign film market resulting from World War II has brought many changes in the executive personnel of the foreign departments of major distributors. Among the most recent are the resignation of Del Goodman, for 15 years Far Eastern manager for Twentieth Century-Fox, the transfer of Arthur W. Kelly, former United Artists vice president in charge of foreign operations, to company's head domestic distribution for the company, and the appointment of Robert E. Schless to head foreign sales at Warners.

Walter Gould, Mr. Kelly's former assistant, who was named head of the foreign department, by Murray Silverstone, chief of world-wide operations of United Artists. Thomas P. Mulrooney, foreign sales manager, will continue in the same capacity, as Mr. Gould's assistant.

Mr. Gould joined UA's foreign department in 1926 and, for the past eight years, was division manager for Latin-America. He returned to New York, recently, following a four-months' assignment to changes in Central and South America, where he presided at a convention in Buenos Aires on October 20th.

Appointments, resulting from the foreign situation, were the prolonged sojourns in the United States of Ladis Lawrence and Frederick W. Lange, respectively Continental European managers for MGM and Paramount, besides making possible Hess, recently returned to their posts in Europe after spending several months in New York, conferring with home office executives.

Stafs Shifted

Apart from changes among key executives in charge of Europe and other areas, there has been much activity in the management of the various parts of Europe affected by the conflict to other areas, not so hard hit; also shifts of personnel from Europe to South America, etc.

This situation, it was pointed out, is the natural concomitant of a contracting market, where receipts from rentals have been drastically curtailed, making necessary the reduction of staffs to conform to changed conditions.

Appointed to head Warners foreign distribution on Monday by Harry M. Warner, president, was Robert E. Schless, the company's European manager. He succeeds Sam E. Morris, who was Schless' assistant will be Joseph S. Hummel, who has been general foreign sales manager.

Mr. Schless was formerly in charge of the Continent with headquarters in Paris, and when First National and Warners consolidated its forces in England, took over that country as well. He has been in New York about two months.

MGM has shifted certain of its executive personnel, formerly assigned to Europe or other foreign countries, to South America, wherever a vacancy existed or wherever further expansion was possible. It was pointed out by a spokesman for MGM, however, that the South American market had been cultivated assiduously for the past 20 years and that further increase in personnel was unnecessary.

Ben Miggins, European manager for Twentieth Century-Fox, after headquarters at Paris is now in New York, conferring with home office executives and awaiting further orders.

Morgan to Trinidad

W. B. Morgan, former managing director of France, this week, was temporarily appointed manager of Trinidad. Mr. Morgan, who returned to the home office shortly after the Nazi conquest of France, was to sail, on Wednesday, this week, for Port-of-Spain where he will establish headquarters. J. V. O'Gara, former manager of Trinidad, has been shifted to Chile, where he replaces Manager R. A. Ruscica, resigned.

W. E. van Beveren, who was appointed assistant to Mr. Miggins, last April, has been temporarily substituting for Otto Bolle, managing director of French films in South Africa, while the latter is in New York.

Meanwhile, R. A. Kreier still retaining his title of assistant European manager, was named managing director of the company's American division in some months ago. Paramount's Frederick W. Lange, general foreign representative, recently returned to his headquarters in Barcelona, after spending several months in the United States in conference with home office executives.

Lewis E. Buddy, general manager of Paramount News in Europe, is still in New York; however, awaiting further assignment. The unsettled conditions in Europe have made it virtually impossible for Mr. Buddy to carry on his activities, it was said.

At the Universal home office in New York, this week, it was reported that Louis Foulse, Eastern European representative remains on the job and in contact with his superiors. On the other hand, Ernest Koenig. Western European manager, has been unable to maintain steady communication with his home office. The last letter received from Mr. Koenig was a month ago.

Living Paris in the Nazi-occupied portion of France, Mr. Koenig's activities have been virtually at a standstill. He was visiting Brussels, when the Nazis invaded Belgium and it was only after a grueling trip that he reached the French capital.

In the Universal's general European manager, resigned in June, 1939, three months prior to the outbreak of the war and a successor has not been designated.

Aside from closing the Polish, Austrian and Belgian branches, RKO's executive set-up in Europe remains unchanged. The Holland and French branches are operating as before. Max Westhe, Holland manager, now in this country on a visit, where he told of having pressed Nazi army trucks into the service of transporting film when the Netherlands was overrun by the invaders.

Reginald Armour, European general manager for RKO, is now in New York.

Praises Chaplin Film

Dr. J. B. Fishman, general manager of Fishman Theatres, Inc., New Haven and New Fairfield, Connecticut, addressed an open letter to Charles Chaplin, assailing the selling policy on "The Great Dictator," but lauding him for "tackling the most vital problem in the world today, courageously and fearlessly," and "performing the greatest service to the people of America."

National Board Holds Its 17th N.Y. Conference

The 17th annual conference of the National Board of Review of Motion Pictures opened Thursday, at the Hotel Pennsylvania in New York City. Delegates from 37 States, representing Parent Teachers Associations, the Daughters of the American Revolution, Better Film Councils, and other organizations, were expected.

The general subject of the three day meeting was "New Frontiers for American Movies." The organization announced that "important aspects of the motion picture as entertainment and as an educative social force" would be discussed.

The new frontiers for the American motion picture, according to the Board, are "new audiences, new uses of film, new subjects.

The annual meeting of the 4-Star Clubs and Young Reviewers was held in conjunction with the National Board of Review conference.

Attend "Fantasia" Screening

At the opening session Thursday morning the conference theme of "New Frontiers" was introduced. As a special feature the first day of the meeting the delegates attended a special screening of Walt Disney's "Fantasia." Thursday evening the delegates were guests of the Academy of Motion Picture Arts and Sciences for a session of the regular motion picture course, "The Power and the Land." "Rural Electricity, American Administration picture; "The Face of Britain," documentary film made in England by Paul Rotha and "Valley Town," made by Willard Van Dyke were shown. Dr. Frederic Thrasher in charge of the motion picture course was host. Richard Griffith of the Museum of Modern Art Film Library introduced the films.

For the first time the Friday conference sessions were to be open to the public. Speakers scheduled for the opening session with the Judge Stephen S. Jackson of the Court of Domestic Relations; Oliver Griswold and Vyvyan Donner. Judge Jackson was to talk about children and motion pictures. Mr. Griswold was to explain the films made by the Federal Government.

On Friday afternoon Ilia Chace, fashion columnist, was asked to talk about the meeting. Other speakers were Margaret Farrand Thorp, author of "America at the Movies" and Catherine Edyards, Parents' Magazine. Also a representative of the Gallup Institute of Public Opinion was to discuss audience polls.

A Saturday afternoon session will be devoted to the activities of the Young Reviewers and their public school affiliate groups, the Four Star Clubs. Films made by members of the organizations will be shown. The conference will close with the annual luncheon on Saturday. Stars and other film celebrities in New York were invited to attend the meeting.

Officers of the National Board of Review are Dr. A. A. Brill, president; J. K. Paulding, secretary; George J. Zehringer, treasurer and James Shelley Hamilton, executive director.

Mohawk Closes Two Deals

Deals for its 19 features have been closed by the Mohawk Film Corp., with Edward Klein of the Bay State Film Co., of Boston, for theatrical release, and James Dyke of the Mohawk Film Distributors, New Haven.
Columbia

HE STAYED FOR BREAKFAST: Loretta Young, Melvyn Douglas—This was a good picture and a good story. Loretta Young, as the hero, is a drawing power for Maplewood-Meaden. Fast moving story, excellent direction by General Shanks. Don't miss it. Running time, 89 minutes. Played October 24-25.

MAN THEY COULD NOT HANG: THE: Boris Karloff, Myrna Loy, Melvyn Douglas—This picture is well done, but the characterizations were very weak. A poor story, with a very poor ending. Both Myrna Loy and Melvyn Douglas make a marvelous team, but the story was very poor. Running time, 99 minutes. Played October 24-25.

MILITARY ACADEMY: Tommy Kelly, Bobby Jordan—Played with "Lucky Cisc Kidd." We did a poor job of it. Besides, the plot was too long and the story was not well written. Running time, 91 minutes. Played October 24-25.

POSIERS OF THE RANGE, Charles Starrett, Erle Martin, Eve Adney, Edwina Bright—The story is very well told. The music is excellent. The picture is very well done. Running time, 98 minutes. Played October 24-25.

METRO-GOLDWIN-MAYER

ANDY HARDY MEETS DEBUTANTE: Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Fay Hwan—Booked this one for an extra day so that I might get children Saturday matinee. Fine picture, well acted by Rooney and Garland. Everyone spoke well of this picture and business was exceptionally good. A very good picture. Playing this week.

BROADWAY MELODY OF 1944: Fred Auster, Eleanor Powell, George Murphy—Playing a little late might have hurt this picture but did very well. An excellent cast. Running time, 101 minutes. Played October 22-23.

BUCK BENNY RIDES AGAIN: Jack Benny, Eddie Acme, Badera, Aliven Drew, Andy Devine—Business normal and everybody liked the picture.

Metro-Goldwyn-Mayer

GOLDEN GLOVES: Richard Denning, Jean Cummings—A rather good co-feature with a purpose and a good plot. Richard Denning is the boy who wins the boxing and the Miss America contest. Excellent camerawork. Miss Cummings carried her role well. Running time, 99 minutes. Played October 24-25.

KANSAS TERRORS, THE: Three Mogulites (Robert Livingston, Raymond Hatton, Duncan Redmond)—Jacqueline Wells—This one is not quite as good as some we have played from this series. Played Fox's "Honeycomb's Over" on the same program. Running time, 56 minutes. Played October 24-25.


ROUGH ROAD TO SINGAPORE: Bing Crosby, Bob Hope, Dorothy Lamour—Best business any musical has ever done here. Plot is interesting. It is a British musical as well. Playing its last show. Running time, 97 minutes. Played October 24-25.

UNFAIR: Dick Foran, Beulah Bondi, Jr., Charles Winninger—This is a well acted story with a plot that keeps one interested all the way. Playing its last show. Running time, 96 minutes. Played October 24-25.

WHAT THE PICTURE DIED FOR ME: Motion Picture Herald Rockefeller Center, New York

WHAT THE PICTURE DIED FOR ME

In this, the exhibitors' own department, the theateman of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the advertiser. Address all communications to—

WHAT THE PICTURE DIED FOR ME

Columbia

THIRD FINGER, LEFT HAND: Myrna Loy, Melvyn Douglas, Raymond Walburn, Lee Bowman, Bonita Granville, Cedric Hardwicke—An even, well directed picture. Melvyn Douglas makes the perfect loser, who would not want to "foul" for an answer and is usual all is well that ends well. Excellent support is Raymond Walburn. Running time, 101 minutes. Played October 24-25.

TWO MULE TEAM: Wallace Beery, Leo Carillo, Marjorie Rambeau—How they went to town on this one. Broke my house records for this season. Can recommend this for any spot as a meal. Playing its last show. Running time, 80 minutes. Played October 24-25.

WATERLOO BRIDGE: Vivien Leigh, Robert Taylor—Vivien Leigh can fill any theatre at this time. The picture, though pretty "corny" as to story, makes every role pleasant. Robert Taylor is still a very good player. Running time, 101 minutes. Played October 17-19.

YOMING: Wallace Beery, Ann Rutherford, Leo Carillo, Lee Bowman, Joseph Calleia, Bob Watson, Marjorie Main—One of the most outstanding westerners since "Northwest Passage." Wally's in love with a young widow ("Quinn Jane") and she lends Wally $200 with which to purchase the license. While Beery, Leo Carillo and Mariette Maire (a "Calamity Jane") are just about the whole show, the wild west comes back in very realistic form and the cattle rustling, train robbery, wild Indians on warpath and Uncle Sam's regulars on the job, the picture should please all classes and patrons everywhere.


MYSTERY OF MR. WONG: Boris Karloff, Dorothy Tree—We certainly wish we hadn't played this. My advice if you see it, run it—A very poor picture. Running time, 90 minutes. Played October 24-25.

PAYS OFF: Claude Gillingham, Edward Peck, Virginia Gregg—A very good picture. Playing this week.

MOTION PICTURE HERALD

November 16, 1940

ROK Radio


QUEEN OF DESTINY: Anna Neagle, Anton Walbrook. A. B. Smith—a marvelous production. Superbly acted. Anna Neagle is a great dramatic actress and Anton Walbrook a fine actor. Walbrook is smooth, natural and good. This picture seems to please the audiences 100 per cent.

BARRICADE: Warner Baxter, Alice Faye, Charles Winninger. A good picture. The patrons talked about it at the exit. "It's a strong picture. Warner Oland died. This picture is not the technique that the audience expected." At least, we are not getting the play that we did when Oland was alive. Warner Oland played the last picture at Commonwealth Theatre, Columbia City, Ind. General patronage.

ELSAS MAXWELL'S PUBLIC DEB NO. 1: Brenda Joyce, George Macready, Todd Karns, Elia Kazan, Elia Maxwell. —The patrons come all the way through. Brenda Joyce and George Macready are very good. Todd Karns is excellent and Elia Kazan does a fine job. Murphy always turns in a fine performance without fail. "It's a good picture by a top-notch director. I think Elia would make a very nice director. I would like to see him in modern times."


MOMENT OF REASON: John Barrymore, Myra Nell, John Howard. This is a bit of the best pictures we have played so far this year. Comments were favorable. Came the same time the second to see it, running time, 150 minutes. Played September 23-28.—Fred Basha, Palace Theatre, Newmarket, Canada. Small town patronage.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patric Kelly. Well liked, especially Patric Kelly and Fredric March. "It's a real fine picture, good direction, business.—Eddie Mansfield, Regent Theatre, Kansas City, Mo.


UNIVERSAL

BOYS FROM SYRACUSE: Allan Jones, Joe Fan- ney, Rosemary Lane, Martha Raye, Irene Hervey, Charles Winninger, Ada Smith. Very, very good business. To me, Shakespeare's "Comedy of Errors" was his finest and this was treated per- fectly for the screen. The title was a great selling fac- tors which was a smart move by Universal. Got to hand it to them... and his gang at Universal. The audience got a big bang out of the tremendous fun- fares. Running time, 70 minutes. Played September 28-October 1—Stanley Lambert, Radio Theatre, Racine, Wis. General patronage.

FUGITIVE, THE: Ralph Richardson, Diana Wyn- genton—Gentlemen, we got well taken in on this pictures. If you have any question about the characters and actors, all well and good, but I doyghty much I have thought about the movie, too. but soire. We still love American and American pictures in a big way. This is the best picture—we are to November 4-5—Ken Gorham, Town Hall Theatre, Mid- dlebury, Vt. General patronage.

HOT STEEL: Richard Arlen, Andy Devine—Aren is very good. One of my favorites in certain roles. However, really missed a lot of the moments that they are tiring of them, and rightly so. Hope Uni- versal will use them more on this one. Played October 25-26—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

HOUSE OF SEVEN GABLES: Margaret Lindsay, Vincent Price, Bob Farron, George Sanders. New Grey—Poor business and poorly received. Made a mistake in not going in about these characters. Played October 17-19—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

IT'S A DATE: Deanna Durbin, Kay Francis, Walter Pidgeon—Deanna is well liked here and while we did not think it was as good as "Four's a Crowd," we rather blame "Virginia City," with which it was so similar. It is a better picture, however. Played October 17-19—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

BROTHER ORCHID: Edward G. Robinson, Ann Sothern, David Niven, Robert Mitchum. This is an unusual story that contains action, comedy and something new in the film industry. The audience seemed to like it and we enjoyed it. We have had a very interesting season of films, some good and some not. Played October 22-24.—D. I. Barlow, Plaza Lake Theatre, Lake Placid, Ontario, Canada. Small town patronage.

KNUTE, ROCKNE—ALL AMERICAN: Pat O'Brien, Douglas Fairbanks, Jr., Ronald Colman, Bob Hope. It's terrific. Hold over to the biggest busi- ness of the week. "That he was a great man, as the church and school in the town. We wanted to put this picture up big, but didn't. We just put it in running time, 85 minutes. Played October 21-23.—W. Varv Nellis, Illinois Central, Newmarket, Canada. Small town patronage and rural patronage.

COLUMBIA

BLACKBOARD REVUE: Columbia Productions—Pat- ricke, Patric Kelly, Robert Young, Dorothy Lam- bert, Henry Morgan's, Plaza Theatre, Tiblury, On- tario, Canada. General patronage.

COMMUNITY SING: Well liked by our patrons. General's having a big time at the theatre in the next one. Running time, 10 minutes.—Fred Basha, Palace Theatre, Bo-possibly, Waterloo, Canada. Small town patronage.

MONEY SQUAWKS: Andy Clyde—Very good and well liked. Played October 26-November 1—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.


UNIVERSAL

SUGAR CREEK: Stanley Blystone, Trigger—This is off the set of a few shots at several of Hollywood's outstanding actresses, actors and directors, to name a few—Greta Garbo, Norma Rousland (Contact on page 32)
THE FINEST ACCOUNTING BOOK EVER COMPILED FOR MOTION PICTURE THEATRE OWNERS!!

PARAMOUNT THEATRE
C. A. WAGNER, Manager
CONNELLSVILLE, PA.

AUGUST 30, 1940

"THANK YOU FOR YOUR PROMPT DELIVERY OF MY NEW RECORD. I DO NOT KNOW OF ANY WAY YOU MIGHT IMPROVE YOUR BOOK, AS I THINK IT IS VERY COMPLETE NOW. I HAVE RECOMMENDED IT TO SEVERAL OF MY FRIENDS IN THE BELIEF IT WOULD HELP THEM A GREAT DEAL."

Paul Francis

- YOUR MONEY WILL BE IMMEDIATELY REFUNDED IF YOU DON'T FIND THIS TO BE A PRACTICAL, SIMPLIFIED BOOKKEEPING SYSTEM

Compiled by THEODORE J. SULLIVAN

$2.00

QUIGLEY BOOKSHOP, ROCKEFELLER CENTER, NEW YORK
Here is my check for $2.00. Send me "THEATRE MANAGEMENT RECORD."
Name ___________________________________________ Address ___________________________________________
City and State ___________________________________________ Theatre ________________________________
WHY "OLD"? WHY "NEW"?

Theatremen who have been around a few will have no difficulty in placing the photo reproduced on this page. The shot, of course, is a Chaplin impersonator followed by the usual crowd. It was used by Ed McBride for "The Great Dictator", as it was by other members on the same date.

Probably Mac served up the same dish on the last Chaplin and those that came before. If the comic makes another picture, the Loew-man will turn loose the same kind of ballyhoo. And why not?

Along in this section is illustrated a shorthand novelty by Arnold Stoltz for "Hired Wife". The stunt is hardly virgin, as Stoltz himself hastens to note. In fact, the Round Tabler took it from the very same idea he found effective on another boss-and-secretary picture some years back. And when Arnold's next "office picture" rolls along, it's a cinch the local stenogs will be similarly intrigued by another batch of the same. Again, why not?

Judged by the success Round Tablers have been having with the mistered "oldies", it is long past time for those who make unwise distinctions between old and new to revise their thinking. Sufficient instances similar to the above have been set down in these pages by now to affirm that the shrewd showman regards his exploitations as stock in trade, as permanent moulds to be employed again in modeling ideas to fit.

Expert theatremen are not concerned with the pains suffered by ambitious managers laboring to deliver brand new exploitations. The realists find it more profitable to concentrate on nursing the exploitations already in the family.

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FIFTY CENTS, PLUS SWEAT

In celebration of the theatre's thirty-eighth anniversary, Ben Stewart put on a campaign for the Gorman, in Framingham, Mass. It was a campaign. Included was the stage appearance of the championship V.F.W. Blue and Gold Band, in uniform, and other entertainment. A popular radio commentator acted as master of ceremonies. The band paraded to the theatre. The local and nearby Boston papers went for the event in photos and feature material. Writes Ben:

"After the smoke of battle cleared away, I found that the whole stunt involved a 50 cent investment for a parade permit. Everything else was strictly promotional."

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THAT HELPING HAND

Some years back, a printer of Walton, N. Y., working from an idea by Manager C. Houck, of Smalley's Theatre, started a weekly "shopper" which has grown to be an important source of publicity. Now the sheet helps in putting over the Round Tabler's campaigns, a recent instance being a Girl Scout benefit, plugged all through the pages.

Theatremen are called upon, and respond generously, for ideas to aid businesses outside their own. Though they expect little in return, Houck's experience is another instance of "bread on the waters" coming back as boxoffice cake.
Hitch-hikers, each carrying lettered suitcases, covered main highway leading into Philadelphia as part of Round Tabler Artie Cohn's advance exploitation for "Howards of Virginia" at the Warner Roosevelt Theatre. Copy on one suitcase read "Cars preferred going to the", followed by theatre name.

For world premiere of "Mark of Zorro" at the RKO Albee, Cincinnati, Manager Joe Alexander dressed 25 lads in appropriate costume with masks and chest banners for street bally. The "Zorros" covered the downtown areas.

Effective was the front constructed by Louie Lamm at Warners' Palace, in Lorain, Ohio, for his date on "No Time for Comedy". Scene stills graced either side of boxoffice. Newspaper coverage included movie quiz for tickets.

An actual stream of colored water, simulating discharge of oil, forced from the top of derrick by concealed circulating pump formed basis of Dick Stoddard's lobby on "Flowing Gold" at the Esquire, Davenport, Ia. Rest of the display, in miniature, represented an oil field in operation, with background in keeping for added atmosphere.

Pigskin lobby setpiece was erected in the Warner, Erie, Pa., theatre by Ken Grimes as his advance on "Knute Rockne—All American". Superimposed on the football was action cutout of a player, together with title, playdates and cast.
November 16, 1940

MANAGERS' ROUND TABLE

Amateurs Contest
Tied to Band Date

Booked for a two-day stand at the Indiana, Washington, Ind., the date of Rudy Bundy and band was spotlighted by "Kal" Kalberer with a newspaper contest inviting local girls to audition for single-performance appearances with the orchestra during the engagement. Over 18 ambitious to "sing with a band" were requested to register at the newspaper for the auditions to take place the night before opening. Here, the band leader selected the four best entries for the four shows at the Indiana. Additional prizes were $5 passes.

For outside distribution, "Kal" tied in with local dairy to pay for photos of the band head in exchange for copy mention on photo backs, which also included line-up of high school football game taking place the Saturday before. This brought permission for passing out of photos at the stadium. Imprint on photo invited holders to have an autograph from the bandman on the opening night of the date.

Publicity in and out of the city was comprehensive and topped with a plant engineered by the Round Tabler on finding that most of the cuts of draft age. This was sold to the dailies by having the boys register locally, landing a front-page mention and back-page three-column cut and story. Advertising was started three weeks ahead of the day, which was featured with a personal endorsement from Kalberer on the strength of the entire show.

"LET'S HEAR FROM YOU!

Animated Lobby Display
Sells "Argentine Way"

Conceived by his house electrician was the lobby setpiece used by Ed Fitzpatrick for "Down Argentine Way" at Loew's Poli, in Bridgeport, Conn., consisting of cutout figure of Carmen Miranda. Highlight was the swaying rhythm with music played over concealed machine. For entire week of show by two directors from local studio taught the latest rhumba and congas in the lobby. Street全体员工 consisted of two fellows in Argentine costumes, plugging song hits from the picture.

Theatre photographers snapped 25 photos of crowds at football games. Certain of these were circled and posted on display board in front of theatre, guest tickets going to those identifying themselves. Station WDRB held an Ameche musical quiz on his former films for guest tickets, papers running stories of appearance of Ameche on the program. WATR came through with large program, morning women's program for three days ahead, programs devoted to South American food recipes with plugs.

"LET'S HEAR FROM YOU!

Hosts Karson Descendant

Discovering a living descendant of Kit Karson in Bridgeport, Morris Rosenthal at the Majestic Theatre in advance of that date, the gentleman interviewed by local daily of print, morning currently with opening. Local angle stories were added news value and the Round Tabler garnered additional breaks by inviting Mr. Karson and his family opening night.

Hat and Mustache Back
As Charlie Rides Again

"Dictator" Campaigns Spotlight Chaplin Costume

The traditional derby and Chaplin costume to be expected, return in campaigns for "The Great Dictator" as the members tell about it in sweeping promotions. In Waterbury, Conn., Ed Fitzpatrick found the old reliable still so, for the date at Loew's Poli, the theatre staff in advance wearing derbies to which were attached the title. Trick mustaches completed the dress-up. Some 50 of the derbies were left upturned on restaurant tables, in phone booths, etc. Newspaper teints were topped with "If found, please return to Charlie Chaplin at Loew's Poli, Friday."

The city's bosses were also worked by members of the personnel carrying stands of the comic. Boarding the busses in the rush hours, the boys acted as though they were delivering the standees to a destination. The snapper came about with the boys dropping off and leaving the standees behind. Called for later at the lost-and-found department, the cutouts were used for the same stunt again.

Co-op Page Quiz Attracts

Star stuff was built up further with an animated lobby display showing the comic tipping his hat. Figure was boxed in to allow for a photophone which played a laughing record. In between, one of the staff made announcements of the picture. Street stunts were credited with a clever Chaplin impersonator who covered the main streets with a back banner.

Newspaper teints were topped by a co-op Chaplin movie quiz. In each ad was planted a question having to do with the characters and background of the story. Cash and tickets were offered as prizes. Full page pictorial layouts were made up and spread in a second daily.

Postal Telegraph Cooperates

Postal Telegraph was promoted on a miniature blank idea, the messages having to do with the date, and distributed by the messenger boys. The wire company also provided a giant window display to follow up. The schools were contacted through the coloring contest heralds on a Board of Education tiptop. To this end, announcement cards were placed on all school bulletin boards. Special inserts in weekly picture magazines were noted by signs carried on delivery truck of cooperating news distributor and cards on all newsstands.

Colored strip blotters were circulated in offices, libraries, etc., to streamers in windows, and fan photos given to the youngsters in look in with leading children's shop. Store called attention to the giveaway in large window display. The live-and-ten's also came in with windows backed by giant Chaplin heads, other stores capitalized on Goddard fashions. Streamers were also planted on window fronts all around town and factories worked with imprinted time-cards.

McBride Plugs "Chaplin Talks"

That for the first time, Chaplin talks was seized upon by Ed McBride for his date at Loew's State, Providence, in selling a "talking front." Mac got one of the local announcers to make up a transcription, obtained the rest of the reproducing equipment together with a radio beam pickup, published the flash very via the "radio beam line" as something new in Providence. Streamers decorations were given a new twist by a reproduction of the New York lobbies wrapped in cellophane. Attention value was added with hundreds of action stills that blanketed the front. All copy stressed "Chaplin talks" and 40-foot lighted date announcement over the marquee was sufficient to attract all passing foot and moving traffic.

Women's Clubs Enlisted

Tein advertising was topped with a six column full, run three times and for deluxe window cards Eddie introduced the Chaplin gold-edged insert reprints, mounted on six -ply Bristol board. For direct mail, one of the special two-column ads was reproduced and forwarded to a select list. Outside lists were employed further by the cooperation of the leading women's clubs in with an "endless chain" phone hookup. Called on the phone about the picture, each one so addressed was asked to call two other members until the list was covered.

Impersonators for street attention were also spotted here in advance, during the date, and on the stage for the theatre's Hal- loween Jamboree. Suggested so that the house can be seen as far away as three blocks, Eddie rigged up an 80-foot valence transparency to take advantage of the distance in attracting added attention.

Coloring Contest Draws

Under the heading "The Genius of Charlie Chaplin," Frank Murphy at Loew's State, Syracuse, landed an editorial and "The Great Dictator" day ahead of opening. Contest angles were covered through cooperation of contest winners which were run in cooperating paper, tickets going to those supplying best gag remarks supposedly said by Chaplin or Oakte.
Another incident in the tumultuous career of the fabulously Marquise Mike, as depicted here by his creator, Glenn Franke of Cheviot, Ohio.

Rockne Week Proclaimed By Mayor for Taylor

If folks in Buffalo weren't aware of the opening of "Knute Rockne" at Shea's Theatre, it was no fault of Charlie Taylor, who literally covered the town with his publicity and exploitation. Starting in with the mayor's proclamation of a Rockne Week, newspapers covered the event well ahead and during run. A reported first time was the three-column cut used by the Catholic Union and Echo with theatre credit in cutlines.

Tinted paper megaphones with cut of O'Brien were widely distributed as were bookmarks. Leading restaurant gave away with special menu during the week, covers of which carried outline of football with appropriate tiein copy. Another giveaway consisted of 1940 football schedules with picture copy and newspaper coverage started a couple of weeks ahead right through to opening.

"LET'S HEAR FROM YOU"

Miller plugs anniversary with birthday campaign

Playing fourth-run in the East Liberty section of Pittsburgh, Pa., Manager Henry T. Miller, Jr., recently staged the seventh anniversary of the Harris Family in first-run fashion, topping his campaign with a number of smart "thank you" tieins. These were planted in newspaper and herald copy, the latter stressing invitations to the cutting of the birthday-cake, promoted from baker.

NATIONAL PROMOTION FOR "SANTA FE TRAIL"

Students who hope to attend a world premiere are now offered the opportunity in the tiein made by Warners with Scholastic Magazine on "Santa Fe Trail". Hookup is built around a contest requiring 25- to 50-word conversations that might have taken place between the two lead characters in the picture.

Winner, with his or her teacher, will be taken to the opening in Santa Fe, New Mexico. Many other prizes are offered for the runners-up. Current issue of the magazine carries full details.

Manila Celebrates 'Hawk' Premiere

While concerned with the current involvements in the Pacific, folks in the Philippines are turning to ready ear to pictures as attested to in the recent campaign on the twin-run of "Sea Hawk" at the Lyric and Capitol, in Manila. Sponsored by Manager Ahny, the date was given box-office emphasis by a special eight-page newspaper supplement of the Manila Herald in honor of the premiere in addition to other extensive exploitation. This included a two-page roto spread in the Tribune.

The special, distributed also to all exhibitors in the Islands, featured a series of banner heads throughout the opening and colorful publicity for the attraction. Co-ops with leading firms were numerous as were photos of the stars, and costumed personnel. Usherettes were dressed in keeping with the picture background, and, in typical Hollywood fashion, flood-lights were employed for the opening.

Ahny's campaign started two weeks ahead with giant banners planted on the face of downtown buildings. Cashiers distributed slips about the date and imprinted napkins planted all over town as were heralds. Leading shops carried elaborate displays, taxis, special cards and radio were employed for announcements the week in advance.

"LET'S HEAR FROM YOU"

Wheeler Promotes For Kid Matinees

Through the cooperation of a dog food company, Ray Wheeler while at the Roxy in LaPorte, Ind., promoted 12 kiddie coaster wagons for giveaway at one of his regular Saturday matinees. Wagons were spotted in the theatre lobby the week ahead and screen trailer advertised the event in advance. Special pluggers were distributed to kiddies at all schools, public playgrounds and rural schools throughout entire trade area. Six local grocers carrying the dog food featured window displays of the wagons and distributed heralds and lucky number coupons. As a further buildup, announcements were made from theatre stage in advance and weekly programs devoted space to the event.

"LET'S HEAR FROM YOU"

Local Boy's Part in "Ramparts" Stressed in Harrison's Date

Much was made locally over "Ramparts We Watch" opening by Ed Harrison at the State, Waterville, Maine, since a town boy had a part in the picture. Newspapers covered the date with stories and the Mayor issued a proclamation advising all to see the film. This was run in papers and the original mounted and displayed in window. Announcements of the show were made at all civic clubs and highschools in addition to classes in history at college.

With Colby College nearby, Harrison sent letters over his sig to each student calling attention to his shows and urging their attendance as his guest. In addition a second letter was mailed to his patrons listing the comforts of his house and forthcoming attractions.
Ohio State Night
Tied to "Rockne"

With the support of the local Notre Dame Club and cooperation of the Ohio State football officials on an elaborate stage program, the premiere of "Knute Rockne," at the RKO Palace, Columbus, was tied in successfully for a university pep-rally and Rockne dedication reported by Johnny Barcroft as one of the most successful programs in local theatre history. The house was cleared for the nine o'clock show when the big doings went on, tickets for which were disposed of in advance.

Opening with a medley of college songs by the theatre organism, the program swung into high with the introduction of the college brass band of 120 pieces and the university cheerleaders waving up enthusiasm. Leading members of the local and national Notre Dame alumni, team, coaches and players spoke before the gathering, as did the Mayor of the city. State participation was extended by a Rockne Week proclamations from the Governor. Others on stage were every member of the university team, campus prominent and heads of the local professional club. Pep talks on the coming game were followed by tributes to Rockne, the stage program closing with playing of the Notre Dame Alma Mater song.

For exploitation on the date, equipment used by former South Bend football "greats" was displayed in the lobby, lettered football sweaters were worn by the usherettes, displays planted in all sports stores. All Notre Dame alumni were informed of the event and announcements placed on bulletin boards in fraternity and sorority houses. College songs over the house p.a. system and lobby pennants also contributed to the atmosphere.

"LET'S HEAR FROM YOU"

Robinson Teaser Copy Builds Prevue Show

Out in San Bernardino, Cal., where studio preveis are a frequent part of theatre program, Manager John Robinson at Warner's Ritz worked out an intriguing campaign in advertising a recent showing of this nature. In advance, the Round Tabler distributed a herald in which were listed four of the newer productions, the copy headed "you will see one of the following."

The tealer slant was followed out in the Warnernear's newspaper advertising in which, in question form, he listed a half dozen possible prevue attractions with wind-up copy reading: "Well, anyway, it is one of the pictures listed above. Be smart, don't miss it." Success of the slant is noted in the fact that the house was filled to capacity an hour and a half before the special showing.

"LET'S HEAR FROM YOU"

Peterson's "Picture Patter"

Another Round Tabler to turn columnist is N. Bernard Peterson, of the Falls, in Little Falls, Minn. Under the heading "Picture Patter," column appears twice a week in the local daily and Peterson in addition to running the usual Hollywood gossip and local theatre activities, manages to get in plugs for his current attractions.

Pickett Arranges Advance Citywide "Westerner" Search

Teaser contest planted in his dailies alread of the "Westerner" opening at the El Rancho, Victoria, Tex, by Ken Pickett consisted of a voting contest whereby readers were invited to cast their ballots for some localite who possesses most of the characteristics of a range-bred Texan. Daily for a week ahead the stunt was plugged winding up opening night when the winner was announced and awarded with the title of "The Westerner." Ceremonies were held on stage with prizes to winners.

Reported as a first time was full cooperation of privately owned library, which tied on the date, plugs were received over radio and atmospheric front and lobby were set up for the occasion.

"LET'S HEAR FROM YOU"

Sweethearts Owl Show Featured by Murphy

Tying in "He Stayed for Breakfast" and "The Golden Fleece," Frank Murphy, at Loew's, in Syracuse, staged an all-fun sweethearts owl show, starting his late complete show on Saturday night at 10 P. M. Admission tickets were sold to women only, with the stunt staged as a salute to Syracuse women, urging them to bring their boy friends.

Screen trailer plugged the occasion week ahead, special lobby display was built, sidewalk board was used, newspaper stories planted and radio announcements made over WPBL and WSYR. For attention, Murphy used a ballyhoo man at the boxoffice on night of show.
Herald summonses were distributed by W. S. Samuel, Rio Theatre, in Nederland, Texas, as advance exploitation on “The Westerner,” cut in center featuring action scene still on which were superimposed title and cast. Another gag used by the theatremen was for “Sandy Was a Lady.” Heads were also plugged with special coupons attached for “rolling in the aisles,” and copy to effect that the laughing section was in any seat.

A natural for his patrons at the Fox, in Burlington, N. J., was Gene Stutenroth’s lobby display on “They Drive by Night” which involved a contest angle. Planted on the setpiece were photos of the stars appearing in the picture and a series of lights under each. To patrons, who with one turn of the switch were able to turn on all lights, autographed photos were awarded. Doorman in attendance controlled light switches.

Gag which is reported to have gone over well for Bill Yeakle at the Kentucky, in Danville, Ky., for “The Sea Hawk” was his distribution of imprinted pay envelopes for his date in which were inserted rubber pen knives. Copy on outside read: “You may use this knife, as the old saying goes, to cut yourself a grand slice of entertainment,” etc., etc.

Dressing a lad as an oil worker, Milton Wainstein for “Flowing Gold” at the Strand Theatre, in Holyoke, Mass., had him distribute tinted cards with copy reading: “Oil Clamp. I stake my claim that ‘Flowing Gold’ is the best show in town.” In addition, fleet of oil trucks were appropriately bannered.

Promoted entirely costless was Charlie Mowry’s bookkeeping class conducted at the State Theatre, in Hanover, Pa., recently. Sponsored for four weeks by the makers of Sproy, their home economist was present to conduct the classes and do the cooking and demonstrating. Weekly minor prizes were awarded and for a grand gift given the woman holding the lucky number accumulated over the four week period a de luxe range was awarded.

In connection with the recent M. P. Moreau Week, J. K. O’Donnell at the Haines Theatre, in Waterville, Maine, featured street broadcasts in front of his house with free candy for participants. Cashiers concentrated ahead on calling all telephone subscribers advising them of the week’s programs and personal letters were mailed to all leading women’s clubs. Theatre front was dressed in gala attire for the occasion, special trailer was made up 10 days ahead and full page co-op ads and classified contest headed.

Gotten out specially for his physicians’ list were the Government postcards mailed out in advance of “Dr. Kildare Goes Home” by Arnold Gates at Loew’s, in Cleveland. Sent as a reminder that the picture was playing, end portion of card, which was perforated, was for patrons’ convenience on which to enter their seat registration.

Pickets dressed as ghosts walked up and down in front of the Blair Theatre, Holly daysburg, Pa., as part of Douglas W. Mel lot’s advance bally for “The Ghost Breakers.” Covered with sheets which had grotesque faces painted on them and carrying signs reading: “Unfair to Ghosts” the men attracted considerable attention and laughs.

Taking over during Don Johnson’s vacation, Assistant Herb Gatzke at the Gayety, in Chicago for “Wagons Westward” promoted an old wagon, which appropriately bannered was driven through the streets day ahead of opening. For contrast Gatzke tied up with automobile agency which toured several of his new cars through the downtown area also bannered. For window display, the theatremen promoted various rifles and guns which were featured with explanatory copy.

Tying in with the recent elections, Frank Murphy at Loew’s State, in Syracuse, planted giant signs in the lobby, each carrying picture title and copy. Above all and stretching entire length of his foyer was banner reading: “Vote a straight Loew-M-G-M ticket.”

Effective was the home-made “Flowing Gold” lobby setpiece arranged by Clara Schmitt for that date at the Yazzo, Yazzo City, Miss. Small house built out of cardboard was surrounded by miniature derrieks, about six feet high, strung with small electric lights and two cans painted silver to represent oil tanks. For further animation, several cars and tractors ran around tracks at base.

Reported as a first time he was able to secure a permit for a street parade was stunt arranged by Francis J. Faillé at the Paramount, in New Adams, Mass., for “Strike the Band.” Members of local drum corps marched through streets appropriately bannered on opening day, holding a brief concert on front steps of the entering theatre. In addition local daily carried stories in advance of the parade.

Co-op ad page was promoted by Ed Benjil at the Capitol, in Madison, Wis., with each store’s ad carrying three questions pertaining to its merchandise. Guest tickets went to those correctly answering all queries. Contest was also plugged in windows and on counters of those tied in to the stunt.

Since Frank and Jesse James were well known around his territory, Hiram M. Meeks for that date at the Rialto, Morrilton, Ark., used a covered wagon bally at the local county fair then in session during run of picture. For front, two huge standees were planted on either side of boxoffice, 24-sheet pasted to sidewalk and silk valance used for the marquee.

The Atlanta Constitution went for a picture strip on “Third Finger, Left Hand” as part of Eddie Pencecost’s campaign for the film’s showing at Loew’s Grand.

A personal letter from Frank Morgan to Jack Simons and Lou Cohen, Loew’s Poli Theatres, Hartford, was good for a column in the Hartford Times as advance ballyhow for “Hullabaloo.”

Lady patrons were invited to participate in a nail-driving contest in front of the theatre as part of the “Wyoming” campaign put over by Francis Deering, Loew’s State, Houston. That stunt was good for news breaks in both the Post and the Press.

Executed by Manager John LaDue of the Warner Strand, in Akron, Ohio, was his false front setpiece for “Flowing Gold,” which was stationed in his lobby. Title letters were done in fitter, cutout heads of the stars were featured and scene stills used profusely.
MARTY GLASER
has been made publicity director of the Paramount, Fenway, SoUlay and Olympia Theatres, in Boston, succeeding J ACK SAEF, who is transferred to the Shawmut, Roxbury, Mass., as manager. Other shifts include: SAM FINESTEIN, formerly manager of the Shawmut, goes to the Rivoli, Roxbury, succeeding LOUIS NEWMAN, resigned. JOE MARQUIS goes from the Egyptian, Brighton, to the Capitol, Allston succeeding TOM WALL. MAURICE STRELETSKY shifts from the Allston to the Egyptian and AARON SHINDLER, formerly assistant at the Capitol, is promoted to manager of the Allston.

HY RODMAN
has been transferred from Loew's Providence to manage the Embassy, Rochester.

OTTO GRATZER
formerly of the Ritz, Sherman, will open the Mexico, in Mexico, New York.

BENJAMIN WEINTRAUB
and EUGENE LIGHT have taken over the operation of the Victory, in Trenton, N. J.

CYRIL LEBEDOFF
has resigned as manager of the Homewood, Minneapolis, to join National Screen, Kansas City, sales staff.

EMIL FISHER
has sold the Princess, Crested Butte, Colo., to R. G. VERZUGH.

WARNER GAVIN
and ARTHUR JACKSON have bought the Eaton, Eaton, Colo., from H. F. LAUCK.

CLIFF SWICK
has opened the Uptown Theatre, in Rensselaer, New York.

FORREST L E G A T E
has leased the Holland Theatre at Estherville, la.

LEO SCHNEIDER
who sold the Paris, Alton, Ill., about 18 months ago has returned to take over management and remodelling.

JACK ANDERSON
has been made manager of the Republic exchange, in Portland, Ore.

GUY NAVARRE
former manager of United Artists exchange has opened his new theatre, The Varsity, in Seattle, Wash.

J. G. EHRLICH
has been appointed manager of the Plymouth Theatre, Worcester, Mass., succeeding R. LAWSON DANIELS, transferred to the management of the Capitol, Pawtucket, R. I.

NORMAN LEWIS
has taken over the operation of the York Theatre, Philadelphia.

SIMON FINESTONE
will open his new Castor Theatre, in Philadelpbia, shortly. THEODORE KIRMS will operate it.

HARRY III, on October 20th, to Mr. and Mrs. Harry Pickett, Jr. Daddy is booker for the Craver Theaters, in Charlotte, N. C.

ROBERT JR., on Wednesday, September 25th, to Mr. and Mrs. Robert Roberts. Father is the assistant manager of the Majestic, in Stuttgart, Ark.

NANCY LOUISE, on October 31st, to Mr. and Mrs. J. F. Bobbitt. Dad manages the Stearns Theatre, Stearns, Ky.

Showmen's Calendar

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| Illinois Admitted to Union—1818 |
| Martin Van Buren (8th President) Born—1782 |
| Eli Whitney (Inventor of Cotton Gie Born—1765 |
| Douglas Fairbanks’ Birthday |
| Una Merkel’s Birthday |
| Dorothy Lamour’s Birthday |
| Alfred A. Nobel (Founder of Nobel Prize) Born—1833 |
| First Marconi Wireless Across Atlantic—1901 |
| Edward G. Robinson’s Birthday |
| Alabama Admitted to Union—1819 |
| Boston Tea Party—1773 |
| John Bolles’ Birthday |
| Betty Grable’s Birthday |
| Irene Dunne’s Birthday |
| Shortest Day of Year |
| Pilgrims Landed at Plymouth Rock—1620 |
| Christmas |
| Washington Crossed the Delaware—1776 |
| Humphrey Bogart’s Birthday |
| Marlene Dietrich’s Birthday |
| Claudette Colbert’s Birthday |
| Woodrow Wilson (28th President) Born—1856 |
| Lew Ayres’ Birthday |
| Iowa Admitted to Union—1848 |
| Texas Admitted to Union—1845 |
| Andrew Jackson (7th President) Born—1808 |
| New Year’s Eve |
| West Virginia Admitted to Union—1862 |

ROBERT CORBIN
manager of the Michigan Theatre, in Detroit, has been made supervisor of the United Detroit’s downtown first run houses and the Madison Theatre. Other changes include: JOSEPH BUSIC will supervise the Fisher, which he recently managed, together with the Riviera, Annex, Regent, Northwest and Varsity. The rest of the theaters will be supervised by ASHER SHAW, RUFUS SHEPHERD, manager of the Vogue, goes to the Fisher; FRANK UPTON from the Riviera, to the Palms State; DONALD DUNNE from the Ramona to the Riviera; ROBERT SALTERS from the Annex to the Ramona; CASSIUS SMITH from the Northwest to the Annex; SEYMOUR GRUBER, assistant of the Ramona, to manager of the Northwest; DON KUHN, from the Palms State to the Broadway Capitol; DON THOMPSON of the United Artists has resigned to open a house of his own in California and is succeeded by FRANK PERRY of the Regent. GIL GREEN, manager of the Varsity, goes to the Regent; GRANT HAWKINS, assistant at the U.A., replaces Green as manager, while LEO WARD, assistant at the Birmingham, takes JOE BONINO’S place at the Rosedale, with the latter going to the Alger, while JAMES EASSON of the Alger goes to the Vogue to replace RUFUS SHEPHERD.

THOMAS E. ORR
is managing the new Boaz Theatre, in Boaz, Ala.

ROBERT MCLendon
connected with the Paramount and Empire Theatres, in Montgomery, Ala., has gone to Fairhope, as manager of the Fairhope Theatre.

BOB MEAGHER
advertising and publicity man for Schines in Rochester, has added the management of the Lake Theatre to his duties.

J. R. WHEELER
has left the Indiana-Illinois circuit where he managed the Roxy Theatre, in LaPorte, to rejoin the B&K organization where he will hold down the fort at the Granada, in South Bend, Ind.

MRS. CORA COMPTON
who has managed the Mack Theatre at Eudora, Ark., has moved to Lake Village, Ark., where she will manage the New Theatre.

EARL MURRAY
manager of the Ritz Theatre, in Bartow, Fla., has been transferred to the State Theatre at Eustis and the Mount Dora, at Mount Dora. HOWARD JAUDON of Tampa who has been managing the Colony at Winter Park succeeds Murray.

FOSTER LIEBERBACH
former manager of the Warner-Saxe Wirth, Milwaukee, has been named manager of the Layton Park succeeding JOE KLAUSER, who was transferred to the Riviera succeeding TED KRAFT, who has been switched to the Zenith.
YOU ARE INVITED TO JOIN

ARNOLD M. NATHANSON
began in showbusiness as an usher at the Lake Theatre in Cleveland, Ohio, and was
moved to the Hippodrome in the same vicinity,
in the capacity of chief of service.
Thereafter, Arnold came on to Warner's
local office and for about a year worked
in the theatre department poster room.
He was then promoted to be the assistant
(publicity director) in Warner's advertising
and publicity department, where he is now
located.

ROGER BURBY
started in 1937 as usher and apprentice, and
then was made assistant operator. He made
rapid strides for it wasn't long before he be-
came chief operator. Early this year Roger
was promoted to assistant manager and we
now hear from him from the State Theatre,
Alexandria, Va. Keep us informed of your
doings, Roger, at not too infrequent intervals.

FRED W. CURTICE
belongs to the Golden State Theatres circuit
and is the assistant manager of their Up-
town Theatre in San Francisco, Calif. His
entrance into showbusiness dates to 1932
and his first job was that of an usher at the
Alexandria Theatre. When he moved to El Rey he served as chief of service and at
the Coliseum he was appointed assistant
manager. Fred absent himself from the moving picture industry for a year to study
music. However, he returned to his first
love and secured a job as doorman at the
Uptown, being appointed chief of service
next and then assistant prior to attaining his
present post.

CONRAD MANDROSS
is with the Anas Circuit and manages the
Cove Theatre in Hollidays Cove, West Vir-
ginia. Although he is in show business for
but three years he has been doing a fine job
of work and has been working as man-
ger of the Cove Theatre. Please let us hear
from you, Conrad, for undoubtedly much of
what you are doing would be of interest to
our other members.

RALPH W. TARKINGTON
is the house manager at the Elton Theatre
in Norfolk, Va. In 1939 he entered show
business as doorman of this same house and
shortly thereafter moved to the State Thea-
tre, acting as house manager. A transfer
brought Ralph to his present position, from
where we hope to receive reports of his ac-
tivities.

Birthday
Greetings

Harry Abbott
E. E. Bair
Don Ballard
Carl Beckwith
Howard Berg
Jack Benomo
Billings Booth
Robert G. Bowman
Clifford Boyd.
Willard B. Brintendine
Fred Brown
Edwin Calvin
Lawrence Capillo
George R. Carter
T. C. Carter
Walter Chenoweth
Maurice M. Corkery
John J. Cotter
Frank L. Cronon
Harry W. Crull
V. Dineen
Charles S. Edwards
Harry J. Ellis
Robert F. Etchberger
William Etson
H. Paul Fasshauer
Mrs. Dorothy Fletes
Edward R. Golden
Max Goldstein
Melvin B. Grundy
Ed Hammm
Lionel Hansher
John C. Hart
Howard Jagers
E. S. Johnson
Don Johnson
E. E. Johnson
John P. Jones
Joseph Kalusky
David Kamsky
Harry Knoblauch
Lester Kolste
Leo Kull
George S. Lang
Harold Leand
Terry C. W. Leung
Ale Linps
Dominick Lucente
H. C. Deacon Main
William Martwell
LeRoy Martin
Raymond J. Mellien
Lloyd M. Mills
Frank Murphy
Fred Nelson
Harry Neun
Hinton Newsome
Brewster LeRoy Neton
Ray O'Connell
Dick Offenbacher
Carmon Phillips
William C. Powell
Herland Rankin
Harry G. Rawlins
William M. Redmond
Ed Rosen
Marvin R. Rosen
Joe Rudnick
Edward J. Shea
Forest F. Shontz
Ken C. Simons
E. T. Sizemore
Arnold Stoltz
Fynn Stubblefield
J. Maddy Wallace
Ralph E. Wallace
Cecil Ward

APPLICATION FOR
MEMBERSHIP
MANAGERS' ROUND TABLE
Rockefeller Center, N. Y.

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Absolutely No Dues or Fees

LEO P. RYAN
started as an usher for Allied Theatres, Inc.,
before going with Warners in western New
York. He left and for a short period worked
with various bands throughout that
territory but returned to once again join
with Warners. Leo was at the State Thea-
tre, Cleveland, Ohio, and was then transferred
to several theatres as assistant and relief
manager. After being affiliated with this
company for four years he worked for Har-
riss Bros. at the Shibe Theatre, Hartford,
Conn., as house manager. The next moves
brought him to manage the Marble Hill
Theatre in the Bronx, N. Y., for Cocolis,
then the Genesiss Theatre for Basil Bros.
At the present time, Leo is with the Prin-
dential Circuit in the capacity of manager
at the Hicksville Playhouse in Hicksville,
Long Island, N. Y.

OLLIE H. BROWN
is the assistant manager of the Majestic
Theatre in Rotan, Texas, which house be-
longs to the Robb and Rowley United cir-
cuit. In 1925 and for seven years thereafter,
Olly acted as operator and display man at
the Rex in Purcell, Okla. Road show work
was his next undertaking. In 1934 he was
affiliated with the Palace Theatre in Burkb-
urnett, Texas and then joined the Griffith
Amusement Company until last year.

ROBERT C. BOWMAN
was initiated into his present career when
he was given the job of usher at the Uptown
Theatre, Erie, Pa., in 1928. He left there to act as doorman at the Aris house,
in the same vicinity. Moving again, in like
capacity, he went to the Perry Theatre. In
1931 Bob was promoted to the position of
chief of service at the Deluxe Warner Thea-
tre, Erie and after three years was placed
in the assistant manager's job. A transfer
brought this able showman to the Columbia
in Sharon, Pa., as acting manager and then
he moved to Ridgway and was the skipper
at the Strand Theatre.

WILLARD R. SEAL
began as an usher for Pantages Theatres
in Spokane, Wash., almost 12 years ago. He
was made doorman and then assistant man-
ger of the Fox house, then transferred to
the Orpheum, also as assistant. Willard
bought the Kalto Theatre in Spokane and
after selling the other old picture houses of
Seattle for a year. He returned to Spokane
as assistant at the Orpheum and then was
promoted to a manager's post at the Liberty.
Again he went back to the Orpheum, as
manager this time, and is now at the State,
in a like job.

FELIX TIDDALE
was employed at the Ritz Theatre in Brant-
ley, Alabama, acting as manager of the
house and also being in charge of advertis-
ing, exploitation and sign painting. A
change placed him at the Ga-Ana Theatre in
Georgiana, Alabama, from where we now
receive reports of what he is doing for the
Fox office.
IN COURTS

Theatre Building Actions In Florida and Kentucky

Actions on the right to erect theatres are current in Ft. Lauderdale, Fla., and Pineville, Ky. In Ft. Lauderdale, E. R. Bennett, denied permission to erect a theatre building on Las Olas Boulevard, has appealed the building inspector's decision to the board of adjustment.

In Pineville, a suit has been filed to compel the city council to set immediately on a proposal to erect a new theatre by Don Reda, who has already broken ground for the theatre. One proposal was that the building permit be denied by the city as protection to local industry.

20th Century-Fox Against Century Circuit Settled

The suit of Twentieth Century-Fox against Century Circuit, New York, for $70,000 damages claiming violation of contracts to play Twentieth Century-Fox films during 1938-39 and 1939-40 seasons was settled and discontinued in New York supreme court Friday, November 8th. Century had counter-claimed for $75,000, claiming breach of contract by the plaintiff.

Terms of the settlement were not disclosed but attorneys said that Century would continue doing business with the plaintiff.

UA Seeks Dismissal Of Goldwyn Action

Dismissal of the suit of Samuel Goldwyn against United Artists for cancellation of the plaintiff's contract, damages and an accounting is to be sought from John W. Clancy, federal judge, in New York, Friday, according to a notice of motion filed in federal court last week.

The motion asks for dismissal on the ground that the plaintiffs in filing an amended complaint failed to comply with a recent order of Judge Vincent T. Leibell requiring the complaint to be separately stated and numbered. Alternatively, United Artists, demands that Mr. Goldwyn serve a new complaint complying with the court order.

Plaintiff's Motion Granted

Motion to strike out the answer of the defendant, Joseph P. Shulman, operator of the Plaza, Windsor, Conn., has been granted in the clearance case of Lampert Theatres of Windsor, Inc., against Warners brought to the superior court in New Haven last February. Plaintiff asks $25,000 damages, reformation of the contract, and an injunction against Warners restraining it from performance of a second run contract, which it entered into in a violation, it is claimed, with the plaintiff, operator of the Windsor.

Set Tarkington Trial

Trial of the suit of Booth Tarkington for $100,000 damages against Warner Brothers Pictures has been set for January 8th in federal court in New York after Warners filed an affidavit. Claim is made that the defendants breached a contract providing for the sale of a number of Tarkington stories by producing "Penrod and His Twin Brother." Warners has counter-claimed for $55,000, claiming that a number of stories were not subject to sale as being in the public domain.

$77,113 Awarded Agent

A New York supreme court jury this week awarded $77,113.44 to Dennis R. Scanlan, who had filed suit against Sonia Henie for 20 percent of her earning, claiming that Miss Henie had obtained her Twentieth Century-Fox contract through him.

Fears Awarded $50,000

A jury in federal court in Los Angeles has awarded Ralph Gordon Fear, inventor of a laboratory process, $50,000 damages against Metro-Goldwyn-Mayer for alleged violation of a contract under which the company was to have the use of the process for its own pictures only.

Title Action Filed

Producers Laboratories, Inc., filed suit Friday in New York supreme court to restrain Universal from distributing "Hired Wife." An accounting also is asked. Producers claims it owns a film titled "A Hired Wife" and contends that Universal's picture "violates its exclusive right" to that title. The Roxy, which showed the film, also is made a defendant.

To Examine 20th Century-Fox Men

Sidney R. Kent, Walter J. Hutchinson and Ben Miggins, Twentieth Century-Fox executives, were directed this week by Idaor Wasservogel, New York supreme court justice, to testify before trial on November 20th in the suit of Marion Tupper as assignee of M. J. Messeri, who claims $6,112 part salary as manager in Spain.

OBITUARIES

Jack Shear

Jack Shear, 51, a usher for Warner Bros. in the Cleveland exchange, died November 3rd of a heart attack. Mr. Shear was a charter member of Film Exchange Employees B-5.

Joseph P. Filion

Joseph Philip Filion, 69, motion picture censor for the city of Montreal, Canada, died November 6th of a heart attack while alone in his office. Mr. Filion, an actor, retired from the stage in 1930. He was appointed Montreal motion picture censor in 1930.

John Rappold

John Rappold, 54, who, with his brother George E., operated the Rex and Ideal, Columbus, Ohio, suburban theatres, died at his home there November 8th.

Joseph Krause Dies

Joseph J. Krause, 50, who managed theatres in Milwaukee and in Los Angeles died November 15th in Milwaukee. Mr. Krause was identified with the old Empress and Gayety theatres in Milwaukee for 25 years.

Si Rudnick

Si Rudnick, 46, stage employee at the Loew-Poli, New Haven, for the last 10 years, died in New Haven of a heart attack November 8th.

Harry Hondo

Harry Hondo, 55, manager of the Wayne theatre, Wayne, Mich., died there November 5th of a heart attack. He was better known in the distribution field, and was head booker for Pathé about 1920, later becoming booker and salesman for Favorite Films, Monogram, Republic and Monarch Pictures.

Lee MacEwen

H. Lee MacEwen, 53, formerly in charge of the WLIW news room in Cincinnati, and more recently writing copy for the news rooms of WHAS and WAVE, Louisville, died at his home in Cincinnati November 9th.

Mrs. Margaret Rahilly

Mrs. Margaret Coyle Rahilly, 53, a member of the Pennsylvania State Board of Motion Picture Censors until 1938, died in Philadelphia November 7th.

Bill Bennett

Bill Bennett, 43, formerly connected with Associated Theatres Circuit as manager of the Union Square theatre, Cleveland, died at the home of his mother in Akron November 10th.

Alfred Alschuler

Alfred S. Alschuler, theatre architect, died in Chicago November 9th.

Henry E. Jewett

Henry Eric Jewett, retired actor and theatrical producer, died at his home in Scarsdale, New York, November 8th. Mr. Jewett was a son of the late Henry Jewett, who for many years managed the Jewett Players and the Boston Repertory Company. He was 55.
Productions are listed under distributors. Features in work or completed for release later than the date of this issue are listed as "Coming Attractions." Parenthesis after title denotes audience classification: (A) Adult, (G) General. Numerals following classification are production numbers. Dagger (†) indicates the 1940-41 season. Asterisk (*) after title denotes first appearance.

NOTE: The totals for running time are the official figures. When a production is reviewed the running time is given as by the studio and is denoted by an asterisk (*), preceding the number.

When the home office has established the running time for national release, the studio figure is changed. Running times are subject to change through the normal process of censorship deletions or repairs to the film may cause variations.
THE RELEASE CHART

**TWENTIETH-CENTURY-FOX**

**Title** | **Star** | **Running Time** | **Release Date** | **Minutes Reviewed**
--- | --- | --- | --- | ---
*Brigham Young-Fredericksburg* | | | | |
*Golden Arrow* | | | | |

**UNITED ARTISTS**

**Title** | **Star** | **Running Time** | **Release Date** | **Minutes Reviewed**
--- | --- | --- | --- | ---
*What a Man!* | | | | |
*The Red Dust* | | | | |

**UNIVERSAL**

**Title** | **Star** | **Running Time** | **Release Date** | **Minutes Reviewed**
--- | --- | --- | --- | ---
*The Big Sleep* | | | | |
*Make Way for Tomorrow* | | | | |

---

**Comings Attract**

-Bud O'Freichten, The 112, 787, Roberts-Tred North
-Bad Hams 122 | Henry Fonda | 79 mins
-Dorothy Lamour-Germaine Kibbee | June 20/40 | May 31/40, May 4/40

---

**Coming Attractions**

-(See "The Cutting Room," Oct. 21/40)
-(See "The Cutting Room," Oct. 21/40)
-(See "The Cutting Room," Oct. 21/40)
-(See "The Cutting Room," Oct. 21/40)
-(See "The Cutting Room," Oct. 21/40)
THE RELEASE CHART

SHORTS
[Numbers immediately following title referring to dates not reviewed. Other numbers are production numbers.]

COLUMBIA Title Red Date Min.

ALL STAR COMEDIES
A Plumbing We Will Go 1406 June 1, '40. 2 hrs.

Bundles of Bliss, A 2424 Nov. 1940. 2 hrs.

Andy Clyde
Cold Turkey 2423 Oct. 1940. 2 hrs.

Harry Langlan
Columbia Healthers 2403 Nov. 1940. 2 hrs.

From Nurse to Worse (8-31-40) 2461 Aug. 23, 1941. (3 Steeple)

Firmian Saves My Chop
Chore (7-6-40) 1438 Aug. 9, '40. 18.

Andy Clyde
Big Roused Fright 1437 July 12, '40. 2 hrs.

Charley Chase
How High Is Up (7-26-40) 1468 July 26, '40. 2 hrs.

My Captain's New Feelings 2402 Oct. 4, '40. 2 hrs.

Plowed to Meet You 2241 Sept. 6, '40. 18.

Sven Svaas, The
(10-21-40) 2422 Sept. 20, 1940. 18.

Burke Bister
Taming of the Snooz, The 1450 June 26, 1940. 2 hrs.

CINESCOPES
Fishing Elephants
(10-12-40) 2572 Oct. 4, '40. 9.

Hobby Lobby
(9-21-40) Trailer 1928 Aug. 30, 1941.

Industrial Green Island 2797 Sept. 20, 1941.

Nose Work, If You Can Do It 2197 Nov. 8, '41.

Color Honeymaries
Mad Hatter, The 2535 Nov. 3, 1941.

Mr. Elephant Goes to Town 2589 Dec. 21, 1941.

Tangled Television
(10-12-40) 2501 Oct. 4, '41.

So's Your Old Snap Shoppie (51) June 28, '41.

COLUMBIA QUIZ REELS
Take It or Leave It 1925 Nov. 28, 1941.

COLUMBIA TOURS
Beautiful British Columbia (4-30-41) Oct. 26, 1941.

Historic Virginia 2515 Aug. 16, 1941.

In the Land of Pampas 1558 June 14, '41.

Islands of the West Indies 2554 Oct. 25, '41.

Old New Armas 2535 Sept. 27, 1941.

Sissy in the Alps 2532 Sept. 15, 1941.

Sejourn in Havana 2535 Nov. 25, '41.

COMMUNITY SONG (Series 4) No. 7 2573 The (10-14-40) 26. 18. 16.

(Tootin Songs-D. Baker) (Series 3) No. 1 2551 Oct. 2, '41.

(Tootin Songs-D. Baker) No. 252 No. 2618 Nov. 8, '41. 18.

(Desperate Love Sings-D. Baker)

FABLES CARTOONS
Adventures of Tom & Jerry 24 (3-31-40) 2491 Aug. 23, '40.

Sweater Birdie 2490 June 14, '41.

Farmer Tom Thumb (10-12-40) 2572 Sept. 27, 1941.

Hobo Knights 2792 Oct. 25, 1941.

House Mice Meet 2792 Oct. 25, 1941.

Pooh Bear Parade 1753 July 15, '41.

PHANTASIES CARTOONS
Maw Hozzel 2502 June 25, 1941.

Millionaire Hobo 1702 Nov. 24, '39.

News Oddities 1706 July 19, '41.

School Boy Dreams (10-12-40) 2791 Sept. 24, 1941.

ROKO RADIO Title Red Date Min.

LEON ERLON COMEDIES
Bested by a Dazed 0374 July 16, '40.

Bad-Brand Woman 13,701 Sept. 27, 1941.

Tattle Talvies 13,702 Nov. 29, 1941.

Edgar Rechner CARTOONS
Murphy in the County 1 (5-10-40) 15,941 May 3, 1941.

EUGENIE DE CIES The

MARCH OF TIME
No. 17 U. S. Navy—44,000 5,111 July 6, '48.

No. 15—Scouts of Canton Dutch East Indies 1797 Aug. 4, '41.

No. 15—Gateways to Panama 8-24-41 No. 13, '41.


No. 3—Mexican 10-24-41 13,193 Oct. 25, '41.

PATHE NEWS
Released twice a week

Released once a month

PATHE REVIEW

PICTURE PEOPLE
No. 1 (5-14-40) 14,410 Sept. 13, '41.

No. 2 (10-26-40) 14,412 Oct. 11, '40.

No. 3 (14-8-40) 14,415 Nov. 8, '41.

RADIO FLASH COMEDIES
Goodman, A Ghost 0325 July 5, '40.

Steve Purcell, The 13,002 May 14, '41.

Bar Buckaroo 13,001 Nov. '41.

Carrying a Schoolbox 0319 June 14, '40.

REELISMS
Hath 04,163 Aug. 16, '40.

Yankee Yoke 04,164 May 4, '40.

Strawman 04,165 June 21, '40.

Week-end 04,167 May 15, '40.

RKO PATHE SPORTSCAPES
04,132 July 5, '40.

You 04,133 July 5, '40.
THEATRES

WANTED—SMALL THEATRE, NEW ENGLAND or New York. BOX 1331, MOTION PICTURE HERALD.

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LOVE THY NEIGHBOR

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MARY MARTIN
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MARK SANDRICH

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Box Office Class!
GENERAL FEATURES

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Ole Man "Low Intensity" passed out trying to project a good picture in an 800-seat theatre. Today's dense films and color pictures were just too much for him. They demanded twice as much light as he could project.

But no one will mourn the passing of Ole Man Low, because the fine new Simplex High Projection Arc produces modern snow-white light—the kind your theatre needs today—for just 2c more per hour.

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and . . . that's just exactly what this swanky new Heywood Cameo Chair is. It's a star for style . . . a star for comfort . . . a star that will bring customers to your box-office! Heywood’s Cameo is a real "theatre man's" chair . . . a chair that will fit your ideas of sound construction; genuine comfort; and reasonable price. May we furnish you with a few details? There is no obligation.
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FORMICA FOR BUILDING PURPOSES

A Section of Motion Picture Herald
"Fantasia" Sound: Its Processes and Their Portent

WALT DISNEY, who can do so much with some actors that we never saw before, has brought us, in "Fantasia," more than another picture. He has brought us, it would seem, something to think about in relation to motion pictures in general. The system of reproduction used at the Broadway theatre, New York, for "Fantasia," represents by far the most drastic change ever introduced into commercial motion picture sound practice.

We are concerned here with the gadgets of the method. But to understand these, we ought to consider the effect. In result, the system brings the sound right out into the audience. Its sources is not rigidly fixed at the center of the screen. At times the source cannot be located. The sound appears to come from nowhere in particular.

At other times, the source of sound is very clearly and audibly identified with the person or object on the screen which is supposedly creating it; when that person or object moves about the screen, the source of the sound moves also; when the visual source of origin moves off-screen, the audible source does likewise and is heard coming from the wings. A new realism, and effects previously impossible, are created.

Among the effects is one produced by speakers located along the sides and rear of the auditorium, which cause the source of sound to move about the body of the theatre. In an experimental try-out in Los Angeles, a Walt Disney bee flew off-screen and circled about the darkened house with such convincing intensity that some spectators, if we are to believe W. E. Garity, chief engineer of the Disney Studios, actually ducked. Mr. Garity, incidentally, contributed importantly to the development of the new system, which was worked out through prolonged collaboration between Disney engineers and the staff of RCA, over a period of experimentation extending through more than two years. In the matter of artistic and dramatic effects to be realized through the new system, the engineers were guided by Walt Disney and by Leopold Stokowski, famed orchestra conductor.

The new system involves much more than a change in theatre apparatus—in fact, the theatre equipment cannot be understood without some realization of the practices followed in making the sound tracks.

In the recording, for example, of the Philadelphia Symphony Orchestra, led by Stokowski, for the making of "Fantasia," seven different sound tracks were made, each covering only one section of the orchestra. Thus the strings, brasses, woodwinds, and so on, were selected out of the body of the orchestra by directional microphones, each microphone being wired to an individual recording channel. In the re-recording that followed, the conductor himself supervised the blending of these tracks to form three master tracks. The three master tracks are what reach the theatre, recorded across the full width of a 35-mm. film, together with a fourth, or instruction track, to be explained later on in this account.

The Theatre Equipment

Backstage of the theatre there are three complete sets of loudspeakers, each set consisting of eight low-frequency units mounted on a folded baffle, and four high-frequency units feeding into a trumpet-cluster. One such set is located behind the center of the screen, constituting a standard speaker installation; the other two sets are located to the left and right of the screen, respectively, and play through the side masking, which is of thin, porous fabric.

In the projection room are three independent channels of amplification, each constituting an individual, standard theatre...
amplifying system, and each supplying one of the sets of speakers.

Thus, working backward from the stage to the projection room, the system this far appears to be nothing more than an ordinary theatre sound system in triplicate. The greatest divergence from standard practice takes place at the source of sound pickup.

**Sound Track Arrangement**

In this system the working sound track is not on the same film with the picture. There are three working sound tracks (each push-pull, incidentally) plus an "instruction" track, all four placed on a separate film. The separate (sound) film is run through an independent soundhead, consisting of a pedestal, a soundhead of special construction, an upper and lower magazine, and a drive motor. There is no projector in this assemblage, and of course no lamphouse.

The film carrying the picture is complete with a standard soundtrack for reproduction in the ordinary way; it is run through a standard projector and standard soundhead; but sound from its track is used only for emergency purposes—it does not reach the audience. The audience hears sound from the special four-track film operating in the special soundhead unit. The motor driving the projector and the motor driving the special soundhead unit are electrically interlocked.

**The Special Soundhead**

The special soundhead is equipped with two exciter lamps (regular and emergency) and four push-pull photocells. Prisms divide the exciting light between the four push-pull tracks. As an added refinement, the exciter lamps are not mounted vertically, but at an angle to the vertical, eliminating reflection of light from the rear glass surface of the lamp. Three of the photocells reproduce the three soundtracks carrying speech and music, and each in turn supplies its output to one of the amplifying channels.

The fourth photocell reproduces the "instruction" track. This consists of a number of pure frequencies in a single push-pull track. It is made at the time the conductor fuses the original multiple recordings into their three final channels. Each frequency on the instruction track represents, by its volume, the volume to be reproduced by one of the three working channels. After amplification, these "instruction" frequencies are separated from each other by filters and become separate alternating currents. Each current is rectified by rectifiers attached to the channel of amplification it is intended to control. After rectification, the instruction current consists of d.c. of varying strength, and as such is used to modify the grid bias of one of the tubes in its amplifying channel. It therefore governs the amplification of that channel automatically. In this way the instruction track automatically and instantaneously modifies the volume of sound from the three sound tracks.

**Directional Effect Produced**

When the same sound as heard in the right-hand set of speakers grows louder, hand speakers alone, and grows progressively weaker, indicating that the object or person producing it is moving farther and farther away.

In producing these effects, the projectionist has no controls to operate, no responsibility; they are created automatically by the action of the "instruction," or governor, track on the sound film in modifying the amplification given to each of the three sound tracks.

Because there are three separate tracks, as well as three separate sound channels, one sound can be made to die away toward the right, while another approaches from the left, or from the deep background by way of the middle speaker bank in the stage horn system.

**Auditorium Speaker System**

The speakers located about the sides and rear of the auditorium are of the permanent magnet dynamic type. They are divided electrically into two groups, associated with the right-hand and left-hand stage speakers, respectively, and are normally silent. In the system installed in the Broadway theatre, New York, these speaker banks are substituted by manual control of the right-hand and left-hand stage speaker systems—the only manual operation involved in reproducing the new sound effects. Each set of these auditorium speakers, much resembling those used in theatres for public address work, is poled 180° out of phase with the speakers at the opposite side of the house. This way of wiring them produces the illusion that the sound is coming from nowhere in particular, fulfilling the prescription of Shakespearean magic: "Sometimes a thousand twangling instruments will hum about mine ears; and sometimes voices."

Complex acoustical work, however, may be required in locating and pointing the speakers to avoid "dead" seats at places where the opposing sound waves meet in nearly equal strength.

An effect produced in "Fanstasia" by this system relates to a choral rendition of "Ave Maria." The soloist is heard only through the central speaker bank at a con-
MOISTURE AND temperature changes, over relative wide ranges, are the cause, or perhaps the most serious causes, of the deterioration of buildings. In other words temperature changes result in expansion and contraction.

The process opens up first small, then larger cracks and crevices, moisture then penetrates into the crevice, where it freezes; water, in freezing, expands and this process makes the crevice larger; finally, it may result in a crack through the wall. If the moisture does not freeze, it still damages the building by dissolving out of the mortar all the lime from the bond between the bricks, or rusting of reinforcing steel, or rotting the plaster on the inside of the wall. Consequently at this season of the year it is important that the theatre building be weather-tight.

The common conception is that a leaky wall results from using bricks or concrete blocks that are so porous that water passes through them. As a guess, probably less than 5% of the trouble is from this source. Leaks are caused by a lack of continuity in the exposed surface of the building. Expansion and contraction cracks are definitely breaks in the continuity of the wall surface.

If the problem were purely one of porosity, it would be an easy matter to seal the pores of brick, stone, tile or block surfaces of a building. Holes and cracks in a wall cannot be sealed by a water-proofing treatment aimed at stopping up the pores of the building material.

Assuring Dry Walls

It has often been said that masonry walls breathe, and by capillary attraction suck moisture into the wall. This is true, but it works both ways: during a rain the moisture is sucked in, and when the rain stops and the sun comes out the moisture is sucked out. The "breathing" wall dries faster.

Experience has convinced me that walls of medium, not excessive, porosity withstand the elements for a longer period than those which, by selection of material or by treatment, are of very low porosity. The walls of the very old buildings found in many communities both north and south, that were made of handmade soft-burned bricks seem to bear out this contention. In brief, masonry units that absorb water rapidly give it up rapidly, and units that absorb it slowly give it up slowly.

A masonry wall is not affected by frost, when subjected to a sudden drop in temperature, as it contains more water in proportion to its porosity.

The outer course of brick of any building is the answer to whether the interior wall will be dry. The outer course of brick is backed up by the remaining thickness of the wall for structural strength; it contributes very little towards a dry wall. The resistance of any wall to moisture is the exterior surface, and it naturally follows then that the thing to do to obtain dry walls is to repair and recondition that outer surface. Therefore a good trick pointing job with a good rich mortar mix, filling in all holes and replacing all bricks that have become dislodged, is the best protection that you can give the walls of your theatre at this season of the year.

Buildings in temperate and warmer climates generally survive many more years than would the same type of building if erected in a climate where it is subjected to many months of freezing, damp weather. Consequently, the protection of the structure itself, including the walls, is of prime importance to the theatre men who own and operate in the northern half of the United States.

It may be added that a building is no better than the walls surrounding it. To maintain walls is not necessarily expensive. The old adage, "A stitch in time saves nine," paraphrased to read, "A good pointing job now will save many dollars in future maintenance," can very definitely be applied to theatre buildings. It is neglect over a long period of time that runs the cost of wall maintenance to exorbitant figures.

For your information mortar too rich in cement is not as good as a mortar that has some lime in it. It has generally been believed that a straight cement mortar was the best; however, the Portland Cement Association recommends a mortar of one part cement, one part lime, and six parts of properly graded sharp sand.

Spaces Between Frames

The next point to look at on the exterior of a building is the space or joint between door frames, window frames, and fresh air and exhaust grilles where these openings occur in outside walls. Realize that at this point the builder and the architect have had to face the problem of joining together two totally dissimilar materials. This is always the problem, because the coefficients of expansion of materials very seldom coincide, therefore as time goes on these materials will tend to pull away from each other.

Various mechanical means have been used to protect against this normal action; however, the old reliable solution is to use a caulking compound which is injected into this space under pressure of a caulking gun. These guns are not expensive and caulking is not necessarily a job requiring special skill. If the crack between the frames of such openings is substantial, it is best to caulk these openings first with okum. This is a soft rope-like material made of hemp fiber treated with pine tar. It is the same material that is used aboard ship for caulking decks. A wide flat metal tool that is relatively dull or rounded can be used to drive this material well into the crack or crevice. This okum treatment should be left at least 3/4-inch below the surface of the crack and the caulking compound should be forced into this space under pressure of the caulking gun.

There are many good caulking compounds on the market. A good caulking compound is one that works easily and can be injected into the space and will remain in a plastic or semi-plastic condition for a period of years. It is not necessary for a theatre operator to pay a high price for caulking all openings in his exterior walls.

Roof Maintenance

The third location in the theatre to look for trouble from the weather is the roof. If the surface of the roof is in good condition, the flashing, which is the real connection between the roof and the walls, should be thoroughly examined and put into proper condition. Much has been previously printed in Better Theatres describing good roofs and bad roofs and their maintenance and care, and it is recommended that the operator or manager review some of this information before inspecting the roof.

Exterior electric junction boxes, such as those that might serve the electric wiring of the marquee and exterior signs, should be inspected to see that their covers fit

SEASONAL SAFEGUARDS

By J. T. KNIGHT, JR.

THAT MANAGEMENT SHOULD ACT ON NOW

To Protect the Theatre Building

To Assure Heating Plant Efficiency

To Eliminate Any Holiday Hazards

BETTER THEATRES: November 16, 1940
tightly and that they are weather-proof. This inspection and repairing at this time may save you a fire and an expensive electrical repair job. Because of the great variety of electrical installations in the theatre it is a little difficult to mention specific conditions of exterior wiring that may cause trouble. Common horse-sense, with the experience which theatre managers have had, should enable the manager to detect conditions in his exterior junction boxes and wiring which might cause trouble. After all, these junction boxes are made of metal, exterior conduit is made of metal, and rust is the great destructive force of all exterior metal, therefore these portions of the electrical system should be scraped and painted every so often.

**Keeping Out Grit and Water**

With the exterior of the building weather-tight and free from leaks, the manager should anticipate the great wear and tear on his carpet and other floor coverings due to the moisture that is tracked into the theatre. Whenever moisture is tracked in, additional grit and dirt usually accompanies it. Excessive moisture or dampness is very detrimental to carpets, and especially to carpet padding.

The thoughtful theatre manager will have storm mats, ready for placement in the outer lobby. Mats in this location are not to protect the tile or terrazzo, but to give these smooth surfaces a non-skid rough-surfaced covering so as to prevent falls and to remove dirt and water from the shoes so that when their feet strike the carpet the soles of their shoes are relatively dry and free from grit. A thoughtful arrangement of storm mats will many times pay for itself in just one winter’s operation.

**Avoiding Plumbing Ills**

For some reason plumbing repairs always are more expensive in winter than in warmer weather. I believe that this is primarily because most plumbing repairs require digging up waste lines and other pipe lines and this can more easily be done when the ground is not frozen. Therefore it is important to make a careful check of your lavatories, toilets, slop sinks, and drain lines before severely cold weather has set in. This includes the drain spouts from your roof. See that these lines are clear, because you will have sufficient trouble at best to protect these lines against freezing without having to fight reduced capacity of these lines to handle waste water, due to clogging.

**Care of Heating System and Boilers**

There are two kinds of boilers most commonly met with in heating: (1) cast-iron sectional boilers, and (2) horizontal tubular boilers (steel).

**Cast Iron Sectional Boilers**

Before starting up, wash out well with Sal Soda, using about 10 pounds per boiler dissolved in a bucket of warm water. Remove safety valve or some other convenient connection and pour into boiler. Allow it to boil for several hours. Next morning blow off about two gauges, or until water just shows in bottom of glass. This should be repeated every day until water blows off clean.

Remove ashes from ash pit and grates. Be sure that ashes are removed clean up to the rear wall of ash pits and grates.

Open all clean-out doors and thoroughly brush clean throughout the full length of the boilers.

Clean out breaching from boiler to chimney. There is usually a door here for this purpose.

Open clean-out door at base of chimney and remove soot.

Main steam valves should be packed. Water glasses should be renewed if dirty and leaky. When glasses are renewed, be sure to use new washers.

Fusible plugs should be renewed.

All broken parts on boiler and fittings should be replaced, such as broken wheels on valve stems and fire and ash pit door parts.

Paint boiler base and front with black asphaltum.

Breeching to chimney should be painted to prevent rusting. Use a heat resistant black graphite paint.

Before leaving boiler fill with water, as it is very dangerous to leave this type of boiler empty; someone is likely to come along and build a fire of paper, rubbish, etc., and these sections are very easily cracked.

The manager should satisfy himself that the boiler has been thoroughly cleaned. He should provide his men with several good brushes and see that they are used—also a good portable light. By having someone hold this light in the clean-out doors at rear of boiler, and opening front clean-out doors, it is possible to look through the interior of the boiler and see conditions. The importance of cleanliness around a boiler really can never be emphasized too much.

To keep your heating costs at a minimum, do not permit soot to accumulate in boilers. Soot-clogged boilers not only cause poor drafts and poor combustion of fuel, but greatly reduce the boiler efficiency in general. The table below shows loss in conductivity of boiler plate due to difference in thickness of soot deposit:

<table>
<thead>
<tr>
<th>Thickness of Soot</th>
<th>Loss Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clean</td>
<td>0.0%</td>
</tr>
<tr>
<td>1/32-inch</td>
<td>9.5%</td>
</tr>
<tr>
<td>1/16-inch</td>
<td>26.2%</td>
</tr>
<tr>
<td>3/32-inch</td>
<td>45.2%</td>
</tr>
<tr>
<td>1/8-inch</td>
<td>69.0%</td>
</tr>
</tbody>
</table>

**Horizontal Tubular Boilers**

On a return tubular boiler, the same general rules on cleanliness should be observed. On this type of boiler the tubes should be scraped from the front and back, and doors be brushed down; ash pit, fire box, combustion chamber and back connection be thoroughly cleaned out. The rear head, up to back arch, and underside of boiler should be swept clean.

Renew fusible plugs. Examine brick work for air leaks, also fire brick lining in fire box. It is very important that this work be taken care of to prevent fire from getting at the foundation walls of boiler.

Draw water off boiler and remove manhole and handhole plates. Get a good 3/4-inch hose and wash out interior of boiler. Scrape around manhole and handhole openings and paint. When putting covers back on, use new gaskets covered with a mixture of graphite and oil.

Grates should be examined and badly burned and warped ones replaced.

Breeching from boiler to chimney should be examined for air leaks. These are most likely to be found in joints and at doors. They should be closed up with fire cement. If you have been experiencing trouble with poor drafts, this should be looked over carefully. All the air that goes up the chimney should be drawn through ash pit doors or over fire box. Any leaks in boiler setting, chimney, etc., short circuit this air and reduce the draft.

All radiator valves on system should be left open and water allowed to return to boiler. There is usually a drain-off valve on the lower part of return line at rear of boiler for the purpose of draining water out of heating system. This valve should be opened and all the rusty, dirty water that has lodged in the low points of heating system allowed to drain off. If the system is equipped with a vacuum or condenser pump and receiver, now is the time to look at this equipment over. Examine and clean motor, look over pump and re-pack glands. Tighten up on all foundation bolts drawing up evenly all around. Remove strainers and give them a thorough cleaning, replacing wire mesh if broken. Paint the equipment.

Oil burners and pumps or gas burners and valves should be gone over. All parts should be washed in kerosene. Worn and broken parts should be replaced. If burner has not been working right, an expert on this type of burner should be called in to look it over.

All appliances on boiler, such as damper regulator, feed water regulator, safety valves, dampers, etc., should be checked up and put in proper condition.

Valves and flanges around heating system.

(Continued on page 23)
After tentative, experimental beginnings not much more than a year ago, luminescent decoration has become accepted as a means of lending new interest, added charm to the motion picture theatre, and accordingly, the materials and equipment are being extended. Well illustrating the appeal of luminescent decoration to designers and showmen alike, is the "Fluorescent Room" of the Farragut theatre in New York's borough of Brooklyn, pictured at right. Located immediately off a foyer that extends around the rear of the auditorium (comparable to fairly broad standee area), this room, measuring about 16x8 feet, is essentially a secondary lounge (the main lounge is on the balcony level) in which has been placed the drinking fountain. The fountain enters into the luminescent scheme by the use of a remarkable new material, Fluorescent Formica, in a colorful Formica splash panel. The floor is covered with fluorescent carpeting, while plaques and framed pictures on the walls are picked out in luminescent pigment. The photograph indicates, by the contrasts in tone, the general effect, though it fails far short of expressing the arresting beauty of the room since the camera, unlike the eye, is sensitive to ultraviolet radiation as well as to the visible light reflected by the luminescent materials. Lighted only by "black light" sources (four 100-watt units placed above the arched entrance to the room), this "Fluorescent Room," has a quality of fantasy. The carpet (an Alexander Smith Crestwood pattern, the fluorescent elements of which are shown more precisely on page 14) is rust, gold and blue on a black ground, with the gold glowing vividly under ultraviolet light. ... The Farragut, constructed in an existing building, is a unit of the Century circuit, prominent Brooklyn operators.

In employing Fluorescent Formica for the splash panel mural of this "Fluorescent Room," Mr. Eberson has made the first use in a theatre of a new member of the large Formica family of decorative and protective finishing materials. This material, like all Formica, is a laminated plastic, and was recently awarded one of the top prizes in the architectural group of a modern plastics competition. It is made by mixing fluorescent chemicals with the resinous materials forming the composition of Formica.
Luminescent decoration in the auditorium of the Farragut theatre. At the center of each side wall, which is finished in blue, figured damask laid over rock wool, is a recessed mural with selected outlines and surfaces in luminescent paints and lighted by two 100-watt units concealed in "box" at bottom. Then above an exit arch at each side of the proscenium opening (below) is a recessed luminous mural of similar character, but much larger, lighted by three 100-watt units concealed by the lower plaster framing. The luminous colors are green, red, purple and yellow. The general color scheme of auditorium and foyers is predominantly blue, suggested by the bluish cast of "black light."
What is said to be the first application of "black light" to theatre decoration in the state of Michigan, has been made in a town of only 680 people. It is Elk Rapids, Mich., located 20 miles from Traverse City. Here E. C. Loomis, after a career as a newsreel cameraman and transient exhibitor showing to a group of rural communities, opened a theatre in a store-room in 1934, with seating consisting of 35 kitchen chairs. But as the theatre prospered, improvement followed, until nothing further remained except to give the good showtown of Elk Rapids an entirely new theatre. The resulting State theatre, which is constructed of two courses of cinder block, laid in ashlar pattern to form finished interior walls of the auditorium, seats — and, incidentally, the seating (by Ideal) has 42-inch row spacing. . . .

The application of luminescent decoration to the State theatre makes full use of the utilitarian possibilities of "black light" — that is, the amount of luminescent decoration on the ceiling supplies all the running illumination necessary beyond that provided by the screen light. Luminescent elements also include aisle carpeting, so no aisle lights are used. The ceiling pattern, which is by Robert J. Spinner of Kalamazoo, Mich., is done in Conti-Glo luminescent lacquers glowing as pearl white, salmon pink, jade green and sea blue. The carpeting (Alexander Smith Crestwood pattern the fluorescence of which is indicated on page 14) has luminous figures in tans and gold on a non-luminous red ground. Both ceiling and carpeting are activated by Keese units: for the ceiling, four 250-watt units, and two 100-watt units, are spaced along the walls, one concealed in each of six ornamental fixtures (shown in detail photograph) designed by Mr. Loomis and made of brass with a silver-plated band and trimmed with Lucite rods, which are themselves made faintly luminous by a 10-watt incandescent lamp; the carpeting is activated by 100-watt units behind apertures in the ceiling, three to an aisle, with parabolic reflectors to cut the beam at the seating line. The arrangements for luminescent decoration followed, it is instructive to note, much experimentation by Mr. Loomis himself during construction of the theatre; the final scheme, as described here, he finds entirely successful.
... and these are theatre patterns now available in fluorescent carpet

Since the first designs made up in fluorescent carpeting, others have been gradually added to the Alexander Smith line of Crestwood Velvet for the application, both directionally and decoratively, of "black light" to floor coverings. These pictures show, first, fluorescent designs now obtainable as they appear under visible light, with their full pattern and coloration showing; and, second, the elements of the patterns which are visible under near-ultraviolet light, in the absence of regular room illumination. The group at top presents: First, a modern floral abstraction in rust, gold and blue on black ground; second, a diamond-star design in gold on copper-rust; third, a traditional arabesque design in rust and tans on a ruby ground. Immediately beneath, these same designs are pictured as photographed under "black light," showing the pattern elements that fluoresce. Note that the deeper tones disappear, while light shades become even brighter. ... Below a similar comparison is made of two designs, one (left-hand) executed in tans on a red ground, the other in tans, gold and rust on a brown ground. ... The first pattern in the upper group is that used in the Fargus theatre in Brooklyn, the left design below in the State, Elk Rapids.
Plant Modernization to Obtain Better Results at Lower Costs

* Here is an actual demonstration of the advantages of today’s air-conditioning practice cited in a previous article—and guidance as to methods proved effective.

By J. T. KNIGHT, JR.

AN ACTUAL air-conditioning installation which will illustrate the points I brought out in my article "Why It Pays to Replace Old-Type Air-Conditioning Systems," in the February issue, is that in the Saenger theatre in New Orleans, completed last summer. It is an installation which should be extremely interesting to theatre owners and managers the country over, and especially those who are experiencing the many "headaches" and heavy operating costs of older types of plants.

The Saenger theatre, operated by the Paramount-Richards Corporation, seats 3,400, and it covers an area amounting to 75% of a city block. The building was initially air-conditioned during its construction in 1927, and it has continually used this equipment up to this time. The equipment installed at that time consisted in two 150-ton carbon dioxide motor-driven compressors, each of two cylinders, horizontal, double acting, arranged for duplex drive by two 250 h.p., 220 volt, 3-phase, 60-cycle, 150-r.p.m. synchronous motors.

Each of the motors required a 7½-K. W., 125-volt exciter driven by a 12-h. p. motor, so that the total connected electrical load was 525 h. p. Cooling was accomplished by cooling a large tank of water by means of Baudelot coils; the cold water was pumped from the tank into the air-conditioning chamber and brought into contact with the air stream by sprays (air washers.) There were two conditioning cabinets, each with its spray system eliminator plates and fan and drive. As the water fell into the tank under the sprays, another pump took it back to the storage tank, where it spilled over the Baudelot coils and was re-cooled.

The two pumps mentioned were each of 25 h. p., thereby bringing the increased load up to 574 h. p. Now, to add the condenser water pump, which is 40 h. p., and the fan motors, one of 20 H. P. and one of 25 H. P., we arrive at a grand total connected electrical load of 659 h. p., or 491 K. W., approximately.

Original Cooling System

In the beginning, the condensing of the hot CO₂ gas was accomplished by two large banks of double pipe condensers (one for each of the duplex compressors.) The condenser water was cooled by a cooling tower located on top of the building. About three or four years ago, one of the banks of double pipe condensers was replaced by a battery of six shell-and-tube condensers.

Please keep in mind that the cooling season in New Orleans begins the latter part of March and continues into November.
How You Can Have the Advantages of Air-Conditioning . . .

How to Improve Your Ventilation . . . and Your Heating—most effectively—most economically

. . . write Better Theatres, describing your conditions, explaining what changes you would like to make in your theatre to modernize your air supply system . . . or if planning a new theatre, outline your needs. We will be glad to help you in your problems, as part of Better Theatres' personal service to readers (no charge, of course).

Better Theatres' Service Department annually answers nearly 300 inquiries concerning problems in theatre planning and equipment. All inquiries are referred to consultant architects and engineers, as necessary. All inquiries are answered, with complete privacy, by mail.

Among Better Theatres' consultants is Mr. J. T. Knight, Jr., an accredited air-conditioning engineer who, additionally, has been in charge of the actual physical operation of theatres of all classes for over 20 years. He is a member of Better Theatres' staff and acts as consultant on air-conditioning and related subjects entirely in this capacity.

In preparing your inquiries, please be explicit and as complete as possible in describing the conditions to be dealt with. This is likely to save considerable time. Address all inquiries to—

Service Department,
BETTER THEATRES,
Rockefeller Center,
New York City.

FIGURE 3. Note how one of the old foundations was used for all three of the new compressors. The vibration dampers used are of a very satisfactory type, manufactured by Korund. Note thermometers on hot gas discharge, also mufflers on discharge. The cylinders nearest the motor end are equipped with capacity reducing devices. A tool board has been provided as part of a complete job.

GOOD JOB, BUT . . .

2. Primary cooling by means of direct expansion, using of coils placed in the air flow in each of the conditioning cabinets.

3. Utilization of all excess compressor capacity during normal operating hours to maintain the full supply of storage water.

4. Automatic boosting of conditioner capacity with cold water during periods when load exceeds the capacity of the direct expansion coils (which is not contemplated but very seldom).

5. Arrangement of control panel (a) for ventilation only, (b) for full automatic operation with cooling load on direct expansion and automatic boosting of conditioner capacity by chilled water when

Adjusting Power Demand

In New Orleans the electrical rate is such that the operation of the air-conditioning during the winter months, between 5 and 7 p.m. daily, exacts a rather heavy penalty for the privilege. In view of the large tank of water mentioned earlier, it was decided to utilize it in order to stay off the line during those hours. This tank of water is located almost under the center of the main floor, is 36 feet long by 28 feet wide, and the water is about 5 feet deep (5,040 cubic feet of water). Water weighs 62.42 pounds per cubic foot, therefore, there is in that tank 314,596.8 pounds of water. Allowing for a temperature rise of 35° F. to 55° F., or 20° F., that body of water will absorb 6,291,936 Btu's, or the equivalent of 524.3 tons of refrigeration. The features of the design were:

1. Cooling by use of the washers during the off peak period only, under time switch control.

FIGURE 4. The shell and tube condensers, designed by the Condenser Service & Engineering Company of Hoboken, N. J., formerly used with the carbon dioxide system and now used with Freon. Note charging valve, liquid Freon manifolds, hot gas pipe, safety valves on each condenser. Heavy black pipe is water pipe. Note that all pipes are tagged.
necessary for peak loads, (c) for cooling entirely by chilled water during peak periods on the electrical lines (5 to 7 p. m., October to April).

The following parts of the existing system were incorporated in the new plant:
1. The battery of 6 shell and tube condensers.
2. The cooling tower and pump.
3. The chilled water circulating pumps.
4. The storage tank and Baudelot coils.
5. The air-conditioning cabinets and spray chambers.

6. The fans and motors.
7. Part of one of the foundations of one of the CO2 compressors.

To this equipment has been added:
1. Three 75-h. p. Westinghouse CLS-2550 hermetically sealed compressors.
2. Direct expansion coils located in the conditioning cabinets where the eliminator plates formerly were:
3. A 5-h. p. adjutating pump for the storage tank.
4. A system of controls.

The net results are these:
During normal cooling operation, there used to be 659 electrical horsepower on the line. Now (on direct expansion) 275 electrical horsepower. Even when the booster chilled water pumps might be operating, there would be 320 electrical horsepower. This is economy in a big way.

The new compressors are protected by a pressure-operated switch which stops the unit when the discharge pressure exceeds 150 pounds, or when the suction pressure drops below 20 pounds per square inch. These cut-outs, being safety devices, require manual resetting before the unit will go back on the line automatically. Further, each compressor is equipped with an oil failure cut-out. A rupture disc, set to operate at a pressure difference of 200 pounds per square inch, is located in the discharge manifold between the discharge and the suction side of each compressor.

With these devices, the plant is almost foolproof with respect to any condition occurring which might damage the equipment.

The pictures accompanying this story really present a most convincing case. They speak for themselves. Because of the compactness of this newer equipment, the space requirements are much less than with the older equipment. The pictures show this very impressively.

Make Sure YOUR AIR CONDITIONING SYSTEM DOES WHAT IT'S SUPPOSED TO DO...

It takes money to air condition a theatre. But it's money well spent — if the system does what it's supposed to do — and that is to provide complete comfort for the patrons.

If there are drafts or pockets of stale, stuffy air or spots that are too warm or too cool — then your system is a failure. And mark this — these obnoxious conditions are all caused by faulty air distribution — and you will get them with any system which lacks an efficient means for introducing and distributing the conditioned air into and through the theatre.

Now, here's how you can assure correct air distribution and do it at a surprisingly reasonable cost — equip all air supply outlets with ANEMOSTAT Draftless Air Diffusers. These easily installed, good looking units positively eliminate drafts and maintain completely comfortable conditions all through a theatre all the time. They have no moving parts and need no attention, yet because of their scientific design they cannot fail to do the job.

ANEMOSTATS are readily applied to systems already installed and have ended air distribution troubles for many theatres throughout the country. In new theatres, their use is fast becoming a rule.

"NO AIR CONDITIONING SYSTEM IS BETTER THAN ITS AIR DISTRIBUTION"

FIGURE 5. Baudelot coils and chilled water storage tank. Note sawtoothed troughs on top of coils, into which water from washers returns and overflows over coils. (Work in this tank chamber had not been entirely completed when this picture was taken.)

FIGURE 6. Starters arranged on wall directly behind control panels. In the upper left of picture may be seen the suction line (insulated) from the storage tank, the hot gas line (larger of the two uninsulated pipes) to the condensers, and the liquid line from condensers to direct expansion coils and Baudelot coils.
Adapting New Chairs to Fixed Conditions in Reseating

• How floor incline and risers, structural strength and variations must be dealt with to get best results with fewest headaches

By J. J. Sefing

Most theatre owners today are anxious to have their theatres look just as well as, if not better than, their competitor's across the street. When it is time to renovate the theatre completely, they know what they want, how much to spend, and when the job should be completed. And with the wide range of choice in the selection of modern theatre chairs, economy, durability, comfort, and beauty are their watchwords.

They know from experience, especially if they have had other theatres renovated, that their best guarantee in purchasing a first-class product is the reliability and record of performance of the manufacturer; however, there is one basically important thing that they often overlook: It is that not two theatre chair installations are the same. There must be a difference in the floor pitch and construction, viewing angles and obstructions.

Each theatre has its own peculiar conditions to which the chair must be adapted, regardless of how closely it resembles another job. The chair manufacturer or distributor may make a seating plan of the arrangement and width of chairs and aisles, inclines, and type of floor, etc., but still there may be certain limitations in obtaining 100% viewing comfort and competent
installation. A reliable chair manufacturer or distributor will point these limitations out to the theatre owner, in order to avoid any misunderstanding after the chair installation is finished. A poor installation will ruin the highest-grade theatre chair and a competent installation can make the finished job far better than if a less competent installation is done.

However, if the floor is in such condition that it is impossible to make a first-class chair installation, the completed job will be just passable or tolerable, regardless of how good the product.

**CHAIR SEAT HEIGHT**

A chair standard when installed on any floor should be 100% vertical, and the seat at constant height from the floor, regardless of the incline in the theatre. By way of illustration — the average patron when seated in a chair rests the heels of his shoes about 4 inches in front of the seat. Accordingly, this point should be used in figuring the correct amount that will be cut off the front and rear of the standard, to make up the difference of the floor incline. The manufacturer should not disregard this and cut the standards from a point directly below the seat. A chair standard cut in this way will not give the maximum viewing comfort when installed; from practical experience we know that 16 inches is the proper distance from the front of the seat to the point where the patron rests his foot, regardless of the floor incline.

**THE BALCONY SCHEME**

The part of the theatre where most of the seating "headaches" are, is in the balcony or stadium, where there are steep risers and narrow treads. The balcony or stadium may look simple, at first glance, for chair installation, because of the floor being level where the standards rest, but that is where the proper angle of the chair backs comes in. If the backs have the normal angle of 20° pitch, for example, they will cut down the knee space between the rows of chairs and at the same time throw the patron's body backward, when it should be leaning slightly forward to look downward at the picture. Also, this 20° pitched back might interfere with the riser at the rear, if it happens to be very high.

To guess that a 16° back, 14° or 12° back should be used in balconies or level floors would be wrong, as each job has its own particular problems that must be checked and solved correctly. A 31-inch tread will give less knee space than a 34-inch tread. To use a 12° back would throw the occupant's body forward too much, although in some instances this type of back must be used in order to increase knee space and seating capacity.

Where chairs are to be installed against a vertical wall, and space is limited, the backs would have to be almost straight up and down. In some cases only certain
types of backs can be used, regardless of what is installed on the main floor. The theatre owner must be aware of these conditions, or be informed just what kind of chair installations to expect—100% right, or just tolerable.

The chair manufacturer or distributor, and the theatre owner should sit down and discuss these problems, and if it is a question of backs, decide which type will benefit the installation. Plywood backs can be had in 1/8-inch, 1/4-inch, 3/8-inch and 3/4-inch thickness, with regular curve of 22-inch radius, or deep curve of 17-inch radius. Then there are the insert panel backs, padded upholstered backs, full-upholstered backs, padded spring backs, and finally the "pillow," or most expensive spring backs.

SAFE FLOOR LOAD

There are so many details and problems to consider carefully in order to make a complete chair installation that everyone involved must be on his toes. The chair manufacturer or distributor may make a seating plan in strict accordance with local, state, and city laws, but that does not mean any changes or additions can be made, even though they may appear minor on the surface. In many cases, additional risers and treads are proposed, or even installed, over the existing balcony floor to improve the viewing of the picture. This may not look serious until the load carrying strength of the floor is considered.

When the theatre was originally constructed, the plans were approved for a certain predetermined safe load, plus a small percentage for safety that the floor was to carry. As can be easily understood, any additional load, even if it is only wood flooring and joists, can disrupt this safe balance and cause a rupture or break in the strength of the iron reinforcing members. Even if the additional risers and treads are installed and they look safe, can the conscientious theatre owner take a chance with the lives of hundreds of people? An improvement in viewing in this manner is not worth the risk, as there are other safer means of overcoming this problem.

One way is to stagger the seats—that is, to arrange the chairs so that the person sitting in the rear will look between the heads of patrons immediately in front. This may mean losing several chairs, but it is safer and better than a costly building up of the floor, unless an approval is obtained from a competent building inspector or engineer familiar with the theatre construction.

AVOIDING OPENING PANIC

Another tricky thing to do is to set an opening date, especially when a renovating job is being done. An exhibitor may set his date from past experience in remodeling other theatres, but nine times out of ten he will be disappointed. One item that must be figured is labor. On one job labor may be speedy and efficient, and on another just passable. Also, the floor and walls may look the same as on another job, but in actual process of renovating they may require extra work and time in patching and fixing.

One complaint that never fails to come up is that the chair installation is holding up the job. It seems that the electrical work, painting and decorating is settled at once in a renovation job, but the selection of chairs is always left until the last minute—this although it that at least two weeks to fabricate the chairs in the factory, and about a week in shipment and delivery to the job!

EFFECT OF OTHER WORK

Due to the other trades being on the job first, the chair man has to work around their scaffolding, painting equipment, and miscellaneous lumber and rubbish. It means that in laying out the floor and drilling for the chairs, he must constantly move this material around from place to place, and when the chairs arrive at the job there is never any safe place left to store them. And then to top his troubles, the floor will be weak, which will mean pouring lead into the holes for solid fastenings. To use on the average of about 400 pounds of lead takes time and labor even if it only means carrying it without melting and putting it into holes. Any renovating job must be so arranged that all trades will work together and all get an even "break," otherwise an opening date set haphazardly and with "fingers-crossed" will be almost impossible to fulfill.

[The author has had wide experience in equipment installations, with respect to both specifications and supervision of the actual work of installing the equipment. He has been thus associated with theatre architects and equipment distributors, and is now on the staff of the National Theatre Supply Company, attached to the New York branch.]
"Fantasia" Sound

(Continued from page 8)

trolled volume which appears to place her far in the background. A mixed chorus of 60 voices is heard in the two end speaker banks, and gradually creeps into the auditorium speakers, so that at the finale the audience feel themselves sitting in the midst of, surrounded by, the chorus.

The standard sound track, which is printed on the picture film in the normal way, and which passes through a standard soundhead in the usual manner, is not used with this system. It is kept functioning, however, against an ordinary photocell, and a fourth channel, containing only the regular theatre amplification, is installed for it.

In cases of emergency, the special system is switched out of service and the fourth channel is played through the central bank of speakers to provide the common type of sound reproduction in the customary way.

Any of the three banks of speakers is in itself capable of producing enough volume for an ordinary performance. The special system does not consist of a normal system cut into three parts, in respect to volume, but of three normal systems, each one capable of supplying the full volume requirements of the theatre. In consequence, maximum volume can be represented as coming from the right of the screen only, moving to the center and finally coming from the left of the screen only.

The total power installed in the Broadway theatre, a house for which by all modern standards 100 watts would be considered generously ample, is 320 watts, or about 106 watts per individual channel.

Each sound track is recorded with a range in volume equal to about 25 decibels. The instruction or control track can modify the amplification of each channel by about 50 db. more, making the available volume range about 75 db. The frequency range is that of normal, high-quality equipment.

Projection Room Requirements

Should the system used for reproduction of "Fantasia" become standard in motion picture work, considerable changes would be needed in the theatre, as well as in the studio. Many existing projection rooms would have to be enlarged to enable them to accommodate the additional equipment needed. As at present designed by Disney engineers and RCA, the system would take nothing from existing theatre apparatus.

Currently installed soundheads and amplifiers would remain as the fourth or emergency channel.

Added equipment would include two new soundhead assemblies for playing the four-track sound film; three new amplifying channels, complete with their h.f. and l.f. speaker networks; a channel for amplifying the control or instruction track output; filters for separating the different frequencies that comprise the "instructions"; two complete sets of rectifier units for supplying the fields of the two additional loudspeaker assemblies to be located behind the screen, and miscellaneous control apparatus.

Film storage facilities also would have to be doubled, since each reel of film would be accompanied by another reel of equal length carrying the sound. Rewinding and patching facilities, and projection room personnel, might also need enlargement.

It is of course probable that the system would be somewhat simplified as a result of normal progress, but the separate film for sound, separate soundheads, and three amplification channels are basic necessities.

Figure: "Indispensable for the Small Sign"

The Wagner FLEX-WORD Unit consists of 4-inch letters and Frames that mount on standard 3-in-1 Frames. Two rows of letters fit into one Wagner 3-in-1 bar space.

INCREASES FLEXIBILITY—MORE Usable SPACE—RELIEVES CROWDING OF COPY

For displaying second features, coming attractions and for other special purposes. Gives greatly improved copy arrangements. Can be used in combination with or to completely replace word-planes.

The FLEX-WORD UNIT, both frame and 4-inch letters, can be placed in position in one operation, or the frame can be set in place and the letters placed in position afterward.

WAGNER SIGN SERVICE, INC.

218 S. Hoyne Ave., Chicago 706 E. Hancock Ave., Detroit
123 W. 64th St., New York 6 Brittin St., Toronto

Figure: "Advanced Engineering Provides Smooth, Safe, Noiseless Curtain Operation"

Vallen, Inc. are specialized manufacturers and designers of all-steel curtain tracks and precision operated controls. They produce equipment to meet every need, big or little. Get in touch with Vallen's experienced engineers—they may point the way to new economies and finer, more dependable, precise curtain performance.

Vallen manufactures a control to meet your specific need.

Vallen, Inc., Akron, Ohio
LEGIBILITY NEEDS "WHITE SPACE"

One of the effects of the multiple-line, interchangeable-letter attraction display equipment has been to induce greater use of "white space" in the copy arrangements. This in itself is an expression of the approach, which this kind of equipment permits, to the technique of printed advertising. A common phrase in the workshops of printed advertising is "plenty of white space." The aim, of course, is to make the copy (1) physically attractive (crowded type looks forbidding, too much to read, etc.), and (2) entirely legible. Both physical attractiveness and maximum legibility are prime requisites of marquee copy, since to a large degree it must attract the eye in competition with street activity and other appeals to attention, and must convey the main idea of its message quickly.

The use of three or four different sizes of the silhouette letters in panels of a height permitting at least three full lines, and preferably five, substantially prevents crowding; but as the attraction boards illustrated here show, the new equipment has had the effect of encouraging more open spacing with only one or two sizes of letters. The marquee of the new Miller in Augusta, Ga., employing Wagner letters and continuous panels, well exemplifies the legibility attained with such open spacing. The open areas of the panel are not to be regarded as waste space, as has been the attitude in the past, but space which is entirely active in the composition of the display.

A more extreme example is afforded by the Los Feliz in Los Angeles, whose new marquee is equipped with Adler multiple-line frames and recessed-face letters. Here we have, not only liberal "white space" around the copy, but the letters themselves are well spaced, with "easy-reading" accordingly accomplished.

The Rialto in Phoenix, Ariz., also has Adler panels and recessed-face letters on a new marquee, with two sizes of letters—10- and 16-inch—in an open, highly legible arrangement.

Introducing Descriptive Copy into the "Typographical" Display

As attraction advertising layout gets away from the "label" technique—that of merely naming the picture and perhaps a player or two — the chance to add selling copy — descriptive material, slogans, etc., — will often present itself. Here is where 4-inch letters (which have their own auxiliary frames for interlinear attachment) have added utility, as suggested in these scale drawings. The sketches, of course, are greatly reduced; actually, however, 4-inch letters are eminently legible for such supplementary copy. And such copy adds selling punch to the display.

A Section of Motion Picture Herald
Seasonal Safeguards
(Continued from page 10)

ten and pipe lines should be made tight. It is good practice to have the man operating boilers go over the system and mark leaky valves and flanges so that they may be repacked when the system is shut down. If there is a sump pump or cellar drain to remove water leaking into boiler room, make sure that it is in good condition.

Burning of Rubbish
At this time of the year the burning of rubbish in boilers that have been shut down for the summer causes considerable trouble, the smoke backing up into the house, etc. The burning of rubbish, papers, etc., in boilers certainly does not help them any. If you feel that you must get rid of it in this way, the following should be observed:
1. See that there is water in the boiler.
2. If there is more than one boiler, choose the one nearest the chimney and use this one for burning the rubbish. Close all the dampers on other boiler and open all the drafts on this one. This will allow the chimney to draw from this boiler only. If there is only one boiler, and tickets, papers, etc., are to be burned, all dampers should be left wide open.
3. Rubbish should be burned outside of show hours. It should be burned every day; in this way a small quantity is burned at a time.
4. Remember, if you are burning rubbish every day, you must keep your boiler clean. Ashes must be removed regularly from the grates and ash pit.

Last, but by no means least, clean the boiler room, arrange ash barrels, coal bunkers, fire tools in an orderly way. Neatness, orderliness and systematic methods promote safety and efficiency in the boiler room just as certainly as elsewhere.

Holiday Hazards
With the holiday season a few weeks away, each theatre in the United States should be checked to find possible fire hazards. There is no alibi for a fire in a theatre with the knowledge and equipment that we have at our disposal today. To provide hazardless facilities for viewing motion pictures during Christmas and New Year holidays (your patrons minds will be on the festivities of the season and they just will not be careful) is definitely a matter to be concerned with now.

Check to see that all of your fire extinguishers are properly located and in a working condition. Make sure yourself when they were refilled.

Inspect to see that all standpipes and fire hose are in good working order—if you are a manager, go on record now with your boss as to the condition of the fire hose in your theatre.

Check up to see how trash, oil-soaked rags, gasoline, paint and such other combustible materials are handled by your staff of cleaners. Be sure that proper metal cans, with tight-fitting covers, are located at advantageous points as receptacles for trash, etc. Insist that the covers be always on these cans, whether or not they are empty.

Go over your lobby and front and assure yourself as to the amount if any of the temporary wiring for display frames, spotlights, and such equipment.

Be careful in selecting your type of Christmas decoration. Try to have them as nearly fireproof as possible, or at least very slow-burning.

Get your electrician, and if necessary borrow the electrical equipment necessary, to determine just what electrical circuits in your theatre are overloaded, then correct defects by reducing the wattage of each individual outlet, or by rearranging these circuits.

Be sure that all exit doors work freely, that passageways are free from obstruction, that furniture is so located that it cannot become a hazard in case of an emergency. Very frequently certain pieces of furniture would be much safer if they were secured to the wall or the floor so that they cannot be moved.

If each manager will assure himself as to the condition that exists in his own theatre, as outlined here, we can expect to go through a reasonably trouble-free winter season and an accidentless holiday.
New Decorative Luminaires
For Varied Lamp Applications

DECORATIVE FIXTURES designed to take full advantage of the more recent developments in lamps and modern lighting practice, are becoming available in ever increasing variety, to meet, with stock models, every requirement of space, location and light output. Not only is this true of luminaires for the use of the highly efficient fluorescent lamps, but of those for incandescent lamps as well.

Of the late designs illustrated here, two are shown as recently installed in the auditorium of a theatre—Thomas James' new Comet in St. Louis. Both by the McFadden Lighting Company, Inc., of St. Louis, one type is used along the side walls, the other in a niche on either side of the proscenium arch (see also general view of the Comet auditorium).

The luminaire in the forward niches is an interesting modern design providing for the reflection of light upward over the entire surface of the fixture, the light issuing from lamps in a metal bowl, creating a "fountain" effect. The upper element is of metal with finish in white and gold, while trimming is crystal. The overall height of this luminaire is 7 feet, 6 inches.

The side wall luminaires, (which are used in the Comet in lengths from 6 to 12 feet) are equipped with metal louvered color filters, which vary and blend the tones of colored lamps. Fins at the sides have a pronounced streamlining effect: terminals are fluted glass tubes. Constructed of metal, the finish is white enamelite with gold star trimming.

Fluorescent Luminaires

The three other new luminaire designs illustrated have been developed especially for decorative applications of fluorescent lamps. Luminaires A and B are by the Pickwick Metalcraft Company of New York. Designed for ceiling installation, Model A is available in lengths accommodating two lamps of 24 or 48 inches, and it may be mounted close to the ceiling or suspended with canopy and double stem.

Model B is designed for six lamps, in sizes adapted to either 24- or 48-inch lengths. This model is particularly suited to high-ceiling areas.

Fluorescent luminaire C, brought out by Westinghouse, is representative of a line of surface-mounting fixtures designed especially for single or continuous strip illumination. Two styles, both for direct lighting, are obtainable—one for single, the other for two, 40-watt, 48-inch fluorescent lamps.

This luminaire consists in an ornamental steel runner, ornamental end caps, glass sections and reflector, while ballast, starting switch, sockets and wiring complete the unit. The glass sections are of "Alvax" glass, which, having high light-transmission characteristics, is nevertheless opalescent enough to conceal the lamps.

Mounting is by six slotted holes in the base of the unit (two 1/4-inch conduit knockouts are provided in each runner). For continuous run installation, any length of strip is permitted in multiples of 4 feet, with standard single-lamp units used with the required number of extension units to complete the strip.

Lamp starters are of the glow-switch type, and high power factor current-limit-
ing ballast equipment is supplied with the fixtures to minimize cyclic flicker.

A notable characteristic of fixture design aimed at the application of fluorescent lamps to public areas of theatres and similar buildings, is provision, in many types of luminaires, for use as a single unit, or in groups of units forming a continuous light source according to the dictates of space and required light output. This flexibility is being attained, moreover, without slight-

Ultraviolet Lighting Units
For Each “Black Light” Need

among the lessons learned in the practical application of “black light” to theatres is that not only the lamps, but the entire lighting unit must be specifically adapted to the function of the installation. An outstanding example of this is afforded by the difference between the activation of fluorescent aisle carpeting and of wall or ceiling decorations.

Two of the units shown here (all are the most recent developments of the Continental Lithograph Corporation, Cleveland) are for fluorescent carpeting in auditorium aisles, while the others are for general decorative applications of either medium or high power. Figure 1 shows the permanent installation unit designed for the latter, using the 250-watt AH-5 mercury lamp. This floodlamp produces brilliant fluorescence of decorations at distances up to 30 feet, and effective fluorescence up to 80 feet, with units spaced on 35- to 45-foot centers.

Figures 2 and 3 show units especially designed for carpeting, the former for flush mounting in suspended ceilings, the latter for attached mounting to ceilings. These use 100-watt mercury lamps, allowing for adjustment in position with relation to a parabolic reflector so as to effect a sharp cutoff of beam, at the edge of the auditorium seating.

Figure 4 is a unit for use of the 100-watt EH-4 projector floodlight mercury lamp in installations requiring only medium-power activation (due to distance of throw, or dimensions of luminescent area). At a few yards of throw, luminescence is rendered brilliant, and it is effective at around 25 feet; for longer throws, using the ER-4, Continental recommends their spotlights designed for this same lamp.

Each unit includes an enclosed autotransformer approximately 4 inches square and weighing less than 8 pounds, for installation immediately with the unit.

BETTER THEATRES: November 16, 1940
CLEANING

AIDS & METHODS

including

DEODORIZATION
AND SANITATION

Implements and Materials that Make for Cleaning Efficiency

- A descriptive check-list of brooms, brushes, soaps, etc., which belong among the theatre's maintenance aids for a thorough job in minimum time

By S. BRAVERMAN

WHERE WORK is not done with the right tools, it is not done properly. Either it takes too long, or does not come out well, or imposes an undue strain on the workman, or positive damage is done to the object worked upon.

In cleaning and maintaining the theatre this last is particularly true. The wrong detergent may damage the surface cleaned. The wrong cleaning implement may shorten its life. And certain cleaning jobs cannot be done effectively at all without the help of facilities designed for the purpose. As an example, it is almost impossible to clean a radiator without a radiator brush. With some types of radiator, the porter by reason of great effort may manage to get by with another cleaning implement not made for the purpose, but only at the expense of much wasted time, disproportionate effort, and an imperfect cleaning job that will continue to waste fuel.

In the matter of brooms, to take one important item, even a small theatre needs and should have approximately eleven different types, not counting dusters and mops. The exact number and types of brooms required will depend on the nature of the cleaning jobs to be done, but use of the wrong broom for a given job produces inadequate cleaning, damage to the surface, or both, and in addition wastes the cleaner's time and imposes a degree of effort on him which would not be necessary if he had the right tools.

Q BROOMS and BRUSHES

In general, the theatre should have a 24-36-inch Tampico broom; a brown fibre street broom; an 18-36-inch horsehair broom; a 12-14-inch broom of either horse-

hair or Tampico; a short-handled "orchestra" whisk broom; a short-handled, horse-

hair "counter brush"; a "deck scrubbing" brush; a "toy" broom; a toilet bowl brush; a short-handled brush either of soft hair or of the exceptionally fine whisk broom type, and a radiator brush. All of these have their own uses and for most work cannot be interchanged, although occasionally they can, shortening this list.

Tampico Broom

The large Tampico broom, 24 to 36 inches wide, according to the area to be cleaned, is used for concrete and other rough surfaces. Tampico resembles horse-

hair, but is considerably stiffer than the average horsehair. By reason of their stiffness, the hairs get into crevices where a softer brush would glide over the top and would therefore fail to clean. This broom can be used for the sidewalk as well as for concrete interior surfaces such as lobby floors.

In cleaning the sidewalk, porters often sweep rubbish into the street, where it is left for the municipal cleaning service to deal with. If they are dilatory, a most untidy appearance, compounded of cigarette wrappers, chewing gum wrappers, ticket stubs and general rubbish, is presented, and in some localities may remain for days. If the theatre's porter is to deal with this for appearance's sake, collecting it into a trash can, he needs a standard or short street-

sweeper's broom made of brown fibre bristles. A hair broom of any kind will not do a good job, and will itself require extensive cleaning when finished.

The Tampico broom used for the side-

walk and other concrete surfaces should not be used on terrazzo. The softer horse-

hair broom, 18 to 36 inches wide according to the area to be swept, should be used to prevent cumulative damage to material.

For wooden floor surfaces one or an-

other of the above-mentioned brooms may be employed: Tampico for rough, bare

wood, horsehair for painted floors. How-

ever, a wide broom may be too wide for some interior wooden surfaces and a nar-

row broom may require undue work in the lobby or foyer. Hence, many theatres use a 1½'-3' broom for lobby and foyer work, and a 12'-14' broom for wooden floors and aisles.

The "orchestra" whisk broom, which has a short handle, is needed for corners, especially corners of stairs, which cannot be reached properly with a larger, long-

handled broom. It is made of corn fibre, but being short-handled, is not used with enough pressure to damage carpeting or to flick dust about unduly. An exceptionally fine-grade corn whisk-broom, or short-handled hair brush, is used on upholstery if it is not vacuum-cleaned.

The counter-brush, horsehair and short-

handled, is used to get the collected sweepings into the dust pan.

Deck Brush

The deck scrubbing brush, made of brown, stiff bristle, is necessary for scrub-

bing rubber mats, tile and terrazzo. It does a better job by far than a mop, since the bristles get into the crevices; while, being lubricated with soapy water, it is not damaging to the surfaces. It is of course followed up with mopsfuls of clear water.

Bowl Brush

The toilet bowl brush is a round cluster of stiff fibres on the end of a curved stick. The curvature of its handle enables the porter to get into the traps and under the lips of bowls, and remove encrustations which if left would cause odor.

The toy broom is a kind of soft whisk broom on a long wooden handle, used dur-

ing the show to remove litter of ticket stubs, chewing gum wrappers, etc. A long-

handled "toy" dustpan is used with it. Since this work is done in sight of the audience, toy broom and dustpan are of dainty, at-

tractive appearance, the dustpan usually of highly polished brass.

Radiator Brush

The radiator brush is short-handled, 100% horsehair; it is designed to remove all the dust from steam radiators, not only for the sake of cleanliness but because dust is an insulator and its accumulation makes necessary additional expenditure for fuel.

CORN and FIBRE BROOMS

Corn brooms and fibre brooms, except for the short-handled orchestra broom and the toy broom, should not be used on car-
CINEMA

They flick dust up, spreading it, and it settles on upholstery and drapes. Also they damage the carpet, shortening its life. (The orchestra broom and toy broom do not exert enough pressure to be harmful in either way; and corn is desirable in the toy broom because it does a better job with ticket stubs, which a hair broom would be likely to pass over). Carpets are preferably vacuum-swept, or gone over with a carpet sweeper, not swept with brooms at all. The horsehair broom is a second-best resort, and of course if carpets are cleaned during the show any broom is too annoying and any vacuum equipment too noisy; the carpet sweeper must be used. It should be used often during heavy traffic, for dust cuts into the fibers of the carpet and reduces its useful life.

Q DUSTERS and MOPS

Dusters, like brooms, are made of different materials, suited to different surfaces, and of varying shapes according to the work for which they are specialized. The average theatre should have approximately eight types of dusters and mops, including brushes which are here classified as dusters because of the general appearance of their extremely soft hairs.

Wall Duster

For cleaning walls and ceilings a wool or lambswool duster, fastened to a long stick, is used. The wool duster is of fibre construction; the lambswool type is the genuine pelt of lamb.

Screen and Blind Dusters

A goat's hair screen brush, almost like a duster in appearance because of its softness, is used once or twice a week to maintain the light-reflecting and sound-transmitting qualities of the screen. It is obtainable with collapsible extension handles up to 40'.

A device of extremely fine goat-hair's— the venetian blind brush. It is intended for daily use—its hairs are not heavy enough to remove a week's accumulation of dust from venetian blinds.

Wax and Oil Applicators

A lambswool applicator measuring 6" x 8" is used for waxing floors. If water-wax is applied, the applicator is easily washable in mild soap and tepid water.

Cotton mops are used for oiling wooden floors. Wool or cotton dusters (similar to O-Cedar mops) are used for dusting waxed floors, and a dry mop similar to the wall duster for bringing up the luster of such floors, and removing scratches.

The theatre also should have a feather duster of turkey tails, used principally out-of-doors at the front of the house. It is not desirable for indoor use because it scatters and distributes the dust.

Mops for Wet Scrubbing

Cotton mops for wet scrubbing are of several types. The theatre gets what it pays for. The cheaper type may have eight plies of very thick threads, which readily leave lint behind. The better grade may have 80 plies of individually twisted thread, and is very unlikely to leave lint even when old. There are several types of mop sticks —clamp, spring and wing-nut. The modern clamp type holds the mop in such a way that it extends past the metal clamp and affords protection to baseboards. The mop can readily be removed, and the same clamp used for holding cleaning rags and scrubbing brushes.

Q SOAPS & DETERGENTS

Soaps are obtainable in liquid or powder form and in many grades—once again the theatre gets what it pays for. The cheapest possible soap is an 8% powder, meaning that percentage of soap and 92% of a filler consisting of volcanic ash or other inert material. It is used in the ratio of one or two cupfuls to a bucket of water. The next grade is a 12% powder, and so on up to 88% grade. The most expensive is the best buy. The 88% grade costs five times as much as the 8% grade, but contains eleven times as much soap.

All soap powders have the fault of containing fillers which, while they help produce a scrubbing or scouring action, do not dissolve, and hence are sometimes left behind during mopping up. They are particularly likely to be left behind at wall edges, baseboards and kickboards.

Oil Soaps

Oil soaps so-called are of many grades, some containing caustic materials which promote early wearing out of rubber mats and damage to linoleum and hands. They are generally used in the ratio of half a cupful to a pail of water. Among the better grades, one having the trade-mark Vego is entirely neutral, approved by the Rubber Manufacturers Association, and used in the ratio of one or two ounces per gallon of water. Liquid soaps have no solid filler to remain behind after mopping. The best grades are suitable for terrazzo, rubber, linoleum and painted surfaces.

Detergents

Detergents, while of many varieties, are generally based either on tri-sodium phosphate or tetra-sodium pyrophosphate—the latter is said to be less caustic. They are applied with a mop, scrubbing brush or rag, do not form lathers, and should be very thoroughly washed away with plenty of fresh water to prevent crystallization in the pores of surfaces with possible damage to the surface.

Mr. Braerman, a specialist in maintenance of theatres and similar buildings, has contributed frequently to BETTER THEATRES on the cleaning and general maintenance of theatres. He was for many years manager of theatres, in both circuit and independent operation. He now operates the State Sanitary Products Company in New York.

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GOLDBERG BROS.

Denuer, Colo.

CATALOG BUREAU—on page 38

BETTER THEATRES: November 16, 1940

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A gala opening of the new 1,400-seat Lindsay theatre in Lubbock, Tex., was held by the Griffith Amusement Company on November 9th. A large number of the circuit executives and managers were on hand for the occasion.

The Strand theatre in Columbia, S. C., operated by Palmetto Amusements, Inc., was damaged by fire on October 22nd. The loss was estimated at $10,000. Warren Irvin, district manager, said that the house would be repaired at once.

Arthur Gould has opened his 300-seat Lancer theatre in Lander, Wyo. The house is the first motion picture theatre in the town.

H. P. West will erect and operate a theatre at Greenville, Calif.

Art Desormeaux has had a new porcelain enamel front and marquee installed on his Majestic in Madison, Wis.

W. F. Sonneman, owner of the U-Ark at Fayetteville, Ark., recently ordered 640 new Heywood-Wakefield seats, a pair of Brenkert projectors and lamps, RCA sound system, Baldor rectifiers, and a Du-Lite screen from the Oklahoma Theatre Supply Company of Oklahoma City, Okla.

Phil Isley Theatres, Inc., of Dallas, Texas, has been organized with an authorized capitalization of $10,000, by R. P. Isley, F. M. Isley and Forrest Dunlap.

Mrs. Carmen Rios has purchased the interests of Mildred R. Aranda in the Circle theatre at Corona, Calif.

The new Charles theatre, with a seating capacity of 1,000, has been opened in Montgomery. Ala. Charles F. Root, who operated two theatres in Watonga, Okla., for 15 years, is the new owner and manager, while Robert Rogers, formerly chief of staff with Keith's Albee in Cincinnati, and for a time operator of a Florida motion picture theatre, has been named assistant manager. Frank C. Smith, Jr., will act as general utility man for the house.

Highland Theatre, Inc., of Lakeland, Fla., has received a charter of incorporation to operate theatres. The authorized capital stock is 20 shares, par value $1,000 each. Incorporators are H. L. Nadeau, Frances Moore and M. Crenshaw.

J. J. Goodstein has reopened his Mines theatre at Idaho Springs, Colo. The house has undergone extensive remodeling following a fire.

Lester Miller, operator of the Palace in Coveta, Okla., has installed RCA sound equipment.

Louis Kaplain plans to open a theatre in Santa Barbara, Calif.

George A. and Paul Langheinrich, Jr., operators of the Burleigh in Milwaukee, have been elected president and secretary, respectively, of the newly organized Burleigh Street Businessmen's Association.

Mr. and Mrs. C. E. McLoughlin have opened their new 400-seat Ritz in Las Animas, Colo.

The Circle in Tulsa, Okla., has been reopened by the Griffith Amusement Company, after being closed for remodeling. Thirty feet was added to the building to make room for 200 more seats, thus increasing the house's total capacity to 850. The theatre was also redecorated, and a new front and marquee were installed.

Harry Lamont has renovated a hall in Hudson, N. Y., and plans for a Thanksgiving date to open a motion picture theatre there, to be called the Strand. Mr. Lamont also operates houses in Athens, Berelin, Philmont and Greenville, N. Y.

Dewey Goodwin, operator of the Fox Theatre in Minco, Okla., recently purchased from the Oklahoma Theatre Supply Company of Oklahoma City, Okla., a new pair of Strong arc lamps.

J. D. L'Esperance is planning the opening of a theatre at Vista, Calif., following the completion of alteration work.

Fred Brown has installed two new Simplex projectors in his Plymouth at Plymouth, Wis.

Larry Morahan, assistant manager at the Egyptian in Denver, Colo., and Miss Rae Marie, cashier at the Oriental in the same city, were recently married.

Lewis Ganes is remodeling, reseating and redecorating the Orpheum at Fairfield, Iowa. The house, which has been darkened during the period of alteration, will reopen under the name of Coed. Al Havetter, designer of Kansas City, is installing a recreation room in the basement of the theatre for the use of student patrons from Parsons College. Cost of the renovation work is put at $20,000.

M. H. Brumm's Ritz in Milwaukee, Wis., has been given a new porcelain enamel front, box office and marquee.

Roy Cooper, San Francisco, division manager for the Golden State Theatre and Realty Corporation, has returned to his desk following an enforced stay in a hospital.

John Augello has opened the Town Hall theatre in Philadelphia, N. Y.

The Quimby, a unit of the Shea circuit in Zanesville, Ohio, which some months ago was taken over from the Zanesville Theatres, Inc., has been reopened. The house had been closed for redecoration and re-equipment.

The Grengs Amusement Company of Spooner, Wis., has taken over the Parkway in Greenwood, Wis., from Mr. and Mrs. M. E. Kenyon.

Joseph Blumenfeld of the Blumenfeld Theatre Circuit in San Francisco, is personally directing the remodeling work being done on the Casino and Marion Davies theatres in that city. When reopened, the latter house will be called the Esquire.

C. E. Fenlon has become associated with J. P. Adler in the operation of the Badger hotel and theatre in Merrill, Wis. Mr. Fenlon purchased the interests of S. J. Miller.

The Rialto in Oklahoma City, Okla., which was closed by the Griffith Amuse-
ment Company, October 16, on the expiration of the house lease, was reopened on November 3. Contemplated plans for remodeling the house have been temporarily postponed and the house will not be closed for renovations, as scheduled.

FRANK SHEA, formerly manager of Fabian's Regent and Rialto theatres in Cohoes, N. Y., reopened the Metro in Schenectady, N. Y., November 6th. The house was formerly operated by Morris Silverman and later by Max Borodkin of New York. Mr. Shea may rename the theatre.

The Campus in Norman, Okla., closed for the past two years, is being completely remodeled and redecorated. New seats, and a new marquee and sign will be installed.

J. H. Neely of Wichita, Kans., has taken over the Lowe from F. L. Lowe at Sterling, Kans. Mr. Lowe will continue to operate his houses in Lyons, Hoisington and Hays, Kans.

Headquarters of the Golden State Theatre and Realty Company of San Francisco, Calif., long located in the Golden Gate Building, will be moved around the end of the year to the Davis Hewes Building at 995 Market Street in that city. The concern, of which E. H. Emmick is president, operates theatres throughout northern and central California.

C. R. Hall of Boonville, N. Y., has reopened the Carole in Utica, N. Y. The house was formerly owned by L. J. Carkey. It has been renamed the Sunset.

Remodeling work on the Palace theatre in Duncan, Okla., a Griffith unit, has been completed. Among the renovations were the installation of a new Texlite marquee with Wagner letters and frames, new tile rest room floors, recarpeting, new lobby boards and a new box office.

WILLIAM PETERSON, who operated the Delta at Brentwood, Calif., died recently.

The Regun in New York City has been reopened by SAMUEL FRIEDMAN and MINNA STURTZ.

M. S. METROVICH has opened the New Linda theatre in Marysville, Calif.

MIKE KALLET has renewed his service agreement with Altec, covering all of the 24 Kallet theatres in New York State. A. J. KADEMACHER represented Altec in the negotiations.

HY FINE, M & P Boston district manager, who left several weeks ago to assume a position in Florida, has returned to his former post with the New England circuit.

The Excelsior Amusement Company, operating a theatre at Daly City, Calif., plans to remodel the foyer and lobby, add new signs and redecorate the interior. Renovation plans for the work have been prepared by A. A. CANTIN, San Francisco architect.

CORGAN and MOORE, theatre architects of Dallas, Texas, have completed plans for the remodeling of the Blue Moon theatre in Oklahoma City. Renovation plans call for installation of 200 seats additional to the present capacity of 300. The house is operated by Ted Griffith, partner, and the Griffith Amusement Company.

Dan MCLEAN has remodeled the lobby of his Embassy in San Francisco. Included in the renovations was the installation of a lounge with automatic, soft drink and candy vending machines.

LEO KESSELL, co-owner of the 1,000-seat Palace in Lancaster, Ohio, has purchased the interest of HARRY ABRAMS in that theatre. Tom Borchert will remain as manager. Mr. Kessell has also acquired Mr. Abrams' interest in the Broad in the same city. HERBERT KNELLER manages the Broad theatre.

The new 700-seat Times in Cincinnati, built by ISAAC LIBSON and associates, has been opened. R. G. LIBSON has been named general manager, with ROBERT KINSLER, former assistant at Keiths, as house manager.

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**What they say about U.S. ROYAL FOAM seat cushioning**

- PRETTY SOFT when you can sit through a double feature without cramped muscles!
- U.S. Royal Foam buoy the body on millions of air cushions
- NO HOT SEAT HERE! Even the seats feel air-conditioned!
- U.S. Royal Foam breathes to keep itself cool and dust-free

**DESIGNERS**

It's the modern way to cushion any seating.

**MANAGEMENT**

U.S. Royal Foam Cushioning is molded in one piece, ready to apply

**PATRONS**

Nothing like U.S. Royal Foam seats for SAG-PROOF ECONOMY!

**U.S. ROYAL FOAM**

MOLDED CUSHIONING OF WHIPPED LATEX™

**UNITED STATES RUBBER COMPANY • MISHAWAKA, INDIANA**
Film Elevators—
And Other Tricks

HAND-OPERATED elevator, or dumb waiter, for the purpose of getting the film up to the projection room has proved to be of value in the operation of the theatre. A small inconspicuous door at street level, preferably on a side wall, opens onto a small shaft approximately 2 feet square, which extends up to space adjoining the projection room.

The advantages are many and important. Heavy film cans are handled quickly and without strain, while the costly finishes in the lobby and other spaces are not marred and broken by heavy cans hitting against them.

The film delivery man has the key to the dumb waiter door, as he would otherwise have for the lobby door. All locks can be eliminated from the front entrance doors, using only built-in door bolts operated from the inside. The building may be entered in the morning and closed at night through an exit door equipped with a cylinder lock.

Modern Door Checks

Door checks for inner lobby and foyer doors are now made so that most of the check is built into the top of the door. These checks, made by a leading hardware manufacturer, are far more attractive than the common exposed type.

Bricks in Varied Sizes

Some of the brick manufacturers are now making double- and triple-size bricks with baked enamel faces. The bricks are in various pleasing colors and may be used very effectively for the theatre facade. A small pebble-like texture is preferable, since the absolutely even surface would show glaring highlights, which destroy color values. A facade made of this material is durable and attractive and very easy to keep clean.

Interesting patterns can be designed, using a variety of the brick sizes.

Late Attraction Display

Lobby illumination, after the last patron has gone through, can be effectively limited to lighting of the displays showing coming attractions. In this way not only is there a saving in electric current, but the displays are more conspicuous.

—B. S.
A Country Circuit's System for Making and Presenting Local Movies

• Describing the method used by the St. Cloud Amusement Corporation (whose rural operation was described in the October issue) to build good-will and provide special attractions

By CHARLES E. SHULTZ

Most exhibitors at one time or another have taken motion pictures of local events and presented them in their theatres. Prohibitive cost has undoubtedly prevented more of this work from being undertaken despite the box office and good-will value of local pictures.

This article deals with the use of 16-mm. photography and high intensity projection, together with musical background and "off screen" commentation recorded on records at 33 1/3 r.p.m., in the presentation of such local newsreels. This is the result of the desire of the St. Cloud Amusement Corporation, a circuit of twelve theatres, with seating capacities ranging from 500 to 1,000, operating in northern New Jersey communities of 1,500 to 6,000 population, to produce local films at moderate cost without sacrificing the standard of projection to which the patrons of these theatres are accustomed.

An investigation was made of the possibility of producing low-cost localized subjects of professional quality and their potential value was considered deserving of careful research. The technical department of Heyer-Shultz, Inc., Montclair, N. J., suggested that material of the nature desired could be satisfactorily photographed, recorded and reproduced with 16-mm. equipment due to the many major improvements which have been made in this field in recent years. A survey was compiled outlining the results which might be anticipated from 16-mm., upon the strength of which the equipment was developed that is now being used.

It is interesting to note the direct comparisons obtained with 16-mm. projection against the 35-mm. projection normally employed. The cost factors for 16-mm. are so much lower in every respect that they bring this project to a total cost that may be written off over a short period of time and continue to create added box office possibilities.

Q PHOTOGRAPHY

The photography must be strictly professional from every standpoint. This means producing a clear, sharp picture, rich in gradation and half-tones, rock steady and professionally composed. There must be a balanced mixture of close-ups, long shots and medium range shots, as well as scene duration of sufficient length to overcome the major faults usually encountered by the amateur.

For this work is used a Bell & Howell Filmo 70-DA camera equipped with a

Recording: Mr. Shultz, who makes a hobby of acting as commentator for many of the St. Cloud circuit's "newsreels," is shown speaking an account of a local event into the microphone, while Alvin Sloan, general manager of the circuit, operates the recorder, mixing Mr. Shultz's voice with background music and sound effects.

Projecting: An edition of "Meet Your Neighbors" being presented to an audience at Roy's theatre in Blairstown, N. J. Projectionists Roy Rothenbeck (left) and Reed Van Goorder, both members of Local 283, are about to change over from standard to 16-mm. Mr. Van Goorder will snap one switch which will start both the 16-mm. projector and the turntable.

BETTER THEATRES: November 16, 1940
triple lens turret upon which is mounted a 1-inch wide-angle lens of f/1.9 speed, a 3-inch f/4 medium focus lens, and a 6-inch f/4.5 telephoto lens. All work is photographed with a tripod and exposures are carefully standardized with the use of the new Weston Master Model 715 photometer.

Eastman Kodachrome color film is employed almost exclusively because of its added pictorial value and grainlessness. As most of the subjects covered are photographed outdoors and under daylight conditions, the selection of lenses is amply fast for this color film.

Under emergency conditions of adverse lighting, the high speed Super-X black and white may be used to obtain the exposure necessary. The completed production is usually approximately 400 feet in length and is edited from a total footage of 800 to 1,200 feet.

Q PROJECTION

The requisites of projection are very strict and present the greatest problems encountered. In every case the projected 16-mm. image must fill a screen the size of which was designed for the projection of 35-mm. film. Despite the fact that the 16-mm. film is magnified 2 1/2 times that of the 35-mm., a direct comparison is of course made between the two images by the audience. The 16-mm. must be comparable in color, steadiness and sharpness with the 35-mm. picture. To meet these requirements Heyer-Shultz, Inc., constructed a special high-intensity projector utilizing the new Strong Junior high-intensity arc developed especially for the projection of 16-mm. film for professional.

Assuming that the working conditions for 16-mm. and 35-mm. projection are equal in screen surface area and length of throw, we find the following characteristic differences exist:

The standard optical speed for 35-mm. projection ranges from 1/2.2 to 1/2.5 in common use. The standard optical speed for 16-mm. equipment ranges from 1/1.6 to 1/2.

As the efficiency of an optical system is in direct relationship to the f speed of that system, it will be noted that this represents a material increase in efficiency. However, this increase is offset by the additional magnification of 2 1/2 to 1 for the 16-mm. system, and the quality of the projection lens used must be excellent to obtain the definition required under this extreme magnification.

Screen Illumination:

A comparison between the projection of these two systems was made at a 94 1/2 foot throw on a 15 1/2-foot screen, with a projection angle of approximately 10°. The equipment used, and specifications for power, carbons and screen intensity, were:

(A) 35-mm.—
Simplex E-7 projectors.
Peerless Magnarc lamps.
Bausch & Lomb Cinemator f/2.5 lenses.
6-mm. negative and 7-mm. positive "Suprex" carbons, operating at 42 amperes, 32 volts.
(Screen intensity, central reading, 20 foot-candles.)

(B) 16-mm.—
Standard 16-mm. projector.
Strong Junior H. I. lamp.
Wallensack f/1.6 lens.
5.5-mm. negative, and 6-mm. positive "Pearlex" carbons, operating at 30 amperes, 27 volts.
(Screen intensity, central reading, 10 foot-candles.)

The latter reading represents from three to five times the intensity obtainable from incandescent light sources.

The color of the light from both sources is identical, and the definition with the Kodachrome film excellent. When black-and-white film is used in the 16-mm. machine, however, grain is noticeable.

Mechanical Comparisons:

The 16-mm. image being magnified 2 1/2 times more than the 35-mm. image requires an accuracy of registration and vibration levels within very close tolerances. The 16-mm. projector employed produces excellent results for this image size.

Because of the fact that the subjects covered in this work are not limited to a single town, but generally are of interest in from three to seven surrounding towns, the projection equipment is portable, being constructed on an aluminum base and completely self-contained.

Each theatre has a permanent mounting affixed to the front wall of the projection room. To put the projector in place, pre-aligned with the screen, merely requires the insertion of four bolts and the proper connection of a.c. and d.c. leads. The direct current for the arc is supplied by the stand-by equipment of each theatre.

Aperture Proportions:

As the projected image from both 16-mm. and 35-mm. must correctly fill the masking utilized in the various theatres, the aperture proportions are important.

The 16-mm. aperture has a relationship of three to four in height to width comparison, while the 35-mm. sound aperture has a relationship of 3 to 4.125. This slight discrepancy in proportion produces a difference of only 1 1/2 inches on a 15 1/2-foot screen and is not objectionable.

Film Consumption:

The 35-mm. film is of course projected at 90 feet per minute, or approximately 24 frames per second. This represents a running time of 1.11 minutes per hundred feet. The 16-mm. film is projected at 24 frames per second (which is the minimum speed at which it can be safely projected without buckle when utilized with the high-intensity arc), consuming 31 feet per minute, or running approximately 3 1/2 minutes per 100 feet.

Comparing Film Stock:

The 35-mm. stock is produced from a nitrate cellulose base with a very high transmission factor, while the 16-mm. film is prepared from an acetate cellulose base which is not as transmissive and requires more illumination to obtain equal screen intensity. This is more than offset, however, in the many advantages the 16-mm. film offers with its slow-burning characteristics. There is no need for magazines, film cabinets, storage vaults, fireproof editing rooms and other costly fire prevention equipment with its use, making possible the use of the films produced by the theatre at club meetings, etc., or on occasions where goodwill might be enhanced.

The 16-mm. film requires no separate negative, but is reversable, the same film upon which the image is photographed in the camera becoming the positive print in processing. This, of course, is an important economy feature. Duplicates can be made from these positive in color and in black and white.

Every color process known today is

(Continued on page 35)
'FRAID?

...Business bad? 'Fraid it'll be worse? 'Fraid of competitors?
You've blamed the producers, radio, the weather, baseball, everybody and everything...but yourself.
The responsibility for attractive presentation is yours!

Stop being scared! Lick the bugaboos! Ask your Independent Theatre Supply Dealer about the new Strong Utility Intermediate Capacity High Intensity Lamps that project today's dense films and colored pictures amazingly better...that project twice the light of your low intensities at only slightly increased cost. Who's afraid of bogeymen? Phooey!
Making the Public Aware of Hidden Aids to Better Shows

How the Liberty in Toledo exploited its new lamps

Although showmen of the motion picture theatre business today are conscious of the value of institutional advertising—the exploitation of theatre interests beyond that of the show itself—it remains something of an event when these contributory interests are exploited with anything like the ingenuity given promotion of the program. Such an event was the stunt staged by Robert Collins and Frank Tafelski of the Liberty theatre in Toledo recently, to exploit the modernization of their theatre.

Much of the interior of the house was improved, while the front was given a general overhauling, including a new marquee. These renovations were essentially obvious to patrons. But the improvements also included equipment replacement, and this of course was hidden from public view.

Among the items of new equipment were new projection lamps. The public is not expected to know anything about the technics of motion picture production and reproduction, but it can appreciate what technicians are doing to increase its pleasure, to give them a better show for its money.

And that is what Messrs. Collins and Tafelski gave them a chance to do.

They had installed high-intensity projec-
tion lamps—Simplex intermediate type reflector arcs, using the so-called “one kilowatt carbon”—to replace low-intensity lamps. The significance of this change they decided to exploit, dramatizing it so that it would be impressive, interpreting it so that their patrons could understand. Their patrons could not—at least, wouldn’t attempt to—understand the difference between high- and low-intensity. But they could understand this:

“Yes, we have replaced the old low-intensity lights with the latest high-intensity projection arc lamps so that our patrons can enjoy clearer and brighter pictures.”

In other words, the management of the Liberty theatre had spent money in order to give its customers better shows. Then, when they watched the picture on the screen, this effort to please them was confirmed. Such exploitation of the hidden efforts of theatre management to provide high-quality entertainment, plants an idea that is referred to when it is a question of which theatre to go to—it’s good propaganda—and it builds good-will.

To dramatize the replacement of the old lamps with the new high-intensity arcs, one of the old low-intensity lamps was placed in a casket, and this, with all the floral “offerings” of a sure-enough funeral, was exhibited in front of the theatre as shown in the accompanying photograph. The National Theatre Supply Company, distributors of the Simplex intermediate lamp, assisted in preparation of the exhibit.

A Country Circuit’s System for Local Newsreel Attractions

(Continued from page 32)

quires a higher level of illumination for proper projection due to the greater density. We were surprised, however, to find by changeover comparison that with the 10 foot-candles of light, the color appeared more vivid, and sharper, and produced a higher contrast, due to the color separation, than the black-and-white film.

Q SOUND

The sound utilized is in the form of commentary and background music. After comparing many types of recording and reproducing equipment, the RCA Model M. I. 12700 Deluxe Instantaneous Recorder was selected for its high fidelity and convenience, and the installation was engineered by Mr. Alex Knight of RCA, in a recording room designed and equipped for this purpose.

A double turntable unit furnishes background music, which is mixed with the voice of the commentator. A 16-mm. projector (mazda light source) is placed outside of the recording room in such a manner that the picture is projected into the room through sound-proof ports and the speed is controlled, as in the case of the high-intensity projector, by the use of 220-
volt, 3-phase synchronous motors. The synchronization thus obtained is accurate for this purpose.

The records used are 16-inch RCA discs recorded at 33 1/3 r.p.m. and reproduced through the theatre sound system from a portable turntable in the projection room. These recordings are capable of 20 brilliant reproductions of high-fidelity quality and may be duplicated if additional playings are required. One side of one record will run 17 minutes.

Q SUBJECTS

Methods of using this equipment to advantage in the average small theatre are so many and so varied that no attempt has been made here to cover any but the technical aspects of its use. Undoubtedly the knowledge of the availability of such equipment and the results that may be obtained will open a new fields of box office possibilities when the exhibitor applies his ingenuity and discovers the application best suited for his local situation.

The particular application made by the St. Cloud circuit is in the form of a serialized short subject, each issue of which encompasses some notable local event. These events range from local football games to parades sponsored by civic organizations and the regularity of release for this series is based on the occurrence of such local activities. By not forcing ourselves to adhere to a definite schedule of production, the creation of commonplace or mediocre presentations is avoided and selection of events is limited to those that are most likely to be "box office."

The main title used for all of our productions is "Meet Your Neighbors" and the last words of the commentator are always, "Watch for the next date on which to meet your neighbors on our screen."

[Mr. Shultz figured intimately in the working out of the technical details of the St. Cloud circuit's local "newsreel" and still participates in its production. He is an official of Heyer-Shultz, Inc., of Montclair, N. J., manufacturers of metal arc lamp reflectors, whose technical department acted as consultant in the venture.]

**F. H. Richardson's COMMENT**

**Some Slick Devices To Aid in Projection**

A WELCOME visitor who flew in from Texas recently was Clarence Nelson, chief projectionist of Interstate's new Alabama theatre in Houston. Brother Nelson is among the top men of his profession, which fact was proved convincingly when he was induced to open his chest of knowledge and allow me to examine some of its contents. Indeed, I was so well pleased with what I saw that I asked him to describe some of his methods. That he has done, with photographic proof.

Brother Nelson has built a metal truck upon which to wheel the film across the room as it arrives and departs. This saves several trips and much lifting. The shipping cases are left upon this truck, which is pushed into its place under the work bench, the back of the truck forming the outside of a neat cabinet, which becomes a part of the work bench itself.

On the wall above the work bench are placed the tools used in the projection room. Each tool has a place upon an especially constructed work board and each is kept in its exact place so that it can be picked up in a hurry.

"By having tools where we can find them," remarked Mr. Nelson, "near the work to be done, many steps are saved, and the room never looks 'messy.'"

All port holes are especially designed and are constructed out of aluminum, with all the controlling switches—curtain switch, house lights, footlights and border switches—built in immediately underneath. At the side of each port in the aluminum frame is a clock, both convenient and attractively designed.

Brother Nelson also has installed upper magazines of his design which are equipped with an indicator to show how much film remains in the magazine at any time, thereby showing at a glance the approach of changeover. Additionally, the changeover switch is associated with an electric light bulb at each lamp, automatically turning on one of the lights, and turning off the other, to show at a glance the projector next to go into operation. Brother Nelson's upper magazines also have means for attaching the trip-cord of the fire shutter.

All of these gadgets represent considerable inventive talent, while the workmanship which they display certainly speaks for mechanical skill. Mr. Nelson, it should be explained, has his own workshop, which includes a small foundry. I am sure all of my readers will be deeply interested in these devices, and I thank Brother Nelson for the opportunity, not only to describe them, but to show them in pictures.

**A Section of Motion Picture Herald**
Suggesting Possible Film Damage Causes

FRANK R. McLEAN, projectionist of Coulterville, Ill., writes, "Looking through some back issues of Better Theatres, I noted the letter from W. Allyn Butterfield (page 46, July 1, 1940 issue). It seems likely the exchange is responsible for the damage, though there is one possibility of it being inflicted in projection—namely, by a reel-end alarm of the type contacting the film surface.

As to the type of scratch reported by Raymond Dilloway (same issue), it is possible such an abrasion could be inflicted by a defective magazine roller, some types of which have a circumference measurement almost equal to that of three frames of film; also, some types of soundhead lateral guide rollers might conceivably have caused it.

Let us have more of Better Theatres space devoted to modern projection practice and to your Comments, both of which have high value to theatre people."

I offer sincere thanks for Mr. McLean’s remarks concerning film damage. Those who present their puzzles for solution and those who offer help, as McLean has done, are not only helping themselves, but the profession of projection as a whole.

A Tough Case of Intermittent Flicker

GUY COWAN, projectionist of the State theatre at Worthington, Ind., writes, “I have been reading your Comments in Better Theatres for several years. I find them not only interesting, but of great help; also have the Bluebook, which is really ‘tops’ with me."

“I have been having trouble with intermittent flicker, which you have just recently dealt with in Better Theatres. No soap, though, so far as my case is concerned.

“Starting at the beginning: We have two Monograph projectors which, while not new, have been kept in excellent repair. They have two-blade front shutters, low intensity light sources, about 23 amperes; current supply through two rectifiers. Projection distance is 72 feet, screen image 12 feet 8 inches by 8 feet. Both projectors are equipped exactly alike; screen illumination is excellent.

“Recently one projector developed a flicker that shows up badly on light scenes. By actual count, it happens about 25 times a minute, though clear as a bell between flickers. Have tried five different shutters, including a three-blade and the one from the other projector. Exchanged complete shutter mechanisms; also gear trains. Used other rectifier. Tested speed, which is exactly 90 per minute.

“Any suggestion you might be able to make would be highly appreciated. There are many things other than my trouble I would like to tell you, but guess I’d better save them. However, I will suggest, that it does not require a million dollar theatre and a hundred-dollar-a-week projectionist to present a decent screen image and sound. Looking at it up one side and down the other, I firmly believe we chaps in towns having a population around 2,000 try just as hard as do the ‘big boys’ to present our audiences the best possible, and if we have decent co-operation from the managers, as I myself have, thank you, we do a pretty good job.”

Yes, and there is more than appears on the surface, too.

As to the causes of this case of intermittent flicker, we must admit that we cannot offer any plausible cures from this distance. The previous cases of intermittent flicker dealt with in these columns exhausted the list of probable causes—if none of those worked for Brother Cowan, he’s in for some strenuous searching.

One possibility now occurs to me. Can it be that the set screw which holds the hub to the shaft is not set up tight and occasionally slips, each time in an opposite direction? That’s pretty remote, however. A lot of you fellows have already cudgeled your brains over intermittent flicker—but, do you want to try again? Naturally, when they come this tough, long-distance trouble-shooting is pretty futile. Still, maybe some of you have a suggestion.

A Cue Marker That Does Not Damage Film

I was recently shown a little gadget, called a “Signo-Marker,” which impresses a small, round, transparent mark on the edge of four consecutive frames of film, thus making an easily seen changeover mark which, if reasonable care is used, should not represent damage to the film.

The device consists of a cast aluminum template which may be held in the hand or screwed onto the re-wind table, and a steel scriber. The film is placed in a groove with one sprocket hole over a tiny pin, which holds it in place. One edge of the film slides under the marker holes (of which there are four, one for each frame of film). The scriber is then taken from the center hole (which is merely to keep the scriber in when not in use) and placed in each of the four holes consecutively and turned with a very light pressure, and that is all there is to it. A small white circle alongside each of the frames is the result.

The standard position to make changeover marks is, of course, 12 feet from the end of motor start, and 1 foot for the changeover, and by using this simple little gadget it is easy to maintain these distances.

The device is, I imagine, inexpensive. Any of you who are interested may drop me a post card, in care of Better Theatres, Rockefeller Center, New York, and I will see if one can be sent to you, or at any rate get you information concerning the price.
CATA
go BUREAU

Authentic information on equipment, furnishings and materials will be sent to theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from the following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

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101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. floodlight
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHITRE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Leatherette for walls
307—Luminous paints
308—Paint, lacquers, etc.
309—Porcelain enamel
310—Roofing
311—Terrazzo
312—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpets—shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum removers
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand jars

LIGHTING
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners
421—Traffic lights
422—Traffic signals
423—Traffic signs
424—Traffic signals
425—Traffic lights
426—Traffic signs
427—Traffic lights
428—Reflectors
429—Renovators, film
430—Rewinders
431—Rheostats
432—Safety devices, projector
433—Screens
434—Speakers & horns
435—Splitters
436—Soundheads
437—Stereoophones
438—Tables
439—Voltage regulators
440—Waste cans, self-closing

SEATING
4101—Ash trays (chair back)
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4105—Expansion bolts
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41203—Curtain tracks
41204—Lighting equipment
41205—Rigging & hardware
41206—Scenery
41207—Switchboards

TICKET SALES
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41302—Changemakers
41303—Signs, price
41304—Speaking tubes
41305—Tickets
41306—Ticket choppers
41307—Ticket holders
41308—Ticket registers

TOILET
41401—Fixtures
41402—Paper dispensers
41403—Paper towels
41404—Soap dispensers

VENDING
41501—Candy counters
41502—Candy machines
41503—Pop corn machines
41504—Weighing scales
41505—Phonographs, automatic

Name

Address

THEATRES CATALOG BUREAU COUPON
Mail to Better Theatres, Rockefeller Center, New York. Write in numbers.

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A Section of Motion Picture Herald
Bob O'Donnell of Texas says...

**OBSOLESCENCE, in theatre equipment, has become a DANGER and a DETRIMENT to the Motion Picture Industry**

We were discussing the equipment side of the business with Bob O'Donnell of Texas Interstate on his recent trip to New York and what importance he attached to this phase of theatre operation. He had a few well chosen words to say on the subject and we thought them important enough to pass along.

Said O'Donnell: “The Theatre's equipment is beyond argument an exhibitor's most important stock in trade and as such should be kept in perfect condition at all times. OBSOLESCENCE, in theatre equipment, HAS BECOME A DANGER AND A DETRIMENT TO THE MOTION PICTURE INDUSTRY and the sooner the theatremen awaken to this realization the sooner will many of their troubles be solved, while the ancient tradition: 'the show must go on,' will be more than a pretty phrase.'

But to our incessant plugging about keeping your theatre's equipment in dependable condition, may now be added an extra thought and a dogged notion in the minds of the people who supply the theather's equipment.

We should not have to remind you that the national defense program is causing a real upheaval in the manufacturing of precision machinery, etc. As a direct result there is every possibility that not only will prices have to rise but dangerous delays may be necessary to meet the normal demands of theatres for many types of equipment.

Quality—the World's Standard for 30 years will be maintained under all conditions.
Thousands of Theatres Increase "Takes" with
MODERN RCA PHOTOPHONE
MAGIC VOICE OF THE SCREEN

To boost the box-office power of every picture, Hollywood studios pay a great deal of attention to sound recording, spend huge sums to keep their equipment modern at all times. Because they know modern moviegoers are keen judges of sound quality.

You will gain greater financial benefits from this Hollywood policy by using modern sound in your theatre. The RCA Photophone Magic Voice of the Screen will help you "up" your "takes" because it reproduces modern movie sound the way your patrons like it.

Your RCA Photophone representative will be glad to give you full details about the Magic Voice of the Screen—designed and priced for theatres of every size.

Better sound means better box-office—and RCA Tubes mean better sound

New!
RCA MAGIC SCREEN

gives better picture and sound performance
... at lower cost!

Greater reflection
Finer sound
No discoloration
Reduced power consumption

Ask your RCA Photophone representative for details!

RCA THEATRE EQUIPMENT

Photophone Division, RCA Mfg. Co., Inc., Camden, N.J. • A Service of Radio Corporation of America
PARAMOUNT, first of majors to form plans under Decree, to require that "Blocks" be played as bought, also sees national release dates yielding to regional distribution

CONSENT DECREES, debated in court and out by exhibitors,—organizations consider procedures to adopt as it receives final sanction of the court

GOVERNMENT to "considerably expand" its screen informational documentaries, says Rural Electrification Administration, producer of "Power and Land"

VOL. 141, NO. 8 NOVEMBER 23, 1940

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"Thankful for the smashing success of 'ESCAPE' holding over everywhere!"

"Thankful for 'FLIGHT COMMAND' starring ROBERT TAYLOR. It's another 'Hell Divers!'"

"Thankful for the best MARX BROS. comedy of them all — 'GO WEST!'"
Thankful for
CLARK GABLE
HEDY LAMARR
in 'COMRADE X'
it's funnier than
Ninotchka' and
easier to pronounce!

"Thankful for a
grand season
that started with
'BOOM TOWN',
'STRIKE UP THE
BAND' and
'I LOVE YOU AGAIN'
and has been
going strong
ever since!"

"Thankful for
the New Year's
gift 'PHILADELPHIA
STORY' starring
CARY GRANT
KATHARINE HEPBURN
JAMES STEWART
—what a
picture!"

"I'm thankful
that our
turkey is
on the
table
not on
the
screen!"
Thanksgiving

BETTE DAVIS

'THE LETTER'

By W. SOMERSET MAUGHAM with
HERBERT MARSHALL • JAMES STEPHENSON
Frieda Inescort • Gale Sondergaard
Screen Play by Howard Koch • Music by Max Steiner

A W. W. WYLER Production

Holiday

is War
New Year

'FOUR MOTHERS'

Starring the 'Four Daughters'

PRISCILLA LANE • ROSEMARY LANE
LOLA LANE • GALE PAGE

with

CLAUDE RAINS • JEFFREY LYNN • EDDIE ALBERT
May Robson • Frank McHugh • Dick Foran

Original Screen Play by Stephen Morehouse Avery
Suggested by the Book, "Sister Act," by Fannie Hurst

Directed by WILLIAM KEIGHLEY

Raymond Massey • Ronald Reagan • Alan Hale
Wm. Lundigan • Van Heflin • Gene Reynolds
Henry O'Neill • Quinn 'Big Boy' Williams
Screen Play by Robert Buckner • Music by Max Steiner

Directed by MICHAEL CURTIZ
"TIN PAN ALLEY"
A SMASH
IN EVERY
PRE-RELEASE
OPENING!

FOR CHRISTMAS!
Henry  Dorothy  Linda
FONDA  LAMOUR  DARNELL
in
CHAD HANNA
The Story of "Red
Wheels Rolling"
IN
TECHNICOLOR!

FOR NEW YEAR'S!
PAUL MUNI
...the Muni you want!
in
Hudson's Bay

Holiday hit
from 20th

Holiday hit
from 20th

Holiday hit
from 20th

20th Century Fox
HOMETOWN JOB

WRITING of the problems of the motion picture in a competitive amusement world, Mr. P. J. Wood of Columbus, articulate as usual in the expression of a considerable sector of exhibitor opinion, will be found to be urging not only that something be done in a big way in behalf of the screen's business status, but also suggesting that it be a big contest, with maybe a $500,000 prize.

Maybe Mr. Wood can recall a certain experiment in that direction only a little while back, known to history as the "Movie Quiz", and to be celebrated in the annals as one of the more extravagant debacles, the screen's bunk night supreme.

Meanwhile, it would be entirely appropriate for Mr. Wood and his organization to make plans and arrange promotion of the screen's competitive status in those regions where they are custodians of it.

It is far from certain that national pre-selling of any product is necessarily a service profitable to the retailer.

If the exhibitor is to acquire the product wrapped up with pre-selling and a portion of national advertising, he must inevitably expect that he will be paying for the whole package, and the less selling there is left for him to do the less he can expect to be paid as his share of the box-office gross. Also the less he can expect to maintain his theatre as really his own and a local institution.

JUST incidentally, it may be observed that this week's news from Paramount Pictures Corporation indicates that there may be a passing of the institution of a national release date, now that selling is to be done in blocks by territories. That can, in turn, have a considerable influence on more recent endeavours to sell the bigger pictures to the whole United States at one shot with a location premiere and a national magazine barrage. One effect can be to give the exhibitor more importance and opportunity, more latitude of timing and action.

Letting promotions and selling aids be what they may, there is nothing can do the exhibitor more good than pictures. With competent pictures, competent showmen can prosper.

TIN PAN ALLEY WINS

CONFLICTING reactions and a grin of whimsy are had from the announcement of the election of Stephen Foster, composer of "Old Black Joe," "Swanee River" and other songs of sentiment, to a niche in the Hall of Fame by Dr. Harry Woodburn Chase, chancellor of New York University. Mr. Foster, in this unprecedented instance, is the only nominee out of a considerable array, to be elected to the honor of a bust and plaque. Among those who failed of election were Edward A. MacDowell, the composer; Noah Webster, Louise May Olsott—author of that box office hit entitled "Little Women." So it seems that those distinguished persons of words and sounds, even with the toplofty electors of the Hall of Fame, must give way to mass acceptance and the "Tin Pan Alley" in which Mr. Foster pertained. He was quite irrelevant and casual as that more contemporary song writer who put Alabama on the Mississippi river. He never heard of the Suwanee river until his brother substituted it for the PeeDee in the song script. He died a Bowery dervish. Then emotional acceptance and tradition made him great, in that "escapist" audience the critics prete to fame. A proletarian jade, is generous at times.

MR. MARTIN BECK

THE passing of Mr. Martin Beck takes from the scene one of the most famed of names of the show world through all the years of the evolution of the motion picture screen, which had its beginning in the vaudeville which was his real career. It was Mr. Beck who impressed the name "Orpheum" so successfully on the amusement map of the United States. His contacts with the motion picture were incidental, but frequent. Perhaps least known among them was his sponsorship of Martin and Osa Johnson, way back yonder, when first they appeared in a South Seas turn on "Orpheum time," and subsequently when Mr. Johnson founded and edited the film, "Orpheum Travel Weekly," the activity which ordained for him his subsequent career of adventure cinematography. Mr. Beck was a maker of tradition in his show world.

BUSINESS WEEK has had some statistical excitement with a graph showing how a war contract spreads spending over the United States, perhaps benefiting many a region with more dollars than the point of primary expenditure. It is illustrated with a drawing showing how many states, supplying materials and parts, will be sending output to Seattle on that seventy million dollar contract for Boeing "Flying Fortresses". There are more parts and materials in a motion picture than an airplane. Hollywood's dollar goes everywhere, too.

THE movies, as you have observed, have been considerably invaded by Mr. Borden's "Elsee—the Cow," who, or which, has been to Hollywood, with young, etc. Now she erupts in the millinery business as the inspiration for a John-Fredericks Fifth avenue "off-the-face" bonnet, of "mint green and rough straw."
This Week in the News

FROM GERMANY
[Continued from preceding page]
season, following one entitled "Fox of Glenarvon". Also, among the tidings there is a bit of not very conscious humor in the report that the International Film-Art Exposition at Venice, which has always been full of political intrigue, "has boiled down to a German-Italian art week". Boiled is the word.

△ △ △

ADVERTISING
N Printers' Ink, where advertising men often speak their minds, appears a letter from Arthur Michiel, promotion manager in Boston for a machinery company, who complains of the nature of many a lobby display. He sets down: "I waited anxiously for Pare Lorentz's 'Fight for Life'. Not even a strong-arm squad could have kept me from seeing it. But on the outside of the theatre were lurid splashes of red, reading in yellow letters: 'Not for Children under 18' and 'Prepare to be Shocked', as if it were some bootleg film offered at a burlesque house. . . . The low quality of movie advertising has cut my visits. . . . I do not go more often because I'd be ashamed that others in the theatre might believe, even unconsciously, that I'd been pulled in by the mawkish advertisement."

△ △ △

LOOKING over the content of the current season's offerings of the legitimate stage of Broadway, Mr. Sidney Whipple of the New York World-Telegram finds a total of six musical shows, eight light comedies, and two serious plays and that so far not a single play of "social significance" has appeared. That makes Mr. Simeon Strunsky, who does "Topics of the Times" in the New York Times, decide that this is "an escapist season". After a column of profound consideration he decides that the theatre is really always escapist, sometimes even an escape from success and serenity. That's what we've been a-saying.

—Terry Ramsaye

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GOVERNMENT to expand its "informational film activities", REA executive tells National Board of Review Page 13

COMPETITION for amusement dollar more devastating than war, says P. J. Wood, urging institutional campaign Page 16

FIVE THEATRES, celebration lasting a week is Columbia's bid for premiere honors Page 28

STUDIO LOCALS demand reopening of basic pact of last year Page 29

BISHOPS protest increased tendency toward "objectionable" films Page 34

MULTIPLE STAR formula becomes Hollywood trend as newer appeals fail to prosper Page 37

MUSIC WAR moves into action phase as NBC bars ASCAP music on sustaining programs Page 39

FCC issues ten new television licenses, six for Hollywood stations Page 43

SERVICE DEPARTMENTS
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Disney Eyes "Alice"
WHILE motion picture and music critics and others were still writing favorable, and unfavorable, comments about "Fantasia," new Walt Disney production, which features music as conducted by Leopold Stokowski and reproduced by RCA Fantasound, Mr. Disney said that he intended to make a version of "Alice in Wonderland" and that he had asked Deems Taylor, the narrator in "Fantasia." to compose music for the picture.

Although some of the New York music critics, called "tin gods" by Mr. Disney, did not like "Fantasia," it was reported that the film was setting a two-a-day record at the Broadway theatre where the film is having its first roadshow engagement.

Gross for the first 14 performances was estimated at $33,000.

Petrillo Prevails
THIS WEEK labor in the entertainment industry appeared nearing another of its bigger tangles—all resulting from the refusal, by New York Supreme Court Justice Aron Steuer, on Tuesday, to temporarily restrain James Caesar Petrillo, "czar" of the American Federation of Musicians, from interfering with the employment of instrumentalist members of the American Guild of Musical Artists.

The ruling, though it does not prevent the guild from proceeding with a suit for permanent injunction, does allow Mr. Petrillo to carry out his threat, voiced shortly before Labor Day, to bar instrumentalist members of the guild—such as Jascha Heifetz, Efrem Zimbalist, et al—from employment on radio, recordings, screen, stage, and concert platforms unless they join his federation. On Wednesday both parties signed a stipulation with the Judge's consent, maintaining the status quo until November 29th.

That promises to be a situation indeed.

Justice Steuer remarked on Tuesday that Mr. Petrillo has "arbitrary" powers, and that the danger of "extortion" may exist. More labor news on page 29.

U.A. Shifts
LYNN FARNOL has resigned as director of advertising and publicity for United Artists, effective January 1, and is to be succeeded in that post by Monroe Greenthal.

Official announcements were made at midweek.

Mr. Greenthal has been with United Artists for twelve years, for the last several in charge of exploitation in the field and exhibitor service.

Mr. Farnol, says announcement from Murray Silverstone, in charge of world wide exploitation, is now to be enabled to "develop a new type of personalized exploitation and publicity without the burden of a large department and organization."
**Draftees’ Pay**

PAYMENTS to employees on active duty with the armed forces for the purpose of making up part of the difference between their pay and the sum paid by the Government for military service will be exempt from old-age pension and unemployment-relief taxes and may be deducted from the gross income of the employer under a ruling by Commissioner of Internal Revenue.

The commissioner held that “payments made by an employer to his former employees called for active service with the armed forces of the United States, or who voluntarily enlisted for service, which payments are designed to supplement amounts received by them from the Federal Government, do not constitute ‘wages’ for Federal employment tax purposes.”

It was emphasized, however, that such payments constitute income to the employees and must be accounted for if he is subject to the income tax.

**Critics to Cast**

PARAMOUNT’S publicity campaign on the picture version of “For Whom the Bell Tolls,” Ernest Hemingway’s current best seller, began this week with the announcement that a hundred and fifty literary critics of the newspapers and magazines of the United States would be consulted by poll concerning the casting of the production.

Y. Frank Freeman, vice-president in charge of production, said that the poll would be tabulated before any players were signed. Mr. Freeman says he considers the opinion of the critics a good index of public taste.

That assumes that literary critics know about screen personalities.

**N. Y. Sunday Stage**

SABBATH shows will be inaugurated, Sunday, November 24, in New York, when 12 legitimate plays will give performances, as part of an experiment which Actors’ Equity Association is financing to stimulate interest in the legitimate theatre. Fear that the Sunday shows would hurt the movie business, especially the first-run houses in the Times Square area, was expressed, this week, by managers.

In an editorial in Equity Magazine, Equity Association urges legitimate managers to scale prices for the Sunday shows so that they can compete with the first-run seven scenes.

Further, it is stated that most of the Sabbath patrons will necessarily have to come from the ranks of moviegoers, Equity’s editorial stated in part:

“But, if Sunday shows prove to be just another day and do not make new friends for the theatre, or provide any material increase in the weekly grosses, then, certainly, the management will have the feelings of a number of its people who do not like Sunday shows, on any conditions, and who do not really wish to play on that night, but who have agreed to give this experiment an opportunity to work itself out, because they have been told it would benefit their profession.”

**Golden Out, Brody In**

NO longer with Monogram is Edward A. (“Eddie”) Golden, sales executive especially known to independent exhibitors. His resignation as general sales manager was accepted by the head of the World’s board of directors on Tuesday, in Hollywood.

Successor to Mr. Golden is Samuel Brody, Boston franchise holder. Mr. Brody has been with the company since 1932.

Before that, he was city salesman for Republic, and prior to that he was interested in operation of several theatres in the city, with others. He has been active in the Friars’ Club, of that city.

Mr. Golden’s resignation ends an association with Monogram, of several years, during which he had been sales manager, then sales manager in charge of exchange operations, then again general sales manager.

It also introduces a small hull in Mr. Golden’s film activities. He said on Tues-day that there are no plans to compete in any other way in the industry.

Mr. Golden has been in the film industry since about 1914, in varied posts. He held the World Film franchise for Canada; was New England distributor for Columbia Pictures, salesman for the World’s 16mm. and Universal pictures while president of the American Feature Film company; and was general sales manager of Republic, and of Chesterfield and Invincible.

**“Jimmy” not a-drift**

THIS week the Mills Noveltv Company of 4100 Fullerton avenue, Chicago, issued a publicity statement, dated November 6, saying:

“CAPT. ROOSEVELT STILL A SOUNDIES MAN

Captain Jimmy Roosevelt gave up his salaryed position as president of Soundies Distributing Corporation last week. He resigned from the paying job because he is in the U. S. Marines. Gordon Mills, vice-president of Soundies, is pinch-hitting in his place as head of Soundies, although, however, in no way cut himself adrift from the new robot reels.

“I am still a stockholder and director in Soundies,” stated Jimmy today, and ‘‘my company, Globe Productions, Inc., of which I am president, is hard at work right now making five new reels, forty Soundies, for the Mills Panoram Movie Machine. We’ll make several hundred more before another year passes.” It was further explained that the Soundies company is in no way involved in not being Roy Roebuck resigned, is strictly a distributing and film rental organization—Released by Mills Noveltv Co.”

**Again “The Wind”**

NOW COMES the new institution of the “anniversary premieres,” in the case of “Gone With the Wind,” of course the picture so big that it takes two nights to open it, in November. The big one will be on December 12, in Atlanta, again, at Loew’s, Grand.

This is because, one gathers from M-G-M, “The Wind” is to be generally released in January at one half roadshow prices, just “in tact as it was shown to the carriage trade.”

The Atlanta city council has passed a resolution of laudation, recollection of the “first premiere” and calling for a repeat performance from all cooperating persons and agencies.

M. Sarah Bernhardt was famous for her, and it was there many. The cinema, by grace of “The Wind,” repeats and continues its first nights, quite the opposite.

**16 mm Victory**

A CLIP of 16mm. film settled the disputed fifth down in the Cornell-Dartmouth football game, last Saturday, while, incidentally, the major newsreel companies were caught without footage on the game which had become a national issue.

Parenthetically, newsreel companies secured enough of the 16mm. film from the Dartmouth counter-strike that they have been able to include this week in their release.

The same day, the films were billed on the marquee of the Embassy Newsreel Theatre in Radio City and attracted wide spread interest.

None of the major newsreel companies considered the game of sufficient prospective importance to assign a camera crew.

As a result of the extra down, granted, by mistake, and which Cornell later scored a touchdown, pictures of the game became collectors in themselves.

The pictures proved the fifth down as the game has been awarded to Dartmouth.

**Adrienne Morrison Dead**

ADRIENNE MORRISON, 62, mother of Constance, Joan and Barbara Bennett and the former wife of Richard Bennett, died suddenly Wednesday in her apartment in New York City. She was the daughter of Lewis Morrison, actor famed for his portrayal of “Mephistofoles” in Faust. Her mother was the actress Rose Wood. Miss Morrison appeared in “The Squaw Man” and other plays. In recent years she has been a member of a theatrical agency firm.
QUEEN of Arizona's "Pioneer Week", proclaimed by Governor R. T. Jones to honor five-theatre world premiere of Columbia's "Arizona", in Tucson, Irma Arros, local girl, is crowned by costumed Warren William (right) and Regis Toomey, of the cast.

THREE MILE PARADE. Featured in the celebration of the Tucson "Arizona" premiere, was an atmospheric street parade of cowboys, cowgirls, Indians, covered wagons and other units representative of the time of the picture. Visiting stars took part.

RENEWS CONTACTS. Red Harkins (right) of the College Theatre, in Tempe, Arizona, stops off at the Paramount studios during a Hollywood trip to visit, on the set of "You're the One", with Albert Dekker, an old acquaintance.

MAKE DEAL. To be produced for RKO Radio by William Dieterle (left) arrangements for "Devil and Daniel Webster" by William Stephen Benet (seated) are completed. Charles Glett, associate producer, looks on.

M. A. LIGHTMAN, head of the Malco circuit, Memphis, is entertained by Edward G. Robinson in Hollywood Columbia Broadcasting studios at a presentation of the Warner star's radio program for Rinso, "Big Town".
ENDORSES RADIO. Guest of honor at a recent meeting of the Associated Motion Picture Advertisers, in New York, Edgar Kobak, National Broadcasting vice-president in charge of the Blue Network, received gift of a home microphone, then made a strong "commercial" in urging radio advertising by the industry for increased grosses.

LOEW EXECUTIVES. At a recent Loew-Paramount Rally held in the Ziegfield Theatre, New York, were district heads, Bill Downs, Maurice Seidlitz, Larry Beatus, Dominic Barreca, Samuel Meinhold, Gene Meyers and Harry Karasik.

NEW PRESIDENT. General manager of operations since 1936, Edmund C. Grainger, left, this week additionally was named president of the M. A. Shea circuit.

HARRY HARRIS, (above) of the Harris circuit, seeking for something in Abe Blumstein's desk at the Twentieth Century Fox exchange in New York.

HENRY FRIEDMAN, exhibitor of Lansdowne, Pa., in New York with Mrs. Friedman comes by to leave greetings at the Managers' Round Table office.

SOMERSET MAUGHAM, author of "The Letter", Warner feature starring Bette Davis, with Fannie Hurst, at the party held in his honor at the Ritz-Carlton, in New York.
"CONSENT DEGREE"
CAST OF CHARACTERS

THE Federal courthouse on Foley Square in downtown New York, massively columned and porticoed, was the setting for the opening and closing scenes of the two-year drama of which the last act, titled "Consent Degree," was played this week. On their way to courtroom and conference room, some of the principals in the play are pictured on this page. Their dialogue and the plot action to date are told in the story on pages 15 and 18.

(Pictures by Staff Photographer)

William Zimmerman and William Mallard of RKO's home office legal talent.

Right. Sidney B. Pfeiffer, Charles Hayman, MPTOA, and J. Meyer Schine.

Paramount's Austin C. Keough.


Judge Joseph M. Proskauer, of the Warner Brothers staff of attorneys.

The Judge is early. One hour before the hearing Federal Judge Henry Warren Goddard ascends the courthouse steps.

Joseph Hazen, vice-president of Warner Brothers, hurries past the cameraman.
ALLIED ORGANIZES IN SOUTH JERSEY

Members of the Southern New Jersey unit of the Allied Theatres of New Jersey, at a meeting last week in Camden, named Sam Franks, of the Rivoli, Hammonton, as acting chairman. Mrs. Florence E. Rose, manager of the Majestic and Criterion, Bridgeton, was chosen for the office of secretary. Those attending heard Lee Newbury, president of the state organization, explain its benefits and workings of the Allied information department were detailed. In addition to other speakers, E. Thornton Kelly, field organizer, acted for the first part of the meeting in an advisory capacity.

(Pictures by Staff Photographer)
PARAMOUNT TO SELL "BLOCKS" ONLY IN ORDER--NO "BUYERS' FIELD DAY"

Balaban Says 1940-41 Product Will Be Released Only as Preceding Pictures Are Bought, Booked by District

Paramount pictures during the 1941-42 season, the first under the consent decree, will be released in such quantities in each district only after preceding blocks-of-five have been bought and booked, according to present decision. Selling will be by territories and, according to plans, the present policy of having a release date for each film will be discontinued.

Although distribution practices under the consent decree have been discussed by many of the companies, Paramount is the first to give an indication of its plans for the coming year. Last week at the Paramount West Coast conferences, participated in by home office and studio executives and theatre partners, the effect of the consent decree was considered from many viewpoints.

The Hollywood conference was conducted under conditions of unusual secrecy, and with a deal of speculation among Paramount's contemporaries there, and in the local press.

Seen Plan of Precedent

With all other major production-distribution interests yet to be heard from the Paramount plan of procedure is taken by observers to signify a purposeful plan of precedent.

Several pictures for the Paramount 1941-42 program are already in work and a considerable number will be finished by the time the blocks-of-five and trade show clauses of the consent decree go into effect September 1, 1941. However, the company does not propose to offer for licensing any block-of-five in a given territory until previous groups have been bought and booked.

Barney Balaban, president of Paramount, followed his return to New York from the week of company meetings in Hollywood, said on Monday, "Paramount will make every good picture for which it can obtain material. But the pictures will be made available only as fast as they are booked and bought in each territory. They will be made in advance but released as they are bought and booked."

No National Release Date

"Paramount will make every picture it can," Mr. Balaban continued. "We have the resources—money, men, material and stories. But pictures will be sold as fast as preceding pictures are bought and booked in each territory. Selling will be by territories."

Although the company will have a number of pictures ready by the beginning of the new season it has no intention of providing a "field day" for exhibitors by putting a large number of pictures up for leasing at any one period, he said.

Mr. Balaban also said that, although nothing definite had been decided yet, it was his opinion that there would be no such thing as a national release date of pictures on the 1941-42 schedule.

At the West Coast meeting there was discussion of the full program for 1941-42, Mr. Balaban said. Attention was given to the exhibitors' problems and preferences in production matters, he added. The general purpose of the conference was to bring the exhibitor and studio heads together and to bring to the studio specific information about the needs of the retailer, the exhibitor, according to Mr. Balaban.

Home office and studio officials participated in a general discussion of television as a future problem, he added.

Meeting in Spring

Another general meeting for further consideration of production, theatre operating and general business problems will be held in Hollywood or New York next spring. Stanton Griffis, chairman of the executive committee, and Neil F. Agnew, vice-president and general sales manager, came East with Mr. Balaban.

In Hollywood last week John Balaban, chairman of Paramount's theatre group and head of Balaban and Katz in Chicago, said, following the West Coast conference, that a milestone had been passed on the way to closer relationships between producers and showmen. He asserted that it was the first time picture exhibitors had had a voice in actual production plans.

In an address to the assembled production, distribution and exhibition executives he observed that such cooperation should go far to overcome the obstacles put in the path of the film industry by the Government consent decree, the deteriorating foreign situation with its loss in revenue and legal problems. He said that the consent decree was the No. 1 problem and pointed out that problems arising from the decree constituted a major topic of discussion at the sessions.

Mr. Balaban said that both the studio officials and the theatre men could gain much by an interchange of ideas and a consideration of plans for the future.

Several Paramount home office officials had further conferences with production heads this week in Hollywood. Most of the theatre operators, however, returned to their territories over the weekend.

In addition to the studio officials, headed by Y. Frank Freeman, vice-president in charge of studio operations, and William Le Baron, the Hollywood meetings were attended by the following: from the home office—Barney Balaban, president; Stanton Griffis, chairman of the executive committee; Adolph Zukor, chairman of the board; Russell Holman, production head in New York; Paul Raisbourg; Leon Neter, Sam Dembow, Leonard Goldenson, Robert Weitman, Claude Lee; theatre partners—John Balaban, M. A. Lichtman, Robert O'Donnell, Ralph Branton, J. J. Fitzgibbons, E. J. Hudson, Sam Finanski, M. J. Mullins, J. J. Friedel, Tracy Barham, Harry David, Harry Neece and J. P. Rubens.

UA Stockholders Reelect Officers

A three and one-half hour meeting in Hollywood, on Tuesday afternoon, of United Artists' stockholders, and their representatives resulted in the beginning of talks on oft-proposed deals—the transfer of the studios of the late Douglas Fairbanks, Sr. and of Samuel Goldwyn, to Maurice Silverstone and Walter Wanger—and in the reelection of all officers of the company, except L. Jack Schlaifer, vice-president. The annual conference was carried over to Saturday.

Not partners, but the company's chief executive and a producer, respectively, Mr. Silverstone and Mr. Wanger are understood to be asking for the partnership shares of Mr. Fairbanks and Mr. Goldwyn, in that order. It was indicated that price has been the obstacle, thus far.

The California estate appraisal department recently reckoned the Fairbanks stock at $500,000, a figure since termed too high by UA, which said reporting offered half that amount to Mr. Goldwyn for the same number of shares. Mr. Goldwyn is understood asking $350,000.

Directors reelected were Mr. Silverstone, chief executive; Harry Gold, Arthur Kelly and Harry Buckley, vice-presidents. Reelected directors are Charles Schwartz, for Charles Chaplin; Herbert Maas, for Mary Pickford; Steven Pallos, for Alexander Korda; Dennis F. O'Brien, for the Fairbanks estate; and James Mulvey, for Mr. Goldwyn.
FORMER JUDGE NAMED APPEAL BOARD HEAD

Van Vechten Veeder, appointed on Wednesday chairman of the arbitration appeal board established by the consent decree, has been a member of the law firms of Burlingham, Veeder, Masten & Fearey and Burlingham, Veeder, Clark & Kupper in New York City since 1918. From 1911 to 1917 he was a judge in the U. S. District Court for the Eastern District of New York. He was admitted to the Illinois bar in 1890, and to the New York bar in 1900. Born in Schenectady on July 4, 1867, Judge Veeder was educated at the University of Virginia and at Columbia University. He has been a specialist in maritime law.

Now Comes Organization of a Department of Justice Unit to Ride Herb on the New Trade Practise Code

The Government's consent decree, ending the anti-trust suit against the five theatre-owning motion picture corporations became the law of the land, as far as the signing companies are concerned, Wednesday afternoon at 2:45 P.M. when Judge Henry W. Goldard signed the document which had been vigorously and finally attacked on Thursday of the preceding week by representatives of most of the exhibitors in the country.

The Decree becomes effective immediately except for the trade showing and block-off five provisions which do not become operative until September 1, 1941.

Appoints Admiralty Lawyer

After signing the consent decree in his chambers in the Federal Court House, Foley Square, New York City, Judge Goddard announced that he had appointed Van Vechten Veeder, 73 years old, a former judge, an expert in maritime law, to the position of chairman of the arbitration appeal board set up by the consent decree. Judge Veeder will be head of the appeal board for three years at an annual salary of $20,000, effective immediately, unless his term of office is terminated by the court. It was reported that the other two members of the appeal board would be appointed in January.

The day before signing the decree Judge Goddard had a long conference with representatives of the Department of Justice and the defendants on certain points in the arbitration rules. Present at the meeting were Robert Sher, assistant attorney general; former Judge Thomas D. Thacher, counsel for Paramount; former Judge Joseph M. Prentice, attorney for Warner Brothers and J. Noble Braden, executive secretary of the American Arbitration Association.

Mr. Braden was scheduled to leave Saturday on a six week tour to key cities to set up local arbitration boards.

Also at mid-week Robert L. Wright, assistant U. S. attorney general, was mentioned to head the new motion picture unit of the Department of Justice which is to supervise the workings of the decree.

Exhibitors Protest Signing

Exhibitors representing this week were discussing their protests against the consent decree made on Thursday of last week before Judge Henry W. Goddard in the Federal Court, New York City, and were planning what future steps might be taken, now that the Judge has signed the decree which has been approved by the five theatre-owning major motion picture companies and by the Department of Justice.

Approval of the consent decree by Judge Goldard might result in a number of anti-trust suits being filed in various Federal Courts against the majors, it was reported. Some exhibitor groups were considering the advisability of filing a suit with the same bill of complaint used by the Government two years ago in the original action. Other possible legal steps, such as an appeal to some other court against entry of the consent decree, were also said to be under discussion.

The American Arbitration Association meanwhile was arranging for the 31 local arbitration boards in key cities throughout the country. A panel of not less than 10 impartial arbitrators must be selected by the arbitration committee of the association as well as clerks for local boards and other personnel. Also the association will have to lease and furnish offices for the boards out of New York City as well as in many main headquarters in New York City to handle the cases which are expected to be brought under the consent decree.

"Vital Principles Involved"

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, said before returning to his home in Columbus, Miss., last Saturday, "If the decision is against exhibitors we will not yield. We will fight this principle and we will fight for them to the last.

"Commenting on the exhibitors' "day in court" Abram F. Myers, general counsel of Allied States Association, said, "At the hearing before Judge Goddard on the proposed consent decree the exhibitors presented a solid front for the first time in many years. Maybe all did not concur in some of the things that were said, but all were united in their opposition to the selling plan embodied in the decree." He also remarked, "Judge Goddard heard the exhibitors. He said no supremacy was claimed. Mr. Hayes cannot entertain any illusion that the decree submitted to him is acceptable to the exhibitors or will cure all the ills of the Industry."

The Motion Picture Theatre Owners Association will consider taking further action, according to Milton Weisman, attorney for the organization.

During the hearings Paul Ziegler, counsel for the Pacific Coast Conference of Independent Theatre Owners, said that his group might bring an independent anti-trust suit, based on the Government's original bill of complaint against the majors.

Judge Goldard listened while spokesman for the National Exhibitors (PAC), James V. Hayes and Robert Sher, assistant U. S. attorney generals, explained and defended the compromise settlement of the Government's key anti-trust suit against the major motion picture companies.

The hearing opened shortly after 10:30 A.M., November 14th and, after more or less routine business of formally submitting the decree to the Judge, presenting an amended complaint, and receiving answers to the proposed amended complaint, the actual consideration of the decree began with a long and detailed explanation by both attorneys.

Mr. Hayes asked for the immediate signing of the decree. He traced the history of the negotiations, which began shortly after the trial opened in June. The settlement was in conference five months and two days, he remarked. After about a month or a month and a half the three theatre-owning defendants dropped out of the discussions.

"An Honest Endeavor"

The purpose of the decree, according to Mr. Hayes, "is an endeavor to meet the alleged evils and abuses in the motion picture industry without the very drastic remedy of divorce." He pointed out that the settlement of some 2000 theatres would take a long time and would certainly not be pleasing to the defendants. He said that the Government was willing to try another solution for a three year test period.

The Court was informed that the problems of the motion picture industry were not identical with those of any other industry and Mr. Hayes admitted that "this decree is not perfect" but he asserted that it was an "honest endeavor" and "should work" and "would relieve a great many, if not all, of the alleged abuses."

Mr. Hayes then analyzed important sections of the decree. The ideal situation which the Government recognizes cannot be attained would be if each theatre were owned singly and pictures were sold one by one, he said. Such being impossible, it was determined to have pictures sold in "the smallest number possible without outrageous selling costs."

The effect of the blocks-of-five clause should be good for both the distributor and the exhibitor. Mr. Hayes said, "The exhibitor will always be in the market and the distributor will always be trying to sell. The section also is expected to "open up screen time" and stimulate competition."

Another purpose of the decree is to cut down the exchanges among theatre chains. According to Mr. Hayes, and the companies had agreed that there would be no program of general theatre expansion during the three year trial period, he said.

The arbitration boards and the appeal board are expected to begin operations about February 1. The purpose of the arbitration machinery is to settle disputes with "speed but not at the sacrifice of any substantial right." He added that all cases may be appealed from the arbitration and that that is voluntary and compulsory on the part of the consenting distributors, he said.

"Conclusion Mr. Hayes said, ""The decree is not a panacea or the dawn of utopia" but the

(Continued on page 18)
WORLD PREMIERE AT THE ROXY
LIMITED TO ONE WEEK ONLY

AND

KAY KYSER
IN THE MYSTERY WITH MUSIC
YOU'LL FIND OUT

WITH THOSE THREE BAD BAD
LURRE, KARLOFF, LUCOS
All New York trying to crowd into the mammoth Roxy for the big mirth, melody and mystery show on the screen, with Kay and his band in person. Photos taken on Sunday, November 17, the fourth day of the spectacular seven-day-only run... Critics raving, fans cheering, ushers wearing out tapes, and excitement everywhere!
Changes Made in Draft of Decree

The following "last minute" changes were made in the consent decree before it was finally submitted to Judge Henry W. Goddard:

1. The method and conditions of and the procedure for the arbitration of claims and controversies hereinbefore provided for in this decree, as well as the arbitration of claims and controversies provided for in any decree referring to this decree which may be entered by the District Court of the United States for the Northern District of Illinois, Eastern Division, in an action entitled 'United States of America, Petitioner, against Balaban & Katz Corporation, et al., Defendants,' modifying a consent decree entered in said action on April 6, 1932, and the arbitration of claims and controversies provided for in any decree referring to this decree which may be entered by the District Court of the United States for the Southern District of California, Central Division, in an action entitled United States of America, Plaintiff, vs. West Coast Theatres, Incorporated, et al., Defendants, modifying a consent decree entered in said action August 21, 1930, shall be as specified in this Section and in the Rules of Arbitration and Appeals which are provided for hereinafter.

Hearings on Amended Complaint December 15th

Judge Goddard announced that hearing on arguments against accepting the amended complaint would be heard at 2:35 P. M., December 5th. Mr. Frohlich, counsel for Columbia, had urged that the amended complaint failed to state a cause of action and was based upon selling practices which were not illegal and which had been used in the industry always.

In his arguments against the decree Mr. Frohlich said "revolutionary changes in the selling of motion pictures" were proposed. He said the new methods would substantially increase the time between production and showing motion pictures. He estimated the delay at about four months. Columbia would have to pay about $400,000 or $500,000 to its present capital of $11,000,000. He said that would be economically unwise and banks furthermore are not willing to make loans which do not increase the potential earning capacity of the company, Mr. Frohlich remarked.

Another objection mentioned by Mr. Frohlich was that the proposed consent decree would have to be sent out five or ten times a year instead of once as is customary now. The industry, he asserted, would be unable to conduct the speculative business under the consent decree.

On legal grounds he claimed that the suit was brought to attack an alleged monopoly but the decree was not aimed at any specific monopoly. He further asserted that the court was without jurisdiction because the decree provided for constant supervision not provided for in the Sherman Act.
"I wonder why man's dangerous age comes about thirty years later than woman's."

"The difference between men bachelors and girl bachelors is that men bachelors are that way on purpose." -- "My old man was smart. He knew when to treat a kid of fourteen like a woman and when to treat her like a baby. That's not so easy."

Kitty Foyle
GINGER ROGERS brings to life Christopher Morley's amazing best seller, Kitty Foyle, the most intimate novel about a woman ever written by a man. It's a truthful confession from a WHITE-COLLAR GIRL whose confessions are worth hearing. It's Kitty Foyle, emotionally undressed, trying to explain herself to herself... A comedy with heartbreak; a tragedy with laughs... The Natural History of a Woman... It's a picture no man should miss, no woman can forget.

GINGER ROGERS
In the First Great Romance of the White Collar Girl
"KITTY FOYLE"
Christopher Morley's Natural History of a Woman With
DENNIS MORGAN • JAMES CRAIG
Eduardo Ciannelli • Ernest Cossart • Gladys Cooper
Directed by SAM WOOD
Who Made 'Goodbye, Mr. Chips'
RKO RADIO PICTURE

Produced by David Hempstead • Harry E. Edington, Executive Producer
Screen Play by Dalton Trumbo. Additional Dialogue by Donald Ogden Stewart
With indications that it will be one of the screen's all-time outstanding pictures, "Citizen Kane" has but a short time more before the cameras. The word around the RKO Radio studios is that it's one of the biggest of the big. Early release is planned, as is the case also with the Alfred Hitchcock-directed "Mr. and Mrs. Smith," starring Carole Lombard and Robert Montgomery.
U.S. PROGRAM OF PUBLICITY FILMS TO BE EXPANDED,' REA OFFICER SAYS

Further Use of Films as Part of Government's "Informational Activities" Promised at National Review Board Meet

"The use of the motion picture as an important part of the Federal Government's informational activities is not only here to stay, but during the forthcoming year, it is due for considerable expansion," Oliver T. Griswold of the Rural Electrification Administration said at the 17th annual conference of the National Board of Review, November 15th, at the Hotel Pennsylvania, New York. Mr. Griswold, speaking on the general topic "New Frontiers for American Movies" said that through the cooperation of large distribution units, such vast audiences have been secured for some of the documentary films produced by the Government that the per person "features" as "The River" actually amounted to less than the cost of mimeographing a sheet of paper to be circulated to a comparable number. It costs $30,000, he explained, to reach 50,000-600 persons.

"Power and Land" Shown

The delegates on the previous night had attended a special showing of "The Power and the Land." New York University in Dr. Frederick M. Thrasher's course on motion pictures. Directed by Joris Ivens, "The Power and the Land" is a 36-minute documentary film being distributed by RKO Radio for the Rural Electrification Administration.

RKO said this week that it was backing one of the largest campaigns ever to promote this type of film. The United States Department of Agriculture, of which the Rural Electrification Administration is a unit, is currently running a vigorous public relations campaign among its thousands of employees, who in turn are in cooperative contact with large groups throughout the country.

C. R. Wickard, who succeeded Vice-President-elect Henry A. Wallace as Secretary of Agriculture, has encouraged 20,000 employees of the department who have personal dealings with the public to work with local motion picture exhibitors in promoting the picture.

Superintendents of the 600 Rural Electrification Systems located in 45 states, with a total membership of 700,000, have been given a campaign handbook on what to do. The help local theater managers enhance his audience for "Power and the Land."

The Rural Electrification News, house organ of REA, going to a list of 7,000, recently carried an illustrated feature designed to promote active interest and support of the film by many such groups. The pictures, with the help of local groups, have been running in many communities throughout the country.

"Power and Land" is being shown in cooperation with the American Farm Bureau, the Farm Bureau Women's Clubs, the Young Men's Christian Association, the Young Women's Christian Association, the Department of Agriculture, and the Department of Agriculture's Radio "Farm and Home Hour" will help to promote the film.

"New Frontiers"

Another speaker on "New Frontiers for American Movies" at the Rural Electrification conference was Judge Stephen S. Jackson, newly appointed director of the Bureau of Prevention of Juvenile Delinquency, New York, who proposed that nations whose actual statistics are made known in the children's court be used as scenarios for pictures that would help to reduce delinquency by emphasizing the basic reasons for such misbehavior.

These reasons, Judge Jackson explained, are broken homes, poor health, low economic status and lack of religious training. He discounted the supposedly drastic influence of gangster films on boyish minds, saying that they did less harm than the mere ideals of violence. "The idea of crime, that children do take from films, however, sometimes linger in their minds and are tried out later, his court experience has revealed," he said.

The 500 delegates from 35 states unanimously recommended, as a result of Judge Jackson's talk, that Congress pass the "social behavior and idealism of our youth" and deal "powerfully and artistically with the challenging social problems" of today.

The delegates also enclosed films pertaining to "the field of historical Americana" and offered congratulations to the motion picture industry for "the fine films presented in the last year."

Disney Is Honor Guest

The three-day meeting of the convention, November 14-16, was concluded Saturday with a luncheon at the Hotel Pennsylvania, with Walt Disney, the guest of honor. At the luncheon the delegates endorsed the "program of inter-American cultural relations, and noted with satisfaction consideration of cooperation by the motion picture industry in furthering this significant development as well as with other vital phases of the whole national defense program."

The conference reaffirmed its "continued and downright support of a fresh screen, and an untrammeled cooperative industry, enabled to bring new genres of national productions to the public."

The group decried the "inexpertise and lack of politically motivated and incompetent State boards of motion picture censorship," pointing to Pennsylvania's board, which "unwisely and without adequate public explanation suppressed the important March of Time film 'The Ram

parts 'We Watch' for a period of some three months as an arbitrary and xenophobia fashion, characteristic of the procedure of such state boards."

Guests at the luncheon besides Mr. Disney included Lewis Milestone, producer-director; Victor Mature, Irina Baronova, Dorothy Peterson and Helen Craig.

James J. Hely, executive secretary of the National Board of Review, and Dr. A. A. Brill, member of the executive board of the association, presided at the sessions.

Cites Trust Action

At the opening session Thursday Mrs. Lewis P. Addoms of Brooklyn said that two years and vast amounts of money had been expended on the court quarrel between motion picture producers and exhibitors. The result was "one glorious mess." The original intent of the suit, she said, had been almost directly reversed.

Efforts to arbitrate the differences and avoid legal struggle "that is estimated may last 10 years," Mrs. Addoms said, "have brought the case to the point where the present intent of the original decree is "not going to help us, nor the producers, nor the exhibitors."

"If it gives the government a sense of satisfaction," she added, "perhaps that much may be salaried.

Mrs. Samuel A. Ellsworth of Worcester, Mass., asked the delegates what could be done about the system by which they bring their small children to motion picture theaters before noon on Sunday and leave them until 11 at night.

The solution, Mrs. Ellsworth was informed, by two or three of the other delegates was to confer with the theatre owner, who frequently is liable under local ordinances; to resort to supervision through government-sponsored contact with the mothers' clubs of neighboring settlements, where some improvement has been achieved by impressing upon the mothers the harmful effects on the children of such lengthy sessions.

To the question "What can be done about Bank Nights?" Mrs. Mary I. Baker, of Jacksonville, Ill., reported that the idea originated out of existence in that Commonwealth. It required, she said, long and intense effort on the part of the Motion Picture Council, before the delegates were able to devise "Danger on Wheels" and "They Drive by Night" as "crude" efforts to dramatize the field of American in-duction, but there is, she said, a movement at present toward production of dramatized versions of various industries, which the Motion Picture Council should take cognizance of by demanding more finished productions.

Film Fashions Discussed

At the Friday session fashion in motion pictures was mentioned by Mark Starr of the International Ladies Garment Workers Union and was dealt with more fully by Vivyan Donner, who expounded the ideas and processes behind the fashion subjects she directs for Twenty Century-Fox. Ilka Chase also spoke on the same subject. She feels that the whole phase of fashion presentation in films has been inadequate and in many cases inept.

Ralph Thomas, critic of the New York Herald Tribune and composer of the score for "The Plow that Broke the Plains" and "The River," discussed the difficulties of fitting music to "narration of fictional narrative" or the usual feature film.

He said he believed that, like the legitimate theatre, cinema audiences are only beginning to learn what they like in motion pictures is due to the director even more than to the stars."
every once in a while a show comes along that makes hundreds of thousands of folks who seldom go to theatres dig down deep in moth-protected “pokes,” safe woolen socks and under the tickin’ of the mattress and bring out their dough and lay it on the line at the box-office. It’s good money, too, and the folks are good, careful citizens but just don’t have the movie habit. But they’ll come out for what they want ... and they’re coming out in droves for this one.

... we wouldn’t believe it ourselves except for the fact that we’re getting our share of the dough regularly, as box-office records pile up to staggering heights.

—the nice thing about it is that young folks, old folks and the in-betweeners—all the regulars—come, plus the doggondest crowds of folks that haven’t been near a theatre since “LITTLE WOMEN”—which, by the way, brought out all the mattress money in every town, too.

—there hasn’t been a date yet that hasn’t broken some kind of a record—believe it or not, and we’ll show you the books if you’re from Missouri. “DREAMING OUT LOUD” is actually doing two, three, four times normal business and breaking records that are five-year high-water marks—and you know there have been some mighty big box-office babies in the past five years.

—yes, we had a hunch Lum and Abner were right hot and would do pretty smart business ... but Gosh Almighty, when the first returns came in we thought the telegraph companies had gone plum screwy and were giving us telephone numbers ... but no, it was the McCoy in good old dollars and cents.
MATTRESS MONEY, BOYS!

LUM AND ABNER

Dreaming Out Loud

WITH

FRANCES LANGFORD - FRANK CRAVEN
BOBS WATSON - PHIL HARRIS

A VOCO PRODUCTION - PRODUCED BY JACK VOTION & SAM COSLOW
DIRECTED BY HAROLD YOUNG - Screen Play by Howard J. Green, Barry Trivers and Robert D. Andrews

GET YOUR SHARE OF THAT MONEY, NOW!
Competition for Theatre Dollar-Dwars War Wood

Exhibitor Leader Urges "Best Entertainment" Campaign

"WHERE do we go from here" might be text of an expression this week from P. J. Wood, of Columbus, and secretary of the Independent Theatre Owners of Ohio, embodied in a letter to Martin Quigley, publisher. Mr. Wood points up recognized problems of the motion picture as an amusement in a highly competitive amusement world, and urges that something be done about it—for instance, he says, a contest. Meanwhile he cites figures that tend to indicate that the screen has a stable business. His letter follows:

"Late last week, at the annual meeting of the Association of American Railroads, E. E. Norris, President of the Southern Railways, made the following statement:

"The railroads no longer hold a monopoly in the transportation field. W. R. Hearst, according to the evidence now everywhere. Our competitors are young and vigorous. Their personnel has no inhibitions; no heritage and monopoly attitudes.

"Through the simple substitution of the words 'motion picture business' for the word 'railroads' and 'amusement' for 'transportation,' Mr. Norris could have well been speaking for our business, for we are not only beset with all forms of competition but are not doing anything, as an industry, to retain our share of what is known as the 'entertainment dollar.'"

"At page 18 of the November 16th Saturday Evening Post, there is a story outlining how the Southern Pacific Railway, suddenly realizing that there was competition, discarded old, worn out methods, adopted new ones and increased their freight handling twenty-fold."

Sees War in Industry

"Not many weeks ago a certain high-priced executive of one of the film distributing companies, in a letter written to an underpaid business manager of an exhibitor organization, inquired if the latter had heard that there was a war in England, a terrible bombing of London, and the blowing up of motion picture theaters in that city.

"I am wondering if the leaders of this industry realize that there is a hell of a war in the motion picture industry that might destroy it in a quicker fashion than the German bombs are destroying London unless something is done to ward off the attackers."

"Not many months ago, you will recall, Fortune Magazine took a poll to ascertain which medium people would rather do without—the radio or motion pictures, and, as I recall the results, it was 25% to 75% in favor of the radio."

On Increased Rentals

"Today the producer-distributor is faced with a diminishing return because of what is happening abroad and he seems to think that all of this lost revenue is going to be made up by increasing rentals in the American market. With this happy thought in mind, one of the largest of the big studio chains, operating first-run theatres in a middle western city, recently reduced their admission prices while, at the same time, they were asking the exhibitors operating the subsequent run theatres in the same city to pay them higher rentals for their current product, knowing full well that the prestige of the film had put an important effect in their own houses would result in reduced admission scales in the subsequent run theatres.

"Such things as this, more and more, lead me to believe that Herman the Great would have easily qualified as a leading executive of this business because only a magician can ever hope to do what the major companies are trying to accomplish in this motion picture business."

Consent Decree Cited

"Beginning next year, the industry will be compelled to fool around with an entire change in the distribution of the business due to the Consent Decree, the application of which is bound to add to the trials and tribulations and expenses of conducting the business.

"If one shake, or less, of the proverbial lamb's tail, approximately half a million dollars, is subscribed to operate the arbitration section of the decree, I wonder how many years it would take the same individuals to appropriate the same sums of money to launch some sort of a campaign to repolarize motion picture entertainment.

"But that's just what this business needs. Some sort of a campaign, or a contest, or what have you, that will focus attention upon motion pictures as the cheapest, best and finest form of entertainment. Some sort of a contest that will continually keep people thinking of motion pictures."

"In this case we have a 3% retail tax and the distribution of the sales tax stamps is classified by the Treasurer of State according to various lines of business. It is readily admitted that a dependable barometer of business conditions in the sale of motor vehicles and, using this as such, we find following to be the situation in the State of Ohio:

<table>
<thead>
<tr>
<th>Year</th>
<th>Three Per Cent</th>
<th>Three Per Cent</th>
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<tbody>
<tr>
<td></td>
<td>Motor Vehicle Sales Tax</td>
<td>Admissions Tax</td>
</tr>
<tr>
<td>1935</td>
<td>$4,505,002</td>
<td>$1,478,940</td>
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<tr>
<td>1936</td>
<td>7,379,343</td>
<td>1,422,586</td>
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<td>1937</td>
<td>8,146,742</td>
<td>1,544,762</td>
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<td>1938</td>
<td>4,286,619</td>
<td>1,599,035</td>
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<tr>
<td>1939</td>
<td>6,333,374</td>
<td>1,641,670</td>
</tr>
<tr>
<td>1940 (first ten mos.)</td>
<td>6,613,458</td>
<td>1,444,126</td>
</tr>
</tbody>
</table>

"It will be noted from the above that, during the year 1937, when automobile sales were the highest and, during 1938, when these sales were the lowest, the amount of money spent for amusement was substantially the same."

"If the above figures mean anything at all, it is that the amusement dollar is divided up so that it finds its way into various channels of the amusement business, so that it becomes of vital importance that drastic measures be taken if our division of the amusement industry become of national dollars."

"The industry could well afford to offer a substantial prize for the best idea for a nationwide contest to bring more people into the motion picture theatres."

Building Chinese Theatre on Coast

Construction is proceeding in San Francisco's densely populated Chinatown on a $100,000 all-Chinese talking picture theatre, to be owned and operated by Grand View Film Company, Ltd., of Hong Kong, which is owned entirely by ten prominent San Francisco Chinese. The theatre will be named the Grand View, will have 400 seats and will open by December 1st.

Full-length Chinese talks produced in Hong Kong will be shown four days each week, together with American short subjects and newreels. Two American features will be shown the remaining three days each week, according to Joseph Sann, manager of the theatre and president of the film production company.

The syndicate plans to erect at least one other house in the United States next year, preferably New York. The company's Hong Kong studios produce 18 all-Chinesetalkies a year.

Select Has 20 Branches

Select Attractions, recently, announced the completion of its branch exchange set-up throughout the United States upon the return to New York of Charles Kranz, its president. The company now has 20 branches located as follows:

New York, 630 Ninth Avenue; New Haven, 134 Meadow Street; Cleveland, 506 Film Building, 21st and Payne Avenue; Cincinnati, Film Exchange Building; Chicago, 2172 Cass Avenue; Detroit, Film Building, 2135 Cass Avenue; Minneapolis, Film Exchange Building, 1820 Wabash Street; Philadelphia, 1228 Vine Street; Washington, D. C., 922 New Jersey Avenue, N. W; New Orleans, Film Building; Dallas, 3024 South Harwood Street; Los Angeles, 1910 South Vermont Avenue; San Francisco, 247 Golden Gate Avenue; Seattle, 2417 Second Avenue; Salt Lake City, 218 East First So. Street; Denver, 2147 Broadway; Pittsburgh, 1022 Forbes Street; Boston, Melrose Street.

These exchanges are to be operated and are controlled by Select Attractions, and will handle solely product released by this company. It was said that sales contracts would be held within the next two weeks in either Chicago or New York when all branch managers will have details of pictures to be released this season. The first for release November 26th, is the George Hirliman picture, "Adolescence," starring Leon Janney and Eleanor Hunt, directed by Louis Gordon, with a musical setting by Nathaniel Silkerst.

Prosperity in Pittsburgh

Exhibitors anticipate one of best December's in years, a release of almost $3,000,000 Christmas savings and increased industrial and business payrolls. Bank outpourings at end of this month will be largest in eight years, a gain of $302,000 over 1939, and $700,000 more will be paid out in holiday savings by suburban banks.
For THE MOST UNUSUAL "STUNT" SHOW YOUR TOWN EVER HEARD OF!

The one picture in all the world that INVITES the fans to do what they love to do...take part in the show themselves...hissing the villain, applauding the hero, whistling, cheering, raising the roof in general...A swell chance for you to gag all kinds of "nights" and stunts like free-root-beer-and-pretzel bar, old-timers night and dozens of other sound and economical ideas...all outlined in the comprehensive press book. Date this in for a real novelty, and wake up your town with the kind of unusual promotions folks always go for in a big way!

THE VILLAIN STILL PURSUED HER

Featuring
HUGH HERBERT
ANITA LOUISE
ALAN MOWBRAY
BUSTER KEATON
JOYCE COMPTON
RICHARD CROMWELL
BILLY GILBERT
MARGARET HAMILTON
DIANE FISHER
CHARLES JUDELS

Produced by HAROLD B. FRANKLIN
Directed by EDWARD CLINE
EDITORIAL PRAISES CONSENT DEGREE

The St. Louis Post-Dispatch, in an editorial last week praising the consent degree settlement of the anti-trust suit against the film industry, gave Thar-

ton Arnold, assistant attorney general, credit for the achievement and said the changes should bring larger and better satisfied movie audiences and improved business for the producers.

The Post-Dispatch said the government's action against the eight major film producers on charges of anti-trust law violation would result in the virtual elimination of blind selling and block booking, "producer practices to which had been attributed much of the responsibility for poor programs at movie theatres."

"Now, with blocks limited to units of five pictures or less, a much greater range of choice is possible. The producers cannot work off inferior products so readily and there is greater incentive for them to make high-grade pictures," the editorial concluded.

in four theatres, at $2.20 top. Irving Rubins and Will Yolan have been assigned to Santa Fe with a staff of 10, to work in collaboration with Governor John E. Miles and the State Chamber of Commerce in exploiting the premiere and Santa Fe Trail Days, December 13-15. Some 60,000 visitors are expected.

Program includes a Friday the 13th fetes, Governor's reception, parade, ball and pilgrim-
ages to Hispanic shrines. Some 10,000 Indians, members of local tribes, will participate in the celebration.

Hollywood will be represented by Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan, Van Heflin, Alan Hale, Guinn Williams and a delegation of Warner executives.

"Love Thy Neighbor." Paramount film featuring Jack Benny and Fred Allen, will have its world premiere in Miami around Christmas in three theatres. Two more theatres may be added in Miami Beach.

Wometco was to have reopened its renovated Sunt Theatre near Miami Beach, for the winter tourist season, Tuesday, this week, playing "The Great Dictator" at this theatre and at the Lincoln Theatre simultaneously.

"Anders Hardy"

MG M reported this week that "Little Nellie Kelly," Judy Garland's first starring vehicle, topped the record formerly held by "Love Finds Andy Hardy" in its opening week-end at Loew's, Louisville. The musical, based on George M. Cohan's play of the same name, has equaled or beaten grosses set by "I Love You Again" in virtually all its openings to date.

"Little Nellie Kelly," in Louisville, played to more than 142 per cent of normal business and in Providence to 131 per cent of normal business, the company said.

Bettering grosses made by "Babes in Arms," "Boom Town," and "New Moon," in the Fifth Avenue Theatre, Seattle, MGM's "Bitter

Sweet" was launched over the week end to more than average business in Detroit and Philadel-

phia.

"Escape," Robert Taylor-Norma Shearer co-starring film now ending its third week at the Music Hall, New York, has been held over in several of its key markets. It is reported to be outraking such MGM films as "The Woman," "Northwest Passage," and "Strike Up the Band."

100 City Openings

Following its world premiere at the Roxy, New York, Kay Kyser's "You'll Find Out" was to open in some 100 cities this week. The greatest number of openings were set for Wednesday and Thursday and include the following key cities: August, Ga.; Lincoln, Neb.; Lexington, Ky.; St. Louis, Baltimore, Rich-

mond, Buffalo, Cincinnati, Dayton, Huntington, W. Va.; Denver, Trenton, Salt Lake City, Washington, Syracuse, Newark, New Brun-

swick, N. J.; St. Paul, Portland, Ore.; Glen Falls, N. Y.; Chicago, Toledo, Indianapolis, Memphis and Hartford.

Launch Production

In English Studio

"Love on the Dole" went into production recently at the Rock Studios, Elstree, near London. British National Films, Ltd., is producing. John Baxter is directing and Deborah Kerr is starred. The picture is reported to be designed especially for the United States market.

The next film to be filmed at the studio will be Leslie Howard's "Pimpernel Smith." George Parish, chairman of British Na-

tional, has announced that the company would spend about $600,000 on the next four

films. If sufficient studio space is available, the company will make eight films next year.

World's Oldest

Theatre Bombed

The Drury Lane Theatre, London, probably the oldest theatre in the world and long famous as the home of English legitimate stage productions, was almost completely wrecked, late last week, by Nazi air bombs, according to information reaching New York.

In recent months, motion pictures had been shown in the theatre.

Wasson City Manager

Lionel H. Wasson, with the A. H. Blank theatre organization at Des Moines for the past 15 years, for the past six a director of advertising for the Central States Theatre Corporation, has resigned to become general city manager of the Odeon and Strand theatres, Marshalltown, same state, for Mike Roskopf and Sam Horwitz.

Allen Aide to Boile

A. Ross Allen, Jr., of the Twentieth Ce-

ntury-Fox foreign organization, has been ap-

pointed assistant to Otto W. Boile, manag-

ing director for the company in South Af-

rica. He will sail November 15th for Rio de Janeiro and then to Johannesburg. Mr. Boile is now visiting in New York.
STUDIO LOCALS COMPLAIN TO CASEY, ASK REOPENING OF NEGOTIATIONS

IATSE Unions Claim Promised Individual Discussions with Producers Have Been Delayed; Start Studio Survey

Hollywood's unions want to bargain again.

This was the substance of a message delivered to Pat Casey, producers' labor contact, over the weekend by the representatives of the 10 studio locals of the International Alliance of Theatrical Stage Employees.

Mr. Casey was told the unions wished to reopen negotiations on the bargaining agreements reached last fall between the studios and the unions, the latter led at the time by Willie Bioff, West Coast leader of the Alliance.

Charge Agreement Not Fulfilled

The agreements obtained through the IATSE pact were conditioned on the producers granting wage increases for approximately 10,000 workers, and negotiation of further contracts with individual locals. The communication to the producers from the unions over the weekend charged the latter half of these conditions was not met. It said, in part:

"The business representatives of the various locals have individually attempted at various times to open the negotiations, without any apparent success. There are matters affecting the Fair Labor Standards Act or Wage and Hour Law which have been held up at this time. The business representatives of the various unions have also contacted you and the other employer representatives on many occasions, and attempted to adjust their respective violations of the present agreement affecting wages, hours and conditions. In fact, the individual business representatives have met with a lack of proper and satisfactory action to date on the settling of complaints, from you as well as other employer representatives. . . . This communication is the beginning of steps to determine the reason for the delays in starting negotiations and the lack of cooperation in adjusting complaints."

Mr. Casey said on Tuesday he had replied to the letter, after study, asking the unions to state their demands specifically; and that when he had received these, he would then set a date for a meeting between their representatives and the producers.

Last fall's agreement was signed August 10th, and was to run for five years. Subsequently, other American Federation of Labor studio unions, comprised of Bioff, who was chairman of the Conference of American Federation of Labor Studio Unions as well as Coast IATSE leader, obtained similar wage increases, as did also the internationals in the Studio Basic Labor Agreement.

Bioff has since been extricated from California to Chicago, to finish a 1922 jail term, that has served, that is, for evading Federal income taxes in 1937-38, and is expected to finish this, probably in February.

Meanwhile, the Federation of Labor, meeting for its 60th annual convention this week, in New Orleans, is expected to act on a request by the California Federation of Labor council, for the removal of Meyer Lewis as western AFL director. Mr. Lewis is charged with "being of a subversive element.

Engaged in a survey of the motion picture studios, E. M. Cokking, regional Wages and Hours Administration officer stationed in Los Angeles this week began touring the studios,

LOSE NEGATIVE OF "GREAT DICTATOR"

The first negative of Charlie Chaplin's "The Great Dictator" consigned to Great Britain was said in London to be "missing and presumed lost at sea," according to a United Press dispatch to the New York Herald-Tribune Monday. The dispatch further reported that a cable from America's motion picture industry on alternative boats.

Edward Arnold, president of the Guild, warned that such committees would not be official, and he advised Council members not to participate in their work.

The Guild's board asserted last week that the Council had become a destructive force in Guild business.

Ballots must be returned by November 26th. Offered as alternatives to the Council plan of government are direct administration of extra's affairs by the Guild directors, in consultation with group of extras, as required; or a "functional plan of representation for the extra, through group committees representing riders, dancers, etc.

By last count now, are 1,397 paid up Class A members, 5,585 paid up Class B members.

Writers Elect Officers

Officers of the Screen Writers Guild for the coming year are Sheldon Gibeon, president; Sidney Buchman, vice-president; Dore Schary, secretary; Lester Cole, treasurer. More than 300 were present at the election meeting last week at the Hollywood Chamber of Commerce auditorium. Two constitutional amendments were adopted. One increases from 12 to 26 weeks the work a studio writer must have, to qualify as active member; the second makes membership in a dual union subject to discipline by the board of directors.

On the SWG new board are Ralph Block, Moe Glennman, Jerome Agajanian, Joseph Fields, Mr. Gibney, Harry Kurnitz, Ring Lardner, Jr., John Howard Lawson, William Ludwig, Mauritz Stillman, Mr. Schary, Donald Ogden Stewart, and Dwight Taylor.

Two new charters have been granted in Hollywood. They are from the International Hod Carriers, Building, and Common Laborers Union of America to the Studio Miscellaneous Workers local and to the motion picture officers, firemen, and watchmen's local. The former seceded from the Building Service Employees International; the latter is new.

In New York City, Eastern unit of the Screen Publicists Guild, batting for recognition from the home offices of the film companies, last week claimed majorities in all offices. It issued a report that a designation of the union as the bargaining agency for publicity and advertising men in all majors except Universal, with whom the Guild is attempting to settle. Last week, it claimed to have secured a majority of such employees in Universal. It filed a request for recognition with the company and this week was informed to file Board. The union seeks a closed shop, increases in pay, and regulated working hours.

Executive committee of Associated Actors and Artists of America, parent actors' union, this week in New York assumed duties of the executive board of the American Guild of Variety Artists, "sandwich" period of the union, thus climaxing charges of mismanagement and radicalism rife in that union almost since its formation, two years ago, to replace Ralph Whitehead's American Federation of Actors, which was expelled from the Four A's.

In St. Louis, the projectionists' Local 143, has come to the public notice in a walkout of a suburban theatre, the Ozark, Osage, and Kirkwood. The union has been picketing these since November 1st, following refusal of the management to renew contracts calling for two operators per booth. The union has sent 100 men on the job, with no response from the theatre's management, union's attitude.

CIO in Atlantic City

As the American Federation met in New Orleans this week for its 60th annual convention, John J. Lewis' Congress for Industrial Organization, met in Atlantic City.

The Federal Communications Act must be amended so that broadcasters, acting under the National Association of Broadcasters code advocating an avoidance of controversy, may not deny labor unions the right to purchase time on the air, Mr. Lewis, CIO president, demanded, in a report to the convention Monday. Mr. Lewis charged that a CIO station in San Francisco had been refused renewal of its contract for a regular nightly program, by KFV, in that city. The station, he said, reasoned that the program "dealt with controversial issues."

At the same time, said Mr. Lewis, "large corporations in the Great Lakes, hotel, and amusement programs, which, like the Ford hour, always include a bias in favor of the employer corporation." 

"The rule on 'controversial issues is not based upon any law. Nor has it any legal authority. It is simply a rule devised by radio broadcast interests to avoid frictional complaints."

Mr. Lewis advocated an amendment to the Communications Act to put broadcasting "in the same class as other public utilities."
Radio Networks Deny Monopoly

Briefs filed last week with the Federal Communications Commission by the National Broadcasting Company and the Columbia Broadcasting System attacked the report of the FCC Monopoly Committee. Oral arguments will be heard on December 2nd and 3rd.

NBC was reported to have taken exception to charges of an "unhealthy" condition in the radio industry through the control exercised by the networks. It was asserted that networks are necessary and desirable in broadcasting and also that ownership of key stations by the chain company is essential.

The CBS brief said, "The evidence in the record clearly demonstrates the absence of monopoly in broadcasting or of the concentration of control of radio stations." It also charged that the original subcommittee FCC report revealed "an ignorance of the broadcasting business plus a zeal for reform unrelated to the actual operation of radio.

South America To Relay Programs

John F. Royal, vice-president in charge of international relations for NBC, has announced that beginning on January 1st a number of local stations in 20 Latin American countries will be permitted to pick up and broadcast NBC short wave programs. No charge will be made for the privilege. It was reported that the new service will reach millions of listeners who do not now have available the capability of receiving broadcasts from the United States directly.

The Securities and Exchange Commission has reported that the Radio Corporation of America has renewed the contract of David Sarnoff, president, for six years at his present salary of $100,000 per year, with a provision for a $20,000 annual pension at the end of the period.

Philco Radio & Television Corporation this week completed the construction of its 15,000,000-watt station receiving set, a figure which is one-third of the total number of sets in operation. The set was presented to Mayor Lambert of Philadelphia at a ceremony at the Philco plant.

General Electric's new six-watt station, W6XOY, has been regular for about a week. The station is located on the hilltop at Los Angeles. The company took over the station in the past few months. The first program featured Phil Spitalny's All Girl orchestra and took in John C. Wilson, president of General Electric; Dr. W. R. G. Baker, manager of the radio and television departments; John Sheehan, station manager, and Robert S. Pease, broadcasting manager. With a transmitter located in the Helendale Mountains, W6XOY is expected to serve listeners within a 50-mile radius.

The following new stations have been approved by the FCC: Batavia Broadcasting Corporation, Batavia, N. Y.; Capitol Broadcasting Corporation, Indianapolis; La Grande Broadcasting Company, LaGrange, Ga.; Central Wil- lamette, Albany, Ore.; Delta Broadcasting Company, Escanaba, Michigan.

MGM's $100,000 Campaign

Directed by Howard Deitz, MGM director of advertising and publicity, a $100,000 radio and newspaper campaign on "Bitter Sweet," has been launched. Full page ads will run in about 40 cities. "Bitter Sweet," starring Jeanette MacDonald and Nelson Eddy followed "Escape" into the Music Hall on Thursday.

RKO Considers Purchase Of Meehan-KAO Stock

RKO directors on Tuesday considered purchase of the M. J. Meehan's preferred stock holding in Keith-Albee-Orpheum, but took no action because of "current world conditions affecting the industry," George J. Schafer, RKO president, announced following the meeting.

RKO, Atlas Corp., and the Rockefeller interests, have, at various times during the past six years, sought to acquire the Meehan shares, representing more than 30,000 of the 64,000 shares outstanding. Purchase price has been reported as between $4,000,000 and $5,000,000, representing a market value of about $110 per share.

Purchase of the stock by RKO would obviate the necessity of paying some $300,000 annually in dividends on K-A-O preferred in the public's hands, and would permit the consolidation of K-A-O's large cash reserve. The latter's earnings in recent years has been about one million dollars annually.

McCoy Promoted, Warner Changes

Ralph McCoy, Warner Bros. branch manager in Atlanta, has been promoted to district manager of the company's newly created southeastern district with supervision over Atlanta, Charlotte and Memphis, it was announced Wednesday by Gradwell L. Sears, Warner's general sales manager. Mr. McCoy will continue to headquarter in Atlanta.

The change was one of several which Mr. Sears said the company had planned to make as soon as the consent decree was signed in order to effect closer supervision over exchanges in the U. S. and Canada. Others announced were:

Sidney Rose, branch manager in Omaha, is promoted to Chicago exchange head.

Art Anderson, branch manager in Des Moines, is promoted to a similar post in the company's Minneapolis office.

R. H. Hunsaker, salesman in Pittsburgh, is promoted to branch manager in Cincinnati replacing Ralph Kinser who resigned to enter the exhibition field.

Elmer Tilton, former Des Moines branch manager, who resigned some time ago to enter business for him, now works with Warner's branch manager in this exchange.

Tom Gillian, Chicago branch manager, is transferred to Atlanta, where he succeeds Mr. McCoy as branch manager.

C. K. Olson, Minneapolis exchange manager, is transferred to Omaha as branch manager.

Harry Goldman, country salesman in Chicago, is promoted to city salesman in the same office.

Harry Mandell, Chicago booker, is promoted to country salesman.

The change will affect Tuesday.

Jenkins Re-elected

Returned as president of the Atlanta Variety Club is William K. Jenkins, vice-president and secretary of the Lucas & Jenkins Circuit. Other officers chosen were: Harry Jenkins, president; Joseph Rosenfeld, vice-president; C. E. Knechtich, second assistant; R. B. Wilby, treasurer; E. E. Whitaker, property man. Directors are: Willis J. Davis, John T. Ezzell, J. F. Kirby, R. L. McCoy, David Prince and Paul S. Wilson.

"Juke" Machines Banned in Chicago

The Revised Municipal Code of the City of Chicago prohibits the use of any amusement device run for profit which is operated by a coin or token, according to Barnet Hodes, corporation counsel. The opinion was furnished to James F. Allman, police commissioner, by Mr. Hodes at the former's request.

Commissioner Allman has ordered the banning of the new type "automatic hostess juke boxes" and also has ordered district police captains to take the necessary steps to stop the use of all "juke" boxes in saloons, cocktail lounges and other amusement places.

The "automatic hostess" operates from a central studio which has about 30 telephone lines to nearby saloons. A customer drops a coin and the girl responds and asks what selection the customers desires to have played.

It is estimated that there are approximately 10,000 automatic phonographs in operation in Chicago. These are not confined only to saloons, cocktail lounges and restaurants, but recently a smaller type has been perfected which is being used by drug stores and ice cream parlors.

The ruling and Commissioner Allman's banning of the "juke" boxes followed an argument about plans of the American Telephone & Telegraph Owners of Arkansas, in semi-annual convention at Little Rock on Sunday and Monday. Mr. Richey also pleaded for more cooperation between exhibitors and distributors and particularly those who have played the automatic phonographs in Chicago.

Richey, Others Address Arkansas ITO Sessions

The film industry is still receiving money from South America and from England and this must be regarded as encouraging. H. M. Richey, director of exhibitor relations for both the National Association of Theatre Owners of Arkansas, in semi-annual convention at Little Rock on Sunday and Monday. Mr. Richey also pleaded for more cooperation between exhibitors and distributors and particularly those who have played the automatic phonographs in Chicago.

The exhibitors on Sunday viewed new films at the Arkansas Theatre, and on Monday morning held a closed meeting. On Monday afternoon they heard Mr. Richey; Ed Finney, Monogram producer, and Roy G. Paschal, Collector of Internal Revenue for the area. Mr. Finney noted trends in westerns, of which he is a producer; Mr. Paschal explained various taxes affecting theatre operators, and answered questions.

The convention closed with a banquet Monday evening at the Hotel Marion, in which the sessions were held. O. G. Wren of Little Rock presided. He is president. W. E. Malin of Augusta is vice-president, and K. K. King of Scarry secretary.

Managers Hold Beefsteak

Managers and assistant managers and their wives attended the second annual Thanksgiving beefsteak dinner of Loew's New York-Central branch at the Starlight Roof of the Waldorf-Astoria Hotel. Some 350 were expected. Oscar A. Doob, circuit director of advertising and publicity, headed the entertainment committee.
EVER SINCE "ALEXANDER'S RAGTIME BAND" YOU'VE WAITED FOR A SMASH LIKE THIS!

ALICE FAYE
BETTY GRABLE

TIN PAN ALLEY

JACK OAKIE
JOHN PAYNE

AND

ALLEN JENKINS • ESTHER RALSTON • NICHOLAS BROTHERS • BEN CARTER

Directed by Walter Lang

Associate Producer Kenneth Macgowan • Screen Play by Robert Ellis and Helen Logan • Based on a story by Pamela Harris • Dances staged by Seymour Felix

NOW YOU KNOW! . . . BIG AS ITS STARS! GREAT AS ITS SONGS!
They've blamed a lot of things on vaudeville, but until Fred Allen unbilled this yard, we hardly suspected that the peregrinating performers of the past could solve the housing problem.

Seems a vaudeville troupe struck a town with eleven people in the cast. The hotel had only ten rooms.

Fred explains it:

"The manager," says Fred, "told two vaude-villagers to go into the first room and wait until he came back.

Then he put the third actor in the second room.

"The fourth actor in the third room ... the fifth actor in the fourth room ... the sixth actor in the fifth room ... the seventh actor in the sixth room ... the eighth actor in the seventh room ... the ninth actor in the eighth room ... the tenth actor in the ninth room.

"So he went back to the first room, called one of the two actors out into the hall, and showed him to the vacant tenth room.

Eleven people, one to a room ... in ten rooms.

\[\text{[Redacted]}\]

Joseph Franklin, head of the Franklin and Herechon Canadian theatre circuit, is amazed at the news mentioned in "American Vaude-
ville," a new book, as being a partner of the late Mike Shea, in selling to Keith-Albee, in 1924, for $5,000,000, a group of six theatres in Canada.

According to the so-called historian of vaude-
ville, Douglas Gilbert, Mr. Franklin is thus in the millionaire category. Unless, naively, sug-
gested by Gilbert, he went down for the ten coun-
t in the Wall Street debacle of 1929.

Now that the "truth" has finally emerged, there Mr. Franklin visualizes the buzzing bees of income and property tax snoops, solicitors for charitable and pseudo charitable organiza-
tions, and a long and unwinding line of car-
riers. The customers at his present seven theatre operations may even petition for free ad-
mission, now that the belated news is out that the oddball is a man of millions.

\[\text{[Redacted]}\]

Now concentrating wholly on picture exhibit-
ing with the Canadian maritime provinces cir-
cuit he established, Mr. Franklin, pioneered in vaudeville with a circuit in the same territory about 28 years ago. When pictures sidetracked this venture, made in co-operation with Keith-
Albee, he became K-A Canadian general man-
er. On his own he also operated vaude-
houses in Montreal, Toronto and Ottawa. Just before forming his own picture theatre lineup, he was R-K-O Canadian general manager.

He's now threatening to write a book, on how it feels to be suddenly revealed as a millionaire, after keeping it a dark secret for 16 years. A theory he advances is that is his only son, Mitchell, who assists his father in the direction of the present F. and H. Circuit, from their base in the Mayfair, St. John, N.B., has advocated dis-
tribution of a greedy share of the millions, which he contends should be double that by now, within the family.

In other words, the five million dollar sale never existed.

\[\text{[Redacted]}\]

The J. K. Goll Company, in Portland, Oregon, hit upon this idea of marketing un-
moveable and mark-down books and received an average of 33 per cent more per book than the former marked price. C. B. Jameson, manager of J. K. Goll book department, weighed various classes of books to arrive at an average weight and then set the price per-

A newspaper advertisement described the books in groups, listing many of the titles and authors in each group, and in a box the group price per pound was shown,—as "Group 1 @ 19c per lb.

Four large scales were installed in the book department to take care of the customers.

A table of books, mostly fiction, marked down to 25c each and apparently unnos-
moveable, when offered for sale at 19c per pound was almost cleaned out with the price per-

book at 33 pound range, varying from 26c to 35c a book.

\[\text{[Redacted]}\]

"Frank Buck's Jungleland," echoing the Bring 'em Back Alive of Frank Buck, is advertising to outdoor amusement publications the available, for cash, of some "fine Howdah Elephants," equipped, complete, with "genuine India hunting howdahs, capable of carrying four adults "comfortably."

\[\text{[Redacted]}\]

Censoring of theatricals by the Federal Com-
 munications Commission has been felt often, in connection with radio and television matters. But not to these things alone does the FCC confine its eye. For example, there is the Pacific Coast air captain who, in radio discus-

\[\text{[Redacted]}\]

Then there's the Simms Campbell cartoon qup in the New York Journal-American, about the third-string actress client of a Broadway theatrical manager who complained to a girl friend that when she's working, her agent gets 15 per cent of her salary, and when she's not she wants 15 per cent of her unemployment in-
surance.

\[\text{[Redacted]}\]

Mr. Abe Berinstein, a Vine Street resident in Philadelphia, has a hobby.

Mr. Berinstein goes to the movies frequently, always carries a pencil and pad. Just as soon as the show is over, he walks quietly, alone, to the lobby, picks a corner, sits down and draws impressionistic, surrealistic caricatures of the entire cast.

He calls these "mental sketches," says they fill a void in his life. "And he does them almost at once, because, he explained: "If I waited until the next day, or if I went home and had a sandwich, I just couldn't sketch them."

\[\text{[Redacted]}\]
Canadian Order Bars French Film Imports

No Restriction on Product
Now in Dominion; Grierson
Unit Reports 25 Produced

A Canadian government decree issued this week, in accordance with regulations of an Order-in-Council which bars trading with the enemy, prohibits all further imports from France and certain French colonies. This application of the ban for the remainder of the war will have the effect of putting an end to the importation of French-language pictures from France and the specified possessions, which include Andorra, the French zone of Morocco, Corsica, Algeria and Tunisia.

No distinction has been made between the occupied and unoccupied portions of France in Europe and, accordingly, no French films will be seen in Canada after the present supply has been released. There is no restriction on product which already has been received in the Dominion, the quantity of which is said to be sufficient to meet the needs of French Canadians for some time to come, prints having been rushed from Europe ahead of the advancing Nazis.

Government Bureau Reports

The report of the Canadian Department of Trade and Commerce for the last fiscal year indicates that the Canadian Government Motion Picture Bureau has been a financial success in the 12 months, of which 15 were sound pictures.

Through the National Film Board, of which John Grierson is commissioner, 9,062 prints were in circulation with 3,495 copies in use in the United States, 1,500 in the theatres of the Dominion and 500 in the United Kingdom, in spite of the war.

The chief work of the bureau in 1939-40 was the completion of the film record of the tour of the British Olympic team, the North American Continent and return, for which 80,000 feet of standard width film was made and 15,000 feet of 16 mm. pictures, the latter being in natural color. The bureau has now largely engaged in the production of pictures dealing with Canada's war effort.

Pioneers Reel Halst Quebec

Chair Hague was re-elected president of the Canadian Pioneers at the first annual meeting of the organization, held in Toronto, Wednesday, November 13th. Among the new directors is N. L. Nathanson, president of Famous Players Limited, who qualified by completing 25 years in the industry.

Other directors are Leo Devaney, Ben Cronk, James P. O'Loghlin, Tom Daley, Ernest Moutre, Harry Alexander, Sydney Taube, Haskell Masters and Archibald Laurie. The induction of 37 new members exchanged brought the membership to 170, of whom 90 are in the Toronto district.

Gene Antry, Republic western star, attended the dinner after a parade through several Western Ontario towns with Premier M. F. Hepburn. The following day he opened the rodeo in Toronto under auspices of the Pioneers for the relief of war victims. Hall Hodie of Columbia represented the Picture Pioneers of the United States on behalf of Jack Cohn, who heads the organization.

There has been a sharp boost in the volume of bombardment-air raid insurance carried by theatre owners in the eastern provinces, since the revelation that an armed aircraft carrier or pocket battleship of the German or Italian navies, has been on the loose off the coast of Newfoundland.

The disclosure has sent theatre owners on a hunt for insurance protection for the first time. Because of the 300 miles distance from the scene of warfare, the eastern Canadian theatremen had not been interested in the special war risks until the operations off Newfoundland were divulged.

Army Occupies Ice Rinks

Theatres are losing their chief opposition this Winter in a number of eastern Canadian centres. In these the indoor rinks have been taken over for war purposes, and there will be no pleasure skating, hockey or ice shows to take away business from the theatres.

In Moncton, N. B., the Stadium, a large enclosure, and with artificial ice, is now being used as part of an equipment base for the Royal Canadian Air Force. It has been popular for skating, ice shows and hockey each season from November 1st to mid-April.

In St. Stephen and St. Andrews, N. B., both on the border, the indoor rinks have been acquired for army drill halls. At Edmundston, N. B., also on the border, the local rink is part of a drafter training camp.

At Halifax, N. S., the Forum Rink, first artificial ice rink in the Atlantic provinces has been in use for both army and navy in drilling, and may be bought outright by the dominion government for army drilling.

The Charlottetown, P. E. I., local Forum rink, also artificially iced has been assigned as an army training site. The local rink is being used for air force training. At New Glasgow, N. S., there is expectation that the local rink will be used as an army drill hall this Winter.

Outdoor skating will prevail, but hockey and ice shows are out for this Winter. Even the artificial ice in the army rinks is being reduced by the acquisition by the army of properties that had been used for rinks.

Kaplan with Producers

Nat Kaplan, Paramount salesman in Cincinnati for the last 15 years, has resigned to take over the Cincinnati franchise of Producers Distributing Corporation, formerly held by Lee L. Goldberg, who has assumed charge of the Cleveland office of that company.

Form Trans-Oceanic

Arthur Sanchez has formed Trans-Oceanic Film Export Company for the distribution of Spanish pictures. The company has been chartered in New York with 200 shares of no par value stock.

"Hell's Angels" on Coast


Favor Reissues

Reissues are reported strong in the Alhambra area. Paramount's "Trail of the Lonesome Pine" is reported doing better in certain spots, than the original print. Among circuits, Schine and Fabian are using reissues.

Variety Clubs Hold Elections

The Detroit, Philadelphia and Oldahoma City Variety Clubs have elected chief barks, other officers and directors for the coming year.

In Detroit, John Howard, branch manager, Paramount was elected Chief Barker; David Ideal, Fox theatre manager, assistant chief Barker; William Flemion, Producers Releasing Corporation, second assistant chief barker; David Newman, Pasadena Theatre, property master; John Saxe, Monogram, dough boy. Directors are Frank Wetsman, Lou Wipser, Wade Allen, Frank J. Downey, Barney Killbridge and Carl Eigerme.

Dr. Leon Levy, president of radio station WCAU, was elected chief barker of the Philadelphia Variety Club by the board of directors on Monday, succeeding Jay Emanuel. Earle W. Siewert takes over from Ted E. Schlangen as first assistant chief barker. Barlow Brown replaces David Wesher as second assistant chief barker. John Monroe, secretary; William McCay, treasurer, and Harry Ball, "fixer" (attorney) were re-elected.

Directors are Dr. Levy, Samuel Stiefel, John Monroe, Mr. Siewert, Sam Schwartz, Charlie Goodwin, Ted E. Schlangen, William McCay, Henry Friedman, David Supowitch and Mr. Brown. The new officers will be inducted at a banquet December 12. The club is considering the organization of a Variety Club American Legion Post in the area, the military unit to be affiliated with the local post.

A Variety Club last week were L. C. Griffith, chief barker; Horace Falls, first assistant; William B. Zoeller, dough boy; Solomon Davis, property master, and the following directors, Dan James, Henry Griffling, C. B. Ayers, Robert Hutchinson, B. J. McKenna and Jimmie Hobbs.

Lower Price Scale

The RKO Palace in Columbus has reduced its admission scale to 20 cents before 1 P.M., 33 cents for matinees, with an evening scale of 43 cents. The Palace, RKO-Loew's and the local Paramount have reduced to 30 and 47 cents, respectively, for matinee and evening. Admissions for stage shows will be 30 cents until 1 P.M., 40 cents matinee and 40 and 47 cents, evenings, Monday through Friday.

The RKO Grand, which formerly operated on weekends only, and which will henceforth remain open seven days a week, has made comparable price reductions.

Reopen Sunset

The new Sunset Theatre, San Francisco, has been reopened. Re-conditioning cost $12,000. There are new seats, new screen, ventilation and heating systems, new interior decorations; and the sound and projection equipment has been renovated. Bill Wolf, RKO branch manager in the city for 11 years, is operating.

Anderson with Universal

Andrew Anderson, formerly RKO head booker in Seattle, has been appointed Universal head booker in Portland, succeeding John Harvey, who is taking over a theatre in Oregon.

New Production Chief

Paramount has announced the appointment of Will B. Powell as vice-president and studio production manager in Hollywood, succeeding R. L. Johnston, resigned.
The tide is beginning to turn at the Westwood plant. They are now shaping the type of entertainment that the public will want to see. The $8,000,000 and $9,000,000 several years ago; and the $10,000,000 for now. They are now producing pictures that are made with a great enthusiasm. It is not the amount of those pictures that accounted for that amount of profit. It is the great thing for the whole business, for Century-Fox has been in a rather lethargic position for the past few months. Many of the films that were made failure pretty much of our whole business.

"Down Argentine Way," which Irving Cummings directed, is fulfilling expectations. It has done wonders for the box office. The "Down Argentine Way" which Irving Cummings directed, is fulfilling expectations. It has done wonders for the box office.

"Cheat." The opening up in the fall of the new pictures on the whole business.

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Protest Against Tendency Made by Committee Against Legion Cites Three-Year Report

A protest against the "increasing objectionable tendencies which lately have become manifest in films made at the motion picture meeting in Washington last week of the Archbishops and Bishops of the Catholic Church in the United States by the Episcopal Committee on Motion Pictures.

The statement, following a report of the National Legion of Decency which pointed out that the number of morally objectionable pictures had increased and the number of pictures deemed suitable for general patronage had declined.

"Some Ground Lost"
The Catholic Bishop's Committee statement on motion pictures was as follows:

"While in the recent past it has been our pleasure to note the efforts which cinema producers have made to improve the moral character of motion picture entertainment, and to express our appreciation of results obtained, it now becomes our duty to warn our people that some of the good ground gained has been lost. Evidence is accumulating that there is a persistent return to practices against which the voice and authority of the Catholic Church in the United States vigorously protested in 1934. It is regrettable that multitudes now see the Catholic Faith who also were deeply concerned about films which threatened the morals of the young, the family, and the nation.

"Our responsibility for the welfare of souls makes it incumbent upon us to do everything in our power to prevent the exposure of our people to uncalculated evil of the immoral cinema. We therefore register our strong protest against the increasing objectionable tendencies which lately have become manifest in films.

"We urge our Catholic people, especially parents, to renew their vigilance against the pernicious influence of films which disregard the moral law and subvert the foundations of Christian society.

"We call upon priests and people to maintain and strengthen diocesan organization of the Legion of Decency in each diocese, and to coordinate efforts with the National Office of the Legion in New York, so that a united front may stand firmly against films morally objectionable."

Gratitude was expressed to the press generally by the Bishops' Committee for the support given the movement for decency in films.

The Legion of Decency's report to the Bishops said in part, "Vigilance should be the order of the day so that the motion picture industry's policy of self-regulation may by all high-minded Christians to maintain in the proper discharge of a momentous responsibility so important for the moral well-being and best interests of souls, the family, youth and our beloved country."

The report also said that from November, 1937, to November, 1940, there had been an increase of 17 per cent in the number of Class B pictures (objectionable in part); an increase of five per cent in the number of A-II pictures for adults; a decrease of nine per cent in the number of A films (unobjectionable for general patronage).

So greatly increased as to require additional experienced and properly trained executive personnel.

To show the rise in the number of objectionable pictures submitted the following tables: Class B—objectionable in part; Class A-II—objectionable for adults; Class A—I—objectionable for general patronage.

**November, 1937, to October, 1938**

- Class B II: 6% of pictures reviewed
- Class A-II: 34% of pictures reviewed
- Class A-I: 59% of pictures reviewed

**October, 1938, to November, 1939**

- Class B II: 85% of pictures reviewed
- Class A-II: 36% of pictures reviewed
- Class A-I: 54/2/3% of pictures reviewed

**November, 1939, to November, 1940**

- Class B: 1% of pictures reviewed
- Class A-II: 5% of pictures reviewed
- Class A-I: 56% of pictures reviewed


Eight Classified for Week

Of eight pictures classified by the National Legion of Decency in its listing for the current week four were approved for general patronage and four were found objectionable for adults. The pictures and their classification follow:


A resolution providing that members of the Kentucky Chapter, International Federation of Catholic Alumni, refrain from attending films graded "B" or "C" by the Legion of Decency was adopted at the organization's convention in Louisville, Ky., Sunday, November 10th.

Manager on Defense Board

Joseph A. DeFiore, manager of the Park Theatre, Wilmington, Del., and at one time president of the Independent MPTOA of Delaware and Eastern Maryland, has been appointed a member of the State Council for National Defense by Gov. Richard C. McCallum of Delaware, the appointment was to the president and public relations division of the defense council.

Teddy Roosevelt Film Set

Gordon Hollingshead has been assigned by Warners, in Hollywood, to write a biographical scenario on the family life of Theodore Roosevelt, under the title, "Teddy and the Boys." Sidney Blackmer, who played Mr. Roosevelt in a Warner short subject last year, will play the title role.

Ending five years of litigation, the Board of Regents in Albany, has lifted the ban on "Ecstasy," starring Hedy LaMarr. Eureka Pictures, Inc., is distributing. Issuance of a license followed the elimination of certain objectionable scenes. The picture was made in Czecho-Slovakia before Miss LaMarr came to the United States. The Board of Regents also announced the lifting of the ban on "Fools of Desire," under similar circumstances.

Since the picture, under the title "Ex- tra," was first presented in its original version, it has been the subject of extensive court litigation. Twice the controversy was considered by the Appellate Division and once by the Court of Appeals, but in each case the lifting of the ban was upheld.

In view of the Regents' reversal, a rush to secure licenses for pictures hitherto banned, is expected.

Anti-Nazi Films Allowed

The ban on "After Mein Kampf," which had been lifted by the Chicago Police Censor Board, was lifted last week by Police Commissioner James P. Allman. Commissioner Allman also lifted the ban on "The Goosestep," which had been barred by the Censor Board, under the old title of "Beast of Berlin."

Mrs. Burnett Appointed

Mrs. E. L. Burnett, of Indianapolis, has been appointed extension chairman of the Indiana Indorsers of Photoplays, by Mrs. B. J. Roberts of Fort Wayne. Plans were discussed for establishing units in 29 Indiana counties.

Johnston Filmack Manager

Florence E. Johnston is now manager of the Fort Wayne division of the Filmack Laboratories, a subsidiary, in Chicago, of the Filmack Theater Company. She succeeds S. E. Abel, resigned. Miss Johnston is an experienced photographer, and airplane pilot.

Israel's to Utility Staff

Carlos Israel, who has been counsel for the independent bondholders' group in the RKO reorganization proceedings and also represented the Roxy Theatre, New York, bondholders as counsel in reorganization proceedings, has been appointed to the legal staff of the trustees of the Associated Gas and Electric Corporation.

Altec Signs Two Theatres

R. U. Rogers has signed a contract with Altec to service the Cherraw Theatre, Cherraw, S. C. Hambrick Enterprises, Inc., has signed with Altec to service the Hambrick theatre, Gaffney, S. C. H. B. Moog negotiated for Altec.

Imhoff Transferred

Joseph Imhoff, Metro-Goldwyn-Mayer executive in Milwaukee, has been named office manager of the company's Chicago exchange, succeeding John Kemptgen, who has been transferred to the sales department. Joseph McMahon succeeds Mr. Imhoff in Milwaukee.
Increasing Drain on Reservoir of Marquee Personalities Seen Answer to Audience Rejection of "Pictures with a Message"

by WILLIAM R. WEAVER
Hollywood Editor

Producers aren't saying so, yet, and for reasons of their own, but their answer to the problem, composed of many problems, which the war with its limitations, implications and necessities has put up to them is to cast in the roles of some stars and half-dozen more—two, three, four and mayhap more to the picture, as many and as big as the meeting of the problem may require and the reservoir of personalities can be made to supply to the show.

The decision is not from choice. Reliance upon names of personalities never was. Prosperity has always witnessed a paring down of elimination in behalf of box office story, play or ideas above talent. Adversity is no respecter of wishes or wants. Personalities are dependables, just now, on the evidence producers compute by, the only dependables in stock.

Reviewing the Evidence

Not all of the evidence is in, but that which is tells a story.

A production without parallel in the field of fantasy and made at a cost equal to that of a triple-starred feature, but lacking a personality to draw to, is reported dying on its first runs.

Feature-length cartoons considered superior to "Snow White," on all points save that of being a cartoon. In the minds of students whether absence of personalities possessed of their own magnetism may not be the explanations.

Attendance-records attributed to the first feature-length documentary, beneficiary of more magazine promotion than any picture ever had to draw to, is reported dying on its first runs.

Returns from exhibition of an admissibly epic story of frontier life in America, staged on the grand scale and with a title calculated to appeal directly to one sect and attract the members of all the others, fell so far below the expectations that students of such matters decline to accept any reasoning save that another name or two at the top of the cast would have saved it.

Buttered No Bread

Experience in what might be called the "bright idea" field of production, the margin studios always allow for upcropping of a newspaper headline or international state affair suggests elimination in behalf of box office story, play or ideas above talent. Adversity has been less profligate than normally—the anti, or attack—pictures have buttered no bread, and the series at sociology have begun head-aches.

These are bits of evidence on the practical side, and all to the same conclusion, as interperspective. In the realm of tomorrow is the outcome of adventurings in technology, the Disney Fantasound, returns on which will not be in for long and long, and Warner Brothers' Vitasound, not yet put to test of audience. Both are regarded as reaching out, gropings for betterment of the art and science, which could mean betterment of grosses, but there's no waiting for help from this quarter.

All these are reasons coloring the plotting for return to dependency upon players whose fame is equal to the task of attracting the required column of theatregoers, but these are not all of the reasons. The war has bred more handicuffs for producers than may be visible to the naked eye, or may ever appear.

What the war has meant to the business at large, in terms of lost market and diminished returns, everybody knows. Not everybody knows that producers of freedom in selection of story material related one way or another to areas no longer deemed "available" from the box-office point of view, of locales no longer what they were and quite likely to be something quite else presently, of the services of certain players whose long identification with a particular character is considered as making them risky merchandise in this market, even of dialects, pieces of business, in short of a large measure of that latitude of enterprise and imagination enjoyed in time-honored tradition by the fabrickator of entertainment in his strings to abuse and divert the tiny world. Esoteric liberties, some of these, but knotty problems bound up now in the producer's perpetual problem of "giving the public what it wants."

Pronunciamentos Absent

Conversation about all these matters is for the most part behind closed doors, in the production conferences and mayhaps the nightmares of the conferences. It is to be noted that none of the stars heads have been touting blood pro-

umericantes of late on the subject of how the art-industry's problem of supply and demand should be disposed of by master rule. On the contrary, it is a matter of doing and the doing is in progress.

First of the multi-starred pictures, itself an effect of forces and not to be regarded as cause of what promises to be a cycle, was MGM's "Boom Town," offering Clark Gable, Spencer Tracy, Claudette Colbert and Robert Lamarr in box office star big type. Cast and cut was "Test Pilot" in oil and were, for that reason, that much surer its success preceded beyond question the theory that the way out is the multi-star way. Right or not, they're for trying it.

While Paramount executives who huddled over 1941-42 production all last year and the company had on its stages the four-starred "Road to Zanzibar" with the Bing Crosby-Bob Hope-Dorothy Lamour trio which ran up the grosses for "Road to Singapore" joined this time by Glenda Farrell and supported by a cast strong in its own right. In test preview stage is the four-starred "Love Thy Neighbor" in which Jack Benny and Fred Allen, ensemble talent for any picture's need if radio popularity counts for anything, are accompanied by Mary Martin, John Boles, and Robert Alda. As long as, and still, is "I Wanted Wings," with Brian Donlevy, Ray Milland, William Holden and Wayne Morris in top spots.

Talk Another "Boom Town"

There's talk around MGM of making another picture with the "Boom Town" formula or an equivalent grouping, which may or may not come to pass, but "The Ziegfeld Girl" progresses the while with James Stewart, Judy Garland and Andy Devine. The "Rowdy" Cooper, Lana Turner, Charles Winninger and appropriate support supplying marquee inducement and, circumstances not unrelated to the theme, this observance impose upon Mr. Stewart and Miss Lamarr the task of shutting back and forth between this picture and the director's "Come and Get It". They may appear with Ian Hunter and Vere Teasdale.

Farnier Brothers have James Cagney, Olivia de Havilland, Rita Hayworth and Alan Hale at work in "Strawberry Blonde" with Mr. Hale splitting his time to attend to chores in "Footsteps in the Dark," which producers inter-

estingly with Errol Flynn, Ralph Bellamy and Brenda Marshall and the Academy-winning Grant Mitchell. Howard Hawks has some time for scenes in "The Sea Wolf," vehicle for Ed-

Talent and More Talent

Robert Young, Randolph Scott, Dean Jagger (of "Brigham Young") and Brenda Joyce are working for Western Union at Twentieth Century-fox, cast which also includes John Carradine, Slim Summerville and Chill Wills, while the same studio has Alice Faye, Don Ameche, Carrol Naish and Carmen Miranda currently at work in the production, "The Road to Rio." Brian Donlevy, Roland Young, Carole Landis, Billie Burke, H. B. Warner and Rochester are grouped in Hal Roach's "Topper Returns," Merle Oberon, Melvyn Douglas Burgess Meredith in the Lesser-Luxibicht production of "That Uncertain Feeling."

Franchot Tone, Brockerick Crawford, Mischa Auer and Andy Devine are to be seen in Universal's "Trail of the Vigilantes" when it comes from the stages and the same company has Margaret Sullivan, Charles Boyer, Richard Carlson, Frank McHugh and Frank Jenks at work in "Back Street."

So it was at weekend, and so it is with some of the product now off the stages and in the cutting room, more of the product to go on the stages next week and week after. It is to be talent, talent and yet more talent, with the toppling of stars, producers and directors pressed for stars. Possibly, too, with expenses mounting, although there may be off-

sets. A report of half a dozen other Central Casting Bureau shows that placements of extra players for the first 10 months of 1940 are down 63,727 (that means days of work) from the 129,000 period of 1939. That's not indicative as it sounds, yet may be one of a number of devices by which producers will find a way to save money. In any event, the evidence, if their reasoning be correct, more custom-
eres for the theatre, at a cost commensurate with the achievement.
Sees Bargain-Seeking Public Bar to Singles

Harry Arthur Cites Test to Answer St. Louis Drive

Stage, Radio Producer Attacks Double Bills

Arthur Casey, former stage producer and now director of public relations for Radio Station KMOX, approved the drive of the Better Films Council of St. Louis to eliminate double and triple features in a speech delivered before the monthly meeting of the council last week.

Casey, who at one time directed the widely known stock company, Casey Players, in the East and in St. Louis, compared the lengthy film programs with legitimate stage productions and also said radio had found that it could combine an hour-long program into a 30-minute show without losing its effect and at the same time have more appeal to the listener. He advised the film industry to adopt the same programs—shorter low, such as a single feature with some shorts.

Mrs. A. F. Burt, who is leading the campaign, predicted that triple features would be abandoned soon, but thought it unlikely that double features would go immediately. "But, most certainly, ultimately," she said. The campaign had proven effective so far, as scores of members had remained away from triple and double feature programs.

Busy Season Slated

The Rocky Mountain Screen Club of Denver, of which F. H. "Rick" Rickelson is president, is in the midst of an active Fall and Winter season. Already held were a Halloween party, an election day party and a 75-table bridge party conducted by the ladies. A Thanksgiving Festival was to have been held on Friday, November 22nd. A wild-game dinner is set for December 12th and a midnight show for the charity fund is tentatively scheduled for December 14th.

Parker Directs Own Chain

Upon the departure of Ted Gamble, the general manager of his circuit has been assumed by J. J. Parker, in Portland, Ore. Grover F. Hadley will be Mr. Parker's assistant, Calvin Heilig will be in charge of roadshows, and William Fitzhenny, booking.

First Sound Movies

The first motion pictures in Manchester, La., in ten years will be seen by residents on December 9th, when the new Liberty theatre opens. Sam Piro, who managed the only theatre in the town in the silent days, will manage the new house.

Plan Tampa Drive-In

Jessie L. Clark, general manager of the Gulf Coast 9th, at the Speck Florida Circuit, announced, this week, plans for a drive-in theatre in Tampa. The company has purchased a tract 600 by 800 feet and will erect a $30,000 drive-in theatre with a capacity for 525 automobiles.

Exhibitor Groups Vote Cooperation

Although the newly-formed United Theatre Owners of Illinois, which has assumed State-wide operations, is an unaffiliated exhibitors’ organization, it is expected to cooperate closely with the MPTO of St. Louis, Eastern Missouri and Southern Illinois, affiliated with the MPTOA.

Among the directors of the UTO are: Mrs. I. W. Rodgers, Cairo; Noah Bloomer, Belleville; Mr. Pirtle, St. Louis; Mr. Harrison, St. Louis; Robert C. Cluster, Salem and George Barber, Villagrove. Mr. Bloomer and Mr. Soutar are members of the MPTO board of directors, while Mr. Rodgers, Mr. Pirtle and Mr. Cluster are vice presidents.

Fred Wehrenberg, president of the MPTO, in giving the new organization his blessing, said it would be in a peculiarly good position to watch legislation and other matters of local interest. The exhibitor, he continued, "The MPTO, meanwhile, would look after their interests in the national and interstate field, he said.

Some 75 exhibitors from various sections of Kansas, attended the meeting of the Kansas Independent Theatres Association at Abilene, Kansas, last Thursday, November 14th. Homer F. Strowig presided.

Frank Cassil, president of the Kansas-Missouri Theatres Association was host, last Thursday, November 14th, to members of the group at a barbecue at the Hoof and Horn in St. Joseph, Mo.

KITA plans to hold a series of three regional meetings in Kansas, early in December, according to Mr. Strowig, for the purpose of discussing the measures proposed in the legislature in January. Another State-wide meeting will probably be held in February or March.

The Southeastern Theatre Owners Association was to hear Ed Kuykendall, president of the MPTOA, discuss the consent decree, etc., at the convention which was to be held, on Friday, this week, at Atlanta.

Londoner Invents New Film Printing Process

John Ojerholm, head of the Olympic Laboratories, London, has secured a patent on a new film printing process, which is said to save up to $1.00 per exposure.

"Baker's Wife" Record

On Tuesday, this week, "The Baker's Wife," starring Kaimu, entered its 40th record-breaking week, at the World Theatre, New York. The Marcel Pagnol comedy has established an all-time attendance mark for French films throughout the world, and is setting a new record every succeeding week that it plays at the World Theatre, according to World Cinema, distributors of the feature.

Add Eighth Theatre

The Parkway, Greenwood, Wis., acquired from M. E. Kenyon by Grents Amusement Company, Spooner, is the eighth theatre added to the company's chain in Wisconsin and Minnesota. New boot equipment, a new screen and other improvements have been ordered. Clarence MacDonald is manager.
Boycott of Society's Songs on All Programs after January 1 Brought Nearer by Action; Other Networks To Follow

Following its many warnings and announcements with action, the National Broadcasting Company, on November 15th, banned all music produced by the ASCAP (American Society of Composers, Authors, and Publishers), from its sustaining programs. The action follows orders previously that orchestra leaders on the network's sustaining programs play a group of ASCAP tunes per programs, and precedes the expected banning of ASCAP music from all programs on January 1st, when the present ASCAP contracts with the broadcasters expire. It will be expected that the networks will look for other sources for their music, notably to Broadcast Music, Inc. The latter is a music publishing house which the National Association of Broadcasters established in New York early this year to supply ASCAP as a music supply for radio, screen, stage, and other mediums.

Others Expected To Follow

The announcement by the NBC gained a prominent newspaper space. It was the first direct action by any network against the ASCAP. Columbia Broadcasting System has already ruled that three non-ASCAP tunes must be played on each 15 minute sustaining program, and four on every 30 minute such program and network is expected to follow the NBC's latest ruling by December 1st, a spokesman said late Friday night. A spokesman for the other great chain, the Mutual, said on the same day that the company probably would continue for a while its policy of asking that two non-ASCAP songs be played for every 15 minutes of a sustaining program.

The moves are the consequence of the quarter raging over the beginning of the year, when ASCAP made known its terms for new five year contracts to replace the expiring ones. Radio replied with establishment of BMI; ASCAP has stood pat, in the announced belief that radio cannot, because of public taste, ban ASCAP music. BMI has since obtained over 460 station subscribers; and ASCAP claims to have signed an equivalent number to its new contracts. Objections of the large broadcasters to the new ASCAP contracts were based on their belief that the terms weigh too heavily on the chains, compared to small stations.

Hotel, restaurant, and cafe operators are reported backing the broadcasters. BMI officials announced last week that 3,800 of these are attending the national meeting at the Grand Central Palace, New York City, had signed cards endorsing the fight against ASCAP and that 2,800 had signed that they would ask their bands and guest bands to play non-ASCAP pieces.

Richard Himber, orchestra leader, last week telegraphed New York's Mayor La Guardia to intervene, "as a musician." The Mayor is a musician, and his father was an Army bandmaster. Mr. Himber indicated the alarm with which orchestra leaders view the squabble. A group of them, several weeks ago, met with both sides, and asked peace. They fear the necessity of making new arrangements, of losing the right to play, over radio, certain popular songs, and the loss of the large ASCAP library.

ASCAP, meanwhile, appears to be sitting back in the belief radio cannot succeed without its product. Reiterating a now familiar stand, Gene Buck, its president, remarked last week that ASCAP's "door is always open to the broadcasters," meaning there could still sign ASCAP's disputed contracts.

Speculation continued on Broadway, over effects of the eventual banning of ASCAP music from the air. Song plugging will be more difficult it is predicted and ways of doing it will be more devious. It was predicted there may be a revival of the old illustrated songs slides in theatres. Vaudevillians will probably be strongly approached. The persons who make their living "plugging" songs, in New York's "Tin Pan Alley," are reported fearing the future.

FCC Aid Reported Asked

Many avenues are being used by persons in the music, radio industries, anxious to abate the ASCAP-broadcasters' fight. It was reported last week that the Federal Communications Commission had been importuned. This week, however, spokesmen for the Commission, in Washington, denied they had received such a request, and further indicated that there was little the Commission could do. The Federal Communications Act forbids interference in programs by the Commission. A request to intervene, it was said, would first be referred to the Commission's legal department, for an opinion on its position.

Despite requests that he do so, James C. Petullo, head of the American Federation of Musicians has given no indication of acting in the fight. It is reported that, despite the apparent friendship which the musicians' union and its locals hold towards ASCAP, the Society would prefer they remain aloof.

ASCAP officials these weeks have been holding luncheon meetings with the heads of the large advertising agencies, in New York. The Society is also reported to be ready to exercise stringent "listening" posts after January 1st, to catch violations of its copyrights by stations which have not signed with it. The Society is also meeting with heads of the smaller music publishing companies.

Meanwhile, renewal of the contracts with ASCAP by the Miller-Robbins-Feist music publishing houses was expected soon. These houses control many songs. Several months ago, they were reported conferring with BMI but the price for the song catalogues, a reputed $4,000,000, was said to have made BMI balk.

Many details are hanging fire, awaiting the outcome of the radio-ASCAP tangle. Among these are those calling for widely distributed transcriptions boosting products of national corporations. These latter feel it necessary to halt manufacture of recordings, or to use only those in the public domain, for the while.

BMI last week announced it had 411 station subscribers. The latest to join are WHB, Kansas City; WFW, St. Louis; KPDY, Brookings, South Dakota; and WFDR, Hattiesburg, Mississippi. It was also made known that the firm now occupies 18,000 square feet of floor space in three New York buildings, the Empire Trust, the Brentano, and 23 West 47th Street.

BMI is expected to benefit from the publicity accruing a proposed contest for the public, over radio, in which the Brown and Williamson Tobacco Company's radio program would ask listeners to submit titles for nameless BMI tunes. It is expected that $250 will be the top prize, together with 10 per cent of the royalties from the song's marketing. BMI is expected to have its songwriters fit lyrics to the title.

The American Tobacco Company's Lucky Strike cigarette program has dropped its theme song, "Happy Days Are Here Again," to conform with the networks' desire to avoid ASCAP themes.

Gene Buck, president of the Society, in this month's Hulton, music magazine, pleaded the case of the orchestra leaders, remarking that, in barring all of the Society's music from the air after January 1st, "the chains might as well take away their instruments, as take away their music." He added, however, "In spite of the musical blackout by the chains, there will still be plenty of local stations where the people's choice in music can be broadcast."
UA Circuit Shows $300,633 Net

The United Artists Theatre Circuit, Inc., and subsidiaries this week reported a net income of $300,633 for the year ended August 31st last. This compares with a net profit of $138,811 for the previous year.

$62,000 Increase

Before deductions for interest, depreciation, amortization of federal income taxes, the net income was $373,631, compared with $309,134 for the previous 12 month period. This includes $182,133 paid in dividends by affiliated companies less than 100 per cent owned and $108,035 of undistributed net income of such affiliated companies.

The company’s cash position improved during the year, with $591,806 cash on August 31st, which compares with $375,713 on August 31, 1939.

United Artists Theatre Circuit, of which Joseph M. Schenck is chairman of the board and president, owns or is interested in close to 300 theatres in various sections of the country, which are operated by other companies. Among affiliated companies are a Metropolitan Playhouse, Inc., and Robb & Rowley United, Inc., of Texas, and Skouras.

The annual meeting of the company’s stockholders will be held Monday in Baltimore.

Loew’s Boston Earnings

Loew’s Boston Theatres Company has reported a net income of $270,518 for the year ending August 31st at $1.47 for each of 155,249 capital shares. This compares with $258,172 or $1.66 per share in the preceding fiscal year.

Greater Union Profit

More than $200,000 net profit was earned in the first nine months of this year by the Greater Union Theatres of Australia, Captain Harold Auten, its American representative, advised, in New York, on Tuesday. The information came to light by cable.

Scrutiny of the figures disclosed that the earnings were, mostly, from the company’s theatres. These are able to play only Columbia, Universal, Monogram, and Republic films. The theatres’ share of the earnings was approximately $150,000. The remainder comes from British Empire Films, a distributor subsidiary, Cinesound Productions, and National Theatre Supplies.

Norman Rydge has captained the circuit for the past two years. The improvement in earnings has been during this period. There have also been renovations and theatre construction.

Consolidated Dividend

The Board of Directors of Consolidated Film Industries, Friday, November 15th, voted a dividend of 10 cents per share on a preferred stock, to be paid December 27th, 1940 to stockholders of record as of December 5th.

Comerford Opens Bloomsburg House

The Comerford-Full-Plaux Circuit officially opened its newest theatre, the New Columbia, in Bloomsburg, Pa., recently, at a capital investment in attendance, despite inclement weather. Speakers included Nathan H. Kruss, president of the Bloomsburg Council, who lashed executives of the company for their expression of faith in the future of the town by building the new house. Comerford officials present comprised: Charles Ryan, in charge of theatre construction and District Managers Edgar Simons and Thomas Killean.

Ohio Censors Report

The Ohio censor board received a total of 510 reels in October, ordering 30 eliminations. During that month last year, the board reviewed 678 reels, ordered 26 eliminations.

Sears Anniversary Honored in Drive

“Twentieth Year for Sears” will be the slogan of Warner Bros’ forthcoming sales drive to be held during the 17-week period from December 22, 1940, through April 19, 1941, according to an announcement from the company’s home office.

The label for this fifth annual drive honors Gradwell L. Sears, general sales manager, who rounds out twenty years with the company next month. He began as salesman for First National Pictures in Chicago on December 6, 1920. Since that time he has been a branch manager, southern and western sales manager and in August, 1937 he was appointed general sales manager of Warner Bros.-First National Pictures, Inc.

In February, 1938, he was elected president of Vitagraph, Inc., the distributing organization of Warner Bros. Pictures, Inc.

For the 17-week duration of the drive, the company has scheduled several of its most important releases of the current season. These include: “Santa Fe Trail,” starring Errol Flynn, to have its world premiere in San Antonio, December 14th; “Strawberry Blonde,” with James Cagney and Olivia de Havilland; “Footsteps in the Dark,” starring Errol Flynn; “Far Horizon,” starring Bette Davis, with George Brent; “The Sea Wolf,” starring Edward G. Robinson, Ida Lupino and John Garfield; “High Sierra,” with Humphrey Bogart and Ida Lupino; “The Wagons Roll by Night,” with Humphrey Bogart, Sylvia Sidney and John Hodiak; “Dinner at Eight,” with Lane Sisters, Gale Page, Jeffrey Lynn, Frank McHugh and Claude Raines; and “Honeymoon for Three,” with George Brent and Ann Sheridan.

Name Charity Heads

James P. Clark, president of Horlacher Film Delivery Service, Philadelphia, has been named chairman of the theatre division of the United Charities Campaign. Dr. Louis Levy, president of WCAU, Philadelphia, has been designated chairman of the theatrical and radio division for the Allied Jewish Appeal.

Benedict Gimbil, Jr., president of WIP, is in charge of the radio group and is assisted by the following: William Goldman, Ben Amsterdam, Jay Emanuel, Abe Salskoy, Jack Beresin, David Barrist, Al Blodson, David Milgram, Sam Gross, Ben Fertel, Morris Wax, Sidney Samelson, Lowen Pizer, David Weshner, Harry Ball, Lou Krouse, Sam Schwartz, Edward Moss and Jacob F. Box.

Warner Ad Plan Best

Walters’ campaign plan on “Knute Rockne—All American,” has been chosen by the Advertising Club of New York for exhibition at their headquarters as an example of the “best presentation of subject matter for purposes which contents are intended and for good printing.”

Testimonial Dinner Given Fred Duffy

Tribute to Fred Duffy, salesman, was paid, on Monday this week, by some 75 members of the industry, including a score of exhibitors, at a luncheon at the De Witt Clinton Hotel, Albany. Mr. Duffy, formerly with Republic, retired because of his health.

Each branch manager and salesman in the city was present. George Tucker, RKO salesman, was master of ceremonies. Speakers included: Ralph Tyner, MGM; Richard Hayes, Paramount; Edward Hochstein, Columbia, and Gene Lowe, Republic.

Mr. Duffy operated at Hibernian Hall, Utica, before joining the sales staff of Educational and Universal. He had been with Republic for two years.

Announce Committees

Committees for the sixth annual movie Christmas basket party in Chicago, were announced at a meeting, last week, in the office of Morris Leonard, Balaban & Katz, attorney, as follows: trailers, William J. Hollander; newspaper publicity, Archie Herzoff, Eddie Seguin, Jack Garber, D. Deere and James Savage; newspaper advertising, Larry Stein; newspaper editors, William K. Hollander and Larry Stein; radio, Norman Kassell and Hal Tate; community newspapers, Ted Morris; chain grocery tie-ups, C. E. Dennison.

Also, transportation, Joe McKeown, Lou Alworthson, Irving Yergin; mayor’s proclamation, Jack Kirsch; billing posting, W. K. Hollander, Larry Stein; union participation, Jack Kirsch; liaison with superintendent of schools, Irving Yergin; kiddie clubs, Henry S. Kasseth; “Night of Stars” announcement, George Markbreit; photo of stars, W. K. Hollander; trade paper publicity, Irving Yergin, Hal Tate; secretaries, Myrtle Collins and Ellen McDowell.

Admission to the party is free to anyone who donates non-perishable foods.

Frank Wolf Promoted

Alexander Film Company has promoted Frank Wolf, Jr., to general district manager, with headquarters in Richmond, Va.
There's Punch in Judy!

Oh! what a show! It's George M. Cohan's stage hit! It's got heart-throbs! It's got laughs and thrills! It's got Judy singing glad songs! heart songs! thrill songs! laugh songs! Mr. Exhibitor here's the first big solo starring hit of M-G-M's joyous darling

Judy Garland in "Little Nellie Kelly" (it's grand!)

Great performances by:

Judy Garland
George Murphy
Charles Winninger
Douglas McPhail
and all the cast!

Screen Play by Jack McGowan - Based upon the Musical Comedy Written, Composed and Produced by George M. Cohan - Directed by Norman Taurog - Produced by Arthur Freed - A Metro-Goldwyn-Mayer Picture
FCC Order Doubles Number of Stations in Country; Six Set for Los Angeles; Hughes To Try Film Adaptations

The construction of 10 television stations, six of which are to be located in Los Angeles, was authorized by the Federal Communications Commission last week in an order that nearly doubled the size of the television industry in this country.

Additional television permits were also granted for stations in San Francisco, Chicago, New York and Manhattan, Kansas. Each station will be a single tube, built by the Hughes Tool Company. The facilities of Hughes Productions will be used. A total of $8,000,000 has been set aside for experimentation by all the applicants.

Television Productions, Inc., Paramount television subsidiary in Los Angeles which already has a permit for its main station, was given authorization for a relay transmitter. The following also received licenses for stations in Los Angeles: the May Department Store, Columbia Broadcasting System, LeRoy's Jewellers and Earle C. Anthony.

Other television stations will be built by Metropolitan Television, Inc., in New York in cooperation with two department stores, Bloomindeale's and Abraham & Straus; CBS in Chicago and the Kansas Agricultural College at Manhattan, Kans.

Free television theatres will be established in the two stores cooperating with Metropolitan Television in New York, it was reported. This company plans special research in program techniques and audience acceptance, according to its application.

New System Patented

A new television system which uses a number of small tubes, each projecting a part of the complete picture, to replace the present single cathode ray tube, has been patented by Dr. Alfred N. Goldsmith, New York consulting engineer and former president of the Society of Motion Picture Engineers.

Dr. Goldsmith explained last week that certain factors in the general method of projecting a whole picture from a single "tearfully loaded" tube prompted him to seek a more simple way of accomplishing the required results.

As Broadway electric signs use many small, inexpensive bulbs, a bank of tubes, each showing a part of the whole television picture, are grouped together as a unit in the Goldsmith system. The electrical circuits have been re-designed so that each tube projects a small part of the image. The small tubes, once mass production is started, can be manufactured cheaply and individually need not be so accurate as the one big tube, Dr. Goldsmith said. For large theatre-size television images a lens would be fitted in front of each of the small cathode ray tubes.

Test Models To Be Built

Dr. Goldsmith's application for a basic patent covering the multiple tube television system was filed in February, 1937. The patent was issued last week. The next step in the development of the invention, Dr. Goldsmith said, would be the production of test models. The systems may be applied to transmitting stations as well as to receivers but the most immediate use, it was said would be for receivers.

The multiple tube television design can be used with any method of transmission. Dr. Goldsmith's patent provides for a television receiver that has no moving parts. Each tube is fitted with a whole picture it is to project by automatic, electric means. Through electric circuits "negative" deflection is applied to control the separate parts of the complete picture.

The multiple tube television receiver or projector could give a larger, brighter and sharper picture with less cost, it was said. Present systems of projectors for theatre television use a large, very accurate, and expensive single tube and a finely ground, costly lens or lens system. Large images could be projected by the use of cheap, small, relatively inaccurate tubes and inexpensive lenses, under the Goldsmith patent, it was pointed out. Another factor was said would be the fact that the bank of small tubes would operate at much lower voltages than the single projecting television tube. This would result in lower operating costs.

Attacked by DuMont

Allen B. DuMont, head of the Allen B. DuMont Laboratories, television affiliate of Paramount Pictures, issued a statement commenting on reports of Dr. Goldsmith's multiple tube television patent and holding that the present single tube technique was the simplest method and probably the cheapest.

Dr. C. Francis Jenkins, in some early television experiments, also had the idea of a multiple screen though different from that proposed by Dr. Goldsmith, Mr. DuMont said. "If Dr. Goldsmith proposes to use a battery of tiny tubes, it is my personal belief that the cost of such an array will be equal or even greater than that of a corresponding single tube providing the same image size," Mr. DuMont said. "Our own long experience is that a single large tube provides the best economic and technical solution thus far."

He also remarked, "To my way of thinking, marked economy in television reception must come through a more widespread demand for receivers based on good and adequate program sources, followed by the justification of mass-produced equipment which alone can bring down the cost to popular levels."

Grant Newspaper Application

A. H. Brody, formerly an engineer with Philco Television and Radio Corporation, was appointed chief television engineer for the Balaban and Katz station being installed atop the State Lake theatre building in Chicago by William C. Eddy, head of the Balaban and Katz television station.

The Federal Communications Commission has granted the application of the Milwaukee Journal System television station in Milwaukee. The station will operate on the 66-72 mc band, the number three television channel, with a power of 100 kilowatt.

The Walczak Laboratory of Springfield, Mass., has withdrawn its application for an experimental television station which was to be located in that city.

The FCC has scheduled a conference on November 29th to consider assigning definite frequencies for the electro-medical devices. Such action, it is hoped, will tend to eliminate much of the objectionable interference in ordinary television.

Each diathermy machine, it was said, is a miniature short-wave transmitter which, at the present time, keeps on no definite band. Television authorities believe that it would be a simple matter to keep the electric devices on a particular wave length. On the other hand some device, short or long, that should be done which might hinder the efficiency of diathermy machines.

Seeks Television Permit

The Midland Broadcasting Company has renewed its application for a television permit for the New Haven area. Mr. Katz, the company president, has permission to construct a station on the number one television channel and to use 1,000 watts power. Over 1,400,000 persons witnessed the Radio Corporation of America television demonstrations at the New York and San Francisco World's Fairs during the past season, the company announced.

Ernest Colling, formerly a member of the RCA information department, has been appointed television publicity and promotion director for the National Broadcasting Company. Leif Eil has been assigned to special-promotion work.

At the annual convention of the Institute of Radio Engineers and the engineering department of the Radio Manufacturing Association held in Rochester, N.Y., Mrs. E. R. Baker, chairman of the National Television Systems Committee, predicted that after the August conference and the FCC approves a set of standards television will be put on a commercial basis.

This week the National Broadcasting Company again started to send notices of WJXT's television programs to those in the metropolitan New York area who have receivers. The original notices included a reply card and a request for grading the quality of each program. These were discontinued last July.
THE HOLLYWOOD
SCENE

Pace Maintained

Hollywood this week kept up its schedule established the week before, with 12 pictures completed, 10 started, 35 shooting, 12 being prepared and 73 being edited. Last week nine were completed, 10 started, 37 were before the cameras, 16 were being prepared and 75 edited.

The week's tabulation:

COMPLETED

COLUMBIA
Leatherface
MG
Keeping Company
Mae West Was a Lady
MONOGRAM
Under Texas Stars
PARAMOUNT
Reaping for the Sun
RKO
The Saint in Palm Springs

STARTED

Jed Buell
Misbehaving Husband
MG
The Bad Man
MONOGRAM
Trail of the Silver Spurs
NEUFEILD
Billy the Kid's Gun Justice

SHOOTING

COLUMBIA
Penny Serenade
The Face Behind the Mask
Blonde Goes Latin
LESSER-LUBITSCH
(UNA)
That Uncertain Feeling
MG
Come Live With Me
Wild Man of Borneo
Ziegfeld Girl
Men of Boys Town
PARAMOUNT
I Wanted Wings
Lady Eve
Shepherd of the Hills
The Road to Zanzibar
New York Town

Two short subjects were completed and one was started.

COLUMBIA
Republic
Behind the News
Bowery Boys
Lone Star Raiders
ROWLAND (UA)
Cheers for Miss Bishop
UNIVERSAL
Where Did You Get That Girl?
WARNERS
Father and Son

REPUBLIC
Robin Hood of the Pecos
Wyoming Wildcat
20th-Fox
Tail, Dark and Handsome
Murder Among Friends
The Road to Rio
UNIVERSAL
Nice Girl

RKO
A Guy, a Girl and a Gob
Along the Rio Grande
ROACH (UA)
Topper Returns
20th-Fox
Western Union
UNIVERSAL
Trail of the Vagabonds
Back Street
Who's Crazy Now?
WARNERS
The Wagons Roll at Night
Footsteps in the Dark
Strawberry Blonde
Far Horizon
The Sea Wolf

Total

388

WHO COVERS HOLLYWOOD?

Experts who compile statistics on such matters place Hollywood second or third among the date-line cities of the world in point of number of printed stories emanating from the production center during the news year, some rating Washington and New York first and second, others denying Gotham's right to second place. Out of this state of affairs have risen estimates, varying by estimator, of the numerical strength of the press contingent covering the studios.

Revised by Jack Lawrence on his appointment as public relations counsel of the Association of Motion Picture Producers last month, the list of poolers of press credentials as of November 1st breaks down as follows:

- Domestic publications: 293
- Foreign publications: 63
- Radio commentators: 17
- Photographers: 15

Total: 388

Contracts Boom

Five studios, this week, awarded or renewed contracts with 10 personalities, covering the spheres of acting, directing, producing, costuming and writing. The number is one of the largest given by the studios in many weeks.

Metro-Goldwyn-Mayer renewed its long-term contract with Director Richard Thorpe, currently on location in New Mexico directing "Bad Man." That studio also made Charles Winninger, of "Show Boat" fame, a permanent addition to the roster by awarding him a contract. Mr. Winninger is now acting in "Ziegfeld Girl."

At Warners two contracts were extended and one new one signed. Harlan Thompson's contract as an associate producer was extended, Mr. Thompson now being engaged on "The Wagons Roll at Night." His next assignment is to be "She Stayed Kissed." Fashion designer Orry-Kelly, with Warners for 10 years, has also had his option picked up, and Olympe Bradna has been signed to a term contract. Miss Bradna was formerly under contract to Paramount.

Paramount has signed Charles Bennett to work on the script of "Reap the Wild Wind," forthcoming Cecil B. DeMille production. Mr. Bennett's last work was the collaboration on "Foreign Correspondent." S. Van Wyck Mason has been signed by Twentieth Century-Fox to do the screen play of his novel, "Bucharest Ballerina Murder."

Tim Holt, Wendy Barrie and Ruth Warrick had their options taken up by RKO Radio. Although but two of the current series of six Holt westerns have been released, the young western player has been signed for another six scheduled for the 1941-42 program, Miss Barrie has just completed the feminine lead in "The Saint in Palm Springs," and Miss Warrick the second feminine lead in "Citizen Kane."

Mickey Grows

Increased studio output, resulting from centralization of activity now that it is all under one roof, and increased emphasis on the domestic market, has occurred at the Disney plant in Burbank.

From fiscal year statements, it was stated by the studio that footage shot in 1939-40 was 200 per cent above that taken in 1938-39. The current year's activity was evident from reports that in the period from October 1st to November 1st of this year, 4,418 feet of film had been handed out and 3,753 feet shot.

Stories

For the third consecutive week, Hollywood's studios purchased three stories for filming.

George Gershwin's musical comedy, "Lady Be Good" has been bought by Metro-Goldwyn-Mayer for a picture to be directed by Busby Berkeley and produced by Arthur Freed, who worked together on "Strike Up the Band." The picture's cast will star Eleanor Powell, Ann Sothern and Tony Martin.

Completing pre-production plans on the three pictures, they will make this season for Universal release, Frank Lloyd and Jack Skirball purchased "41, James Lewis," from Paramount, which owned the property. A novel of the sea, the book was written by Gilbert Gabriel.

For a George Wexels production, Monogram bought "Tumbledown Ranch in Arizona," an original written by William Watters. Mr. Watters' story is based on his song of the same title and is the first of a series he plans building around melodies of western universes. The Conlon-Armstrong agency handled the sale.

Call to Colors

Under a plan now being discussed between the industry's Production Defense Committee and the U. S. Army Signal Corps, motion picture workers who are drafted may be given a chance to continue their film work while in the Army.

In addition to the work being done on training films, the Signal Corps is enlarging its own motion picture facilities. Studios have been requested by Darryl Zanuck, Twentieth-Fox production head and chairman of the committee, to notify the Research Council, of which Zanuck is chairman, of names of any employees drafted.

The Research Council of the Academy of Motion Picture Arts and Sciences will then notify the War Department for possible assignment of qualified draftees to the photographic division of the Signal Corps.
**Arizona**  
*Columbia*  
**The West in the Civil War**

Producer-director Wesley Ruggles’ presentation of Clarence Budington Kelland’s story about Arizona in the period of the Civil War, its life, customs, problems and people, is of a kind to call up for comparison in exploitation all the greats in the annals of the screen’s attentions to the West, “The Covered Wagon” not excepted. More than a scale in consonance with that which the producer has provided in advance, featured by a spot-premiere at Tucson and two broadcasts from there, is warranted by the entertainment supplied in terms of history, melodrama and romance.

Dominating the picture, in story and by performance, is Jean Arthur, of “Mr. Smith Goes to Washington,” as pie-maker, later freighter, of Tucson, 1860, only white woman in town and making her way, with rifle and pistol on occasion, in competition with the men in a man’s country. Opposite her and practicing the same understatement and restraint to the same effect is William Holden, of “Golden Boy,” as wanderer, later soldier, still later civilian, husband and champion of right, slated at picture’s end to be father of the first white baby to be born in Arizona.

Leading the forces of villainy is Warren William, pretending to gentleness of dress and occupation and given to shooting companions in the back, and Porter Hall, freighter, boss of outlaws and incect of Indians.

Claude Binyon’s screenplay opens with arrival in Tucson of a wagon-train from Missouri managed by a young man intent upon seeing California but fascinated by a young woman he finds engaging in retrieving her savings from thieves at gun-point. He continues on to California, promising to return, and does so in the uniform of a Union sergeant with a detachment which takes over protection of the settlers when Confederate troops, which had taken over in the interim, withdraw. He finds the young woman beset by troubles arising from the plotting of her competitors in the freighting business, including an alliance with Apaches who have slain her drivers and destroyed her wagons.

Arizona’s switchings of allegiance from Union to Confederacy, and back, furnish a background of drama against which the incidents comprising the melodrama in which the principals are engaged is played out in relief. Incidents include the driving of a herd from Nebraska to Arizona, ambushes by Indians, encounters between individuals and, at the close, a gunfire between villain and hero staged offscreen and pictured in the face of the heroine.

*Press-photographed at the Pantages theatre, Hollywood, where an audience representative of press, profession and public manifested enthusiastic approval.—William R. Weaver.*


**Tin Pan Alley**  
*(20th Century-Fox)*  
**Song Hit Parade, 1915-19**

All that “Alexander’s Ragtime Band” had save the virtue of being first of its kind “Tin Pan Alley” has to its credit the timeliness of its revival of such songs as “America I Love You” and “Goodbye Broadway Hello France” which proved its effectiveness by producing waves of applause on the occasion of its preview in Hollywood.

These numbers and “Katy” in a score utilizing as a hit of yesteryear and a new, Mack Gordon-Harry Warren number for which the first nighters were predicting No. 1 position on the Hit Parade, had the audience talking to itself and in a mood to join the colors on the spot. Whatever else she adds to the singing of songs a bit of dancing thereto, sharing two numbers with Betty Grable, the songs being Hawaiian and Turkish, the costumes and execution to match. John Payne and Jack Oakie, doing straight and comic, supply the male side of the equation.

The period is 1913-19 and the scene New York, with Tin Pan Alley reproduced with a fidelity to make the middle-aged homesick, a shift to London occurring late in the picture. The Robert Ellis-Helen Logan script of Pamela Harris’ story traces the rise, fall and rebound of a box office and a hooper in the music publishing business, supplying a framework and background for the musical content without cramping the score in behalf of plausibility. Dixie is produced and directed by Victor MacGowan on a scale befitting the repute of “Alexander” and directed by Walter Lang in a manner to point up the musical highlights. Referred to press is the top and a houseful of young people from the U.C.L.A. campus at the Village Theatre, Westwood, all present manifesting enthusiasm.—W. R. W.


**Escape to Glory**  
*Columbia*  
**War Stalks the Ship Lane**

This is a tale of life and death on a freighter, one day out of Liverpool when war was declared. It is not the tale of the “Athens” and the ship does not go down, though the submarine that attacks it does. The ship is British, the passengers are Americans and the submarine is German. But the issues of the war are not tried in the picture. On the contrary, it is the effect upon the lives of the persons present, of the dangers thrust upon them that provides the film with melodrama.

It is a company mixed by circumstances that finds itself aboard the freighter, Pat O’Brien playing an American officer of fortune, John Halliday a district attorney who has used his office for purposes of espionage, Ben Carter, a gangster out to kill him in reprisal for a wrong. Constance Bennett as the official’s secretary, Erwin Kalser, a German doctor, torn between ethics and love of fatherland, many...
When the exhibitors, who now head Universal, operated theatres, they knew that everyone was a great showman on Christmas Day. But they also knew that Christmas Week profits disappeared into thin air after the pre-Christmas expenses were deducted. It was only natural therefore that their motto should be "Business Before Christmas"!

They fought for the best pictures they could get and they campaigned them with all their energy and resources—AND any number of times they licked the old bugaboo about pre-Christmas slumps; they did business!

Today, as distributors, these men feel the same way about it. To every real showman in America they say: "Tell tradition to take a sneak! Here are two of our most important pictures. In star value, in production, in every detail, they have potentiality for high grosses NOW, before Christmas! You'll get one of these on November 28th; you'll get the other on December 13th! Prints are ready! Campaigns are ready! And business is ready—always ready—if you've got pictures like 'The Bank Dick' and 'Trail of the Vigilantes'."

Go out and get those dollars that are waiting for you between now and December 25th!

"Christmas will take care of itself!"
CHRISTMAS

For National Release NOVEMBER 28th!

W. C. FIELDS
in
"The BANK DICK"
with Una Merkel • Richard Purcell
Shemp Howard • Franklin Pangborn • Grady Sutton
Jessie Ralph • Cora Witherspoon
Original Screenplay by Mahatma Kane Jeeves
Directed by EDWARD CLINE

UNIVERSAL—the Exhibitor Company!

For National Release DECEMBER 13th!

"TRAIL of the VIGILANTES"
starring
FRANCHOT TONE
with
Warren William • Broderick Crawford
Andy Devine • Mischa Auer
Porter Hall • Peggy Moran
Directed by ALLAN DWAN
MOTION PICTURE HERALD  November 23, 1940

SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 45)

another. They react in as many ways to the circumstances they encounter.

D. J. Wolfson's screen play from the story by Chester Gould is well produced by John P. McCarthy. In an effort to dramatize public life, the story is replete with action and suspense. The central character is a young man who is forced to make a choice between his love for a woman and his desire to serve his country. The result is a powerful and moving story that will appeal to audiences of all ages.

Directed by JosephACKET, the film is set in the heartland of the United States during the Civil War. The story follows the lives of several young men who join the Union army and are sent to fight in the Battle of Gettysburg. The film is a tribute to the courage and牺牲 of all those who fought in that great conflict.

Hold That Woman

(Producers)

Comedy-Melodrama

Melody Ranch

(Republic)

Autry: $500,000 "Western"

Republic has here Mr. Autry's first half-

hundred production, sprinkled liberally with

songable music and comedy sequences, action

shots for those seeking such entertainment;

mountain scenery, good direction, and a

widened appeal.

Jimmy Durante as the western star's stooge in

ably abetted by Barbara Allen, the "Vera

Vague" of radio. Ann Miller, remembered for

her performance as the ballet dancer in "You

Can't Take It With You," is properly photo-
gened as "Julie," a Park Avenue debut.

Autry is a popular radio star, who returns to

his home town, Torpedo, as guest of honor at

the "Autry Homecoming." Autry accepts the

post of honorary sheriff, also, to counteract

reports that he is going high out.

Autry's broadcast is cut off by the air by three

related to his wild wild west enemies, after he

protests against their shooting up a saloon and

endangering children attending the broadcast.

Autry's broadcast has softened him and made him

able to hold his own with his assailants, Autry

resolves to get into condition and, after a difficult

regimen of exercise, is ready for his final test with his

enemies. He rounds them up, gives them a single-
handed thrashing and compels them to sing on his

broadband.

Meanwhile, he decides to abandon the radio

to run for sheriff so that he can clean up the

town. Then ensues a gun-battle in which one

of Autry's friends is slain. The latter then


securities evidence linking the perpetrators to the

crime, after another exciting gun-battle.

Possessing many exploitation angles, the pic-

tures has been tied in with the Gene Autry radio

show, aired by CBS over 67 stations from coast
to coast. The radio program titled, "Melody

Ranch," was the inspiration for the picture.


CAST

Gene Autry, Jimmy Durante, Julie, Ann Miller, Mark Winkler, Barton MacLane, Allen, Vera Vague, George "Gabby" Hayes, George "Joge" Goggin, Mary Lee, Joseph Sawyer, Bud Wildhack, Horace MacNamara, Judge Clarence Wilson, Slim, William Benedict.

Remedy for Riches

(RKO-Stephens-Lang)

Comedy

The "Dr. Christian" series continues with "Remedy for Riches," a motion picture which exceeds expectations. The story is a study of a young, independent, ambitious physician who returns to his hometown to take over the practice of his father, a wealthy physician. The doctor faces many challenges, including the jealousy of his father's patients, who are used to the doctor's father's ministrations. The doctor must also contend with the schemes of his father's business partner, who seeks to take advantage of the town's love for "Dr. Christian." The story is a heartwarming tale of love, loyalty, and dedication to one's patients.

Directed by RKO-Stephens-Lang, the film stars George Kennedy in the title role. The supporting cast includes Eddy Waller, Betty White, and William Bell. The film is a touching and entertaining story of a young doctor who must come to terms with the expectations of his father and the responsibilities of his practice.

Texas Terrors

(Republic)

George Sherman, producer-director, brings to

the screen for Republic another in the series of

pictures starring Donald "Red" Barry. This is

one of the most exciting and thrilling "Outlaw"

stories for years. In this Barry continues

his competent performance which has won for

him his own series of pictures for the company.

Based on an original screen play by Doris

Steinberg, the film is directed by George

Santley, who successfully handles the

characterizations of the various outlaws and

the supporting cast. The story is

interesting and well-paced, and

features a number of exciting

gun-battles and Robinson

adventure scenes. The

quality of the acting is

superb, with Barry

turning in a

memorable performance as

the renegade outlaw.

Directed by George

Santley, the film stars

Donald "Red" Barry, who

is a real-life outlaw who

has been known to

audience in the west. The

story is set in the

American West in the

1880s and follows the

adventures of Barry and his

crew as they evade the

law and seek to

establish their own

kingdom.

CAST

Donald "Red" Barry, Jerry Shea, Barbara Jean, Tom Stewart, Tony Martin, George "Gabby" Hayes, Eddy Waller, William Bell, Margaret Meade.
Meet the Missus
(Republic)
Higgins Family—New Faces
The first thing noticeable about this newest Higgins Family film is the face shifting that has been done. The name and occasional scenes of James, Lacile, and Russell, who had been quite at home in this domestic comedy series, Roscoe Karns, Ruth Donnelly, Spencer Charters, Sidney Hig- gins, respectively. Lois Ronson continues as daughter "Betty." This substitution though is not the positions vacated in this family portrait sitting. The material remains substantially the same with the homespun humor of the previous 'Higgins.'

Trouble comes to the "Higgins" home when son "Sidney" momentarily loses some business bonds and the family attempts to raise money to replace the loss. "Grandpa" offers to accept the matrimonial proposal of the wealthy "Widow Jones." He ponies a romantic date when they cash sum seems about to be realized without "Grandpa" having to sell himself into love bondage, "Father Higgins" attempts to trim the waggish.
The gallant gesture only succeeds in creating more difficulties as "Joe" becomes involved with a blonde, and her jealous. The "Mrs. Higgins," within his reach, and a double boss. Complications become too stiff for "Grandpa" and his son-in-law and they seem to anticipate some of the "Pot." However, a broadcast picked up in an Eskimo igloo informs "Joe" and "Grandpa" that all is well with the "Higginses," as the bonds have been delivered. The marital mixups have been pure coincidences.

Previewed in New York for the trade press.

CAST
Joe Higgins .................... Roscoe Karns
Sidney Higgins .................. George Ernest Hill
Betty Higgins ................... Lily Moran
Mr. Godfrey ...................... Harry Tyler

Barnyard Follies
(Republic)
Novelty Musical Comedy
Offering personalities enlisted from radio, performances by Hollywood ac-
tors, this musical comedy stage in a barnyard affords a number of selling angles. It is at bottom a story about an orphanage under fire and a charge in his farming projects under a Four H Club setup, inherits a nightclub and with it responsibilities, and thereby surfaces on the farm personnel thereof. Solution of problems which multiply as the story progresses is achieved by the youngsters when they stage a show in the barn, to which multitudes have been attracted by a fire.

Radio personalities featured are Harry Che-
sshaw, Lew Fields, Appliances, when the film takes its title, The Cackles Sisters, from the WLS National Barn Dance program, The Kidnappers, NBC foursome, Isabel Ran-
don, William "Alfalfa" Johnston, teammates, and Jim Jeffries, Texas network an-
nouncer. Rufus Davis and Mary Lee lead the Hollywood contingent.

Seven musical numbers are performed in the course of the picture, all in the character and spirit of the scene.

Preempted by the Forum theater, Los An-
geles, where it appeared to give satisfaction.

W. R. W.

CAST
Mlle. Marion .................. Mary Lee
Buckwheat .................... Rudy Davis
Rufe Davis ..................... June Storey
Sam .............................. Ted Pogany
Brisa Crabbe .................. Victor Kilian
Dolly .......................... Joan Woolrich
Affleck ........................... "Alfalfa" Switzer
The Fire Inspector ............... Robert Horgan
Dorothy Harrison
Pappy ............................. Harry "Puppy" Cheshire
Johnnie O .......................... Lulu Carr
Announcer .................... Jim Jeffries
Kidnappers .................... Himself
Jeoff ............................. Himself
Miss Upton ..................... Isabel Randolph

The Merry Wives
(A. B. Film—Lloyd)
Czech Cuckoldry
The prolonged contact which this Czech film experienced with New York censors may be a reason for the present disjointed state. In its revised form, deemed safe enough for screening to Empire State audiences without the dan-
ger of censorship, a brilliant release produc-
tion, picturing in part the career of a patriot-
philanderer is a muddled and sluggish affair.

Placed in Czech-Slovakia and timed around the sixteenth century, the story pictures "Coutesy Dachskily" as quite a ladies' man who forsakes a career of a profligate to become a patriot and thus free his country of foreign invaders who are milking dry the government treasures.

Count's political sentiments, particularly as portrayed in his poetic pronouncements, sound a sad and pertinent note, especially significant in the light of current Czech history.

No adequate supply of obviously intended English titles are appended.

Seen at an afternoon showing at the Bryant Theatre, New York, a poorly defined fighting
sized audience sat through the performance stolidly except for a occasional burst of male guffawing over the implication of the film's double meaning depiction—JOSEPH F. COUGH-
LIN.

Produced by A. B. Films, Prague, Czech-Slovakia.
Distributed in the United States by Edgar E. Lloyd, RKO Radio Pictures, New York, by Gustav Vavra, Cameraman, Jan Roth, Music, Jare-
ský, Running time, 80 minutes. Release date, November 11, 1940. Adult classification.

CAST
Count Nicolas Dachskily of Havel—Zdenek Stenezek
Ocko, his servant.................. Ladislav Pesek
Elizabeth, the tailoress .............. Hans Vitez
Rose ................................ Adina Mandlova
Paul Malvern, his son ................... Vodka
Kaminsky, her husband .......... Helena Friedleva
Mike, her son ........................... Soňa
Jirina Shebalova

Phantom of Chinatown
(Monogram)
Mr. Wong's Series
First in the "Mr. Wong" series based on the character created by Hugh Wiley to star Keye Luke, this Joseph West screenplay has an impres-
sion of a poverty lived, a deliverance lecture. Purpose of the murder was to obtain information he had picked up regarding oil de-
posits in China.

The character of the "Jimmy Wong," Lotus Long, as a representative of the Chinese Government, and Grant Withers as a police captain, collabor-
ating in cracking the oil racket.

Included in the cast are Paul McVeigh, Valentine Baker, Virginia Carpenter and John Dilion. Paul Malvern produced and Philip Rosen directed.

Preempted at studio. WALTER SEDEN.

CAST
Jimmy Wong ...................... Keye Luke
Win Lin ............................ Lotus Long
Ming Ling .............................. Grant Withers
Grady ............................... Paul McVeigh
Lorah ................................. Virginia Baker
Luke ................................ Louis Benton
Maria ................................ Virginia Carpenter
Charles Fraser ...................... John Dilion
John .................................. Bob Rand
Tozno .................................. Dick Terry
Tommy Dean ......................... Tommy Dean
Rob Kellar ......................... Rob Kellar
Jonas ................................. John Castle
Charley One ......................... Victor Wong

March of Time, No. 4, Vol. VII
(RKO Radio)
Arms and the Men—U.S.A.
The most recent issue of March of Time brings out the second segment of a six-
ning army and other phases of the nation's huge defense program. The cinema-repor-
terial go through complete and concise, typical audience within the boundaries of a newly estab-
lished army training camp and showing how the young men of America will be disciplined, trained and molded into a fighting force.

The film also shows, step by step, how the various industries throughout the United States have been utilized in the production of war arms, machines and munitions under the de-
ense program which will give the country— in the history books as an army of five million active and reserve troops, a two-ocean navy, an air force of some 50,000 planes. The specialized tasks of the various branches of service are explained
as shown. Running time, 19 minutes.
Silex Coffee Percolator Offered
Patrons Buying Ticket Books;
Film, Other Advertising Used

Giveaways are moving from the single butter dish or ruby glass tumbler offered by one theatre toward country-wide campaigns with national merchandisers participating. Added to others, of recent vintage, is the promotion initiated by R. Daye, head of United Theatre Promotions, newly organized company in Philadelphia, a city rapidly attaining the status of the home of the national giveaway.

The promotion is the giveaway of a Silex coffee percolator now being offered in and around Philadelphia by 24 independent theatres. It is a standard $2.95 item of merchandise and the patron upon buying a $3 booklet of tickets to the particular theatre on the adult evening admission scale.

National Campaign Planned

The only charge to the patron is 30 cents to cover the cost of handling and shipping. To the exhibitor, the cost is equivalent to what he has been in the habit of paying for premium books.

The campaign for Silex will be carried on nationally, offered for one month in a territory and moving into a different territory three weeks later. From Philadelphia, the campaign moves to New York, then to New England and finally across the country to San Francisco. Other national advertisers are being lined up: United Theatre Promotions, Philco and General Electric are said to be interested.

The theatres cooperating in the Philadelphia territory include the Apollo, Hamilton, Cedar, Chelten, New Lyric, Broad, Tioga, Crest, Regal, Tyson, Admiral and Colonial in Philadelphia, Rosborough and Wisconsin in the Philadelphia suburban section; Seville, Bryn Mawr, Pa.; Bristol, Bristol, Pa.; Liberty, Camden, N. J.; Wood, Woodbury, N. J.; Stanley, Bridgeport, N. J.; Cramer, H. N. J.; Broadway, Bridgeport, Pa., and the Fox theatres in Bordentown, Riverside and Mt. Holly, N. J.

Coffee Company Cooperates

The Chase and Sanborn coffee company is cooperating in the promotion, demonstrating in the lobby of the theatres how the coffee percolator works. There are three cooking schools in the territory, heralds announcing the giveaways are distributed door-to-door, and radio and newspaper advertising used. In addition to the leading newspapers, 42 neighborhood newspapers are used. A Silex trailer is shown on the screen.

The radio will also be used to exploit the giveaway. WIP and WPIL are alternately employed for the three spot announcements daily during the month's campaign in Philadelphia.

The campaign was to be extended next to the New York area. Spot radio announcements have been contracted for on WHN and WEEI, the latter station in Jersey City, N. J., but covering the New York metropolitan area.

The current advertising and promotion program for the campaign is being handled by Solis S. Cantor Advertising Agency of Philadelphia.

New Radio Game

Philadelphia exhibitors are disturbed over the introduction of "Zing-O," a new radio game with cash awards sponsored by the Philadelphia Daily News on WIP. "Zing-O" has the listeners mark off sound effects heard during a dramatic skit on blanks published in the newspaper. It is similar to Bingo in name and procedure in playing, has exhibitors, who are restrained from offering Bingo and similar money games, hoping that they will return to the games. The Daily News offers $1,000 in cash awards for its weekly contest, a transcribed and syndicated feature.

Exhibitors are also pointing to the fact that Bingo players have been introduced in many of the super markets in the Philadelphia area, the games being played at stated intervals at the various stores. While the store games are heavily advertised as "Bingo" the machines are apparently removed by the fact that no player need buy anything to play and the awards are in foodstuffs instead of money.

Spokane Giveaway Suit

Six independent theatre owners of Spokane, Wash., have filed suit against the Evergreen Theatres, Inc., asking a restraining order to stop the practice at the Orpheum Theatre of giving away cash, books, candy bars and jewelry as an attendance stimulant. E. W. Baker, Evergreen city manager, and William Scale, Orpheum theatre manager, are made defendants by R. E. Lowe, counsel for the independents, charges these acts violate the unfair trade practices act and the temporary injunction during the pendency of the case.

The independent theatres are the Granada, Bandbox, Rainbo, Unico, Ritz and Empress owned respectively by Howard Amusement Company, W. E. Waverly, Harry C. Stiltz, A. P. Mitchell, Cecil D. Miller and H. A. Black.

Mayor Edward Kelly of Chicago has ordered the police department to investigate Bingo Clubs, which exhibitors claim are hurting their business.

The Essaness circuit, Chicago, has decided to continue premiums in its Chicago theatres and has made a deal for a 20-piece earthenware oven set, already used in one of the city's new houses.

Despite a state supreme court ruling holding Bingo to be a lottery, games continue to flourish in Beaver Dam, Wis., with a dozen games advertised in a single issue of the local newspaper at many different halls on five nights in the week. Penny games are apparently among the most popular. Reports from around the state indicate that organizations which had suspended the games following the high court's ruling a number of months ago, are again operating.

Bingo, forbidden in motion pictures in the province of Quebec, but until now permitted in aid of churches and charities, has been removed from the list of competing amusements by a decision of Archbishop Joseph-Charles Charbonneau, of Montreal.

Complaints about Bingo in various places, it is said, resulted in the action. Many had protested that some players were in the habit of jeopardizing their relief allowances in the hope of winning the cash awards offered by some parochial organizations.

The Nebraska supreme court has been asked to make some finding in the case of W. W. Wenstrand, city solicitor of Omaha, against the Omaha Motion Picture Exhibitors Association in the matter of Prosperity Clubs. Mr. Wenstrand was denied in municipal court in Omaha, and is after an injunction from the state body in Lincoln, charging the game is a thinly disguised step-child of the now outlawed Bank Night.

Through a tieup with the H & M Bakery Company, in Mansfield, Ohio, the Park, a subsequent run double feature house, is accepting five blank Bingo cards for a paid ticket for two admissions to any Thursday showing. Patrons may have the wrappers redeemed for a ticket at designated grocery stores, if desired.

Theatre Roof Caves In

A score of persons were injured, none seriously, and damages estimated at between $15,000 to $20,000 were incurred when the roof of the first-run Alvin-Harris Theatre, at the 12th and Main Street, collapsed. The building is owned by the Fauver family and the cause of the collapse is unknown. The theatre is to be closed three or four months.

Coca Cola in Warner Houses

Twenty Warner theatres in Chicago and Philadelphia have installed Coca Cola dispensing equipment, according to Harold B. Ritter, theatre department executive, who returned recently from visits to the two cities. The equipment was installed by the Beverage Dispensing Company, Newark, N. J., the new equipment dispensing candy vending machines which were already in use in the theatres.
Cuba to Enforce Block-bookings Ban

Notwithstanding efforts of U. S. distributors to have the Cuban Government repeal the anti-block-bookings law, no agreement has reached and the statute is in effect, it was learned in New York this week.

The law was originally to have gone into effect October 18th, when the new administration took office. Through intervention of the U. S. distributors, who sought to have the law repealed or amended, the Cuban Government consented to a 30-day postponement. No agreement having been reached in the meantime, the Cuban law automatically became effective.

According to advice received in home office from foreign departments in New York, the distributors are servicing accounts not affected by the law. New contracts are being accepted for completed releases on hand in Cuba, but no contracts are being made beyond January 1st; also no "spot" bookings are being accepted.

This policy would indicate that there is still hope for the repeal of the statute on the part of U. S. distributors, it was said.

Delaware Blue Law Application Extended

Delaware's 144-year-old Sunday blue laws, which have been under fire for the past two years since the defeat of a proposed Sabbath movie bill and fining of a Rehoboth Beach theorem, are being applied to bowling establishments and skating rinks over the weekend as Attorney General James R. Morford in Wilmington, ordered State Police to take action against known violators.

Following numerous complaints, particularly in and near Wilmington, about violators of the ancient Sunday statues, Mr. Morford forwarded to Sup't Norman R. Fuchs the police a list of establishments, including bowling alleys and skating rinks, which have been operating on the Sabbath. No arrests were made, however.

At the same time, the attorney general wrote the Rev. R. L. Minker of Wilmington, chairman of the special legislative commission appointed at the last session of the legislature to study possible modernization measures, listing possible steps of modernizing the old statues and pointing out that "we both feel that this statute (blue laws) is obsolete, unenforceable, and entirely out of step with modern life and the accepted activities of the people living in our present community.

J. E. Flynn To Be Feted in Detroit

J. E. Flynn, MGM district manager at Detroit and one of the organizers of the Detroit Variety Club, will be guest of honor at a testimonial dinner at the Book Cadillac Hotel, Detroit, Monday night, November 25th. Among guests will be William F. Rodgers, Howard Deitz, William R. Ferguson, E. M. Sanders, Mayor Edward J. Jeffries of Detroit, Gov.-elect Murray D. Van Wagoner and others.

New York Hospital Fund Drive Aided by Film

Making use of the documentary technique of film production rather than the direct appeal method March of Time has produced a one-reeler entitled "A First Line of Defense" in connection with the current drive by the United Hospital Fund.

The various types of work done by the voluntary hospitals in New York City including the training of some fifteen hundred young physicians each year, the training facilities provided for nurses, the operation of the medical research departments and clinics throughout the city and the many other services rendered to the public are depicted in the subject.

The film was prepared by the staff of March of Time under the personal supervision of Roy E. Larsen, Chairman of the Campaign Committee in the fund drive and President of Time, Inc. The film will be available to New York theatres without charge.

New California Circuit

S. Charles Lee, Hollywood theatre architect, is completing plans for new theatres in Fort Bragg, Ukiah, Eureka, Dinuba and Modesto. The project is receiving Hollywood financial backing and will have local partnerships. Each unit will cost about $35,000. Work on the first house started October 21st at Dinuba.

Stage Shows Continue to Show a Steady Advance

Stage shows continue to show a steady advance from week to week. In the east there is a considerable scattering of houses either billing stage shows for the first time or increasing their allotment.

The Academy of Music, a Skouras house on 14th Street, New York, is presenting a stage show on each Tuesday and Wednesday in addition to films. There will be no advance in prices.

RKO Adds Shows

Stage shows have been added to the weekly programs at RKO's Coliseum, Royal and Hamilton theatres, "Name" bands, augmented by specialty attractions, are presented every Tuesday and Wednesday night at the RKO Coliseum, and vaudeville at the Royal Tuesday and Hamilton Tuesday and Wednesday evenings. Five acts of vaudeville will be offered at both the Royal and Hamilton on the nights mentioned.

Two other RKO houses, the Temple, Rochester, and the Strand, Bothell, are now presenting vaudeville. The former plays full week shows about twice a month and the latter full week shows once a month.

The Strand, Syracuse, has been carrying out a special vaudeville policy. The theatre plays shows anywhere from three days to a full week, depending on the available talent.

The Comerford circuit is expanding its vaudeville policy in several Pennsylvania towns. The stage of the Feeley theatre, Hazelton, has been enlarged to accommodate two-day-a-week shows while plans are in work to inaugurate vaudeville at the Hippodrome, Pottsville, and the Strand, Carbondale, the first year of the three-day-a-week stage shows has been completed at the Irving, Wilkes-Barre, and the Family, Scranton.

Loew's, Inc., has booked vaudeville for Wednesdays at the Lowe-Poli, Waterbury, Conn.

Loew's Cleveland officials have not guaranteed 200 seats a day to vaudeville, and have demand ed so there will be no spot booking of stage shows at Loew's State in Cleveland this season.

Resumes Show in St. Louis

The Fanchon and Marco deluxe Fox theatre in St. Louis has resumed stage shows.

Nate Platt will supervise Balaban and Katz stage bookings, formerly handled by the late Ethel Bittner, until a new chief booker is appointed.

Fox Wisconsin has spotted vaudeville in a number of Milwaukee neighborhood houses on Sundays. Matinee and evening performances have been given at the circuit's Paradise, Zenith, Venetian and Riviera in addition to the regular dual bill at no increase in price.

The Roxy theatre, in Atlanta, operated by Meyer hotel interests, has added vaudeville. The theatre is featuring "name" bands.

Leading entertainers who will be in Miami this Winter will be featured in stage presentation at the Olympia and at the new Paramount theatre at Miami Beach. Stage shows in addition to regular film policy will be featured through the season.

The 4,000-seat Arena theatre in New Haven will discontinue regular weekly vaudeville shows on Sundays until after the ice hockey season and the Bijou now has the only vaudeville show in town.

Theatre shows are spreading to African countries, with the new Bijou in the Gold Coast, a theatre now in use.
"ESCAPE TO GLORY" IS GLORIOUS ESCAPE TO HEROIC ROMANCE AND ADVENTURE

Strange and unusual situations....

Peopled with truly amazing and fascinating characters...

Stripped of the inhibitions and conventions of everyday living...

Loving, plotting, laughing, hating, as if each fearful second might be their last!...
...and they're buying that BIG these days!

PAT O'BRIEN
CONSTANCE BENNETT

Escape to Glory

Screen play by P. J. Wolfson
Directed by JOHN BRAHM

JOHN HALLIDAY - COOPER - BAXTER

With a new star combination teamed to thrill!
Harry MacFayden, of NBC Production Staff, Dies

Harry MacFayden, a production director for the National Broadcasting Company for the last eight years and an actor and director who had been associated with the American stage for almost 40 years, died November 13th at the Flower and Fifth Avenue Hospitals after a brief illness. He was 59.

In 1929 Mr. MacFayden became a director in Hollywood for Universal and assisted in the production of “All Quiet on the Western Front.” His adaptation of “The Trojan Woman” for radio was included among the best broadcasts of 1938 and 1939.

Sam Flax, 53, Republic Franchise Holder, Dead

Sam Flax, one of the Republic franchise holders in Washington, D. C., dropped dead Sunday, November 17th, while attending a football game in Griffith Park. He was 53. He is survived by his brother, Jake, who was his co-franchise holder in Republic; Mrs. Flax and two sons, one 19 and the other 16, and two sisters.

Funeral services were held at Danzansky’s Funeral Parlor, Washington, Tuesday. G. C. Schaffer, vice-president and treasurer of Republic, attended the services.

Carl Murphy

Carl Murphy, 29, of the staff of Loew’s theatre, Montreal, died at his home in Chester Basin, N. S., November 15th after an illness of six weeks.

Sade Carr

Sade Carr, 51, known to Broadway years ago as one of the first Ziegfeld Follies beauties and as a screen actress in the early days of the screen, died November 17th at Carmel, Cal. She played with Charlie Chaplin in early films.

Affie Weaver

Affie Weaver, 85, died November 18th at her home in New York. She appeared for many years on the stage. In private life she was known as Mrs. Horace McVicker.

IN COURTS

Testimony Concluded In Adorno Case

Testimony has been completed in the suit for $269,000 damages and an injunction, against Salvatore Adorno to restrain him from Middleton Comm., theatre operations, which had been conducted for the past six week in the Middlesex County Superior Court. Plaintiffs are S & S Theatre Corp., and Middlesex Theatre, Inc., operators of the Capital and the Capitol, with whom Mr. Adorno was formerly associated as partner and general manager. Attorneys for both sides were expected to sum up and file briefs before Judge Ernest Simpson, Friday.

Charles J. Welsman

Charles J. Welsman, 75, Toronto exhibitor, died there November 12th. He owned and operated the Brighton and Le Plaza, prominent in musical circles, he was organizer and first leader of the Governor General’s Bodyguard Band.

Ben Kaufman

Ben Kaufman, for 22 years representative of Regal Films, Montreal, distributors of Metro-Goldwyn-Mayer pictures, died November 13th in Royal Victoria Hospital in Montreal.
Mexican Producers Get Circuit Backing

by JAMES LOCKHART
in Mexico City

The Calderon Brothers, operators of a Spanish language film theatre circuit in the American southwest, have advanced $35,000 towards the production of 10 films to be made by Calderon and by the newly-formed Mexican producers. This money, the most important that has been put into the Mexican industry in a long time, seems to assure the completion of the 10 films by the end of this year.

Toledano Abandoning Politics

The Mexican picture industry is breathing a bit easier with the announcement by cente Lombardo Toledano, lengo Mexico's labor czar, that he will be through with poli-
tics for keeps when he relinquishes his position as head of the Confederation of Mexi-
can Workers late this month. Mr. Toledano is expected to be succeeded by Fidel Velas-
quez, now the organization's press agent.

The labor boss said that he will not ac-
cept any cabinet or other post in the govern-
ment. Reports that the Toledano-Arvalia Camacho, who is slated to take office December 1st. Mr. Toledano also said that he is even leaving Mexico. He intends to go to South Amer-
ica in December for a long vacation.

The film industry had feared that the labor czar, even though officially out of control of the Confederation, would continue to influence Mexican politics.

Old Theatres Passing

Two of Mexico's oldest theatres, both
cluded Principal, one here, dating from 1872, the other in Guanajuato City, a central min-
ing camp, which opened in 1788, have gone with the wind. The Mexico City Principal, which since 1931 has been a cinema, is to give way to a skyscraper office-buildings

The Principal in Guanajuato City, which ran as a cinema from 1916 to 1921, is being converted into a garage as its owners de-
cided that the aged theatre would be more profitable at the service of automobilists than at that of film patrons.

The British Olympic News Reel, a new-
er in Mexico City, is doing so well that it is being featured by several cinemas. This demonstrates a pro-British swing on the part of Mexicans. The newsreel is fre-
quently applauded.

The local Metro-Goldwyn-Mayer office recently held a private exhibition of "Gone
With The Wind" at the Cine Iris with Scnora Amalia S. Cardenas, wife of the Presi-
dent, as guest of honor.

Rosendahl Joins Handy

Henry Rosendahl, scenario writer, play-
wright and novelist, has been appointed a mem-
ber of the executive board of the Jam Handy Organization, according to President Jamion Handy. The writer will apply showmanship in sales conve-
enций for business groups in the national field, Mr. Handy announced.

New Theatre Company

J. S. Dunn and associates have formed the St. Johns Amusement Corporation at Jack-
sontville, Fl.

MOTION PICTURE HERALD
November 23, 1940
Page 55

Stage Financing Pact Concluded

A resume of the agreement between the Dramatists Guild and New York League of Theatres, which became effective last week, by which motion picture companies are en-
couraged to finance plays prior to their Broad-
way opening, contains nine basic sections, as follows:

1—A formula for arriving at payments for motion picture rights.

2—A formula governing rights to close a play.

3—Rules governing the release of a motion picture from a play financed by a motion pic-
ture company.

4—Provides for payment of $5,000 by a motion picture company backing a play as advance royalty against the purchase price.

5—An escape clause which gives the motion picture company the right to withdraw backing from a play within two weeks after opening.

6—Gives motion picture companies right to acquire rights, prior to New York opening if goods in transit. In a case of backing, the payments are limited to 50 per cent of the weekly profits of the play.

7—Creation of a permanent committee, ap-
pointed by the Dramatists Guild, to make special concessions, wherever circumstances warrant.

8—Creation of a Permanent Board of Ar-
brators, consisting of an author, manager and motion picture company emissary to pass on matters requiring quick arbitration.

9—For the first year, as an experiment, may become part of the minimum basic agreement, negotiated by the Dramatists' Guild and the League of New York Theatres, which, in effect since March 1, 1936, expires March 1, 1941, and will be renewed.

Academy Books Vaudeville

The Academy of Music, on 14th Street, Manhattan, was to have inaugurated a policy of stage shows in addition to films, on Tuesday, this week, and every Tuesday and Wednesday thereafter, at no advance in admission prices. Three shows daily are planned. The initial show will feature Louisiana and the second week's bill will head-
line Ella Fitzgerald. The plan was tried on Election Day with Teddy Powell's Band and was so successful, that it was decided to continue.

Photographic Exports Drop

Exports of photographic and projection goods for September were down in comparison to the same month of last year, the Department of Com-
merce reports. The September, 1940, export figure is $1,100,000 compared to $1,408,000 for September, 1939. For the nine months ending in September, 1940, Department re-
ported exports for 1940 at $11,741,000 com-
pared to $14,114,000 for the same period of 1939, representing a decrease of $2,373,000.

Ochs Gets Select

Herbert Ochs will distribute Select Pic-
tures made in this country, in the Cleveland and Cincinnati territories, according to Charles Kranz, president of Select At-
tractions.

Dramatists Guild and New York League of Theatres, which became effective last week, by which motion picture companies are encouraged to finance plays prior to their Broadway opening, contains nine basic sections, as follows:

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WHAT THE PICTURE DID FOR ME

COLUMBIA

FIVE LITTLE PEPPERS IN TROUBLE: Edith Fellows—This series of pictures always draws very well and we have heard nothing but good comments about it. Running time, 140 minutes. Played November 10-17.

GOLDEN BOY: Barbara Stanwyck, Adele Menjou, William Holden—This picture really went over very well and we have heard nothing but good comments about it. Running time, 140 minutes. Played November 10-17.

TOO MANY HUSBANDS: Jean Arthur, Fred MacMurray,地位 unknown—We have heard a good deal of this. Running time, 82 minutes. Played November 8-15.

MOTION

NATIONAL


MONTE ORTIGA: The: James Cagney, Pat O'Brien—Really very good. Very good. Warner's product has been quite satisfactory to us in general. This picture, however, was not the best. Running time, 75 minutes. Played November 10-17, E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOUNTAIN OUTFITTER: The: John Payne, Gloria Dickson—Good picture but was entirely too short in running time so was dubbed with "One Million B.C." Last couple of scenes were from "Valley of the Giants." Business was good. Played October 21-28, E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.


VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart, Alan Hale—All the big westerns are milked here in their early runs and as a result I don't do anything on them. Flynn is not a favorite with this audience. Played October 17-24, Eddie Mannsfield, Renfrew Theatre, Kansas City, Mo. General patronage.

GRAND NATIONAL

SHADOWS OVER SHANGHAI: James Dunn, Ralph Morgan, Linda Gray—This picture was well liked and went over well. Played October 3-10, E. M. Freiburger, Furniture Theatre, Kansas City. Small town patronage.

METRO-GOLDWYN-MAYER

ANDY HARDY MEETS DEBUTANTE: Mickey Rooney, Judy Garland, Lewis Stone—Combination of movie and Garland's benefits for "Our Gang." Thoroughly a picture that has a movie conscious community. This is good and Judy's growing up—with personality and ability. Running time, 89 minutes. Played September 19-26, John Grablestein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

ANDY HARDY MEETS DEBUTANTE: Mickey Rooney, Judy Garland, Lewis Stone—Thoroughly a picture that has a movie conscious community. This is good and Judy's growing up—with personality and ability. Running time, 89 minutes. Played November 4-11, Felix H. Tisdale, Ga-Ana Theatre, Georgia, Ala. Small town and rural patronage.


GOLD RUSH MAJESTY: Ann Sothern, Lee Bowman, Virginia Veidler—A good little program, pleasing the majority of the audience. Nothing to rave about but it has entertainment, so there you are. Running time, 83 minutes. Played October 10-17. John Grablestein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.


MONOGRAM

ARIZONA FRONTIER: Tex Ritter, Slim Andrews—Very good, but not one of Ritter's best by a long shot. We think it a bit too low to do much to the Ritter pictures. They were on our stage recently in person for a fine couple of fellows which indicated comment. Running time, 58 minutes. Played November 8-15—Kenneth M. Gale, town Hall Theatre, Middlebury, Vt. General patronage.


WANTED BY THE POLICE: Frankie Darro, Robert Kent, Evelyn Knapp—A fine picture which will action patrons.—Harland Rankin, Flat Theatre, Tilton, Ontario, Can. General patronage.

PARAMOUNT

ADVENTURES IN DIAMOND: Issa Miranda, Wilder—Very good pictures. Played in person on Sunday, which resulted in lots of sales and comment. This is the first real dog picture I've seen. People don't care for dogs will want one after seeing this picture of a real dog. Good business and very good comment. Running time, 81 minutes. Played November 5-12, Felix H. Tisdale, Ga-Ana Theatre, Georgia, Ala. Small town and rural patronage.


SOUTH'N ROUND THE MOUNTAIN: Bob Burns, Una Merkel—If you are in a small town this picture will get you money if played on the right date. Played on double bill with "Charlie Chan at the Wax Museum." Running time, 64 minutes. Played November 5-12, E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.


I WANT A DIVORCE: Joan Blondell, Dick Powell—A very good picture with Powell that drew much better than we expected. Powell and Blondell both good, as is Frankie Fay. The title seemed to draw many customers in. Business better than average. Running time, 90 minutes. Played October 19-26—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.


TWO GOOD: Dorothy Lamour, Robert Preston—Dorothy Lamour is an excellent actress and Bob Preston can act. Both are good. Earthquake is the story, stopper with his comedy. J. C. Irvin of Natchez is good also as the native. (Continued on page 58)
GENE AUTRY'S FIRST $500,000 ALL-STAR PRODUCTION!

MELODY RANCH
A REPUBLIC PICTURE

GENE AUTRY * JIMMY DURANTE
ANN MILLER * BARTON MACLANE * BARBARA ALLEN (VERA Vague)
GEORGE "Gabby" HAYES * JEROME COWAN * MARY LEE • JOSEPH SANTLEY—DIRECTOR
MOTION PICTURE HERALD  
November 23, 1940

NEW AND PRODIGAL CONTRIBUTORS

One new and one prodigal contributor this week joined the ranks of exhibitors, sending their opinions on pictures to the What The Picture Did for Me department. The new contributor is:

Fred Bash, Palace Theatre, Corner Brook, Newfoundland, Canada.

The prodigal contributor whose return has been missing for some months is:

Pearce Parkhurst, Lacombe Theatre, Beverly, Mass.

Read the reports of these and other contributors in the adjoining columns.

Twentieth Century-Fox


RETURN OF FRANK JAMES, THE: Henry Fonda, Jackie Cooper—played this picture late in this section to average week-end business. No comparison with "Jesse James," both as to box office and picture running time, 12 minutes. Played November 10-16. E. J. Overby, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.


United Artists


WARNER BROTHERS

CITY FOR CONQUEST: James Cagney, Ann Sheridan—This is a very exciting production and was very much enjoyed by all ages. Warner Bros. action, comedy, and everything that goes to make entertainment a success. Played October 27-28-29-30. H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. Rural small town patronage.


HAWAIIAN NIGHTS: Johnny Downs, Constance Moore—Due to cold weather this musical drama drew a very fair crowd. This picture is well produced, however. Played October 27-28-29-30. H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. Rural small town patronage.


UNIVERSAL


GREEN HELL: Douglas Fairbanks, Jr., Jean Bennett, John Howard—Here was a surprise picture for me, quality up to Fairbanks. Distributed by Fox. Running time, 92 minutes. Played October 5-6-7-8. H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. Rural small town patronage.

WARNER BROTHERS

November 23, 1940

MOTION PICTURE HERALD

of this type to show our patrons. Running time, 102 minutes. Played November 2-3-W. J. Overstreet, Pershing Drive, Florida State Prison, Raiford, Fla. Prison patronage.

FLOWING GOLD: John Garfield, Pat O'Brien, Frank Silvera. Picture that contained plenty of action and thrills but was the poorest of the month. Played October 15-26-Irvin Baker, Jr., Roaring Speck, Roaring Spring, Pa. Rural and small town patronage.


PRIVATE LIVES OF ELIZABETH AND ESSEX, THRU SIEGE AND DINNER—Just a fair picture. The scenery was very good. Color excellent. Cast good but people do not want to see ancient history. Box office receipts poor. Running time, 106 minutes. Played October 17-29-H. B. Narlason, Poam Lake Theatre, Poam Lake, Saskatchewan, Canada. Rural and small town patronage.

MOTION AS A RESIDUAL—Good picture. The horror stories are true. The story is a good one. People that come to see action pictures in general are not in favor of having it bog down somewhat for a couple of twenty-minute stretches. However, that is a minor point. It is good and it did business for me. Running time, 92 minutes. Played November 17-2-W. Varick Newsom, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Short Features

Columbia

FIREFMAN SAVE MY CHO0 CHO0: Andy Clyde—As good as the rest of Clyde's comedies. They do a little extra business on western lan if the show is not up to par. Running time, 16 minutes.—Felix H. Tisdale, Ga-Ana Theatre, Georgia, Ala. Small town and rural patronage.


SPOOK SPEAKS, THE: Buster Keaton—Many enjoy this one as much as the feature. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SULTAN LAWYER: Harry Langdon—Whoever gave this guy an idea he was funny! I have never seen one of his comedies yet that produced even a smile. Ray Peacock, Oksalaska Theatre, Oksalaska, Wash. Loggers and mill workers patronage.

Metro-Goldwyn-Mayer


BIG PREMIER, THE: Our Gang—Not so good. Our Gang comedies are not as funny as they used to be. Running time, 10 minutes.—Irvin Baker, Jr., Rose, 8. Spring Theatre, Roaring Spring, Dover, Okla. Rural and small town patronage.

BIG PREMIER, THE: Our Gang—The Our Gang comedies have not been as successful as they once were. This one is a little better than usual. Running time, 10 minutes.—Felix H. Tisdale, Ga-Ana Theatre, Georgia, Ala. Small town and rural patronage.


HOME MOVIES: Robert Benchley—Unless one is strictly a comedy fan he will not enjoy these. Running time, 10 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Small town and rural patronage.

HOME ON THE RANGE: Cartoons—Nice little cartoons in color. Running time, 10 minutes.—Felix H. Tisdale, Ga-Ana Theatre, Georgia, Ala. Small town and rural patronage.

MILKY WAY, THE: Color Cartoons—We’ve always had pretty good business on the same. Running time, 7 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

MIRACLE AT LOURDES: Passing Parade—The human interest quality and the resultant question, left for the public makes this a real piece of enter- tainment. Running time, 10 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.


STUFFIE: Pete Smith Specialties—Dog lovers and everyone liked this clever story about the two dogs. It is good. Running time, 4 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

TOM TURKEY AND HIS HARMONICA HUM- DINGERS: Color Cartoons series—One of the best cartoons on the market are MGM’s. Here is definitely a topper. The old tunes were enjoyed by everyone, and why not? They are good. Running time, 7 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.


Paramount


BLUE BARRON AND HIS ORCHESTRA: Head- liner—Good orchestra and good song. Running time, 10 minutes.—Felix H. Tisdale, Ga-Ana Theatre, Georgia, Ala. Small town and rural patronage.


FEMALES IS PICKLE: Popeye the Sailor Cartoon (Continued on page 62)

 ticket issuing machines • standard models • all sizes

EXHIBITORS—Standard Gold Seal ticket issuing machines originally rented to the NEW YORK and SAN FRANCISCO WORLD’S FAIRS are now available at Bargain Prices.

Every machine has been thoroughly overhauled by our Factory and is 100% perfect—carries new machine guarantee and identification.

This unusual opportunity to purchase standard General Register Corp. equipment at EXCEPTIONALLY LOW PRICES—far below current market values is open to a limited number of exhibitors due to the limited amount of machines available in all sizes. To insure your order being filled, we suggest that you get in touch with your local supply dealer at once or wire us.

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F.O.B. FACTORY, BROOKLYN

On account of special price, we cannot allow for trade-ins.

GENERAL REGISTER CORPORATION

GENERAL HEADQUARTERS: 1540 BROADWAY, NEW YORK, N. Y.

CHICAGO OFFICE: 1018 So. Wabash Ave., Chicago, Ill.
Announcing . . .

PRODUCT

A NEW EXHIBITORS' SERVICE SECTION WHICH WILL MAKE ITS APPEARANCE IN THE NEXT ISSUE OF MOTION PICTURE HERALD

WATCH FOR THIS EXHIBITORS' SERVICE SECTION IN
The material in each issue of PRODUCT DIGEST supplies this information at a glance.

ADVANCE PRODUCTION ANALYSIS AND COMPLETE DATA ON 1940-41 PRODUCT

A cumulative alphabetical index to all 1940-41 feature product

TITLES
PRODUCTION NUMBERS
SYNOPSIS
CASTS OF CHARACTERS
RELEASE DATES
REVIEW DATES
(AND PAGE NUMBER IN MOTION PICTURE HERALD)

AUDIENCE CLASSIFICATIONS
LEGION OF DECENCY RATINGS
RUNNING TIME
DIGEST OF EXPLOITATION

THE NOVEMBER 30th ISSUE of MOTION PICTURE HERALD
Universal Employees Give $30,590 to Fund

Universal, the first studio reporting, last week disclosed 100 per cent employee contribution to the Los Angeles Community Chest campaign, with $30,590 collected. This is more than a 125 per cent increase over the studio’s 1939 contribution, according to Deanna Durbin, Joseph Pasternak and A. McCausland, campaign leaders. The Universal drive was completed in two and a half days setting a record.

The first ticket to the new Charles theatre, Birmingham, Ala., was auctioned off for $130, the proceeds going to charity. Colonel Marion Rushton, prominent attorney, acted as auctioneer. Charles Rook is owner-manager of the house.

The Warner Theatre circuit will contribute $2,500 to the Community Fund.

Defense Will Spur Box Office—Wobber

Improvement in business since the election and expectations of further gains due to the booming defense industries were seen last week by Harry G. Fox, Universal general sales manager, upon his arrival in Hollywood for studio conferences. Mr. Wobber was accompanied by Charles E. McCarthy, director of advertising and publicity; and M. J. Anderson, district manager and Kent Drive leader.

Mr. Wobber says he based his belief in an expected boom on his observations of business conditions in Canada, where, before the war, business was moribund. Since, the government began spending money for the war industries, the picture business perked up. He predicted this situation would be repeated in the U. S. Pictures released now are doing much greater business than they would have done a month ago, Mr. Wobber said.

Stars To Appear

Broadway musical comedy stars will appear at the “Night of Stars” show at the Hollywood Bowl Sunday, November 27th, for the United Jewish Appeal, according to Marvin Schenck, head of the producing committee. Stars include: Ed Wynne, the Demarco, Jane Pickens, David Appollon, Al Folson, Martha Raye, Bert Gordon, William Gaxton, Victor Moore, Vera Zorina, Carol Bruce, Bert Lahr, Betty Hutton and Arthur Treacher.

Form Bowling League

Devotees of bowling in Chicago’s filmland have formed the Chicago Motion Picture Bowling League, with Henry Porter as president; Christ Otto, as treasurer, and Howard De Temple, secretary. Games have been scheduled for November and December, with the league until the week of April 16, 1941.

Name Four Releases

The remaining four of the eight Range Busters’ westerns to be released by Monogram during the 1940-1941 season, were announced as follows: November 27th, “Trail of the Silver Spur,” “Terror Town,” and “Tumbledown Ranch.”

Peggy Goldberg Weds

Peggy Goldberg, publicist in New York for Regina Crewe, was married Wednesday to Dr. George Blatt of Brooklyn.

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The seventh annual edition of FAME is now in preparation. Edited by Terry Ramsaye, it will be published about January 1st, 1941, and will analyze and summarize the year’s outstanding talent successes. Among its features it will present the box office champions of 1940 with complete analysis and personnel credits ... the money-making stars of the season, evaluated and reported upon by the exhibitor showmen of the world ... the radio champions of 1940 as polled by Motion Picture Daily among the editors of the daily newspapers of American ... Fame and Radio—an analysis of the extent to which the air waves lean on Hollywood for talent.
BOOK REVIEWS


Bearing the subtitle "The Year Book of Motion Pictures in America," this collection of "Bests," published as a companion piece to Burns Mantle's "Best Plays," contains factual data about the motion picture which will be of value to the practitioner as well as the laymen. It is prefaced with a foreword by Walter Wanger, president of the Academy of Motion Picture Arts and Sciences.

In selecting the best pictures of the 1939-1940 season, the editors chose the best in various classifications as follows:

Farce: "Bachelor Mother."
Drama: "Goodbye, Mr. Chips."
Comedy: "Ninotchka."
Tragedy: "Rebecca."
Comedy-Drama: "Mr. Smith Goes to Washington."

Biographical: "Dr. Ehrlich's Magic Bullet."
Action: "Destry Rides Again."

Commenting upon the trend of motion pictures last season, Mr. Wanger wrote in part:

"1939 brought the screen the broadest variety of entertainment in its history. The year's film fare went from satirical comedy to romantic tragedy to spectacular melodrama, fantasy, historical and biographical subjects. In no previous season had the full facilities in writing, acting, directing,

MOTION PICTURE HERALD November 23, 1940


This book on the origin and development of television in Great Britain is the fifth edition of a work first published in 1930. The most recent revision was made some months after the war had closed a chapter in English television history by causing the cessation of all programs and experiments. The authors summarized the progress of television in that country from 1925 to 1940 and discussed in detail technical problems. Special attention was given to theatre television.

With the Radio Corporation of America and Scophony, a British company, preparing to demonstrate theatre television in New York City, the chapter on "Big-screen Television" is of particular interest. Various methods of using large screen television pictures for theatres are explained. Of historical importance is the intermediate film system in which the television image was focused on regular motion picture film which, after processing a very rapid developing process, was projected onto the theatre screen in the usual manner.

"Television Today and Tomorrow" is well illustrated with over 50 drawings and 34 pictures. The first two sections on the development of television and general principles were written to give a clear picture of some of the problems of the new art. With the exception of the chapter on theatre television the bulk of the book was intended for the expert.

The writers made no attempt to cover completely all aspects of English television. The presentation is admittedly somewhat one-sided in that the work was originally based on the television activities of Mr. Baird. The style, also, is uneven as Mr. Moseley appeared to be writing for the interested layman and Mr. Barton-Chapple, in the technical chapters, addressed himself only to those skilled in television theory.

However, the book gives a good outline of progress made in England, some simple explanations and a treatment of theatre television in the only country which has tried that medium of entertainment to any extent up to now.

—M. Q. JX.

War Hits Musicians' Fund

The Musicians Emergency Fund must rely on benefits for its revenues this winter because of the large sums being diverted from local philanthropies for war relief, Dr. Walter Damrosch, chairman of the board, announced after a meeting of the board held in New York this week to discuss means of maintaining the fund. At the meeting Lucrezia Bori, one of the fund's founders, was elected a member of the board of directors, and Mrs. William H. Osborn a vice-president. Mrs. Huntington Astor remains acting president.

Kallet Renews with Altec

M. J. Kallet, of the Kallet circuit of New York State, has renewed a service agreement with Altec. Jayem Management Corporation has renewed with the firm for the Jayem theatres in West New York, and Cliffside, New Jersey, and for Brooklyn.

"M-M-M! SOUNDS GOOD TO ME!"

When your theatre has the double protection of an Altec sound service agreement and an Altec booth parts agreement, you can relax! Yes, you can devote all your time and thought to showmanship and exploitation—Altec takes projection room worries off your shoulders for good! Change to Altec today!
The Prime Asset and A Test Of It

Writes a college student aspiring to a career in showbusiness. He asks what we consider to be the most important asset of theatre showmanship; how he might test himself to discover whether or not he is possessed of it.

 Didn't take much thought to select the virtue of quick-thinking over most everything else. True, a theatreman is expected to know his job, to be honest, conscientious, physically able, mentally poised, retentive of memory, self-possessed. Among showmen, these are not rare qualities.

 The lightning-fast mind is something else again and those who have it are thrice blessed. Their ability to think in a pinch often means the difference between profit and loss, often stimulates crosses beyond expectancy, often overcomes what might at first appear to be insurmountable obstacles.

 The Round Table has been sprinkled plentifully with instances to illustrate. Currently, the following are selected as cases in point.

 In Hanover, Pa., at Warners' State, Charlie Moyer learned that the biggest night football game of the local season was scheduled against his opening of "Knut Rockne". Unable to change the picture booking, Moyer immediately hit upon the idea of a giant after-game rally, with the teams and high school bands parading to the theatre from the stadium. Working at top speed, Charlie sold nearly 1,000 tickets in advance through the schools, promoted a co-op page advertising the game and rally in addition to the picture.

 The result: a smash opening which otherwise would have "been brutal", the Round Tabler writes in noting that grosses were more than doubled because of the big show. The campaign also made the picture "the talk of the town", reflected in the balance of the engagement.

 "Bob" Fulton's careful plans for the opening show of a Major Bowes unit at the Paramount, Waterloo, Iowa, were threatened when the train carrying the troupe was reported a half hour late. Since the station is some blocks away and the tracks run alongside the theatre, the fast-thinking member saved the show in arranging with the railroad to stop the train at the stage door.

 The Tri-Statler, too, found time to notify the newspapers of the unusual situation. It landed him an unexpected two-column news cut and story, the special stop proving a first-time in local history.

 Detailed in last week's issue, Stanley Lambert's fast stepping in obtaining an exclusive showing of the recent draft numbers is another example of what we have in mind. Because of newspaper headlines and radio program limitations, Lambert was quick enough to take over at the theatre, making the house a two-day rallying point for the town.

 To test his own reactions to these instances, let the applicant study them closely. If he feels floored, if he regards such activities as a species of rare magic far beyond his ken, then it would be best if the student sought less hectic outlets for his ambitions.

 Should the applicant, on the other hand, feel a surge of deserved admiration, an itch to do likewise, a quiet confidence in his abilities to move as handsomely when the occasion requires, he is at least qualified to point himself in the direction of his heart's desire.

 "SO GOOD IS THE REACTION—"

 In the circuit's extensive advertising, Standard Theatres, of Oklahoma City, finds profitable the stressing of institutional copy, as noted in recent layouts. Topping one of the displays, for instance, is the following:

 "No Place in the World—so much happiness for so few cents. There is nothing to equal a good movie," etc., etc.

 Writes Bert Stearn, circuit ad head:

 "Allowed to slumber for too long, the institutional stuff is being brought back into play—and pay. So good is the reaction, that copy is being readied for daily use together with our regular big ads. It also makes excellent trailer copy."
Through tieup effected by Manager Frank Perry, United Artists, Detroit, and MGM exploiter, Warren Slee, eye-arresting window display was set with American Airlines for "Escape". Blowup of Norma Shearer boarding plane en route to New York was featured. In addition, souvenir photos of the star were distributed at the store and entire airlines mailing list was circulating.

Featured in the lobby of the Kansan Theatre, Parsons, Kans., week ahead of "The Westerner" opening by Griffith City Manager David Dallas, was a typical Judge Bean saloon display. As an additional promotion, arrangements were made for serving regular old-fashioned bunk-house coffee to all attending the special preview.

To launch the circuit's Barney Balaban Fifth Anniversary Celebration, covering the period from Thanksgiving to Christmas, a luncheon was held by the United Detroit Theatres, where E. J. Hudson, president, at head of the table, gave the keynote speech to inaugurate the campaign. Over 50 members of the circuit's staff, comprising managers, assistants, supervisors and home office executives, were in attendance.

Promoting importantly located five-and-ten on the value of using Chaplin as an attractor, Tom Delbridge, assistant to Sam Gilman at Loew's, Dayton, arranged for theatre frame and 40 by 60 on "The Great Dictator" to be placed at store entrance.
Arranged by Sam Teitlebaum at the Commodore, Philadelphia, was the presentation of a Rockne Memorial trophy to the winning coach and captain of the Detroit-Villanova game held there recently. At left is Gus Dorais shaking hands with Teitlebaum, while holding the trophy is the Detroit captain, Casimere Brovarney.

To help folks get in festive mood for his recent Hallowe'en show at the Ritz Theatre, in Chillicothe, Mo., Manager Barnes Perdue dressed his entire staff in costume week ahead of his jamboree. Chest banners called attention to the special show.

Set up in his lobby for "Dreaming Out Loud" at the Brillion Theatre, in Brillion, Wis., was Manager R. Pfeiffer's Lum and Abner replica country store. Spotted in center of display was cutout of Lum in character.

An electric eye shooting gallery, set up in the lobby of the LeClaire, Moline, Ill., was arranged by Francis Gillon for date on "Wyoming". Patrons supplied with gun and rubber darts tried their skill for guest tickets.
Ghosts and Games Sell 'Hallowe'en'

Interest on behalf of his Hallowe'en mid-night show, at the Orpheum, Terre Haute, Ind., was heightened by Nat Blank through the wide distribution in advance of a "faint check," a small colored card, so labelled. At the top, there were spaces for name, address, city with copy below requesting that the card be filled out and "kept in your pocketbook or where it will be easily accessible in your pocket should you find it out during the performance." Then followed billing for the Dr. Sillkini Ghost Show, on the stage, and "Before I Hang" on the screen. Atmospheric heralds were also used, emphasizing that "Ladies should have escorts." Outside the theatre, Blank parked an ambulance with two attendants and an intern.

Playing down the horror angle in favor of an "Old-Fashioned Hallowe'en Party," Marlowe Conner worked out a laugh campaign for the event at Warners, Sheboygan, Wisc., by booking "Hired Wife" in addition to "Mummy's Hand." The party was directed at adults who were intrigued by Conner's stage "Spit Fire" wherein cash was awarded to any woman game enough to sit in it during the celebration. The chair was an ordinary one, covered with a sheet for a build-up. When applicants came up on the stage, they were quickly advised to watch Marlowe for a cue when they were to scream and jump out of the chair as though something had actually happened.

In addition to favors to all, a Pumpkin Hunt was had with cutout paper pumpkins placed under the seats, some carrying guest tickets. Traditional stage games were also held, with three entrants in each, all games put on at one time for heartier laughs—a "three ring" circus, writes Conner.

Cohen Holds Costume Party

Advertised widely by both theatre and cooperating jeweler who supplied the cash prizes, was a costume party held on Hallowe'en night in connection with Lou Cohen and cashiers engaged in a telephone chain bally calling prominent club women and asking them in turn to tell their friends.

"LET'S HEAR FROM YOU"

Excuse It, Please

In the story on Doc Twelvet's "hole-in-one stunt" at the Lido, Manly, Ia., detailed in the issue of November 9, page 54, measurements were given as 3 feet wide by 18 inches long. The latter, of course, should have been 18 feet.

AMATEURS INVITED TO SING FOR DATE

Building up his stage "jamboree" held on Mondays and Tuesdays at the RKO Proctor, Newark, N. J., "Bob" Ungewold has added an audition offer, wherein local boys and girls of ability are allowed to compete for actual dates with the house band. Letters with name, address, age, addressed to the theatre, are requested, with weekly winner at the auditions singing during the overture.

Response has been so big, "Bob" reported, that applicants are being held down, with over 500 names now listed. Papers are supporting the item with frequent breaks.

Laugh Insurance Features "Opry"

To protect his risibilities during the run of "Grand Ole Opry" at Warners, Prince, Ambridge, Pa., Lige Brien took out insurance to guard him from "death by laughter" and from any rush by patrons to see the picture. For publicity purposes, Brien went through the procedure of a regular examination by the company doctor, then accepted his policy from the branch manager in the presence of local prominent, newspaper men present.

Follow-through on the insurance hookup was a lucky number idea wherein the company provided advertising folders on the picture distributed throughout the area by the company's field men. Each folder was numbered and duplicate figures posted on lobby board were good for free admissions. The insurance people also supplied calendars imprinted with theatre credits.

With these teases to whet his appetite, the Round "Opry" was promoted from the insurance company's offices a number of albums describing the "Grand Ole Opry" radio program. These were imprinted and distributed ahead. Further radio material on the radio background of the picture in booklet form was also obtained and put out around town. Through one of the pressbook merchandising teases, Brien was able to secure three of the city's best windows on a neckwear promotion.

PLACE WEDDING RINGS ON PATRONS' FINGERS

During the week ahead of "Third Finger, Left Hand" at the State, Springfield, Ohio, Manager Oliver S. Nicklas invited women entering the theatre to extend the third finger of their left hands. As they did so, wedding rings were placed upon the digit, the hoops tied to a string carrying reminder of the picture.

In the case of couples, Nicklas asked permission of the escort, which was readily given.

Syracuse Students Dine with Starlet

For the personal appearance of Gloria Jean in Syracuse on this week with "Little Bit of Heaven" at Keith's, Harry Untertorn tied in with the Post Standard on a letter contest open to pupils of the city's secondary schools. Entrants were required to add an essay on whether they would like to dine with her. Six winners were selected, three boys and three girls, the paper running shots of the group dining at the Onandaga Hotel which Untertorn promoted.

Appealing to the Board of Education by letters to school principals urging students be advised of the competition through the teachers of English. In addition, the public schools music departments were interested in another contest for prizes of 10 Decen albums of Gloria Jean recordings, also promoted. Publicity was had by the starlet autographing the albums for the winners. Harry obtained another break with the presentation of football to Gloria autographed by all members of the Syracuse pigskin squad.

Ad teases were had through co-op ads by music stores and on all radio musical programs, the starlet listing numerous excerpts of her songs from the picture. Featured broadcast was a dramatization of Gloria's life with the artist playing herself.

"LET'S HEAR FROM YOU"

Newspapers Aid Rosenthal On "Great Dictator" Date

Newspaper coverage was generous on Morris Rosenthal's opening of "The Great Dictator" at the Mijestic in Bridgeport, with special art layouts and full page streamers. In addition, three-column art was planted on the signing of the contract in New York, co-op ads promoted and coloring contest for kids arranged.

Tying in with the police department which runs a Hallowe'en civic contest each year, Rosie offered a cash prize for the funniest Chaplin makeup, theatre entering 10 Chaplins in the contest. Imprinted menus were distributed at all downtown restaurants, soda fountains and luncheonettes as were paper napkins. Also tied to the recent elections were heralds distributed widely. Outside cover read "Every American Will Vote For," inside carried Chaplin announcement. A reported first time for the city was the painting of street curb with picture title. Cartoon blotters were distributed at schools to attract kid patronage and Station WIIIC featured a man-on-the-street broadcast.

"LET'S HEAR FROM YOU"

Australian O'Hara Quest

To create interest among residents in Sydney, Australia, for date on "Gone With the Wind," proprietor C. H. Smith, at the Regent, arranged a Scarlett O'Hara quest. This was publicized through newspaper and radio coverage. The winner was presented with a replica of the crinoline dress worn by the star in the picture and promoted from local dress shop. Merchant devoted window displays to "Wind" themes and winner of the quest acted as hostess at the theatre during the engagement.
Governor, Mayor, Proclaim "Rockne"

Inspired publicity for "Knute Rockne" continues to be reported at the RKO Palace, Rochester, where the portion of Jay Golden in the elaborate campaign put on in conjunction with Notre Dame alumni and civic officials. Stressing the advance was a screening for the newspapers, radio stations and high church officials which brought a raft of attention, especially from sports commentators on all the stations.

Proclaimed by the Mayor, "Rockne Week" was inaugurated with a dinner sponsored by the Civic Scholarship Awards Committee and attended by the biggest local names, including the Mayor, Frank Gannett, of the Gannett papers, church dignitaries and other prominent. Climax of the dinners was a screening of the picture. Invitations and programs for the event were elaborated and in keeping. Newspaper coverage was unusual, the morning daily shaving the story across the page one of the first edition, distributed to the guests as they left the party. In later editions, the yarn was moved to the sports page.

Golden sports a precedent-breaker in an editorial on the occasion by the editor of the same daily, in which the theatre and playdate was included. This was a first-time, says Jay.

One night was dedicated to Notre Dame with members of the local club on hand. Second night was in honor of the high schools, when the team captains were introduced. Also dedicated to the famed coach was the first game of the Western New York conference when, after a parade at the stadium, imprinted megaphones were distributed. To spread the word all over the area, Golden arranged with the New York Central to plug the date in special-trip handbills posted at all stations within 50 miles.

Governor Proclaims "Week"
The mounting score of "Rockne" proclamations was added to in Wisconsin, where for the date at Warners' Sheboygan, District Manager Keegan persuaded the Govedn to set aside the date as a part of "Rockne Week." Marlowe Connell had photostatic copies made up for display in windows and at the box-office, also secured a break in the local press. Other publicity was had through the efforts of Jim Gorman, assistant manager and Notre Dame alumus, through a series of old clippings about "Rock" during his heyday. These were mounted on a large cutout football fastened to a goal post and placed in the lobby for wide attention.

The Saturday night, Connor promoted football for giveaway at his kid club matinee. Other gridiron stuff was a prediction score contest on a jeweler's tie for watches for the winners, male and female. The date also marked the first special front used at the theatre.

Meeks Lands Co-Op Page
Considerable interest was stirred up on his "Rockne" date at the Rialto, Morris, Ark., writes Manager Hiram M. Meeks with a co-op contest by 16 merchants. In each of eight ads was placed the name of a famed University and in each of the remainder the nickname of their football team. Ten free admissions were given to those making up correct lists of the schools together with the nicknames and the ads in which they appeared.

Meeks also contacted the public and parochial schools, arranging to have the students march to the theatre in groups. He also was able to letter sidewalk corners three date ahead.

"LET'S HEAR FROM YOU"

Salmon's South American Way
Advertised as a Latin-American Show, Monty Salmon at the New Beacon Theatre went about selling his engagement on "Argentine Nights" and "The Gay Ballerino." Lobby, which was in keeping, featured 21 flags from the republics, loan of which was promoted for the occasion, and a group of pictures by Latin artists. Special three-fold programs were printed front and back carrying cut of girls in rhumba costume with the words "You're invited to my Latin-American Party." In addition special trailer was made up for the show.

Biography Tein Heads Hart's "Carson" Drive
To get away from the straight western slant on "Kit Carson," at Schine's Hippodrome, Gloverville, N. Y., Lou Hart interested one of the dailies and the schools in a contest based on identity of famous American pioneer heroes. For a week ahead, the paper ran biographical sketches of historical pioneers without naming them, the material supplied by high school history students. To the first ten guessing the identity of the daily subjects, guest tickets were awarded.

On "The Quarterback," Hart worked with Montgomery Ward's on a score guessing contest, the store supplying 60 prizes and the guess cards that carried full theatre credits. Seven prominent coming games were listed with "Quarterback Predictions" alongside of each. Space next to these headed "Your Gueses" was for contestents. Cards were distributed at big local games, the store tying in further with prominent window.
EXPLOITATION BRIEFS FROM A-FIELD

Promoted from local oil company by Mike Chakeres were unprinted newspapers which were distributed at football games two weeks in advance of "Knute Rockne" opening at the Regent, in Springfield, Ohio. As a tribute to the coach a giant football show was held on the stage, which local team band, cheerleaders, entire team and Notre Dame Alumni paid tribute to Rock. Also attracting considerable attention was the theatre float which was entered in the local Mardi Gras parade.

Holding a football rally at his house ahead of "Rockne," Ed Kidwell at Schine's Kent, Kent, Ohio, announced the presentation of a Rockne plaque which would be awarded to the winning team in connection with game to be played following Saturday. Dedication services were held at the field and after a 30-second silent period, taps were sounded and theatre announcements made to introduce the picture. Essay connection with the rally "Football Thrills of 1939" was shown.

To gain attention for his date on "Girls from God's Country" at the State, Water- ville, Maine, Manager Ed Harrison at the top of his newspaper ads carried special copy. Addressed to boys and girls, it read: "Do your homework early. Eat every- thing on your plate. Help Mother with the dishes. Then suggest to dad that he take the family to see," etc., etc.

Arranged with local hosiery shop was stunt put on by Milton L. Wainstein for Lucky Partners at the Strand, Holyoke, Mass. Tinted lucky number cards bearing thumbnail cuts of Colman and Rogers were distributed with all purchases. Holders were advised to look on board displayed in theatre lobby and a corresponding card were posted, guest tickets were awarded.

Written in a light vein was the letter ad- dressed to all school teachers in Uvalde, Texas, by Boyd Scott at the Strand Theatre, welcoming them to his house. With streamer across top, dotted with musical notes, copy read: "Heigh Ho, Heigh Ho Tis Off to School We Go," and followed by message which contained plug for his special attractions.

Enlisting the aid of several of his mer- chants, Roy Shoffner for "Our Town" at the Marian Theatre, in Auburn, Ky., secured numerous window displays, all of which were tied directly to the picture. Essay con- test was planted in high school, papers car- ried an editorial on the theme of the film and large banner was hung in strategic downtown spot.

Dressed in western outfits, two lads cov- ered downtown area of Waterloo, Ia., as part of Maurice Crew's date on "Frank James" at the Strand Theatre. Each wear- ing back banner, one read: "I'm the guy that killed Jesse James," while the other said: "I'm Frank James and I'm looking for the guy that killed my brother." Full window displays with special art signs and stills were planted by Gene Curtis at the Paramount, in Syracuse, for "Rangers of Fortune." Co-op ads tied di- rectly to Patricia Morrison were promoted from numerous merchants. Street bally con- sisted of three lads in "Girlie" costumes, with back banners, while second bally con- sisted of bannered car which toured the city. On his second feature, "Calling All Hus- bands," Curtis planted a quiz contest in leading daily and radio tugs included plugs over WOLF, WFLB and WSYR.

When his local county recently inaugurat- ed a special safety traffic campaign, Chris Chamales at the Roxy, in Delphi, Ind., pro- moted candy firm which sponsors an "El- mer Layden Safety Club" to tie in with his theatre and supply him with membership cards, etc., which were distributed at his kid matinee. In addition firm supplied leat- tles for giveaway containing official rules and regulations.

Made from parts of a six-sheet was As- sistant Manager Bob Roberts' 15-foot lobby display of Errol Flynn standing on the rig- ging of his ship as advance on "The Sea Hawk" at the Majestic, in Stuttgart, Ark. Used in his lobby ahead of run, display was moved out front during engagement. In addition, special letter was mailed to out-of- town patrons recommending the picture.

Henry Eytinge, at the Grange, in Phila- delphia, used a "Name for a Puppy" contest with a live pup giveaway as an incentive for kids in his "Welcome Back Kiddie Mat-inee. Henry made a party of the event, promoting balloons and his from local mer- chant. Having promoted 10 puppies from a dog food merchant, these were given away in connection with the contest on "best names."

Roy Robbins, at the Karlton, Philadelphia, for "Lady in Question" planted a newspaper contest whereby guest tickets were offered to those men submitting best letters in no more than 150 words telling just how they "popped the question." Another contest was landed on WFIL with spot announce- ments promoted.

During his evening shows on "Ramrods We Watch at the Polt Theatre, in Lake- land, Fla., Manager C. T. Chapin stationed two army trucks on either side of his en- trance with attendants on hand to answer any and all questions. Special parade was held on opening night with members of the American Legion, V.F.W., and Boy Scouts marching to theatre with banners and drum and bugle corps doing their stuff. Special tinted heralds were also distributed.

Through tieup effected with manufacturer, Bob Graham of the Paramount office in Mexico City, for "Dr. Cyclops," arranged for the distribution of toothpicks in im- printed cellophane envelopes at principal res- taurants and coffee shops in the city. Both Paramount and technicolor were given credit on the wrapper.

"CORRESPONDENT" AD EXCITES IN MEXICO

Set up in regular newspaper layout, with streamer heads and photos, a full- page ad for "Foreign Correspondent" at the Alameda, in Mexico City, Mexico, was reported by Manager M. De La Serna as creating unusual attention, since the stunt is new in those parts.

Lower half was devoted to highlight action shots with explanatory captions, the entire promotion tied up with a box at bottom carrying theatre credits.

Effective was the newspaper ad run in local daily by Duke Prince at the Ohio, Marietta, Ohio, consisting of letter of en- dorsement by the Mayor of "Boom Town." In addition, full page of co-op ads was pro- moted, each merchant's ad carrying part of a scene still. Guest tickets went to those correctly assembling the various pieces and presenting them at boxoffice.

For additional atmosphere on "Comin' Round the Mountain" at the LeClaire, in Moline, Ill., Francis Gillon planted a repli- ca still in his lobby with small jugs. Each jug carried title, card or playdate copy.

Lobby stopper used by Artie Cohn for Lucky Partners' date at the Roosevelt, in Philadelphia consisted of life size cutouts of Coleman and Rogers seated at table to rep- resent restaurant scene. To carry out real- ism, upraised arms of cutouts held glasses filled with drinks, burning cigarettes con- spicuously displayed on ash trays. Copy at base of table called attention to opening.

For lobby attractor, Ted Irwin at the Star in Lyons, Kansas, made a giant map of Kansas on which he filled on a few of its principal cities. Spotting Lyons in the cen- ter of the State, Irwin tackled small aero- planes to the map as though flying in direc- tion of his city. Each toy plane carried title of a forthcoming attraction. Copy over- all called attention to the fact that the finest in picture fare was to be shown at the Star.

NORTH BAY EDITORIAL TIES "BOOM" TO BOOM

Feature and editorial breaks for "Boom Town" at the Capitol, North Bay, Ont., Canada, were bad by Man- ager Jack Nelson, through suggestions tying the war boom in that sector to the title of the picture.

Dealt with in detail in the lead editor- ial, the two were coupled, the same slant carried further in a four-column back page feature describing the city's steady progress. Theatre mentions were prominent.
ELECTION PARTY—ALL LOEW THEATERSTUESDAY—HOT-OFF-THE-WIRES RETURNS

VOTE THE
LOEW Ticket
FOR THE
BEST
ENTERTAINMENT

[Image of a cartoon with a hand holding a ticket and text: "VOTE THE LOEW Ticket FOR THE BEST ENTERTAINMENT"]

[Left] In an endeavor to tie the Washington Loew houses to the election excitement, Dan Teller, ad head, worked out this 90 lines on 2 col. "ballot" for current and coming dates.

[Below] Basing the advertising on a reasons-why campaign, Ev Callow sold "Angels Over Broadway" at Watters' Aldine, Philadelphia, with break-down copy under five-starred subheads, pointed up by the "what" heading at top and emphasized with the "Great!" in script outline letters. Size: 150 lines on 3 col.

WISCONSIN PALACE

GRABLE AMECE
"DOWN ARGENTINE WAY"
CARMEN MIRANDA
CHARLOTTE GREENWOOD

[Image of a poster with the text: "GRABLE AMECE "DOWN ARGENTINE WAY" CARMEN MIRANDA CHARLOTTE GREENWOOD"]

[Below] Designed to sell the bigness of "Down Argentine Way" for the double date, in Milwaukee, was this 125 lines on 2 col. built around dominating figure of Betty Grable. Credited are Don Demien and Roy Staub, Fox Wisconsin admen.

[Below] Benday background reverses, with the Chaplin head spotted for quick eyecatcher, was selected for "run" copy on "Dictator", New York Capitol and Astor. Size: 70 lines on 3 col.

THE LAUGHS CONTINUE
FOR A 5TH HILARIOUS WEEK!

[Image of Charlie Chaplin with the text: "The Laughs Continue FOR A 5TH HILARIOUS WEEK!"

(Above) Small-space reverse advance for "Seven Sinners," at the New York Rivoli, was tied to "Destry" in copy at top, the copy also aiming to sell Joe Pasternak's part in the production. Size: 50 lines on 2 col.

(Above) Designed to tie the Wisconsin Capitol to the election excitement, this 90 lines on 2 col. "ballot" was worked out by Dan Teller, ad head. 60 line lines also were worked out.

THE GIRL YOU KNEW.
NOW A LADY IN LOVE.
SHE'S ROMANTICALLY YOURS.

[Image of a poster with the text: "THE GIRL YOU KNEW. NOW A LADY IN LOVE. SHE'S ROMANTICALLY YOURS."

IT'S A CALL TO ARMS!
(The Arms of Love)

[Image of a poster with the text: "IT'S A CALL TO ARMS! (The Arms of Love)"

(Below) A grown-up Durbin, in fashionable dress, to stress the romance of her role in "Spring Parade," was the keynote of the advertising prepared by H. Harris Williams, staff artist, for Dave Kamsky, ad head, Neighborhood Theatres, Richmond, Va., on double date at the Byrd and State. Size: 190 lines on 3 col.
BYRON INTERBITZEN
former operator of the Star, Buffalo, has purchased the Central Park from the Konczakowski chain.

BEN SCHWARTZ
has been appointed manager of the reopened Warner Lake, in Cleveland, Ohio. STEVE DAVID is the assistant.

WILLIAM LANDO
has reopened his Bando-Grand, in Pittsburgh.

HOWARD FEIGLEY
is now managing the reopened Rivoli, Toledo, Ohio.

SAM SHAFFER
has returned from Herkimer, N.Y., to manage Schine's Dixie, in Rochester. JOE DEACON of the Dixie and HARRY ROCKWITZ of the Lake have resigned, with BOB MEACHER taking over the Lake.

THOMAS F. WALL
has shifted from manager of the Capitol, Alliston, Mass., to the new Circle, in Brookline.

GEORGE M. DUNLAP
has succeeded JOSEPH BAISCH as manager of the Strand Theatre, in Green Bay, Wis.

JAMES EDWARDS
has purchased the Valley Theatre, in El Monte, Cal., formerly known as the Rialto.

DON L. BUCKMAN
who recently purchased the Arbuckle Theatre, Arbuckle, Cal., has reopened the house after decoration.

CLIP SWICK
has taken over the Bright Spot, Rensselaer, N. Y.

LOUIS MARKUN
has reopened the Ritx, Indianapolis, with ROBERT HESSDLENZ managing.

LEO F. MCGOWAN
has reopened the Lark Theatre, Larksville, Pa.

LOUIS NYE
formerly manager of the Lake Geneva, Lake Geneva, Wis., has been named manager of the Gateway, Kenosha, succeeding TOM REILLY.

TOMMY COLLINS
has been named manager of the Crystal Theatre, Lewisville, Ark.

BILL HALL
is now managing the Nixon Theatre, in Akron, Ohio.

SID MESIBOV
formerly with Warner's publicity department in Philadelphia has been added to Alec Moss' exploitation staff at the Paramount home office.

Birthday Greetings

Ben W. Allen
Ralph Avera
Robert L. Boudrow
William Brown
Adolph H. Buchig, Jr.
Eugene H. Bunn
Kermit B. Carr
Louise Charnesky
Mark R. Chatfield
R. N. Christopher
Howard R. Cohn
James G. Davis
Barney DiVittti
James F. Doyle
Charles H. Edwards
Theodore G. Ehresman
Jack Eusebi
William C. Gallagher
Ben Grober
Theodore Z. Halmi
Jack Harris
Hibbard A. Henderson
William W. Herman
Joe Hewitt
Ray Holloway
Newell T. Howard
Leslie Immaman
James G. Jones
Melvin R. Keith
Jack Kemper
H. L. Kreighbaum
Charles E. Lancaster
Lawrence L. Landy
Arthur LaPlante
Johnnie Lomac
Nevin McCord
Hugh G. Martin
Arthur G. Miller
Ernest L. Miller, Jr.
Harry E. Miller
J. Nathan Morgan
William M. Morton
Clarence Moss
Gerson Nadell
Albert M. Nutter
Harry H. Olsen
E. V. Peck
John F. Pirva
Kermit Prince
James Rabinowitz
Orville Rennie
Roy Robbins
Albert Rocke
Fred R. Roskey
Steve Rodnok, Jr.
William J. Russell
Walter J. Sargent
Joseph K. Shanahan
Harry H. Shaw
Earle G. Sheets
Maurice Sidman
Bert Silver
Willard N. Skyl
Earl D. Smith
E. William Spurr
J. Francis Stein
George F. Sutlifer
Clarence D. Talbot
L. G. Tenbrook
Jeppe M. Thomsen
Ben G. Tiede
Dick Williams
Carroll T. Wilson
Henry C. Zipperian

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE
Rockefeller Center, N. Y.

Name .................................................
Position ...........................................

Theatre ............................................
Address ...........................................
City ................................................
State ...............................................

Circuit .............................................

Absolutely No Dues or Fees

CHUCK SHANNON
upped from manager of the Boulevard, Pittsburgh, to the new Warner Whitehall has been succeeded by JAMES LAUX from the Cameophone, with PAUL WILLIAMS, assistant at the Sheridan promoted to Laux' post. ALBERT SCHEMEL, assistant at the Melrose, replaces Williams.

PEARCE PARKHURST
is now managing the Larcom Theatre, in Beverly, Mass.

GARSON JAFFA
is now managing the Schine Auditorium, in Perry, N. Y.

JOE ROSENFELD
has been appointed supervisor of theatre operations for the John Danz Sterling chain in Seattle, Wash. Rosenfeld was formerly city manager for Hamrick-Evergreen theatres in Seattle.

EDGAR HANDS
owner of the Rex and Scout Theatres, in Minden, La., will be married to Miss Lucille Pugh of Shreveport, in November.

SAUL KORMAN
manager of the Grant Theatre, in Detroit paid this office a visit.

NICK RAJACIC
former manager of the Fox Theatre, Marquette, Wis., has been appointed advertising manager of the Adler Theatre Circuit, in Marshfield, Wis. He is succeeded at the Fox, by CLARENCE WALL.

FLOYD R. PUFFER
has sold the Cresco, Cresco, Ia., to the Central States Theatres Corp. of Des Moines.

SIMON FINESTONE
will open his new Castor Theatre, in Philadelphia shortly. THEODORE KIRMSE will operate it.

DAVID PENCE
has been transferred from the Cameo to the Eastern, in Columbus, Ohio. Other Neth Theatre changes include: DARLEY THOMPSON from the Eastern to the Markham. ROBERT O. GLICK formerly at the Markham, succeeds JOHN MCCORMICK, resigned because of ill health, at the State. DOYLE LUCAS, head usher at the Eastern, has been promoted to manager of the Cameo.

CHARLIE ORR
is managing the Brundidge Theatre, in Brundidge, Ala.

VICTOR MORELLI
will manage the new Bristol Theatre, Bristol, Conn., now in course of construction by Warners.

TED DAVIS
formerly with Fox Midwest at Moberly, Mo., is building a subsequent run house in Parsons, Kan.
A practical working tool for every projectionist

F. H. RICHARDSON'S BLUEBOOK OF PROJECTION

NEWLY REVISED with
SOUND TROUBLE CHARTS AND ALPHABETICAL INDEX

The newly revised Bluebook does a threefold job:
(1) It gives a detailed description of the construction, wiring and functioning of every piece of sound and projection apparatus used in a modern projection room.
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November

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1940

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NOTE: The totals for running time are the official figures. When a production is reviewed the running time is given as by the studio and this is denoted by an asterisk (*) preceding the number. When the home office has established the running time for national release purposes these times are subject to change according to local conditions. State or city censorship deletions or repairs to the film may vary.

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#### First National

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<th>Running Time</th>
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<tbody>
<tr>
<td><em>Great Expectations</em> (1946)</td>
<td>Charles Boyer</td>
<td>September 29</td>
<td>157 minutes</td>
<td>Excellent</td>
</tr>
<tr>
<td><em>Dr. Jekyll and Mr. Hyde</em> (1941)</td>
<td>Ronald Colman</td>
<td>September 25</td>
<td>95 minutes</td>
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</tr>
<tr>
<td><em>The Private Life of Don Juan</em> (1943)</td>
<td>David Niven</td>
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<td>103 minutes</td>
<td>Excellent</td>
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<tbody>
<tr>
<td><em>The Big Store</em> (1941)</td>
<td>Spencer Tracy</td>
<td>July 20</td>
<td>120 minutes</td>
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</tr>
<tr>
<td><em>The Great Dictator</em> (1940)</td>
<td>Charlie Chaplin</td>
<td>July 28</td>
<td>83 minutes</td>
<td>Excellent</td>
</tr>
<tr>
<td><em>The Adventures of Don Juan</em> (1943)</td>
<td>Marlon Brando</td>
<td>July 10</td>
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<tr>
<td><em>The Searchers</em> (1956)</td>
<td>John Wayne</td>
<td>June 23</td>
<td>214 minutes</td>
<td>Excellent</td>
</tr>
<tr>
<td><em>The Longest Day</em> (1962)</td>
<td>John Wayne</td>
<td>July 13</td>
<td>184 minutes</td>
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**OTHER PRODUCTS (FOREIGN)**

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<tr>
<td><em>Casablanca</em> (1942)</td>
<td>Humphrey Bogart</td>
<td>December 26</td>
<td>116 minutes</td>
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<tbody>
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</tr>
<tr>
<td><em>The Quiet Man</em> (1952)</td>
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<td>Excellent</td>
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CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No orders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

THEATRES

WANTED—SMALL THEATRE, NEW ENGLAND or New York. BOX 1251, MOTION PICTURE HERALD.

FOR SALE OR WHAT HAVE YOU TO EXCHANGE for the beautiful Updown Theatre, Providence, Rhode Island. Consisting of 1,429 seats, fully equipped, with Western Electric Sound System. Large stage. Has been operating all year 'round for the past fourteen years as a second-run motion picture house. D. Annotto, Agent, 206 Broadway, Providence, Rhode Island.

THEATRE WANTED, WESTERN NEW YORK or Northwestern Pennsylvania. State details. BOX 1346, MOTION PICTURE HERALD.

OLD ESTABLISHED THEATRE BUSINESS, long lease, low overhead, operating six days week. Fine location. No competition. $15,000. CASH

POSITIONS WANTED

EXPERIENCED OPERATOR WANTS WORK. References. BOX 1340, MOTION PICTURE HERALD.

COMPETENT, THOROUGHLY EXPERIENCED manager desires connection with small circuit or independent. A real producer. Best references. BOX 1341, MOTION PICTURE HERALD.

LIVE-WIRE MANAGER, 7 YEARS EXPERIENCE. Age 23. Also exploitation and advertising. BOX 1342, MOTION PICTURE HERALD.

PROJECTIONIST, SEVEN YEARS EXPERIENCE. Any equipment. Sober, steady, reliable. BOX 1343, MOTION PICTURE HERALD.

THEATRE MANAGER AVAILABLE TO OPERATE theatre of any size. Have managed circuit theatres twelve years, age 34, can produce, will manage on profit sharing basis also. BOX 1345, MOTION PICTURE HERALD.

LICENSED PROJECTIONIST, 12 YEARS EXPERIENCE, non-union, references, no anywhere. BOX 59, Roscoe, Calif.

PRINTING SERVICE

THEATRE BLOWUPS. BEST PRICES. QUALITY service. STITES PORTRAIT CO., Shelbyville, Ind.

THEATRES

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.

SPECIAL BARGAIN FOR QUICK SALE. COMPLETE 400-seat theatre equipment for balance due on contract. MOVIE SUPPLY CO., 1318 So. Wabash Ave., Chicago, Ill.

THEATRE CHAIRS, THEATRE CHAIRS, ALL reasonably priced. Write for photographs and prices. ALLIED SEATING CO., INC., 36-38 W. 13th St., New York City.

POWERS PROJECTORS, $79.50, SIMPLEX heads, $75.50; intermitentans, $6.95; chairs, 75c; soundheads, amplifiers, $9.95; projectors, $39.95. REFLECTOR, $59.95. Vista, $24.25. Theatre completely furnished cheap. S. O. S. CINEMA SUPPLY CORP., New York City.

SIXTY-CYCLE 5 H.P. TWO ARC, 25 TO 30 amperes, motor generator, cheap for cash, BOX 1342, MOTION PICTURE HERALD.

NEW GENERAL EQUIPMENT

ALL AROUND REFLECTOR COMPANY'S NEW motion picture reflector guaranteed to increase screen illumination 40%. BOX 1950, CLEVELAND, O.

HELP WANTED

WANTED EXPERIENCED EQUIPMENT SALESMAN large territory and good proposition to offer either commission or salary. BOX 1339, MOTION PICTURE HERALD.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so simple that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKS

SAVE ON THESE OUT OF PRINT EDITIONS. Cameron’s “Sound Pictures Trouble Shooters Manual” 1,200 pages, $2.95. “Motion Pictures with Sound” $5.00 regularly, $2.95. “Servicing Sound Equipment” $3.50 regularly. O. B. O’BRIEN, Four years in the industry.

NEW 50 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEDO BOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson’s Bluebook of Projection with a complete section of Sound Trouble-Shooting Charts as well as a host of additional up-to-the-minute data on the latest equipment. Price $7.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THE NEW 1940-41 INTERNATIONAL MOTION Picture Almanac edited by Terry Ramsaye, is out. The most comprehensive reference annual of the amusement industry. More than 15,000 industry personalities are listed and it contains 57 divisions in the 1,112 pages. The new edition also carries a combination cross-indexed corporation section listing more than 300 principal companies and their executive personnel. This book of facts and figures now in its twelfth year, should be in the hands of every showman. Reserve your copy today if you have not already sent in your order. $5 plus postage. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

TRAINING INSTITUTE


PRESS OF C. J. O'BRIEN, INC.
NEW YORK, U. S. A.
THE BACKLOG OF QUALITY

TODAY—next week—next year—you know you can depend on each Eastman negative film to do its special work surpassingly well. This unvarying reliability—a true backlog of quality—keeps these films strongly entrenched as the favorites of the industry. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., Distributors
Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
when little light is available

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS
It's A Wedding

Advertising and the box-office...one can't get along without the other.

Advertising and showmanship...that's a marriage too...one can't live without the other.

Yes...it's a wedding...and here at National Screen Service a nationwide organization devotes its entire existence toward keeping that marriage a happy one...a healthy one...a successful one so that the wedding of advertising and your box-office...advertising and showmanship...will be a perpetual and profitable honeymoon.

For our every waking moment sees a constant drive towards newer...better...more appealing theatre advertising...mating your box-office with the admission price...thus selling more tickets.

Get the money-making habit...use TRAILERS...LOBBY DISPLAYS...STANDARD ACCESSORIES by

USE ALL THREE

NATIONAL SCREEN SERVICE

NATIONAL SCREEN ACCESSORIES

ADVERTISING ACCESSORIES, inc.
FEATURES REVIEWED:

Philadelphia Story
Charter Pilot
The Border Legion
Law and Order
The Man of the Hour
Ellery Queen—Master Detective
Dr. Kildare's Crisis
Among Human Wolves
The Kiss of Fire
Always a Bride
Here Comes the Navy
Take Me Back to Oklahoma

In this issue the new exhibitor service section

PRODUCT DIGEST

The living catalogue of the industry

Nine Administrators for Film Arbitration
U. S. Army Has Film Clearance Troubles
N. Y. Censor Bill Is $311,800 for Year
Theatre Owners Vote Decree Court Fight
Casey Negotiating with 10,000 Workers
'Antidote' Programs is Hollywood Trend

VOL. 141, NO. 9

NOVEMBER 30, 1940
“WE SAW ‘THE PHILADELPHIA STORY!’”

The Biggest Eyeful of 1941!

Hot from M-G-M’s Projection Room Preview comes this prophecy: “‘Boom Town’ was the sensation of 1940—‘Philadelphia Story’ is the ‘Boom Town’ of 1941!” We saw it and we tell you that Cary Grant, Katharine Hepburn, James Stewart are at their box-office top! We saw it and we tell you that the famed stage play is bigger and better in M-G-M’s unstinted production. Keep your eye on “Philadelphia Story”—the success story of next year!

Not released until 1941.

CARY GRANT
KATHARINE HEPBURN
JAMES STEWART in
“THE PHILADELPHIA STORY”
with RUTH HUSSEY

John Howard • Roland Young • John Halliday • Mary Nash • Virginia Weidler
Screen Play by Donald Ogden Stewart • Based on the Play by Philip Barry • Directed by GEORGE CUKOR • Produced by JOSEPH L. MANKIEWICZ • An M-G-M Picture
Openings in every point of the compass
top 'Old Maid',
top 'All This and Heaven Too'
top everything she's ever done!

Somerset Maugham wrote this
WM. WYLER Production
for WARNERS
Because it means more NOW!
Because it's worth more NOW!
Because it can bring more NOW!

THE STRONGEST TOPICAL ATTRACTION YOU
HERE COME

This Is a 'Must'! The only way you can appreciate the full sock of its story and the terrific timeliness of its dialogue, Mr. Showman, is to

See It! See It! SEE IT!
CAGNEY • O'BRIEN
AND THE U.S. FLEET!

CAN POSSIBLY PLAY TODAY IS WARNERS'
THE NAVY

RE-BOOKINGS
START THIS WEEK!

Foresight!
No company in the world could make this picture today—it had to be made 6 years ago for you to have it now!...The $100,000,000 in Battleships, Destroyers, Dive-Bombers, Airplane carriers massed for Warner Bros. then, is obviously not available today!

ONLY ONE COMPANY COULD FILM IT—WARNER BROS.

First Dates:
RKO Orpheum, Des Moines
RKO Orpheum, Kansas City
Spreckles, San Diego
Warner, Memphis
Louis, St. Louis
Apollo, Indianapolis
...and "TIN PAN ALLEY" will be as big a smash for you!

"TIN PAN ALLEY" SHARES TOP-MONEY HONORS WITH "ALEXANDER'S RAGTIME BAND"... AS 2nd SOCK WEEK BEGINS AT THE ROXY! HOLD-OVERS SPOT THE NATION... AS THAT SAME BOXOFFICE TUNE RINGS IN EVERY PRE-RELEASE CITY!
HEADING WHERE?

SEVERAL years have elapsed since the motion picture industry, after some sharp experience, especially espoused a policy crystallized into the Production Code, a document of guidance in the direction of common decency and the mores of America.

Putting entirely aside direct observation, it would appear from the expressions of reviewers, critics and journalists in general that there is a wide impression that there is a rising curve for forgetfulness, a recrudescence of the impulses that got into trouble before.

Examination of these expressions in print indicates that they have been had by the writers' examination of the product.

Further, a glance at what currently goes on with reference to the acquisition of alleged material for the screen, tends to suggest that the trend into the realm of trouble is becoming intensified.

Considered solely, for the moment, from the point of view of commercial expediency, the situation would seem to warrant most especially serious consideration now with the narrowing of the market to precisely those areas which have generally in common a moral and social tradition, identical mores. What used, in a certain equivocating lightlessness, to be called the "continental viewpoint" does not today represent buying power on the available market map.

It is especially interesting that in the last fortnight Mr. Burns Mantle, dramatic critic of long and broad experience, writing for the mass-popular New York Daily News, has been strongly suggesting that there should be not only a program of purposeful decency in motion pictures, but also on any part of the New York stage which looks to Hollywood sponsorship as adventure in creating source material for the screen.

"Says Mr. Mantle . . . decency is not only fun, but profitable as well . . ."

"I want the theatre to grow and be successful," continues Mr. Mantle, "and to be trusted by intelligent audiences. I want the men who have the courage and money to make it a successful theatre to be encouraged by their experiences in place of being crushed by them. I want them to discover from experience that decency and good taste do pay dividends."

"HOLD-OUT"

SOME entertaining gyrations will presently be had in the fiction-and-screen market between Hollywood and Mr. Kenneth Roberts who appears to have just delivered what promises to be an important best seller in his ponderous "Oliver Wiswell," a tale of colonial America.

Mr. Roberts, in interview, has said this one shall not now go to the motion pictures because he is so displeased with what was done to it and with his "Northwest Passage." He also makes the observation that the story will be just as good ten years from now and that it might make a nice item for his estate.

The author's speculation on futures, ten years ahead, is not too well founded. Also there is a bit of a question about the wide screen acceptance of a tale that sees the colonial revolutionists as somewhat less than perfect heroes, discovers flaws in Ben Franklin and merits of Benedict Arnold. It is not the tradition.

However, Mr. Roberts' position that the story is not for sale is likely, if not calculated, to make its sale, at a thumping figure, reasonably certain.

PRODUCT DIGEST

A LIVING, continuous, catalogue of the screen wares of the industry, to appear every other week, is begun in this week's issue of Motion Picture Herald. It is an extension, and enhancement, of the service functions of this publication, and an outgrowth of the Release Chart, which is continued, to appear on alternate weeks.

The new department of service is made the more immediately important by the necessity for increased attention to the product flow consequent upon the Consent Decree in the anti-trust case, and some of its influences on trade practise.

The reference value of the files of the Herald is thereby enhanced. Amplifications of the new department, and modifications of it will be made as may be indicated by reductions to practise in continuing exhibitor experience. The Product Digest is a living document, based on and reflecting the entertainment output, ever with the earliest available information.

KENNEDY SPECULATIONS

ARGINAL to motion picture affairs, some of the more pungent speculation of the columnists and the gossip of Washington pertains to the current American sojourn of Mr. Joseph P. Kennedy, who is, yet, ambassador to the Court of St. James's, Mr. Kennedy, for reasons that possibly might have no relation at all to geography or climate, made a sort of passing call on Hollywood.

From Mr. Kennedy's Hollywood visit have come two not so very weighty but interesting expressions. First there was an outgiving by the ebullient but often incisive Hedda Hopper in her column, indicating that he was not filled with certainty as to what his movements or official relations might be from this time on. This bears on a general speculation that he would not be going back to London.

Now in sequel comes the Drew Pearson-Robert S. Allen column from Washington, reporting that the State Department has heard that Mr. Kennedy has been advising Hollywood producer friends to quit making pictures "offensive to dictators," incidentally along with his alleged notion that Britain was losing and the best America might do would be to stall for time to arm.

Speculation about Mr. Kennedy's program, and impressions that it may yet prove to have a motion picture significance continue.

It may be extremely irrelevant, but one is to be minded [Continued on following page, column 1]
This Week
in the News

KENNEDY SPECULATION
(Continued from preceding page)
at the moment that from Washington there are now percolating, diffusely, many expressions that tend to indicate that the Government is acquiring deeper and deeper concern with the screen, with some indication of a notion of stranding them together.

Also at midweek another set of rumors that Mr. Kennedy was considering some sort of project involving the Hearst newspapers, or the taking over thereof, gained increased currency. It seems that Mr. Kennedy was up to La Cuesta Encenada while out west. Wednesday he was in New York, and coincidentally or not, so was Mr. Arthur Pool, now a financial official of the American President Lines in San Francisco, the same who once explored the Hearst newspaper books for Mr. Kennedy, leading to the report which preceded the realignments of the Hearst papers. However, Mr. Pool was for years Mr. Kennedy's accountancy expert in several diverse fields. Something, it seems, appears to involve figures.

—Terry Ramsaye

“Vitasound”
A FEW weeks after public inaugural of Disney-RCA “Fantasound,” Warner Brothers will have their Hollywood theatre in Hollywood, and their Strand in New York, ready for “Vitasound.” A press demonstration of “Vitasound” has been held in Hollywood, but pending completion of the theatre installations now underway, Warner technicians remain reticent as to details.

It is learned, however, that like “Fantasound,” the Warner method employs three horn systems behind the screen, and a control track; but that unlike the former, “Vitasound” has the control track on the same film with the sound track, while both accompany the image, the sound track in its standard position, the control track along the edge adjoining the sprocket area. Each horn system has its own amplification channel, and the control track, which cuts in or out the supplementary horns systems, also controls the volume of each of the three channels.

Also developed by RCA engineers, under the direction of Major Nathan Levinson of the Warner studio technical department, “Vitasound” requires only the extra horn and amplification systems, and soundhead modification for picking up the control signals. It is said that the total expenditure for the provision of “Vitasound” in all but theatres of several thousand seats, would be in the neighborhood of $2,500. Specifications have been submitted to the Research Council of the Academy of Motion Picture Arts and Sciences for the establishment of equipment design and installation standards.

A musical short was the first picture to be made up in “Vitasound” print. Additionally, the forthcoming Warner feature, “Four Mothers,” has been given a musical sequence, using Beethoven’s “Egmont” overture, in “Vitasound.”

Via Air Express

NEWSREELS are the fourth largest user of air express, exceeded only by machinery, printed matter and wearing apparel. At the time of the last analysis made by the Railway Express Agency nearly seven percent of the total number of air shipments were newsreels. Over five percent of all air express revenue comes from the five newsreel companies. In a typical month 10 tons of newsreel prints are shipped by air as compared with 23 tons of wearing apparel, 51 of printed matter, 53 of machinery.

It was reported by the Railway Express that practically all negatives filmed by the newsreels are air expressed to the laboratories in New York and special prints are rushed by the same medium to key theatres. A coast-to-coast shipment of a five-pound can of film cost $15 and took 33 hours in 1927 and now takes 17 hours at $4.80.

SERVICE DEPARTMENTS

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Hollywood Scene Page 33 Reviews Page 36
Letters Page 32 What the Picture Did for Me Page 48
PRODUCT DIGEST, the exhibitor’s catalogue of industry wares Page 61

B U S I N E S S reports show attendance increasing; Warner Brothers reports net of $2,747,000 Page 23

ARMY complains about film clearance at new drafters’ camps Page 26

TELEVISION dominance sought by film, radio, department store groups Page 27

ANTIDOTE entertainment aim of Hollywood production trend Page 21

STORY PURCHASES for month total 48 books, stories, stage plays Page 40

WAGE-HOUR negotiations for 10,000 studio workers reopened in Hollywood Page 43

SUNDAY stage shows return to Broadway but exhibitors feel no ill effect Page 47

All a Mistake

WHILE Cuban and U. S. motion picture groups were petitioning Fulgencio Batista, president of Cuba, to repeal the recently enacted anti-block booking law in that country, indications, this week, were that the entire controversy had developed into a comedy of errors, the statute having been based upon a misconception that the parallel Neely bill had become a law in the United States.

Cuban groups, backing their own version of the Neely Bill, were under the impression that passage by the U. S. Senate of the Neely Bill on July 17, 1939, automatically made block booking and blind selling illegal in the U. S. The Presidential decree of last May regulating contractual relations between exhibitors and distributors, in Cuba, was based upon that assumption.

Only recently the Cuban Legation in Washington officially reported to Cuba that the Neely Bill had not become a law, thus strengthening the hands of the National Union of Motion Picture Theatre Owners and the Association of Motion Picture Distributors of Cuba and others who are fighting the Cuban measure.

U. S. distributors in Cuba, henceforth will not accept spot bookings from exhibitors in that country, at least, not until the muddle is cleared up. They will carry out existing contracts until January, however.
90% for Advertising

THEATRES spend in excess of 90 percent of their advertising budgets on newspaper advertising, Art Schmidt, MGM publicity manager, of New York, said in an address Tuesday to the Boston Advertising Club.

Mr. Schmidt pointed out that in some respects film theatre advertising problems resembled those of department stores. The business requires a "come downtown today and buy" approach.

The MGM Lion's Roar column in national magazines is the most read advertisement in magazines today despite the fact it is only a single column ad in black and white and must compete with four-page copy in color. Mr. Schmidt said, citing statistics from surveys. He also said that figures from the Bureau of Advertising's readership studies showed that motion picture ads size for size, out-pulled all other types of advertising by more than two to one.

A Guild Academy

THE Academy of Motion Picture Arts and Sciences has set tentative plans for its regular session and has asked the participation of the Screen Actors, Screen Directors and Screen Writers Guilds in effecting what virtually would represent an Academy-Guild organization.

The Guilds received letters from the Academy, signed by Walter Wanger, president, inviting "definite assurance . . . that if such reorganization is ratified by our present members, the Guilds will actively cooperate through the Academy, to designate Guild delegates and to set up a secretariat of national members of the Academy board, and will share in financing the work of the Academy through contributions from each Guild."

Ruled a Lottery

THE first attack on Bank Night in the Federal Court in a long time, the divestiture has been subjected to numerous tests in the past—resulted, this week, in a decision by Circuit Judge William A. Smith in Newark that the game was a lottery and that a contract based upon it was against public policy and, therefore, not enforceable.

In announcing his decision, Judge Smith dismissed a suit for $1,140 against A. & G. Amusement Company, operators of the Majestic Theatre, in Paterson, claimed as pay-ment for use of the game.

The theatre was sued by William Fueter, Newark attorney, as assignee of the claim of the theatre's owners and owners of the trademark and copyrights under which Bank Night was distributed. In defense, Edward Goldstein of Affiliated testified the game was an advertising plan to stimulate business and that patrons and non-patrons, alike, were eligible to participate.

Judge Smith, ruled, however, that the attempt to remove the element of "consideration," generally considered necessary in the definition of lottery, was merely a subterfuge. He said the primary purpose of the game was a lottery for the benefit of the theatre patrons who paid admission.

Central Accessories

FROM CANADA came the report this week that a plan for centralized distribution of advertising accessories is being considered. Under the proposal a central clearing house would be established in each territory to handle publicity material and do the work which is done individually by the different exchanges.

The plan would not be applied in the territory covering New Brunswick, Nova Scotia, Prince Edward Island, Eastern Quebec and Newfoundland, it was said, because the three circuits operating there want to keep their advertising material distinct.

The circuits are Toronto, Quebec and Windsor; Goldfinch & Hershorn, and Bernstein & Lieberman.

In New York Charles Casanave, National Screen Advertising Accessories, said the company had been invited to centralize advertising material distribution in Canada but had been too busy organizing domestic operation to consider the matter. National Screen Service Corporation, headed by Herman Robbins, now handles accessories for Paramount, RKO and Warner Brothers in the United States.

British Pact Delayed

NEGOTIATIONS for a new monetary export agreement are still being carried on by the American motion picture companies and the British Government. The pact covering operations during the first year of the war which allowed the majors to take about $17,500,000 out of England, expired October 31st.

The most recent proposal, calling for permission to withdraw about $12,000,000, had not been accepted at mid-week by foreign department heads in New York City.

A meeting was held Monday at the office of the Motion Picture Producers and Distributors of America but no action was taken. On Wednesday representatives of the American companies in England discussed the situation with Paramount, RKO and MPPDA representative for England.

Another problem considered in the new contract is what disposition the American companies may make of funds blocked in Enginode. Both sides are interested in encouraging financial support of production but do not wish the American companies to get control of theatre interests, it was reported.

Fame in Silver Lace

NOW that the electron microscope has been brought to bear on the study of photographic emulsions it is revealed that the theory of the nature of the silver image and its grain has been in error for the past 25 years.

The announcement now comes from the research laboratories of the Eastman Kodak Company, and Dr. C. E. K. Mees, director, in Rochester. It had always been thought that the picture image was made up of tiny solid dots of infinitesimally small particles of silver. The electron image shows that the dots are really bits of silver lace work. The electron image gives about 25,000 diameters of magnification, as compared with the 2,000 of the better optical microscopes. Dr. Mees considers the discovery of great importance. A new impetus may be given to emulsion development, which has been shown marked progress for all the last decade, incident in part to the pressures of color processes.

Bombs Close 75

GERMAN bombers have closed 75 London motion picture theatres, cables at mid-week reported, adding this booster note for MGM: "Gone With the Wind" is continuing its run at the Ritz Theatre, bombers or no. It was added, however, that the Ritz had been slightly damaged.

Of the 75 theatres closed, approximately 50 are so badly damaged that they cannot be repaired under present circumstances. The Leicester Square Theatre is among these. It may be recalled that the British government recently allowed to be released here, newphotos showing great damage to the plaza of that name.

The Empire Theatre was hit, but re-opened.

50-50 for "Wind"

"GONE With the Wind," Selznick-International Pictures, Metro-Goldwyn-Mayer probably will be the only one to show in 50-50 terms in general release after the first of the year, it was reported this week. The terms were 70-30 for the several thousand producers throughout the U.S.

Saturday MGM district and branch managers and home office distribution executives were to meet in Chicago and David O. Selznick, the producer, and William F. Rodgers, MGM general sales manager, were to confer before the sales meeting.

The admission price scales in the "Wind" pre-release runs were 75 cents and $1.10. Also in a number of key cities the film was shown without charge through a weekly road-show policy. It was reported that the minimum prices for the general release engagements would be 40 cents, matinees, and 55 cents, in the evening.
THIS WEEK

COCKTAILS for Priscilla Lane, star of Warners' "Four Mothers" at the Gotham in New York where she is squired, above, by Gradwell Sears and Mort Blumenstock.

BARKERS AND CANVASMEN. New officers and directors of the Philadelphia Variety Club who will be inducted December 12th are: Standing, Sam Stiefel, Charles Goodwin, Jack Beresin, James Clark, Jay Emanuel, former chief Barker; David Supowitz, Henry Friedman, William Clark. Seated: William MacAvoy, treasurer; Earle W. Swiegert, assistant Barker; Dr. Leon Levy, chief Barker; Hillery Brown, assistant Barker; John Monroe, secretary.

NEW SALES MANAGER. Samuel "Steve" Broidy, new Monogram general sales manager, is congratulated by W. Ray Johnston, president, on his promotion.

FIRST SOLDIER. Robert Yentes, above, was parted by fellow employees of the 20th-Fox New York exchange when he left.

LARS MOEN, below, arrived in New York this week after having been since May 18th trying to leave Antwerp, Belgium, where he was an executive of Truecolor. He is a former editor of Motion Picture News.

OFFICERS of the Arkansas Independent Theatre Owners, above, at the group's semi-annual convention in Little Rock are K. K. King, secretary; W. E. Malin, vice-president and O. G. Wren, president. At left is H. M. Richey, MGM, a speaker.
IN PICTURES

PRODUCER, STAR AND EXHIBITOR, below. George Abbott, producer-director of the stage and screen versions of "Too Many Girls"; Lucille Ball, and Charles Moss, manager of Loew's Criterion, at the New York opening of the RKO picture.

WASHINGTON.
Sidney Lust, retiring Barker; Gloria Jean and Hardie Meakin, new Barker, at Tent 11's dinner.

WILLIAM B. STEIN, general manager of the Imperial circuit, Hackettstown, N. J., with Mrs. Stein at the Motion Picture Associates ball in New York.

OSCAR GRAMQUIST, of the C. E. House Enterprises, Illinois, with Mrs. Gramquist, Bing Crosby, William E. House, Miss A. E. Murray, Jackie Moran at Paramount studios.

A. O. BOURDON, manager of the Buck Theatre, Biloxi, Miss., left center, visits Fred MacMurray and Lynn Overman on the set of Paramount's "New York Town" at the company's Hollywood studio. MacMurray is starred in the film.

IN SINGAPORE, right. Low Kee Seng and Low Kee Chow, operators of the Roxy, with Leon Britton, A. McIver, RKO.
Signed and Delivered

The signatures of the chief attorneys for Paramount, Loew's-Metro-Goldwyn-Mayer, RKO Radio, Twentieth Century-Fox, and Warner Brothers, defendants, and of the judge and lawyers for the plaintiff, are affixed neatly, left, to the document which will govern trade practices.
OF NEW FILM ARBITRATION

The American Arbitration Association, in New York, Wednesday, appointed the "Administrative Committee of the Arbitration System of the Motion Picture Industry," a panel of nine which will form basic policies and generally supervise the 31 arbitration boards to be set up in key cities under the consent decree. Representatives from many fields of business and professions were selected. Last week Judge Henry W. Goddard named Judge Van Vechten Veecher chairman of the Arbitration Appeal Board.

The following make up the Committee:
- Paul F. Warburg, chairman, philanthropist and member of the banking family.
- Hermann Irion, vice-chairman, general manager of Steinway and Sons.
- Evan E. Young, vice-chairman, vice-president of Pan American Airways, formerly chief of the Division of European Affairs for the U. S. State Department.
- Frances Kellor, first vice-president of the American Arbitration Association, long active in the AAA and author of books on sociology.
- P. M. Haight, secretary-treasurer, International General Electric Company; he served abroad for General Electric, is a past president of the New York Credit Men's Association and will be in charge of funds for the 31 local film boards.
- Sylvan Gotshal, attorney, member of the New York law firm of Weil, Gotshal and Manges. He is a member of AAA's board and of its lawyers' committee.
- Wesley A. Sturges, professor of law at Yale, former executive of the Distilled Spirits Institute, also formerly a member of the New Haven Grievance Board of the NRA Motion Picture Code Authority.
- Lucius R. Eastman, chairman of the AAA board. From 1906 to 1938 he was president of Hills Brothers, food importers, and has been chairman of that board since 1938. Ex-officio member of the new Administrative Committee.
- C. V. Whitney, president of the AAA, who is chief executive of Pan American Airways; also an ex-officio member of the new film committee.

Van Vechten Veecher, Chairman of Appeals

Sylvan Gotshal (Left)

Percy M. Haight (Below)

Lucius Root Eastman

Paul Felix Warburg

Frances Kellor

H. H. Stall Photographer

VAN VECHTEN VEECHER, Chairman of Appeals
NAME 9 TO ADMINISTER INDUSTRY ARBITRATION

Business, Professional Group To Set Policies for 31 Local Boards; More Exhibitor Units Attack Consent Decree

Arbitration of motion picture trade practice disputes under the “Big Five’s” consent decree settlement of the Government’s trust suit, will be administered by a highly diversified group, representing interests identified with banking and philanthropies, piano manufacturing, airplanes, public utilities, law, education and the field of arbitration itself.

It became known late Wednesday that the American Arbitration Association, in New York, in whose hands the Federal Court and the consenting parties placed control of the arbitration machinery, had selected a panel of nine Administrators-at-Large for the specific purpose of administering motion picture arbitration nationally, setting the broad general policies for the 31 territories boards now being set up. The national panel follows (pictures on pages 10 and 11):

Paul F. Warburg, of the banking family, chairman.
Hermann Irtio, general manager of Steinway and Sons, piano manufacturing, vice-chairman.
Evan E. Young, vice-president of the Pan-American Airways, vice-chairman.
Frances Kellar, first vice-president of the AAA, executive member.
F. M. Haignt, secretary-treasurer of the International General Electric Company.
Sylvan Gotshal, attorney.
Wesley A. Sturgess, professor of Law at Yale University.
C. V. Whitney, president of the Arbitration Association, ex-officio.
Lucius R. Eastman, chairman of the Arbitration Association, ex-officio.

The committee’s appointment was confirmed by Mr. Eastman after a meeting of the AAA’s executive committee, Wednesday, at the Up-town Club, New York. The panel may be enlarged at the discretion of the AAA.

With the election of Mr. Whitney to the AAA presidency, also on Wednesday, the AAA chairman designated Frank E. Parker, Jr., his predecessor, to the post of chairman of the arbitration committee, which will have the deciding voice in choosing the panels of arbitrators for the motion picture tribunals.

None of the members of the new committee will receive any compensation. They will meet weekly, starting immediately to set up regulations for the establishment, maintenance and operation of the arbitration system for the film industry.

The operation of the tribunals will be supervised and directed by J. Noble Braden, executive secretary of the AAA.

Walter Elliott, head of the AAA trust department and with the organization for 10 years, has been appointed clerk of the Los Angeles arbitration appeal board and will go to the West

COAST CONTEMPT CASE DROPPED

The government, Wednesday, dropped criminal contempt proceedings charging violation of the Fox West Coast consent decree on the part of 12 distributing and theatre corporations and 54 individuals. The decree will be amended shortly to conform with the New York consent decree.

Counsel for the defendants agreed to the dismissal requested by Thurman W. Arnold, assistant attorney general. The contempt charges were filed over a year ago.

Coast, January 1st. Key men will be placed in a half dozen cities as clerks of local boards, it was said. Mr. Elliott will advise and supervise operations of local boards in the Far West. His is the first appointment to be made to the field boards.

Meanwhile the consent decree ending the Government-trust suit between five theatre-owning companies, signed a week ago Wednesday, was still a highly controversial issue in the industry this week with the Southern Theatres Owners Association voting to file suit in Federal Court to prevent its enforcement.

In other parts of the country the new consent decree settlement also was having immediate effects. In Chicago, Abram F. Myers, general counsel of Allied States Association of Motion Picture Exhibitors, with the permission of the Department of Justice, told a meeting of the Allied Theatres of Illinois about the changes which would be made in the Balaban and Katz contract to bring it into conformity with the New York decree.

In Washington, Dr. Ray Lyman Wilbur, president of the Motion Picture Research Council which, with Allied, had been a prime force behind the move for reform in the industry that resulted in the consent decree, called Congress for the immediate enactment of the Neely anti-block-book law because the decree did not satisfy the organization’s demands.

In Philadelphia the first anti-trust suit following the signing of the decree was filed on Wednesday of last week by Henry Sork and Harry Block, six Pennsylvania exhibitors, and 13 distributors were named defendants.

On Monday the Southeastern Theatre Owners Association in convention at Atlanta decided to take legal action against the decree. The meeting was called by M. C. Moore, Jacksonville, Fla., president, and about 40 exhibitors, representing 30 theatres, were present. Ed Kuykendall, president of the MPTOA, and R. B. Wilby, of the Wilby-Kincey circuit, a Paramount affiliate, and chairman of the Paramount partners committee, observing the New York anti-trust suit, had conferred before the meeting.

Other exhibitor groups including the Independent Theatre Owners of New York, Allied of New York, and the Pacific Coast Conference of Independent Theatre Owners, were studying further action.

Only the three non-consenting defendants, Universal, United Artists and Columbia, have the right to appeal directly from the order entering the decree made by Judge Henry W. Good, it said. An official statement has been made by any of the three companies, but it was said that they would probably not oppose the decree any further but direct all attention against an amended complaint which will be considered by the court at the hearing scheduled for December 5th.

It was reported that exhibitor groups could oppose the decree by either appealing to a higher court for the right to intervene in the suit or by bringing separate anti-trust suits and ask for an injunction to restrain enforcement of the decree until the other suit, or suits, were settled.

Kuykendall Attacks Arbitration

Mr. Kuykendall issued on Tuesday a bulletin to members of the MPTOA in which the consent decree and its effects were discussed. The arbitration machinery was subject to special attack.

According to Mr. Kuykendall the following was the action taken on several points of the MPTOA’s trade practice program in the consent decree:

‘1. Block booking (and blind selling). We want a reasonable selection on contracts for blocks of pictures at a conditional right of cancellation of a minimum percentage of the pictures licensed in every contract, but we want to retain the economic advantages of wholesale buying.


‘6. Result: Relies exclusively on outside arbitration.

‘7. Result: Highly restricted ‘remedy for discrimination’ and for ‘refusing to license some run’ subject to outside arbitration.

‘8. Result: Unfair cut-rate competition between theatres of different type and double and triple features, giveaways, etc.


‘15. Result: Abolished before the consent decree by persistent effort of MPTOA. No longer a problem.


Result: Involved prohibition of dubious effects, relying on outside arbitration.”

He also said, “There are other serious and important problems and abuses that remain unredressed that cry for attention, such as the music tax, overbuilding, increased taxation on rentals, special taxes on theatres and admissions.”

“We still don’t like lawsuits and litigation,” was the way Mr. Kuykendall began his statement. He listed two inherent difficulties “which we always encounter when we take a motion picture controversy into court.” These were “lack of understanding of the practical, nec-
Immediate Effects of the Decree

With the signing of the consent decree by Judge Henry W. Goddard on Wednesday of last week a number of provisions of the document went into effect. The trade showing at the block of five and certain other sections do not become operative until the next selling season.

The following points provided by the decree are in work now:

1. The five consenting distributors may not force short subjects, newsreels, trailers, serials, westerns or foreigns.

2. Consenting distributors may arbitrate charges of "forcing," if their complaint is sustained the distributor's "forced" product will be cancelled and if no license has actually been signed a distributor convicted of "forcing" will be compelled to pay a fine up to $500 into the arbitration fund.

3. Consenting distributors may arbitrate requests for "same run." The burden of proof for not giving a run rests on the distributor.

4. Consenting distributors must arbitrate clearance disputes. Exhibitors dealing with the consenting companies may cancel a picture on the complaint that it is locally offensive within 10 days after the receipt of the distributor's written application for the exhibitor's signed application for such feature. The picture is cancelled automatically if the distributor does not mail to the exhibitor within five days a denial of such claim. In the latter case the question is arbitrated.

5. Consenting distributors must arbitrate clearance disputes. Exhibitors dealing with the consenting companies may request arbitration of the clearance granted by the arbitrator.

6. Consenting distributors must not withhold delivery of prints to give a competing exhibitor a prior playing date not provided in his license.

Exhibitors dealing with the consenting companies may request arbitration of charges that prints are being withheld. If the arbitrator finds that such is the policy he shall enter an award directing the distributor to discontinue such practice.

On September 1, 1941, the following additional points go into effect:

1. Consenting distributors must trade show each feature in the local exchange district before offering it for licensing in that area.

2. Consenting distributors may not license more than five pictures in any given block and the sale of one block may not be conditioned on the sale of another block.

3. Consenting distributors must not license together theatres in different exchange districts and must not condition the licensing of theatres in one district on licensing in another district.

Exhibitors dealing with the consenting companies may arbitrate claims that the licensing of one block was conditioned on the licensing of another. If a license has been signed and the arbitrator decides in favor of the exhibitor the license, insofar as it may relate to other features (outside the one block) or to forced shorts or foreigns may be cancelled. If no license has been signed the distributor may be fined up to $500 with the sum going to the arbitration fund.

4. Consenting companies, under certain specified conditions, must arbitrate requests for some run other than given by the distributor.

5. Exhibitors who fulfill the conditions set forth in the decree and gain the decision of the arbitrator may obtain an earlier run.

Allied May Poll Directors

Allied, it was reported, may poll its directors by mail. The policy on whether to sign the decree or may wait until the next annual meeting, to be held in Washington in January.

In Chicago Mr. Myers said at the conclusion of his talk to the Allied of Illinois meeting, presided over by Jack Kirsch, president, that the Department of Justice had notified him and given him permission to tell Allied members about the proposed settlement of the Chicago Balaban & Katz-Paramount consent decree.

Thomas M. Thomas, a member of the law firm of Kirkland, Fleming, Martin, Green and Ellis, representing some of the defendants, explained in more detail Mr. Myers' statement.

Exhibitors dealing with the consenting companies may arbitrate, with the same penalties provided as above, up to $500.

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Exhibitors dealing with the consenting companies may arbitrate, with the same penalties provided as above, up to $500.
PATRONS THANKED FOR SUNDAY VOTE

Grateful for the successful vote on Sunday movies recently exhibitors in Allentown, Pa., have instructed their telephone operators to answer the telephone in the following manner when patrons call: "Thank you for voting for Sunday movies. This is the ............... Theatre."

Indicate New Record In Federation Drive

The amusement division of the New York and Brooklyn Federation of Jewish Charities will exceed, this year its record total of $150,000 raised in the 1939 campaign, as it was indicated, on Tuesday, at a luncheon meeting of the group at the Hotel Astor, New York.

More than 40 attended the luncheon at which Louis Nizer outlined the needs of the charities affiliated with the Federation. Major Albert Warner, co-chairman of the division with David Bernstein, presided.

Marvin Schenck, B. S. Moss, Leopold Friedman, and Ben Bernie were appointed a committee to arrange the annual luncheon, with Mr. Nizer in charge of program arrangements.

The seventh annual "Night of Stars," was held at the Madison Square Garden, on Wednesday evening, for the benefit of the United Jewish Appeal for refugee relief.

Marvin Schenck was chairman of the show in which stars of radio, stage and screen were participating. The show, which was five hours long, was made all the more enjoyable by virtue of the usage of WGN which carried the broadcast from 10:15 P.M. to midnight. Time charges, contributed to the station by J. J. Fox, will be turned over to the fund. There were no commercials.

Paul F. Jones, Former Newsreel Manager, Killed

Paul Fortier Jones, 48, former Paris manager for Pathe News, was killed Sunday night in an automobile accident near Sommerville, N. J., while driving to his home in Martinsville, N. J. His wife, Cornelia Jones, two brothers and a sister survive.

In 1926 Mr. Jones joined Pathe News and was with the company for six years. He represented Pathe in various European countries.

In 1936-37 he was director of the Academy of Political Science at Columbia University and also he had been with the National Bureau of Economic Research. When he died he was a member of the Council on Foreign Relations, serving as administrative secretary of that Rockefeller project which is studying the effects of the war on the United States and America's interest in post-war settlements. He was educated at the University of Texas and at the Columbia School of Journalism.

Warners Re-issuing "Navy"

Prompted, it announces, by the public's present interest in the nation's defense forces, Warner Brothers is re-issuing "Here Comes the Navy," produced in 1934, and one of the first pictures in which James Cagney and Pat O'Brien were starred as a team. The picture is re-reviewed on page 38 of this issue.

MGM Honors Manager

B. C. Bordonaro, manager of the Palace, Olean, N. Y., has been awarded MGM's Honor Roll Button for his outstanding exploitation campaign on "Fullalalo."
DISTRIBUTORS ACCUSED OF STILL HOLDING FEATURES, FORCING SHORTS

Samuelson Makes Second Report for AID; Southern Exhibitors Warned of Increasing Policy of Advanced Admission Runs

Distributors were accused of still withholding pictures, forcing short subjects, and other practices, by Sidney Samuelson, chairman of the National Allied States Association Information Department, at the annual convention of Allied-Associated Theatre Owners of Indiana in Indianapolis on Monday and Tuesday at the Hotel Antlers.

Meanwhile, warnings were sounded in Atlanta, at a special meeting of the Southeastern Theatre Owners Association, that the policy of advanced admission prices, and of road shows at advanced prices showed no signs of abating but rather of increasing. The 40 delegates were told the latter of type of show would be "common" by next September.

The consent decree, which virtually all exhibitor organizations have either assailed, or merely condoned, depending upon their affiliation with Allied or the Motion Picture Theatre Owners of America, was also condemned by the Southern theatre men, and they decided to fight it in court. The decree was also the subject of an address on Tuesday to the Indiana theatre operators, by Abram F. Myers, general counsel to the National Allied States Association.

Among other speakers at the Indiana sessions were Troy G. Thurston, president of the Indiana Association of Certified Accountants, who discussed new tax laws; and Harry R. Richley, director of exhibitor relations for MGM.

Policy Variation Charged

Mr. Samuelson charged distributors with continuing unfair trade practices, while submitting a different form of the AID Plan. He said that there was a wide variation of sales policies in different parts of the country, basing his information on the survey cards received from exhibitors.

Withholding pictures, he continued, was the principal evil, while there was evidence that distributors were still forcing exhibitors to buy shorts and features they did not want.

Mr. Samuelson said that sales had been completed nationally on 48.2 percent of all films offered for this season. He said that Allied's second annual product survey will be completed early in December. Contracts in Indiana are for 80 percent of the product.

Mr. Myers, Allied counsel, addressed the Indiana exhibitors, on Tuesday, on the New York consent decree and its effects upon exhibitors generally. He had spoken the day before to the Illinois Allied at Chicago.

New legislation and its effect upon the industry were the main topics discussed at Monday's session.

Personalities scheduled to have been present, excepting some who were mentioned, were: Governor-elect Henry F. Schricker, of Indiana; Dave Pallfryman, of MPDDA; Colonel Roscoe Turner, of Los Angeles, former governor of the New Jersey Allied; Pete Wood, Secretary, Allied of Ohio; Col. James Vincent Sparks, Commander American Volunteer Ambulance Corps; Fred J. Herrington, Secretary.

20TH-FOX FRANCHISE INCLUDED IN DECREED

The franchise of Twentieth Century-Fox with the Keith-Albee-Orpheum circuit has been included under those exempt from the terms of the consent decree, even though it was actually signed after June 6, 1940.

The Government told the Court that consideration was passed early in January of 1940 and it recommended that the franchise be exempt under section XV of the decree.

Western Pennsylvania Allied, and Dr. J. Wellington Foo, Chinese Ambassador. All officers were reelected: Roy E. Harrold, of Rushville, president; Ernest L. Miller, of Indianapolis, vice-president; Harry Markum, of the same city, treasurer; and Don E. Rossiter, executive secretary.

NAMED TO BOARD OF DIRECTORS were: For District 1, Alex Manta, Maurice Rubin, H. Lisle Kreighbaum, and Karl Gast, an alternate; for District 2, Roy Kalver, Pete Mallers, Albert Borkenstein, and Douglas Haney, an alternate; for District 3, William Studebaker, Sam W. Neall, Richard Vlastos, and J. M. Dillman, an alternate; for District 4, V. U. Young, P. H. Dickson, Leonard Sward, and I. R. Holycross, an alternate; for District 5, Harry Vonderschmitt, A. H. Kaufman, Jack Vanborsum, and J. B. Sconce, an alternate; for District 6, Roy Harrold, Trueman Rembusch, Walter F. Easley, and Joseph Schilling, an alternate; for District 7, Oscar Fine, Harry Kornblum, Bruce Miller, and Howard Hargis, an alternate; for District 8, Sam J. Switow, H. F. Johnson, A. B. Thompson, and Lowell T. Moore, an alternate; for District 9, Fred Doll, Harry Markum, Ernest Miller, Earl Bell, and Joseph Cantor, an alternate.

On display were many exhibits set up by the following companies: MGM, RCA Manufacturing Company, Burch Manufacturing Company, Kroehler Manufacturing Company, American Seating Company, Confection Cabinet Corp., and Indiana Theatre Equipment Corp.

Higher Admissions Seen

The public will have to pay more for their movies, and road-show films at advanced prices will be common by next September, 40 delegates to special meeting of the Southeastern Theatre Owners Association, at Atlanta, recently, were told. The exhibitors voted unanimously to legally contest the New York consent decree and discussed ways of operating within its limits.

President M. C. Moore, of Jacksonville, said the new method of distribution would delay release dates in smaller towns and increase prices.

R. W. Wilby, of Atlanta, asserted that the decree was entirely in favor of the distributor and granted "nothing to the exhibitor."

President E. Kuykendall, MPPTOA, explained some of the hardships which will confront exhibitors under the decree.

The STOA is said to be the first exhibitor organization to launch a legal battle against the decree, since it was approved recently by Federal Judge Goddard in New York.

Theatre Owners of Oklahoma, Inc., MPPTOA, affiliate, will hold its first meeting since the MPPTOA convention was held in Oklahoma City in November, 1938, at the Skirvin Hotel, in that city, on December 16. Ed Kuykendall, MPPTOA president, the principal speaker, will arrive the day before, for conferences with Oklahoma exhibitors.

Five new directors will be chosen at the convention, to augment the existing nine directors. Present officers are: Morris Loewenstein, president; Max Brock, vice-president; Leonard A. White, secretary-treasurer; and directors: Vance Terry, Bill Siple, J. C. Hunter, John Giffin, and Carl Burton.

The nominating committee comprises: Bill Siple, chairman; Vance Terry and Leonard White.

Herbert Kuykendall, executive secretary of the Connecticut MPPTOA, was to have addressed the monthly meeting on Monday, at Ceriani's, New Haven, with Vice President Irving Jacobs presiding.

An appeal to the distributors' hearing before Judge Goddard in New York, recently, Mr. Levy stated in the organization's Bulletin: "The entire business felt that the change in the history of the theatre industry, as presented such a united front in any cause affecting them."

Allied Theatre Owners of Connecticut also heard a report on the hearing, giving by Dr. J. B. Fishman, Lawrence C. Caplan, Harry Lavigne, Barney Calechman, and Leo Bonoff.

Speakers at the annual convention of the Theatre Owners of North and South Carolina, to be held at Charlotte, on December 1-2 included: Edward Kuykendall, William Conn, Roy Rosser, Roy Rowe, and H. E. Buchanan, North Carolina exhibitor.

The Philadelphia unit of Allied States passed a resolution opposing advanced admissions for certain pictures at a recent meeting in that city. The exhibitors discussed defense tax on student admissions.

"Melody Ranch" Gets $50,000 Budget

To advertise its "Melody Ranch," Republic Pictures will spend $50,000 in the Midwest, it announced on Tuesday, in Hollywood. That sum will become the largest ever spent by the company, in those media. The advertising displays, it was said, will feature the line: "Gene Autry's first $500,000 all-star production."

The company's Pacific Coast sales officials held their quarterly meeting at the studio on Tuesday. Herbert J. Yates, president of Consolidated Film Industries, parent company, and M. J. Siegel, studio chiefiein, met with J. T. Sheffield, Northwest franchise, holder; Sid Weisbaum, San Francisco exchange manager; and Francis Bateman, manager of the Los Angeles branch.

Acquires Distribution Rights

C. D. Koehler, Astor Pictures franchise holder in Milwaukee, has acquired distribution rights in that territory on "Vengeance of the Wester," and "King Vidor's "Hell's Crossroads."

'U' Reissues Film

"Next Time We Love," originally released in 1936, will be re-issued November 22d by Universal. Starred are: Margaret Sullavan, James Stewart and Ray Milland.
Radio Observes 20th Anniversary

November 2, 1920, the date of the broadcast of the Harding-Cox election returns by station KDKA, Pittsburgh, is generally considered the start of commercial radio and all this month, by means of special programs, individual stations and the networks have been celebrating the 20th anniversary of broadcasting. Most of the special programs stressed the rapid growth from experiments listened to by a few engineers to a great industry that claims millions of listeners every day and competes with motion pictures and other forms of entertainment for the public's leisure moments.

Monopoly Hearing To Open

James L. Fly, chairman of the Federal Communications Commission, has announced that the radio monopoly hearing will open as scheduled next Monday, December 2nd. The National Broadcasting Company and the Columbia Broadcasting System have filed briefs denying the charges of monopoly.

On Monday the U. S. Supreme Court upheld the FCC that the District of Columbia Court of Claims is without jurisdiction to hear appeals from a decision of the Commission which denied an application to KSFG of California to transmit from Associated Broadcasters to CBS of California.

The FCC has granted FM radio licenses to Travelers Broadcasting Service, Hartford, Conn., and to General Electric Company, for Schenectady. A permit has been given for a regular station in Kokomo Broadcasting Company, Kokomo, Ind.

Over last weekend the General Electric FM station at Schenectady was dedicated. Instead of the traditional bottle of champagne a bottle of high vacuum, "a bottle of nothing," was broken against the antenna tower. The station operates from 3 P.M. to 10 P.M. every day in the week.

CBS has applied for an FM permit for Chicago.

The Mutual Broadcasting System has given members station permission to rebroadcast network programs over their FM outlets. The Mutual system has a total of 162 affiliates.

Jovan M. Avila Camacho, in charge of international relations, left Wednesday by plane on a tour of Mexico and Guatemala. He will seek to designate new points.

Laheen of the F.M. station at Los Angeles was at the inauguration in Mexico City and following conferences with radio executives and Government officials he will proceed to Guatemala to consider other radio problems.

NBC Has 218 Stations

The total number of stations affiliated with NBC has reached 218, with 86 Blue Network members.

Construction has begun on NBC's new $1,-200,000 building in downtown San Francisco, with plans calling for completion of the structure in ten months. The four-story, windowless structure will be devoted exclusively to radio, with exception of basement and street-level floor, which will be a public garage. Ten studios are included and the largest is for thec 500. Provision is made for FM and television, and many of the network activities on KPO-KGO will be visible from the main lobby.

Opens New Branch

Select Attractions, Inc., has opened a branch office in Kansas City, under management of Bert Edwards, to distribute product in western Missouri, Kansas, northern Oklahoma and part of Arkansas.

Theatres Receive Assessment Cuts

The Milwaukee Board of Tax Review has reduced the assessment on the Empire Building, housing the Riverside Theatre, $150,000 from $1,062,000 and the Alhambra Building, including the Alhambra Theatre, $38,000 to $52,000.

Owners of the RKO Palace Building and the Temple, Rochester, have joined in suits against the city to reduce assessments for 1941. The former seek a reduction of $296,000 in their $289,000 assessment. Owners of the Temple Theatre, demand a $119,000 slash on their $469,000 levy.

A suit for an injunction to enjoin the Fulton County from assessing Twentieth Century-Fox Theatre, recently was filed recently in the Superior Court, Atlanta. It is claimed that the levy on the company's motion picture film was "arbitrarily" fixed by the tax assessors.

Stanton Griffis Talks to Workers

Stanton Griffis, chairman of the executive committee of Paramount, addressed the Businessmen's council of home office workers, Tuesday evening, on the subject "Banking in Show Business," outlining the growth of Paramount in the past five years, giving special credit to Barney Balihan, president, for reorganizing the theatres; Y. Frank Freeman, vice-president in charge of the studio, and David E. Rose, for work in England.

Richard Meadland, eastern story editor, another speaker, talked on "How Stories Become Films." He pointed out that there were five forms of material which the company handles through for its story material, books, plays, originals, short stories and serials.

Walter B. Cokell, treasurer, presided at the meeting, the third in the general series on "The Romance of Motion Pictures." Arthur Israel, jr., is president of the Paramount unit in Cal.

The educational committee sponsoring the series is headed by Agnes F. Mengel.

To Set Circuit Deals

Norman Elson, sales manager for Film Alliance of the U. S., was to leave New York Friday, this week or on a visit to 1946 was filed recently in the Superior Court, Atlanta. It is claimed that the levy on the company's motion picture film was "arbitrarily" fixed by the tax assessors.

Lavine Joins Snider

Philip H. Lavine, former general manager of the Phil Smith Circuit, in New England, has joined the Ralph E. Snider Theatres, also of New England, in the same capacity.

Joyce Assistant Booker

Succeeding Stanley Levin, resigned, Francis Joyce is now assistant manager at the RKO New Haven exchange. He was assistant to Mr. Snider.

Universal to Build

Universal plans to erect a $35,000 addition to its present exchange in the Film Building, Cincinnati. It will be a two-story brick and concrete structure.

FWC, Universal Dispute Moveover

No agreement regarding second run availability has been violated, a Universal official said this week, in the controversy with Fox West Coast regarding the Deanna Durbin picture, "Spring Parade." Charles P. Skouras, vice-president of FWC, said the film is not to be booked in any of the Fox West Coast houses.

"If it is all right for Fox West Coast to move over films from the Chinese and the State theatres, in Hollywood, to the United Artists and the Beverly Hills, then we consider it to be all right for Universal to play a move over date from the RKO Hillstreet and the Pantages, to the Hawaii theatre in that city. The prices of admission were not lowered," the Universal official said.

Boon Seen by Universal

It was also said that the arrangement suited Universal as the company believes that it can dispose of its pictures to coast independents at aggregate rentals greater than that which they would have received from the Skouras interests.

The picture is said to have been moved over by Universal to replace, in the Pantages, one of the newer houses in Hollywood, after it was suddenly ordered to be withdrawn from the RKO Hillstreet and the Pantages theatres, at the request of two officials in New York, being replaced by "Too Many Girls," to give that picture the benefit of Thanksgiving.

Merry Anderson, manager of the RKO Hillstreet, which books in union with the Pantages, gave as a reason for withdrawing "Spring Parade" that it "wasn't holding up gross.

Charles Feldman, Universal exchange manager, said that the Hawaiian booking was made "because we felt the picture should have had a longer first run and that it still had a great deal of box office stamina in it."

"Springs Parade" was on a bill with RKO's "Men Against the Sky," and had grossed an aggregate of $24,000 on its first week, with $12,300 against $7,000 average at the Pantages, and $11,700, against $6,500 average at the RKO Hillstreet, according to theatrical estimates.

Mr. Feldman said that no decision to sell the picture away from Fox West Coast has as yet been made.

Plan New Tax Code

The legislative council of Kansas is preparing a code for submission to the Kansas Legislature in January which provides for modernizing the levying and collection of taxes. The proposed levy would not affect present taxes on sales, income, gasoline, cigarettes or beer.

Acquires Sixth House

First theatre outside of Des Moines has been acquired by the Garbett Theatre Enterprises, Inc., in Marion, la., bringing to six number of theatres in the chain. Acquisition was the Garden, formerly owned by A. J. Diebold, of Cedar Rapids. The sum of $20,000 will be spent to modernize the theatre and equipment.

Designate Salesman

Promotion of George Thawson, former assistant booker at the Denver exchange of Twentieth Century-Fox, to salesman, to succeed William Caldwell, resigned, has been announced. Howard Metzer succeeds Mr. Thawson.
For Christmas...

"NO, NO, NANETTE"
With The "Irene" Girl In
The "Tea For Two"
Broadway Musical Hit!
The musical comedy sensation of the stage ... screened to the favorite melodies of Vincent Youmans ... with a happy-go-laughing cast in a carefree world of gaiety, glitter and romance!

RICHARD VICTOR ROLAND CARLSON  ★  MATURE  ★  YOUNG
HELEN BRODERICK  •  ZASU PITTS  •  EVE ARDEN
TAMARA  •  BILLY GILBERT  •  STUART ROBERTSON

Produced and Directed by
HERBERT WILCOX
Screen Play by Ken Englund
From the Musical Comedy—"No, No, Nanette"—by Frank Mandel, Otto Harbach, Vincent Youmans, Emil Nyitray
Music by Vincent Youmans—Lyrics by Irving Caesar and Otto Harbach
EIGHT-YEAR COMPARISON OF NEW YORK CENSORS' ACTIVITIES

The following eight-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 (Features and shorts)</th>
<th>No. of Reels Reviewed</th>
<th>No. of Films Rejected Entirely*</th>
<th>No. of Films Finally Approved After 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 Revising Fees</th>
<th>Expended</th>
</tr>
</thead>
<tbody>
<tr>
<td>1939-40</td>
<td>1,762</td>
<td>9,635</td>
<td>9</td>
<td>6</td>
<td>111</td>
<td>926(a)</td>
<td>$311,800</td>
<td>$63,777</td>
<td></td>
</tr>
<tr>
<td>1938-39</td>
<td>1,920</td>
<td>10,039</td>
<td>24</td>
<td>6</td>
<td>140</td>
<td>1,334(a)</td>
<td>$298,023</td>
<td>$67,296</td>
<td></td>
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<tr>
<td>1937-38</td>
<td>1,955</td>
<td>10,042</td>
<td>23</td>
<td>(b)</td>
<td>120</td>
<td>1,071(a)</td>
<td>$110</td>
<td>$287,297</td>
<td></td>
</tr>
<tr>
<td>1936-37</td>
<td>1,924</td>
<td>9,784</td>
<td>24</td>
<td>6</td>
<td>2</td>
<td>162</td>
<td>1,291(a)</td>
<td>$210,435</td>
<td>$64,921</td>
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<tr>
<td>1935-36</td>
<td>1,902</td>
<td>9,366</td>
<td>19</td>
<td>3</td>
<td>5</td>
<td>180</td>
<td>1,452(a)</td>
<td>$269,391</td>
<td>$65,728</td>
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<tr>
<td>1934-35</td>
<td>1,737</td>
<td>8,745</td>
<td>12</td>
<td>3</td>
<td>5(c)</td>
<td>225</td>
<td>1,868(a)</td>
<td>$238,613</td>
<td>$61,197</td>
</tr>
<tr>
<td>1933-34</td>
<td>1,769</td>
<td>8,362</td>
<td>15</td>
<td>3</td>
<td>2</td>
<td>286</td>
<td>2,198(a)</td>
<td>$231,497</td>
<td>$60,827</td>
</tr>
<tr>
<td>1932-33</td>
<td>1,762</td>
<td>8,916</td>
<td>10</td>
<td>2</td>
<td>1(c)</td>
<td>328</td>
<td>3,039(a)</td>
<td>$226,834</td>
<td>$65,136</td>
</tr>
</tbody>
</table>

(a) GROUNDS FOR ELIMINATIONS:
- In 1939-40: 263 eliminations—245 indecent, 501 immoral, 60 criminal, 31 human, 89 sacrilegious.
- In 1938-39: 277 eliminations—206 indecent, 239 immoral, 64 criminal, 31 human, 64 sacrilegious.
- In 1937-38: 212 eliminations—188 indecent, 323 immoral, 81 criminal, 32 human, 84 sacrilegious.
- In 1933-34: 219 eliminations—177 indecent, 356 immoral, 79 criminal, 17 human, 79 sacrilegious.

(b) No report given.
(c) These appeals were made: their disposition unknown.
(d) Listed together as such by the Board.
(e) Virtually all "sex","hygiene" and related subjects.

Note: The figures were compiled from the Board's annual reports.
Government Direction of All Industries Indicated in Bill Entailed by Taft in Senate

by FRANCIS L. BURT in Washington

Government control of the motion picture is implied in both the Army-Navy bill and all other industries indicated during the period of the national defense emergency, in a measure sought by Senator Robert A. Taft (Rep., Ohio), in a bill he introduced in Congress Friday, November 22nd, providing for the creation of a War Industries Board to coordinate all industrial and procurement phases of the defense program.

The proposed board, to be composed of representatives of Defense Department and agencies engaged in the defense program and headed by an administrator to be appointed by the President, would supersede the present National Defense Advisory Commission.

Sees Need for Separate Board

That Commission, Senator Taft said, "is purely advisory and it is not perfectly clear whose members are supposed to advise" and "while much good work and much progress have been possible under the present organization, the experience of past and present wars has proved that we need a group under the leadership of one man empowered to cut across red tape and give his undivided attention to the one vast problem of industrial teamwork for defense."

No specific mention is made of any industry in the bill, but the administration would be bound to proceed with power to formulate the basic policies for the mobilization of the economic and industrial resources of the country to meet the requirements of a major war and to make plans for the reduction of the activities of non-essential industries in time of war, or when war is imminent, and for their partial or total conversion to more useful war purposes.

The bill is designed to put into effect the industrial mobilization plan of 1939, developed by the joint Army-Navy planning board after years of study, and under which a definite place in the defense program is assigned to the motion picture and every other industry.

Films Hold Vital Position

The position of motion pictures in national defense already is being established rapidly, under Army and Navy sponsorship or supervision, direct, also, generally, in plans of the existing National Defense Advisory Commission, which the bill would replace.

The motion picture industry is now turning out, either directly, or in conjunction with Governmental forces, short subjects on subjects of defense, American patriotism and matters related thereto.

Governmental participation for the most part to date has been through the S. S. Signal Corps, making training films with Hollywood technicians and writers who have been given Army commissions for their work. Also, motion picture cartoons and map making is planned, using regular film animators.

Work will start immediately on production of a complete new program of Army training films, following approval of scripts Tuesday at a Hollywood meeting of the Industry's Defense Division production committee at which Y. Frank Freeman presided.

A new project is films for Navy training, and the MGM shorts department was given the show for its request. Production of film for the National Defense Advisory Committee was discussed.

"Drafting" of motion pictures is also underway for the entertainment of the new Army which the U. S. actually started to mobilize on Monday, with the arrival in camps of the first of this country's first peace-time draftees.

Move Toward Radio War-Time Control

Federal Government control of media of public expression in national emergency moved a step closer on Monday, the day the first peace-time draftees left their homes for Army camps.

When the Defense Communications Board, in Washington, sent invitations to scores of companies and organizations in all branches of communications to name representatives to serve on the ten communication industry committees which are to serve in advisory capacities during the development of programs for war-time control of the airwaves.

Included in the ten groups are two broadcasting committees, one for domestic and the other for international broadcasting, which will be concerned with studies of the physical aspects of broadcasting and the formulation of recommendations of such precautions, supplementary facilities and other localizations as may be desirable under foreseeable military conditions.

The domestic committee is also to consider other broadcasting systems, including relay, FM, television, facsimile and experimental, and the work of both committees in all their respective fields is to include recommendations "for the speedy and efficacious use in time of military emergency of all necessary broadcasting facilities and communications services associated therewith."

The domestic broadcasting committee is expected to be one of the largest of the groups, with at least 17 members. So far, the only definite committee to this committee are those of Lowell Mellett to represent the Office of Government Reports and Major Frank C. Meade as representative of the War Department and invitations to other representatives were sent by the board to the American Telephone and Telegraph Company, Columbia Broadcasting System, Federal Communications Commission, Federal Radio Education Commission, FM Broadcasters, Inc.; Finich Telecommunications, Inc.; Mutual Broadcasting Company, National Association of Broadcasters, National Broadcasting Company, National Independent Broadcasters, National Television Systems Committee, Postal Telegraph Company, Short Department, U. S. Independent Telephone Association and Western Union Telegraph Company.

Because of the fewer organizations interested in that branch, the international broadcasting committee will be smaller, II members being contemplated in the board's present set-up, although the names of Frank C. Gross for the Federal Communications Commission, Nelson Rockefeller, Coordinator of Commercial and Cultural Relations Between the Americas, "Het" Manheim, president of the Columbia Broadcasting System, the Crosley Company, General Electric Company, National Association of Broadcasters Department, Westhouse Electric and Manufacturing Company, and World Wide Broadcasting Corporation.

"Note of Dignity"

Kinetograph Weekly, of London, in its column by "The Stroller," issue of November 7, says:

"Martin Quigley has just completed 25 years in the service of the film industry, as editor-in-chief and publisher of the Motion Picture Herald. The American trade has rallied round him handsomely and made possible the publication of a huge issue of his paper, by tendering him their apprecia-

"These pages strike a note of dignity which is frequently absent from those which are devoted to publicising pictures, and testify to the worth of a newspaper editor who has kept his ideals to the fore-

"Among the three messages which the issue contains, I confess that I rank that of the C. E. A. president, Coun. H. P. E. Mears, among the best. It is not fulsome, but sets out M. Q.'s achievements in straightforward language, with emphasis on the gratitude of British exhibitors for the standards upheld in the picture world and the just consideration and present-

"To the American public of British problems:"

Theatre News Suspends

Theatre News, entertainment weekly, published at New Haven, for the past five years, with Jack Schaefer of the Journal-Courier as editor, has been discontinued. It is planned to print theatrical and radio news in a general semi-weekly soon to be published. The Jackson-owned newspapers in New Haven publish no local radio news or programs.

Ready House for Films

The Locust Street Theatre, operated by the Shubert, is being prepared for films. This is the second legitimate theatre to be converted into a motion picture house. Recently William Goldman took over operation of the 2,000-seat Erlanger in the same city. A third theatre, the Shubert, is being con-

Manheim Joins William Morris

Harold "Het" Manheim, formerly on special assignments and advertising for the William Morris agency on the Coast, has joined the New York office's literary department.

Erpi's 2,246 Units

Erpi had installed a total of 2,246 sound units, including 717 Mirrophonic, in the British Isles, up to September 30th, last, according to Erpi's announcement this week.

Fabian Signs with RCA

Thirty-one theatres of the Fabian chain, including eight in Staten Island, N. Y., not heretofore covered, have signed a new sound service contract with RCA.
Paramount Plans to Refund Preferred Issue, U.S. and Ross Report Improving Attendance; Admission Tax at New High

Warner Bros. Pictures, Inc., for the 53 weeks ended August 31st made a net profit of over $1,000,000 more than in the preceding year despite the fact that, on account of the foreign situation, the gross income was down about $1,700,000.

The net profit for the year which ended August 31, 1940, was $27,747,402, and for the same fiscal period of 1939 the total net was $17,400,000. In 1939 the earnings were equivalent to 36 cents per share of common stock and in the 1940 fiscal year to 68 cents.

The gross income in the 1940 period was $103,337,092 and costs and expenses were $61,225,499, some $700,000 more than in 1939. However, the funded debt was reduced by almost $5,000,000 and annual interest rates were cut $700,000 during the year.

Working assets were reported at $25,935,974 and current liabilities at $15,610,963. Total costs of sales and expense for the year were $88,667,544. In addition to the operating profit the company has a net credit to earned surplus in the amount of $85,811 and an increase of $75,135 in capital surplus which totaled $57,316,562.

On account of the war conditions the company decreased the ratio of foreign income to total income from 30 percent to 20 percent which, when added in additional amortization charges for the year of $7,227,742.

Paramount Refunding

Paramount is considering a plan to save about $55,000 annually in dividends on its preferred stock by refunding the issue, according to Stanton Griffis, chairman of the executive committee.

If the proposal is adopted Paramount would call $13,600,000 first preferred stock and pay it off at par plus dividends due at that time by using cash on hand and additional money obtained from sources other than the preferred rate. Paramount and subsidiaries have about $12,000,000 in cash in and non- consolidated subsidiaries have about $9,000,000 of cash in which Paramount has an equity of about 50 percent.

Funded debts of Paramount have been reduced from nearly $25,000,000 in 1935 to $10,500,000 and subsidiary funded debt from $20,005,000 to $13,249,000. First preferred stock amount to $24,998,000 in 1935.

Ross Reports Business Up

Ross Federal Service national theatre checking organization with headquarters in New York, announced that it has reports from its field offices "give strong indications that an improved general business condition throughout the nation is already being reflected in better motion picture attendance.

Among the reports cited were those from Milwaukee, which shows a rising index of employment; St. Louis, in a position that the customary seasonal slump at the boxoffice will not be felt this year with its usual strength; that from St. Louis, which shows an increase of 30% last year and good theatre business; that from Charlotte, which states that government textile orders in the South are creating jobs; that a report from Des Moines that public interest in pictures is currently greater than for some time past.  

Motion Picture Daily this week reported that business over the Thanksgiving holiday period took a big spurt. Cities reporting business gains were Los Angeles, New York, Chicago, Dallas, Washington, Boston, Buffalo, Indianapolis, Milwaukee, Kansas City, Seattle, Atlanta, Baltimore, Albany and Providence.

Admission Tax Sets New High

A combination of improved business and a lower exemption brought Federal admission tax collections for October to a new high of $6,628,430, it was reported last week by the Internal Revenue Bureau.

The October collections were nearly $800,000 above the September revenue of $5,851,655 and nearly four times the $1,727,931 received in October, 1939, the bureau announced.

During the first months of operation under the reduced exemption collections were nearly three times what they were a year ago, totaling $18,437,945 against $6,628,905, and for the first ten months of the calendar year receipts ran to $29,705,117 against $15,783,133 for the corresponding period in 1939.

Topping $1,000,000 for the first time, receipts from the Third New York (Broadway) District reached $1,873,234 in October, compared with $836,486 in September and $277,256 in October, 1939, the report showed. Collections from theatre admissions, including season tickets, were $1,287,464 compared with $891,520 in September and $323,534 in October a year ago, it was stated.

Republic Business Up

Republic Pictures Corporation shows a 25 percent increase in gross business for 1940-1941 season, as compared with 1939-1940 season, according to J. R. Grainger, president. Should this increase continue, earnings are likely to exceed those of Consolidated Film Industries Corporation, which company owns approximately 48 percent of Republic Pictures Corporation, it was said.

Remittance of some part of loans, amounting to $4,000,000, made by Consolidated to Republic, should give some assurance of probable arrearage payment on Consolidated Film Preferred stock, it was reported.

SEC Reports No Changes

For the first time in a considerable period the Securities and Exchange Commission's semi-monthly summary of stock transactions of officers and directors listed no changes in holdings on the part of motion picture company executives.

Slight changes in stock holdings by two Columbia Broadcasting System officials, Leon Levy and Herbert V. Akerberg, were reported by the SEC.

Swiss Film Is Ready

Andre A. Heymann, president of French Cinema Center, Inc., New York, announced this week that "The Counterfeiter," based on the work of the Swiss author, Raman, and starring J. L. Barrault, Suzy Prim and Alerme, was ready for release. The picture is directed by Max Haufiler and has a musical score by Arthur Honegger. It was made in Switzerland.

Warner Dance Held

The Warner Club, home office employee organization of Warner, held its first annual Thanksgiving dinner and dance last Saturday night at the Hotel Commodore, New York, with about 750 members and guests attending. Martin Bennett, vice-president of the club, was in charge of the affair. Nat Fellman, assistant to Joseph Bernhard, Warner Theatres head, is president of the club.

To Open Rio Houses

Loew's will open two new theatres in the suburbs of Rio de Janeiro next month. Sam Burger, MGM foreign representative, will supervise the openings.
They're all in it: DAISY MAE • MAMMY and PAPPY YOKUM
WENDY WILECAT • MARRYIN' SAM • EARTHQUAKE McGOON
LONESOME POLECAT • and those ornery SCAGGSES, drat' em!

Directed by ALBERT S. ROGELL
Screen play by Charles Kerr and Tyler Johnson
"SADIE HAWKINS DAY" IN DOG PATCH BRINGS YOU "WORLD PREMIERE" BUSINESS Every Day!

Oh, happy day! ... 21,000,000 readers of 435 newspapers are waiting to see their favorite cartoon character ALIVE on the screen!

"To the millions of comic-strip readers who get a daily chuckle out of the doings down in Dogpatch, this comedy novelty is going to be hailed with joy."

BOXOFFICE

"A literal and faithful translation, the film has a myriad of exploitation angles for the enterprising showman. Its dialogue, plot and action are virtually lifted from the strip." M. P. DAILY

"Backed by the popularity of the newspaper strip and the film, showmen have material for campaigns that would overshadow five-ring circuses and appeal to young and old." M. P. HERALD

Abner

It's romance in reverse ... The gals woo the boys ... SADIE HAWKINS DAY has become an annual event in many of the leading colleges, universities, schools throughout the country ... Hook up with newspaper for your own big local celebration. See press book on "Li'l Abner" for complete details.
UNCLE SAM'S ARMY COMPLAINING ON FILM CLEARANCE, ADMISSIONS

General Haskell, Commanding New York's 27th Division, Now Training in Alabama, Scores Clearance and Admissions

The United States Government, through the motion picture picture trust suit consent decree settlement, duly prescribed a manner and method by which theatre owners can seek relief from unfair, unreasonable or otherwise objectionable clearance. But apparently Uncle Sam's Army is not in the same position, the Generals of the new mobilization are already started to complain about film facilities.

At Fort McClellan, Alabama, Major Gen. William N. Haskell, commander of the New York 27th Division, disclosed that he was making the下列 the current pictures to the camp at a ten-cent admission scale. At Camp Shelby, Miss., Major Gen. R. S. Beighler, commander of the Ohio 37th Division is complaining because motion picture theatres in nearby Hattiesburg were not permitted to operate on Sundays.

Distributors have no general policy for clearance covering theatres at Army camps. The individual exchanging making the booking is expected to know what clearance is "reasonable" with respect to local conditions. Usually clearance is worked out for the Army theatres just as it would be for regular houses.

Believes Prices Too High

General Haskell said he had written to the War Department at Washington pointing out that his "boys, brought up on Broadway," were not satisfied with films exhibited some 30 days after Amistad, six miles away, and some 60 days after New York. He also said he believed the price of 20 cents admission to the three post theatres, or 14 cents by coupon book with the present clearance price should be 10 cents. Also he is considering free pictures, to be paid for out of profits of the post exchange.

The situation was discussed with Maj. Gen. McNaught, chief of staff of general headquarters.

First Lieutenant Hans Dendixen, in charge of the post theatres, reported that in the first four weeks of operation there were 21,316 admissions and a gross income of $3,488.

General Haskell said the fort, with 12,000 in his national guard division, and 3,000 of the regular army had a bigger motion picture audience than the town of Amistad with a population of 2,477. Shortly there will be a total of 20,000 stationed at the camp. An effort will be made to buy pictures directly instead of through the exchange. Service maintained by the Adjutant General's office.

It was reported that the Army's film service is run by civilian employees directed by the adjutant general. Profits are returned to posts which have theatres for welfare work. Films at small posts, where no profit is made, are supported with the funds after overhead and film costs are paid.

Concern over the ban against Sunday shows in the vicinity of Camp Shelby, Miss., was expressed this week by Major General R. S. Beighler, Sr., commanding general of the 37th (Ohio) Division, U. S. Army. General Beighler called a meeting of a special committee in charge of collecting funds to entertain the soldiers. About $25,000 already has been obtained.

Induction of the vast conscript training army is raising problems never before encountered by military officials in the shape of broadcasts from military camps. War Department officials are trying hard to forget military traditions that the Army must keep aloof from civilian life, in an effort to prevent the soldiers from becoming a part of the public mind. They are hopeful they will be made a permanent thing, and are anxious to build up public interest in the Army. But they admit that broadcasts from military camps of the intimate life of the soldiers, as well as the athletic contests and other entertainments which are to be staged, is something new in their experience.

However, while there may be some little difficulties at first, it is expected that the problem of broadcasting will work itself out quickly and no unnecessary handicaps will be placed in the way of broadcasters seeking to air programs from the camps.

Fimskooras, National Theatres, has been named executive manager of the Greek War Relief Association, Inc., and spoke in Kansas City on Tuesday in connection with the drive for $10,000,000. A luncheon was held for the relief fund at the Hotel Muehlebach and on Saturday evening Mr. Blank was to speak over station KCMO in that city.

The headquarters of the national Greek relief association are in the Beekcster Building in New York City. Harold C. Vanderbilt is honorary chairman, George P. Skounas, Charles Skounas, Van Nomilos, Chicago theatre man, and others helped organize the group.

Blank Donates Ambulance

A. H. Blank, head of Tri-State Theatre Corporation, and Mrs. Blank have donated $1,150 to the Red Cross for the purchase of an ambulance for service in England. Mr. Blank in making the donation to Walter St. John, chairman of the Des Moines war relief chapter, said the gift was made "in profound admiration of British courage.

Publicists Set War Rules

On Friday the Screen Publicists Guild executive council announced that a resolution clarifying the rights of correspondents who are permitted to cover events of the war and are allowed to make reports, will be sent to the Army. The resolution, as previously announced, provides that correspondents will have the same freedom of action as are allowed to newspapermen and will be protected by the Army. The resolution was adopted on Wednesday and will be in force from now on.

"Affiliated" Reserve Policy Set

Major Nathan Levinson, vice-chairman of the research council of the Academy of Motion Picture Arts and Sciences, has been advised by the War Department that the Army has established a policy with reference to the calling of "affiliated" reserve officers to active duty, which indicates that if officers appointed directly from civil life to reserve units organized under the "affiliated" plan will not be called to extended active duty without their consent. National Capital Photographic Laboratory, GHQ, now being organized under the supervision of the Research Council, is being formed under the "affiliated" system mentioned above.

The newsreel issues of November 22d, Friday of last week, carried a special two-minute subject on alien registration made by Warner Brothers at the request of the office of the Judge Advocate General of Justice. Charles Boyer and Merle Oberon appear in the short and explain the purpose of registration and urge all aliens over 14 years of age to register before the time limit expires next month.

6,000 HOUSEWIVES SELECT FILM TITLE

Six thousand housewives in 64 key cities in the United States have chosen the titles of two pictures in preference to the former title, "Flotsam," for the David L. Loew-Albert Lewin production starring Fredric March and Margaret Sullivan. The picture will be released by United Artists.

Synopses of the story were mailed to the housewives, together with suggested titles. Keynotes of the replies favoring the selected title was that the women wanted romance and, since the Remarque novel upon which the picture is based spins a tale of love that could not be conquered by modern chaos, the chosen title best summed up the theme.

"But until such time as we may better expect to depend upon our recreational facilities," the Major General said, "we have to depend upon movies. I picture shows," Haskell, which the soldiers are granted leaves mostly on Saturdays and Sundays. The theatres are very crowded on Saturdays and the doors are often shut on Sundays the boys can only walk the streets. They should be off the streets and with young men and women of their own ages. I guess we will just have to provide our own entertainment on the week-ends and we are going to make an effort to organize a movement for recreational money among civilians.

Theatres in Hattiesburg endeavored to operate on Sunday after Camp Shelby became one of the most important concentration centers of the Deep South and did start up on two Saturdays in October at that time. Charges were filed in county court and four theatre managers were arrested and during the trial of the managers was recently fined $35. Quo warranto proceedings are now up in the circuit court. Motion pictures are shown on Sunday in an increasing number of towns and cities in Mississippi.

No Central Office

Unlike the Navy the Army has no one central office which handles all its film buying and booking. The United States Army Motion Picture Office, which has regional headquarters in Washington, New York, Atlanta, Dallas, St. Louis and Seattle where local directors buy and book films for army theatres within the six districts. The Army film service is run by civilians under the direction of the Army Adjutant General's office.

All personnel in the Army theatres, including the managers, are officers or enlisted men who received extra pay for their services. The soldiers are men of war who have been counted on to do the job.
Films, Radio Stores Competing for Dominant Television Position

Paramount Affiliates To Operate Four Stations under New Permits; Store Groups in New York, Los Angeles Licensed

Motion picture, radio and department store interests seeking to become the dominant factor in television found themselves this week on an equal basis, so far as the number of stations permits is concerned, following the action of the Federal Communications Commission in granting 10 additional television licenses.

Paramount up to the present has taken more interest in television than the other major film companies. However Howard Hughes has appropriated $2,000,000 for experiments in adapting motion picture methods to television at his Hughes Tool Company stations to be constructed in Los Angeles and San Francisco.

The companies affiliated with Paramount have the greatest number of television station permits. The Allen B. DuMont Laboratories, Paramount television affiliate, has received a conditional permit in New York City and has received a license for Washington. The Balaban and Katz stations in Chicago at the State Lake Theater Building are under construction. In Los Angeles, Paramount's TCA also has received permission to set up a main station and two relay transmitters.

RCA-NBC To Have Four

The chief radio company combination in the television field has been RCA-NBC, with a station in New York, arrangements being made for a transmitter in Washington and a permit received for Philadelphia. RCA also has an experimental station at Camden. On the west coast the Don Lee Broadcasting System, an affiliate of Mutual, has been active in television. CBS has been experimenting with color television and has been granted permission to build a station in Chicago and in Los Angeles. It has one in New York City.

Other radio interests in television include the Philco Television and Radio Corporation which has a station operating in Philadelphia, and Zenith in Chicago. Farnsworth is doing experimental work at Fort Wayne, Ind. As is the General Electric Company in Albany. The Checker Combination has a permit in Cincinnati and the radio station, WCAU, for Philadelphia.

The department store companies were the most recent to obtain a number of television station licenses. Although the applications had been on file for some time the FCC delayed action until a member of such applications could be granted at one time.

The Bangs-barger Broadcasting Service, owner of WOR, was the first department store group to receive a television license. The recent licenses included permits for four other department store television stations. In New York the Metropolitan Television Corporation which has a license for the top floor of the Hotel Pierre on Fifth Avenue for its main station and transmitter is sponsored by Bloomingdale Bros. and Macy Picture Corporation stores. In Los Angeles the May Department Stores and Leroys Jewellers have received permits.

General Electric demonstrated two color television in Schenectady last weekend to members of the National Television Systems Committee which is endeavoring to agree on television standards to recommend to the FCC. George H. Payne, of the FCC, was present at the tests which were held during the ceremonies commemorating the opening of the General Electric FM radio station.

Dr. E. F. W. Alexanderson, General Electric television engineer, explained the two color television method to the visitors. In the system, a 2-inch revolving disc is set up in front of the inconoscope at the transmitting end and in front of the cathode ray tube at the receiver. It was reported that both discs were revolved at a uniform rate of 1,800 revolutions per minute. No other changes were made in the usual black and white television system except that there are three colors that can be presented without objectionable flicker.

FM Television Tests Held

This week NBC has been transmitting a number of special FM sound tests over the WZBS television station for the benefit of members of the National Television Systems Committee. FM sound was tested at long periods and then short five-minute tests were made, alternating FM and PM with regular AM transmission. It was said that the demonstrations were held to assist the committee in determining whether wide-band FM sound interfered with the television picture and to see if there was an improvement in picture quality due to the elimination of static. No announcement of the results of these tests will be made until the television industry committee makes its report to the FCC.

Balaban & Katz have asked the FCC to approve the antenna system and transmitter location selected for their new television station in Chicago which is being constructed under the direction of Enrico Caruso.

The executive board of the International Alliance of Theatrical Stage and Screen Employees' Motion Picture Machine Operators met in New Orleans last week were reported to have discussed the television situation and decided that the question needed further study.

The Travelers Broadcasting Service Corporation of Avon, Connecticut has withdrawn its application for a television station, according to an announcement of the FCC. It had requested permission to operate a station on the number 3 television channel with 1,000 watts power.

At the Institute of Radio Engineers' convention to be held in New York City during the 9th-11th at the Hotel Pennsylvania television will be one of the subjects receiving chief consideration, it was reported.

WAXE. Philco's experimental television station in Philadelphia, has concluded an arrangement with the management of the Arena, Philadelphia sports center, for the televising of all its ice hockey games to be played there this winter. In addition, Philco will televising the "Ice Follies of 1941" coming to the Arena in January and a roller skating derby scheduled for February. Negotiations have also begun for permission to televise the boxing and wrestling bouts conducted by the promoters at the Arena. Philco has just concluded the televising of the University of Pennsylvania football team's exhibition game. Although there are still only approximately 15 television receiving sets in the city, with most of them experimental sets at the homes of Philco engineers, Philco is providing more than 12 hours of television programs weekly from the studio apart from the outside pickups.

National Decency Legion

Classifies 14 Pictures

Of 14 pictures classified by the National Legion of Decency in its listing for the current week six were approved for general patronage, six were listed as objectionable for adults and two were found objectionable in part. The films and their classification follow.


New Zealand Drop

The value of films imported from the United States by New Zealand, for the first six months of this year, is eight per cent below that of films imported for the same period last year. The American consul in Wellington, in that territory, so reported.

Aronson Heads Post

Officially named as the Motion Picture and Theatrical Poster American Legion, in the Boston area, is the Lieut. Vernon McCauley Post, A. L. Harry Aronson, manager of the Rialto Theatre in Scollay Square, has been designated commander.

Reids Enter Film Field

Having concentrated on still photography for many years, D. S. Reid & Son, have entered the production-distribution equipment field in Moncton, N. B.

Exchange Head Named

Olive Wog has been named to manage the Portland exchange of the Producers Releasing Corp.
“Dr. Christian” – Top-Ranking Radio Program With 20,000,000 Fans – A Top-Notch Series On The Screen!
What a tremendous pre-sold audience for these outstanding feature attractions! . . . Presenting on the screen the same leading personalities who are such a hit on the air! . . . No wonder the series is growing in popularity with each new release! . . . Each picture an all-new story, complete in itself—and each with that same big "Dr. Christian" pull! . . . The newest offering —

JEAN HERSHOLT

AS

DR. CHRISTIAN

IN

Remedy for Riches

with

DOROTHY LOVETT • EDGAR KENNEDY • JED PROUTY • WALTER CATLETT

A STEPHENS-LANG PRODUCTION

DIRECTED BY ERLE G. KENTON • ORIGINAL SCREEN PLAY BY LEE LOEB
ITINERANT FILM SHOWS RECEIVE NEW BACKING

Townsend Old Age Group Purchases DeVry Projectors; Pittsburgh Company Advertises

The itinerant film show movement has been the property on the town. The film division of the national Townsend old age pension organization, which claims over 2,000,000 members in 12,500 clubs, has closed an initial deal with the DeVry company in Chicago for the purchase of 10 projectors. A company in Pittsburgh has been advertising in the press for "Ambitious Men—manage small movie circuits; six per cent commissions; $80-$175 monthly possible. Home is payday; excellent future; car necessary."

In New York State, John J. Bennett, Jr., attorney general, recently ruled that all 16 mm. films and coin film machines were subject to the same censorship and licensing regulations as 35 mm. films when shown in any place of amusement at an admission charge or other compensation or in connection with any business establishment in the state.

Townsendites Seek Advertisers

The Townsend plan, according to Glen S. Wilson, in charge of the group's film activities, calls for local members of the local Townsend Club area leaders of the various merchants in his community to sponsor the showing of the films in the advertising trailer for which the merchants pay), which is used to defray the cost of renting the local school auditorium or large hall.

They have been using a number of industrial short subjects provided by International Harvester, General Motors, the Grace Lines and the Lincoln-Mercury company, which show is free to Townsend Club members, but there are no restrictions for other than Townsend members.

Mr. Wilson said the purchase of at least 100 more projectors was contemplated. Each local Townsend leader has approximately 20 members under his command. In addition to the industrial subjects, a few educational subjects have been purchased, Mr. Wilson said.

Patriotic subjects are also being shown as well as the subjects prepared under the Townsend plan in the Film Arts Studio in Milwaukee, which are used primarily as a means of getting the Townsend plan idea over to the audience.

Dr. Francis E. Townsend and Senator Sherman of California, who is sponsored Townsend legislation in the U. S. Senate, are also featured in a few short subjects, being interviewed and explaining the functions of the Townsend Plan.

The Pittsburgh advertisement carried the address, 519 State Theatre Building, Pittsburgh, Pa., the office of the Keystone State Amusement Circuit, Russell C. Rosbon, general manager.

Included in the material sent to interested persons is a pamphlet on how to organize a movie circuit, catalogue of pictures available and application for service which has been filled out to include recent photograph, personal data on prospective candidate, references and data on possible show locations. It is not required that the applicant be a motion picture operator.

The film is non-inflammable stock. According to the pamphlet, the pictures are available for regular shows in non-theatrical towns, schools, churches, meeting halls and benefit shows. Also, the company supplies the 16 mm. projector and sound equipment, which weighs about 75 pounds, the feature films and shorts subjects, advertising heralds, trailers and tickets. In return they receive 40 per cent of the daily gross plus one coming.

Although each circuit operator is required to have at least six locations a week, there is another plan whereby those who cannot get spots for a weekly run can be served under a flat rental rate for four days, depending on the type of equipment used and the class of films scheduled. Service may be had as low as $17.50 per week for four days, which includes an Ampro, Model X, equipment and film program of five films and has one man listed in their catalogue with one "A" or "AA" picture per month. On the flat rental rate, opera- tors are required to sign a contract which sets the word rental in advance and all future programs are shipped C. O. D.

The circuit operator must hear all transportation charges on sound equipment and films, the advertising heralds, trailers and tickets are furnished only under the percentage plan with the exception of the Herald and trailer operated by the operator under the flat rental basis.

Included in the features offered are 16 mm. films from Monogram, Grand National, RKO, Alliance, Progressive, Chesterfield, Castle Films, Imperial, Meloty, Mascot, Spectrum. Personalities represented include Mickey Rooney, Chester Morris, Tony Mack Brown, Joe E. Brown, Ken Maynard, Ann Rutherford, Pinky Tomlin, Bobby Breen, Hardy Carey, Ralph Morgan, James Dunn, Eddie Howard, Heywood, Jeanette MacDonald, Boris Karloff and Jackie Cooper.

Under a special plan the company offers sound equipment and program for $15 per week to all new circuit managers.

Seek Minnesota Law

A bill which would prohibit the showing of 16 mm. pictures in taverns and clubs, as well as the banning of coin-in-the-slot film devices, will be sought in the Minnesota legislature this fall. The Allied Theatres of Northwest. Present plan calls for the introduction of such a measure when the lawmakers reconvene and is said to be the first in the United States to reach such a step. Allied members claim 16 mm. pictures are hurting patronage in regular theatres.

New Projection Outfit

The Movie Mite Corporation in Kansas City has announced a new projection outfit, weighing 24 pounds and made of plastics to sell within a $150 price range. Forrest Calvin and William G. Wilson of the Calvin Company, makers of 16 mm. industrial and business film, head the Movie Mite Company which developed the equipment, which is to be used for projection of 16 mm. film. They said this week that they are ready to produce 2,000 of the outfits next year.

Monogram's New Series

Plans for a new series of four pictures, featuring the "East Side Boys," headed by Leo Gorcey and directed by W. Ray Johnson, Monogram president, Sam Katzman will be the producer.

Heads Kiwanis Club

Neely-elected president of the Kiwanis Club, Meriden, Conn., is Joseph G. Sammarino, manager of the Palace Theatre.

IN NEWS REELS


MOVETONE NEWS—No. 23, Vol. 23—British destroy French fleet at Oran,...Greco-Italian invasion,...Flight to China,...Red Ruins.,,.Royal 90,000 recruited in special appeal...Hot fashions,...Films show illegal fifth deal...British make war preparations,...Italian offensive. British embassy evacuates non-inflammable service...Aussies plan 35 mm. film, "Jersiv Bay" survivors make port,...Test torpedo boats in New Orleans,...First college in-lifetime graduation,...Swamy buggies demonstrate how his guns could be moved through the air,...Rush reconditioning of $40,000,000 supply of World War arms,...Home Guards begin drills,...Willies in Florida,...Films of disruption, down South,...,

PARAMOUNT NEWS—No. 18. Italian offensive bogged down against Greek resistance,...Girl grid star,...British Ambassador arrives on clipper with story of lasting friendship,...RKO PATHE NEWS—No. 25, Vol. 12—Films of illegal fifth deal in Cornell-Durham game,...CIO and AFL convention highlights,...Willies in Florida...Charles Boyer and Merle Oberon appeal to help Africa...Reds defeat Bears in polo soccer,...RKO PATHE NEWS—No. 22, Vol. 12—Invasion of Greece bogged down,...Morning in night in bombing,...Canadian newspaper editor points up election here,...Thanksgiving in New York,...Universal Newsreel—No. 27, Vol. 12—"Jersiv Bay" survivors reach Canada,...Capitol's home in need of repair,...First drafts arrive in Illinois,...New bombers head for Britain,...Film acre in need of repair,...Aberdeen is under threat,...tent country race,...Giri hits Puckers in one film,...Films of disruption down South...

UNIVERSAL NEWSREEL—No. 79, Vol. 12—"Jersiv Bay" surivivors reach Canada,...C Mayo's home in need of repairs,...First drafts arrive in Illinois,...New bombers head for Britain,...Film acre in need of repair,...Aberdeen is under threat,...tent country race,...Giri hits Puckers in one film,...Films of disruption down South...

UNIVERSAL NEWSREEL—No. 83, Vol. 12—Picture of Greco-Italian war...The battle of Britain...Hitler's airraid planes,...New inter- corder planes shown,...First New York draftsman sweats in,...Girl grid star,...Football.

Variety Clubs Reelect Officers, Make Plans

Four Variety Clubs throughout the country reported their activities during the past year and the election of officers for next year's annual charity ball; and the fourth was making plans for its annual affair.

In Omaha, Ted Mendelmann, Paramount exchange manager, was elected the chief harbor for the Omaha Variety Club for 1941, succeeding Morris Cohn.

Other officers elected were Walter Green, first assistant; Sam Epstein, second assistant; M. L. Stern, treasurer, and Edward Shifton was reelected secretary.

Paul Short of National Screen Service in Dallas, Tex., was elected chief Barker of the local Variety Club, succeeding Robert J. O'Donnell, who retired after five years.

Directors elected were: R. E. Griffith, Lynn Stocker, B. C. Gibson, Ted De Boer, James O. Cherry, William O'Donnell, Bert King, W. G. Underwood, Don Douglas and F. D. Latter.

In Kansas City more than 2,500 people of the industry and public attended the annual Charity Ball at the Pho-Mor Hotel under the sponsorship of the local Variety Club.

In Philadelphia, the Variety Club of that city were making arrangements for their sixth annual Banquet to be held December 12th with Ben Bernie as master of ceremonies.
"ANTIDOTE ENTERTAINMENT" IS NEW HOLLYWOOD SLOGAN FOR WAR DAYS

70% of 137 Features, Comprising 27% of 1940-41 Programs, Fall in Comedy, Light Drama, Musical or Western Classes

Hollywood, currently and in the immediate future, sees itself as chief American purveyor of "antidote entertainment," the phrase implying the production community's desire to make its wares palatable to a population wearied of war news and war hysteria.

Indicative of the trend is the fact that of the 137 pictures released during the latter half of the current month or now before the cameras, editing or completed and awaiting release, 26 or 19 per cent, are comedies. Additionally, another 14 are comedy-dramas, in which the former elements is as much relied on for box office results as the more serious components. Musicals, westerns and light 'mellers' make up another 59 features.

For Quarter of Season

The 137 films analyzed constitute a quarter of the full season's quota of pictures, which generally runs between 500 and 550 films released by all companies, including those marketed on a state's fights basis. Used in the survey is the product of Metro-Goldwyn-Mayer, Twentieth Century-Fox, Paramount, Warners, RKO Radio, Columbia, Universal, United Artists, Monogram and Republic.

Next to the comedy classification, the greatest numbers are accounted for by the ever-present melodramas and westerns, of which there are respectively 24 and 23 among the 10 primary producing and distributing companies, chiefly in the lower budgeted brackets. Dramas number 22 of the total.

In numerical order, other classifications consist of musical comedies, of which there are 12, detective-mysteries and historical subjects, each six, all fantasies and service pictures, two apiece.

Included as drama and comedy-drama, respectively, are two anti-Nazi films, "Flotsam" and "The Great Dictator." Not used in the survey are "Escape," released November 1st, "The Mortal Storm," or "Four Sons," both released last June. The two fantasies are the roadshown Disney "Fantasia" and Korda "Thief of Bagdad," the two service pictures MGM's "Flight Command" and Paramount's "I Wanted Wings."

While musical comedies number only 12 in the analysis, they bulk much larger, of course, in terms of the whole season's product, with MGM and Twentieth Century-Fox each accounting for at least eight such light subjects.

Company by company, the various subjects, by title and classification, follow:

**COLUMBIA**

**COMEDIES**

Penny Serenade
Blondie Goes Latin
This Thing Called Love

**DETECTIVE MYSTERIES**

Ellery Queen, Master Detective

**VOICE OF DETECTIVE**

Lone Wolf Keeps a Date

**LEGACY**

**Historical Arizona**

**METRO-GOLDWYN-MAYER**

**COMEDIES**

Come Live With Me
Go West
Wild Man of Borneo
(With Lon Chaney)

**Dramas**

Men of Boys Town
Philadelphia Story

**MUSIC COMEDIES**

**Dramas**

Mao Zedong

**UNIVERSAL**

**Comedies**

Buck Dollar
Invisible Woman

**MUSICAL COMEDIES**

**Dramas**

You're Out of Luck

**MONOGRAM**

**Detective Mysteries**

Phantom of Chinatown

**Dramas**

Her Father's Daughter
Here We Go Again

**PARAMOUNT**

**Comedies**

Lady Eve

**Dramas**

Daco Family in Life

**MELDORAMAS**

Date With Destiny

**REPUBLIC**

**Comedies**

Meet the Missus

**Dramas**

Border Legion

**RKO RADIO**

**Comedies**

Girl, a Guy and a Gob

**Dramas**

Mr. and Mrs. Smith

**MUSICAL COMEDIES**

**Dramas**

Kitty Foyle

**UNITED ARTISTS**

**Comedies**

Road Show

**Dramas**

The Blanket Matinee

**WALT DISNEY PRODUCTIONS**

**Fantasy**

Fantasia

**WARNER BROTHERS - F. N.**

**Comedies**

Footsteps in the Dark

**Dramas**

Elephants Are For Three

**MELDORAMAS**

**MUSICAL COMEDIES**

**Dramas**

MGM's "Flight Command" and Paramount's "I Wanted Wings."

Barney Balaban Drive

The Tri-States Theatre Corporation, with headquarters in Des Moines, has launched a Thanksgiving-to-Christmas drive in honor of Barney Balaban's fifth anniversary as president of Paramount Pictures. Districts have been divided under supervision of Everett Cummings of Omaha; A. G. Stolle of Des Moines and Joe Kinsky of Davenport.

Selznick to Coast

David O. Selznick left New York Sunday night for the coast, stopping off at Chicago until Thursday, after an extended stay in the east. Prior to his departure he said he had no definite production plans but expected to decide on his next picture within two or three weeks following his arrival on the coast.
FROM READERS

ON TAXATION OF "STUDENT TICKETS"

DEAR MR. QUIGLEY:

The writer notes with considerable interest the space given on page 20 of your November issue to a letter from a so-called students' tickets, and their relation to the new Defense Tax Laws.

I, for one, am grateful to know that your publication is taking sufficient interest in this problem to report activities of those who are making a sincere effort to bring about a better interpretation of the laws, and hasten to advise that in my humble opinion you, and your publication, could do much more for the small exhibitor by taking up this fight and helping us bring about a ruling which would eliminate the necessity of collecting tax from children, who although over 12 are still in school, as well as from the CCC boys, who only have some three dollars a month to spend for such things as shows, cigarettes, etc.

As has been pointed out before, we know that the Government, when it properly understands the student tickets and special prices to CCC boys, will not be interested in seeing these two groups taxed. We also know that when this original idea was passed back in 1915 or 1916, there was no such thing as student tickets or CCC boys.

As I said before, we have never had a complaint in this theatre from adults when paying the defense tax; as a matter of fact, they are all mighty proud to have an opportunity to help. With the children and CCC boys it is a different story and in the opinion of the writer, they are entitled to the complaints which they are making, and if they are only making complaints it wouldn't be so bad, but the fact remains that since we have had to collect four cents tax from these two groups of young people we previously were only making complaints, it has cut our attendance with these groups which normally were the supporting factor of the theatre, to such a point that for the past nine weeks we have been unable to hit the black.

I am confident, Mr. Quigley, that a survey will show that a great many theatres are affected to some extent with the same problem.

EARL J. BROTMAN,
Boulder Theatre,
Boulder City, Nev.

Testimonials for Flynn and Brody

John E. Flynn, MGM district manager and one of the Detroit Variety Club, was honored at a testimonial dinner, recently, at the Book-Cadillac Hotel, which was attended by 200 film executives and friends.

Steve Broidy, Monogram's New England sales representative, who leaves for the Coast to become general sales manager, was to be honored by a testimonial dinner at the Copley-Plaza Hotel, Boston, on Saturday, this week, by the Variety Club of which he is president. Some 800 are expected. Martin Mullins, president of the M & P Circuit will succeed Mr. Broidy.

Circuit Judge Ira W. Jayne was toastmaster at the Flynn function. Speakers included: William F. Rodgers, E. M. Saunders, T. J. Connors and H. M. Richey. The guest of honor was presented with a plaque bearing an inscription in verse by Edgar Guest.

Company Foreign Officials Return

Joseph A. McConville, Columbia's foreign manager, and Jack Segal, manager of foreign branch operations, returned to New York November 21st from a two-month trip through Latin America. Charles Roberts, former vice superintendent, also returned. Mr. McConville and Mr. Segal in Mexico at the start of the two-month trip which took them to the company's offices in Puerto Rico, Panama, Peru, Brazil, Argentina, Chile, Cuba and the British West Indies.

David Rose, managing director for Paramount in England, was to have arrived in New York Thursday aboard the Excalibum, which sailed from Lisbon. Mr. Rose is expected to spend about two months in this country before returning to his post in London, combining business with a vacation.

Francis L. Harley, British managing director for Twentieth Century-Fox, is planning a trip to this country for the Christmas holidays.

Robert E. Schless, recently appointed general foreign manager of Warners, left New York this week for Mexico City. He will work in branches throughout Latin America. He is expected to be gone several months.

Ruth Schwerin Appointed

Sol Lesser has appointed Ruth Schwerin eastern publicity representative for his production unit, releasing through United Artists. Her first assignment will be for Lesser's production of Ernst Lubitsch's "That Uncertain Feeling," Miss Schwerin was last associated with Mr. Lesser's organization on "Our Town."

New St. Louis Theatre

A 1500-seat motion picture theatre in the southwestern part of St. Louis will be erected by the St. Louis Amusement Corporation. It will be the 30th in the Fanchon and Marco group. The house will be ready early next spring.

Laird Replaces Atkinson

Kenneth Laird succeeds Ed Atkinson as booker for the Paramount circuit in Miami. He was a booker for the RKO exchange in Atlanta.
**THE HOLLYWOOD SCENE**

### Downbeat

Interrupted by Thanksgiving celebrations, Hollywood this week finished five pictures, started the same number and had 35 shooting, compared to the 12, 10 and 35 in the same categories last week. Being prepared were 16, while 66 were being edited.

The week's tabulation follows:

**COMPLETED**

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<tr>
<th><strong>PARAMOUNT</strong></th>
<th><strong>Shepherd of the Hills</strong></th>
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<td><strong>RKO</strong></td>
<td><strong>A Guy, a Girl and a Gol</strong></td>
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<td><strong>COLUMBIA</strong></td>
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<td><strong>MGM</strong></td>
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**SHOOTING**

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<td><strong>MGM</strong></td>
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<td><strong>BLEEDE</strong></td>
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<td><strong>MGM</strong></td>
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<td><strong>MGM</strong></td>
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<td><strong>MGM</strong></td>
<td><strong>Men of Boys Town</strong></td>
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<td><strong>BAD MAN</strong></td>
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<td><strong>MGM</strong></td>
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<td><strong>The Road to Zanzibar</strong></td>
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One short subject was completed, though none were started.

### Showman

Cameras were rolling, this week, on the first of the Ernst Lubitsch pictures made in conjunction with Sol Lesser; the latter being head of Ernst Lubitsch Productions as of his own Principal Artists Productions, which made "Our Town" and will start shortly after the first of the year on "Strange Victory."

Called "That Uncertain Feeling," the Lubitsch picture will have a cast including Merle Obeion, Melvyn Douglas and Burgess Meredith, will be released under the Lesser deal with United Artists calling for the production of a maximum of three films a year for five years. Made a year and a half ago, the UA deal was the latest step in the Lesser film career, which covers a span of better than 35 years in production, distribution and exhibition.

The latter started him in the industry, for his father had run the Union Nickelodeon in San Francisco, so named because of the pro-union feeling in the locality at the time. In 1907 he entered distribution through the operation of the Golden Gate Film Exchange, which came to handle such product as "The Spoilers," "The Birth of a Nation," "Cabiria."

In 1918, Mr. Lesser inaugurated one of the first, if not the first, of personal appearance tours, when he had George Beban appear on the stage during a sequence in "The Sign of the Rose." The picture would be dimmed out, the curtain raised, and Beban would finish the scene in person. This was followed by use of the Mack Sennett Bathing Beauties in conjunction with showings of Sennett's "Yankee Doodle in Berlin," in 1919, in which year Annette Kellerman troupes were also made the subject of personal appearances.

The following year, with Mike and Abe Gore and Adolph Ramish, Lesser founded the West Coast Theatres, having joined First National with a franchise for the operation of the First National Theatre in Los Angeles. During the next five years, the circuit was built up to embrace 175 theatres, while Lesser, at the same time, entered production with such films as Jackie Coogan's "Peeck's Bad Boy," "Giant Swing," "Circus Days," "Billy Baby," Montgomery's "Captain January," and a group of Edgar Rice Burroughs and Harold Bell Wright stories.

In 1926, Lesser retired, started out on a two-year world cruise. But apparently what he saw couldn't compare to the sets he'd built, for less than a year later he was back, and on the day of his return had bought an interest in a downtown Los Angeles theatre. That interest has now grown into the Principal Theatres Circuit of 27 houses in California.

But again production cast its spell and in 1931 he re-entered the field, making a series of short subjects. Then followed six weeks with George O'Brien, in which the villain of the piece was "kidded," and a remake of "Peeck's Bad Boy," this time with Jackie Cooper. All of these were released through Fox.

Making the first Bobby Breen picture on a gamble, without a distribution deal, Lesser ended with RKO taking the picture and six more, of which "Rainbow on the River" was the most successful.

Today, working with a staff which includes son Julian, whose training stems from Harvard Business School and Eastman Film, Lesser sees opportunity in the future, recalling that his own career, while made in part with the majors, was always, in his own words, "independent in operation.""
DISTRIBUTORS SET TWO MORE FILMS FOR ADVANCED ADMISSION PLAYING

"Arizona", "Philadelphia Story" To Be Sold on Special Basis; Holdovers for "Bitter Sweet" and "North West Mounted"

More features from the majors are playing or are to play pre-release engagements at advanced admissions, continuing the practice to realize more income from the domestic market, and to sell a picture to the utmost. The pictures are Columbia's "Arizona" and MGM's "Philadelphia Story."

The first picture, reported breaking records on first playdates, is "Arizona," in its open run in Tucson, Arizona, several weeks ago, is at advanced admissions in such dates, the company announced late last week. Opening in five theatres of Tucson, the picture stayed in the Rialto and State theatres of that city, breaking house figures. Opening on Thanksgiving Day, Thursday, at the Loew's Midland, Kansas City, the picture is said to have grossed three times more than the opening day of "Mr. Smith Goes to Washington," another of the company's hits. Another pre-release engagement was at the Orpheum, Phoenix, and more have been, and are being, set for Memphis, Providence and Philadelphia.

Increased Prices on "Story"

The office of William F. Rodgers, MGM general sales manager, in New York, this week confirmed reports that the company has asked increased admissions for its "Philadelphia Story" and give it the same type of test engagements received by "Boom Town." These runs would be worked up at admission prices, whether such prices would be asked for the picture's first runs. It was expected the test engagements would begin on December 5th, and that the cities in which they would be held would be Rochester, Reading, Louisville, Providence, and Cincinnati. The picture's general release is January 12th.

Meanwhile one more exhibitor raised his voice against increased admissions. The new voice is that of Mort Singer, Chicago circuit operator. He said last week, in that city, prior to departing for the Coast, that popular prices would draw more people.

The British War Relief Society will receive the proceeds of the second-run second world premiere of MGM's "Gone With The Wind" in the Loew's Grand Theatre, Atlanta, December 12th. Tickets will be $3 each.

Second Premiere for "Wind"

The ballyhoo attendant to the general release premiere of the picture will resemble that at the first run opening on that date last year, in the same city. Social and political luminaries of the day, and figures of the motion picture world will be at the theatre. Vivien Leigh, as Scarlett O'Hara, and Hattie McDaniel, as Mammy, are to reconvene a scene from the picture on the theatre stage, prior to the screening. A movie set will be specially built, and, it is expected, a motion picture director from Hollywood, will attend.

Sales plans for the general release of the film are to be discussed by MGM field sales managers, early next year, probably in Chicago, it was said. The consent decree, recently signed, is seen as bearing on sales of the picture. The selling approach, too, will probably be different, as the company now appeals to a different type audience.

The picture will hold, for its "Flight Command," a "homerun" opening, with simultaneous premières in leading cities of four Western Hemisphere countries, on the night of December 17th, it disclosed this week. It will be the first such premiere. Cities in which will be the openings are Washington, Havana, Mexico City, and Toronto. The date was chosen because it is Pan-American Aviation Day, authorized by the President and established by a joint Congressional resolution. Loew's Capitol will house the Washington opening. The National Aeronautical Association will sponsor the premiere there. Twenty-one Latin-American countries, the U.S., and Dominion of Canada, altogether, are observing the special day, which also marks the anniversary of the first flight of a heavier than air machine.

"Dictator" Deal Delayed

United Artists this week was reported holding out for higher prices for its Buenos Aires release of Charles Chaplin's "The Great Dictator." It is said to have rejected an offer by the Cine Plaza theatre, in that city, of approximately $35,300, as a guarantee, for an engagement finishing the Christmas holidays. This figure was obtained for the last Chaplin picture; and the understanding now is that UA wants more money.

Meanwhile, on Tuesday, the picture entered its seventh week at the Capitol Theatre, New York City, on an unreserved seat policy, the company rescinding its previous decision to "pull" the picture after six weeks. The present week is the final, at the theatre; but the picture remains at the Astor, same street, on a reserved seat basis.

Paramount's "North West Mounted Police," at the same time, is hanging up boxoffice records at the Paramount Theatre, New York City, this week being its fifth there, and it being the first in the house's history that a picture has proved that long. In the month since its world premiere at Regina, Saskatchewan, the picture has been booked into more than 300 pre-release engagements, all at advanced admissions. General release has been set back to December 27th.

MGM's "Bitter Sweet," Noel Coward musical success, will be held over a second week, beginning Thursday, at the Radio City Music Hall, New York City, the theatre management announced early this week, after an estimated 90,000, a peak had to "pull," in the four days ending Sunday night and beginning Thursday, November 21st. It was thought that, by this Thursday, some 135,000 persons will have seen the picture.

The film had been in 20 key cities, up to this week's beginning, and, according to MGM, on Friday, November 22nd, had done as much as 397 per cent over normal business in some towns in which it did over 300 per cent normal business, including Baltimore, Cleveland, Dayton, Louisville, Richmond, New York, Washington, St. Louis, Indianapolis, Atlanta, and Canton.

Twentieth Century-Fox's "The Old Maid," contributed to a Thanksgiving Day business record at New York City's Roxy Theatre. On that day, 23,000 persons saw the film.

RKO's "You'll Find Out" in Thanksgiving Day openings is in 200 houses. The receipts of any of the company's films to play the respective houses since its "Gunga Din," two years ago. At the Park Square, Albany, the gross on that day was the best in four years.

Warner Brothers, "The Letter" is making money in the first 12 key cities and situations reporting, that the company's money-maker last year, "The Old Maid," in which Bette Davis also starred. The company's New York home office reported the picture would be one of its best money-gainers. The picture has been doing capacity business at the Strand, also in that situation, gaining more than "The Old Maid"; and its second week there is assured.

A preview of the film, before its Strand opening, was held Wednesday, November 20th, at the Beacon Theatre, Manhattan, for the benefit of the Visiting Nurse Service of the Henry Street Settlement. About 2,700 persons attended. The Strand Chalet, also was present.

Walters will take newspapermen, stars, and studio and home office officials from East and West coasts next mid-month, for the premiere of the "Bitter Sweet," in New Mexico. Travel will probably be by train. The opening will have a three day celebration, from November 28th, in Santa Fe. It is expected the New York train will pick up en route, the governors of Kansas, Oklahoma, Texas, Missouri, and Colorado, and that the West Coast train will give a lift to Arizona's governor.

The Capitol is set to play United Artists' "Son of Monte Cristo," in mid-December. This will be the first UA picture at the theatre for several years, with the exception of "The Great Dictator," engagement of which is special.

Buys Voco Interest

Jack Votion has purchased the interest of his partner, Sam Coslow, in Voco Productions, Inc., and with it the contract of Lum and Abner. Mr. Votion will carry on with the company, which has a commitment with RKO to make a second Lum and Abner film by next Spring.

Musical for Jane Withers

Twentieth Century-Fox will star Jane Withers, in her first all-musical, her next vehicle. It will be titled "Coast to Coast," and will be written by Ethel Hill, produced by Milton Sperling.
"Excellent...the essence of box-office material. Exciting entertainment for any audience!"

— MOTION PICTURE DAILY

THE YEAR'S HIGHEST PITCH IN SCREEN EXCITEMENT IS REACHED IN

Blackout

Starring

CONRAD VEIDT • VALERIE HOBSON

Presented by UNITED ARTISTS

YOU'LL THRILL...

when CONRAD VEIDT

fascinating general of "Escape", meets

a woman of glamour as darkness

engulfs eight million Londoners. You'll

thrive at the flash-news timeliness of a

flaming romance that fills the most

amazing night two people ever lived!

Here's one of the suspense-selling ads in
U. A.'s mile-a-minute
action-campaign!
Dr. Kildare's Crisis

Clinical Comedy

Emphasizing the realism of the hospital where crotchety "Dr. Gillespie" and young "Dr. Kildare" hold forth, the film delves rather deeply into the relationship for the first time between the young brother of "Nurse Lamont" who is suspected of epilepsy by "Dr. Kildare," "Nurse Lamont" refuses to continue with her plans to marry the physician because of the possibility that he, too, is afflicted, but "Dr. Gillespie" solves the problem by proving that it is an old injury caused by youth's aberrations.

Lew Ayres, Lionel Barrymore and Laraine Day again portray their familiar roles, with Robert Young listed on the main title as "Guest Star," playing the role of the nurse's brother. Other cast regulars seen are Nat Pendleton, Walter Kingsford, Alma Kruger, Nell Craig, Frank Orth, Marie Blake and Horace MacMahon.

Harold S. Bucquet directed from a screenplay by Harry Ruskin and Willis Goldbeck, the latter writing the original story with Max Brand, who created the characters.

Comedy is supplied throughout the piece to lighten the discussions of the hereditary nature of epilepsy, the possible issue of the marriage of the physician and the nurse, the dangers confronting them if she develops the disease.

"Preceded at the Westwood Village Theatre, West Los Angeles, before an audience which welcomed the comedy relief."—V. K.

MOTION PICTURE HERALD November 30, 1940.
Many Great Pictures Were Released in November but Robbin Coons of the Associated Press says—

THE BEST PICTURE OF THE MONTH is

Walter Wanger's
John Ford Production of Eugene O'Neill's

THE LONG VOYAGE HOME

with
John WAYNE • Thomas MITCHELL • Ian HUNTER
BARRY FITZGERALD • WILFRID LAWSON • JOHN QUALEN
MILDRED NATWICK • WARD BOND • Directed by JOHN FORD
Adapted for the screen by Dudley Nichols • Produced by Argosy Corporation

—and 1,200 Associated Press newspapers spread the news to more than ten million readers!

P.S. Best Picture of the Month too, in The Hollywood Reporter Poll.
Here Comes the Navy

(Warner Brothers)

Cagney vs. O'Brien Reissue

The times today being what they are, Warners has brought out from vaults an early James Cagney and Pat O'Brien film, "Here Comes the Navy," which was released originally in 1934. What was originally intended as a comedy brawl between the two lads, a boxing match, and aviation ring, now becomes material for patriotic preparedness promotion. The reproduction stands remarkably well with the print and the "says you—says me" repartee still is good, fresh entertainment. About the only defect is a few of the fashions of the players and the creased slimmness of O'Brien, Frank McHugh, as a sailor-son bent on buying his mother a new pair of false teeth, is capital fun, however.

The first appearance of the production received critical appraisal in the Herald for July 7, 1934. The comedy pairs Cagney as "Chesby," who joins the navy for the non-patriotic purpose of revenge against Mr. O'Brien as "Biff," a chief petty officer. The lads had begun to feud when "Biff" not only steals "Chesby's" girl from him at a local dance but flattens the gent as well. The conflict becomes more bitter when "Chesby" begins to romance "Biff's" sister, "Dorothy." Although cited for bravery while the gentle was engaged in naval maneuvers, "Chesby" gets a transfer to the crew of a dirigible. When the airship tries to land, "Biff," as one of the ground squad is carried off the ground and is rescued by "Chesby." The lad are reconciled, "Chesby" is married and promoted.

Action shots of naval training and fleet participation are predominantly and timely.

See in New York at a trade showing—J. F. C.

Ellery Queen, Master Detective

(Columbia)

Detective Mystery

Producer Larry Darnour here provides showmen a filminization of the subject matter which radio book audiences have so long hungered for in a measure suggesting prosperity for the series. To Ralph Bellamy has been given the job of materializing the personality of the detective, Ellery Queen, and Margaret Lindsay that of portraying the girl associate. Exploitation designed to tap the ranks of radio and book fans is indicated.

Scene of the story chosen for start of the series is a health resort operated by a physical culturist, found dead by the following diagnosis of medical men pronouncing him victim of an incurable malady. Suicide would be plausible save that no weapon is found. Many are suspected of the murder, but the girl's finger prints are found to the audience to be innocence. The detective arrives at solutions of the puzzle processes of which he has utilized on the air and in print.

Production by R. C. Flothow and direction by Kurt Neumann set the series off on a plane which viewers interpreted as promising success for the series.

Law and Order

(Republic)

Western Melodrama

Combining action and romance, with the action dominant, Universal brings to the screen another in the Johnny Mack Brown series of Western melodramas with Fuzzy Knight continuing in the capacity of assistant to the justice seeking cowboy and Ned O'Day lending the romantic interest to the picture.

The screen play, adapted from a novel by W. R. Burnett, presents the star of the picture as a crusading marshal who finds his reputation for restoring law and order to outlaw-ridden towns has preceded him to the once peaceful town of Rhino. At first he declines to operate in the capacity of a law enforcing officer but later realizes that to save the lives and property of the local citizenry he must aid. With the help of Miss O'Day and Fuzzy Knight and backed by the few remaining law-abiding citizens of the town the outlaws are driven from the locale. Reed and Danko, known as the Dick and Dickie, are killed when others in the group attempt to rob the bank. The picture harmonizing "Ride 'em Cowboy" and Miss O'Day giving her appealing rendition of "Ohhlahoma's Ole Wile M'sh." Shelley Winters and Victor McLaglen adapted the story to the screen and Ray Taylor directed the picture.

Take Me Back to Oklahoma

(Paramount)

Western Melodrama

Bob Wills and his Playboys, cowboy band with semi-weekly radio coverage of the nation via NBC, is featured both onstage as a musical aggregation and in the action as about this Tex Ritter vehicle, augmenting exploitability of the attraction. They perform eight numbers. Ritter participating in some them.

Seventeenth film in the Ritter series and produced, it is announced, on a larger budget than any of its predecessors, the picture has more strength of story than most of them without loss in the riding, shooting and fighting departments.

Sets of the picture are a plot to gain control of a stagecoach line owned by young widow, the outlaws, the driving, fighting and wrecking the coachmen until outwitted by the hero in a stagecoach race which has as stake the stage franchise. This episode packs punch and thrill.

Law and Order

(Republic)

Western

Roy Rogers and "Gabby" Hayes are here teamed in another of the series starring the popular pair. "The Border Legion" is an outlaw gang operating in the Idaho territory. Based on the novel "The Border Legion" by Elmore Gardner, the film was directed by John Farrow. Ted Talafero, Dick Wessel, Paul Forcasi and Robert Emmett Keane.

"Steve Kells," a doctor from New York
familiar with the ways of the west, shielding his friend from the brutes becomes futile. "Alice," the fiancé, follows him to Idaho and is shot and wounded during a stagecoach holdup. "Steve" extracts the bull-hostile "Golden," the gang leader, is also wounded, and learning of "Steve's" profession, has him kidnapped. "Steve" is accepted into the gang. Meanwhile "Steve" has been misidentified as the sheriff and made plan for the capture of the gang, accomplished in a gun battle between them and a sheriff's posse.

**Recruited in a projection room in New York.**

P. C. Mooney, Jack, with an espionage agent and his pretty assistant assigned by the British government to uncover and expose the espionage activities of the enemy in England. The girl falls in love with the young German scientist but nevertheless accomplishes her aim and gets possession of his plans at the cost of their love.

Heading the cast are Basil Radford and Silvia St. Claire as the espionage agents; Peter Gawthorne and Thorley Walters as "General Von Reimer" and "Max," respectively, as the enemy agents who suffer the loss of their plans and formulas through the romantic blindness of the younger man. The story itself contains enough material to supply interest to the audience but in its transposition to the screen much of the adventure and excitement has been subdued and the romantic angle emphasized. Though the picture is supposed to be of a recent vintage the photography and production will class it in a more dated era.

**Recruited at the Central theatre in New York where an early afternoon audience appeared during its presentation.**


John Richardson, Basil Radford, Peter Gawthorne, Silvia St. Claire, Max Von Reimer, Thorley Walters, George Walcott, Walter Getz, Peter Gash, Captain Bendor, Tom Helmore, Colonel Blundin, Inspector Welter, George Hayes, Kiwi—Himself.

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**The Kiss of Fire**

**Parison Romance**

With the importation of French productions rapidly dwindling Halim Brothers have brought to this country "The Kiss of Fire" produced in Paris just prior to the war for France's existence. Noticeable throughout the production is the Gallic touch for handling delicate situations upon which the picture has been built. Direction of "The Kiss of Fire" has been adapted to the screen by Auguste Baille, a theme of flirtation and deceit has been woven through the picture. An intimate romance in the starring role of "Lolita," a flirtatious siren whose irrational plan of romantic conquests disharmonizes and detours the normal course of life for the three men with whom she comes into contact, oftentimes lends comedy as well as romance to the picture. Michel Simon, remembered by the audiences of this country for his important portrayals in "The End of the Day," "Port of Shadows," and other French film successes, returns in this as the gullible and lonely suitor who believes the young lady's love to be sincere but who is double-crossed by the girl and her best friend played by Tino Rossi, French singer of some renown in this country. A supporting role is handled by Dalo, whose romantic affairs with the girl keep him in constant fear of his life. The story is very much for adult consumption. Reviewed at the Little Carnegie theatre in New York where an afternoon audience comprised of mostly women enjoyed the antics and affairs of the cast—G. S.


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**Among Human Wolves**

**Film Alliance**

Espionage Melodrama

Imported from England "Among Human Wolves" is based on a novel "Lone Wolves" by Charles Robert Dumas and concerns the work of the British intelligence department in countering the espionage activities carried on by the German spy system in England and France prior to the current international situation. Directed by John Baxter, Jack, with an espionage agent and his pretty assistant assigned by the British government to uncover and expose the espionage activities of the enemy in England. The girl falls in love with the young German scientist but nevertheless accomplishes her aim and gets possession of his plans at the cost of their love.

Heading the cast are Basil Radford and Silvia St. Claire as the espionage agents; Peter Gawthorne and Thorley Walters as "General Von Reimer" and "Max," respectively, as the enemy agents who suffer the loss of their plans and formulas through the romantic blindness of the younger man. The story itself contains enough material to supply interest to the audience but in its transposition to the screen much of the adventure and excitement has been subdued and the romantic angle emphasized. Though the picture is supposed to be of a recent vintage the photography and production will class it in a more dated era.

**Recruited at the Central theatre in New York where an early afternoon audience appeared during its presentation.**

Paramount Acquires Hemingway's "For Whom the Bells Toll"; MGM To Remake "Bad Man", with Wallace Beery

Hollywood producers during the month of October acquired for future production 45 properties. Of these 29 were originally stories, five were produced and unproduced stage plays, and the remainder were books, one newspaper comic strip to be used as a basis of a serialized melodrama purchased by Republic, one musical composition, the title of which will be used for another in the series using popular songs as themes for pictures for production. At Universal, one film originally based on the play "Bad Man" by Porter Emerson produced as a motion picture by Paramount some years ago and acquired during the past month by Metro-Goldwyn-Mayer as a vehicle for Wallace Beery.

Hemingway Book Bought

Highlight of the October purchases was the acquisition of Ernest Hemingway's new novel, "For Whom the Bells Toll," concerning the recent civil war in Spain. Acquired by Paramount for an estimate of $150,000, Gary Cooper, who rose to stardom in "Farewell to Arms" by the same author and produced by Paramount in 1932, will produce and star in the picturization of the new novel. The price paid for the book startled Hollywood producers since there is an unwritten law, with only a few exceptions, of exceeding a figure of $50,000 for a novel.

According to the contract Paramount paid Mr. Hemingway $100,000 for the property, agreeing to an additional 10 cents a copy for each volume sold up to $50,000. On the day the agreement was signed, school children bought all 1,000 copies sold, making the down payment $110,000, the amount set by the author when the book was first offered for film purchase.

October Story Purchases

Story purchases for October with all available data follow:

ADOPTED DAUGHTER, Earl Baldwin's original story acquired by Warners.

ALIVE AT MIDNIGHT, an original story by George Carleton Brown purchased by Republic for early production.

ANGEL ON EARTH, an original story by Hope Ross acquired by Republic.

At NIGHT THEY PART, Ulrich Steindorff's original acquired by Warners.

BAD MAN, a play by Porter Emerson made into a motion picture some years ago by Paramount. The screen rights have been purchased by MGM to again produce the picture with Wallace Beery in the starring role.

BOMB SHELTER, Ben Markson's original story about the current international situation acquired by Warners.

BROWSEY BOY, an original story by Sam Fuller acquired by Republic as a vehicle for Dennis O'Keefe and Jimmy Lydon. William Morgan will direct.

BRIDGE OF SAN LUIS REY, a novel by Thornton Wilder acquired from MGM, who owned the rights, by John Watanabe for production in either Mexico or Hollywood.

BUCHAREST, BALLESTRA MURDERS, The, a novel by Gregory M. Howard purchased by Fox from the ballet corp in the Radio City Music Hall. The screen rights to the book have been purchased by Fox.

BUCK PRIVATES, an original story by Larry Rhine and Ben Chapman acquired by Universal.

CAPTAIN MAVER, a cartoon strip from a newspaper to be used as a basis for a serial picture. The screen rights have been purchased by Republic.

CASE OF THE BLACK PARROT, The, an original story by Robert Kent, acquired by Warners. Noel Smith will direct.

CCC CAMP, an original story acquired by Banner Pictures for distribution through Monogram. Leo Gorcey and Bobby Jordan are scheduled to co-star in the production scripts.

CITY OF GLAMOUR, an original story by Alben Kandel purchased by Warners.

Nathaniel West Novel Bought

COOL MILLION, A, a novel by Nathaniel West bought by Columbia.

FIVE MUST DIE, Lou Sarecky's original story acquired by Fox, was purchased for $100,000.

FOR WHOM THE BELLS TOLL, a recent novel by Ernest Hemingway concerning the civil war in Spain. The screen rights have been acquired by Paramount.

FROM NINE TO NINE, a novel by Leo Perutz acquired for production by MGM.

Gambling Lady, an original story by Doris Malloy purchased by Warners.

GENTLE PEOPLE, a Broadway stage play by Irwin Shaw acquired by Warners.

GIVE ME LIBERTY, an original story by Leslie T. White acquired by Warners. Kenneth Gamet will prepare the story for production.

GUN SMOKE VALLEY, an original story by Oliver Drake acquired by Monogram.

HOLD BACK THE DAWN, an original story by Kitti Frings purchased by Paramount. Arthur Hopkins, will produce with Charles Boyer and Paulette Goddard in the co-starring roles.

KEEPING COMPANY, an original story by Herman Mankiewicz to be produced as the first picture in a series by MGM. John Shelton and Ann Rutherford will co-star in the series.

LE ROI, a French play by Robert de Plers, G. A. de Callavet and Emmanuel Arne acquired for production as either a stage play or film by L. E. Lopert.

MERMAID IN DISTRESS, an original story by Alexander G. Kessel acquired by Universal. Elaine Ryan will prepare the screen adaptation.

MERMAIDS ON PARADE, an original story by William A. Pierce acquired by Charles R. Rogers for production at Columbia.

Rinehart Story Acquired

ONE HOUR OF GLORY, an original story by Mary Roberts Rinehart about a veteran of the GAR acquired by Warners.

PACK UP YOUR TROUBLES, an original story by George Carleton Brown and Taylor Caven acquired by Columbia.

PARACHUTE SQUADRON, an original story acquired by RKO to be produced by Howard Hawks.

POWER HOUSE, an original story by Meyer Levin and A. I. Bezerides purchased by Paramount as a vehicle for Brian Donlevy.

REPLENISH THE EARTH, a novel about New York's financial district by Stephen Longstreet acquired by Fox.

SWEETER THAN KISSED, an original story by Kenneth Gamet acquired by Warners as a vehicle for Dennis Morgan. Ben Stoloff will direct.

SHOW BUSINESS, an unproduced play by Alexander Ruben acquired by Columbia.

SLEEPERS EAST, a novel by Frederick Nebel acquired by Fox.

SWAMP WATER, a novel by Vereen Bell acquired by Fox.

TODAY AGAIN, an original story by Michael Kanin purchased by RKO as a possible vehicle for Fred Astaire and Ginger Rogers. Garson Kanin, brother of the author, will direct.

TOMSK and DOMINION, an original story by Dean Franklin acquired for production by Harry Sherman for Paramount.

UNAUTHORIZED, a play by Demiun Clift acquired by Fox as a vehicle for Evelyn Ankers, English film star, who recently arrived in this country.

VANISHING VIRGINIAN, a novel by Rebecca Yancey Williams purchased by MGM.

WASHINGTON CORRESPONDENT, an original story by Wills purchased by RKO.

WESTERN WOMEN, a novel by William Bowers purchased by Robert Sherwood.

WEEKEND FOR THREE, an original story by Buk Schelberg for production by RKO as a vehicle for Irene Dunn.

WHERE DO YOU GET THAT GIRL?, a musical composition acquired by Universal as another in the series of popular song hits used as a basis for motion pictures.

YOU GO YOUR WAY, an original story by Karl Nathan on a plot purchased by Universal. Edward H. Griffith will produce and direct.

YOU'RE OUT OF LUCK, an original story by Edmund Kelso purchased by Monogram.
In this Issue . . .

PRODUCT DIGEST

PRODUCT DIGEST, the new exhibitor service section, makes its first appearance in this issue of MOTION PICTURE HERALD.

It will appear every other week henceforth in MOTION PICTURE HERALD. Every exhibitor subscriber, will find it an invaluable service!

TURN TO PAGE 61
MORE TROUBLE BREWING OVER NEW PLAY PACT

Warner's Reported Entering New Objections to the Terms of the Peace Settlement

The peace settlement between the stage and the motion picture industry, which returned to Broadway plays, was hardly one week old, last week, when new trouble began brewing. Warner Brothers, which, before the split of stage and films, two years ago, was the outstanding play supporter of Hollywood, is reportedly entering brand new objections to the new film-backing pact.

The document, first complete copies of which began circulating this week, embraced as that an arrangement has been made by League of New York Theatres, besides the film producers, and, basically, prescribe the manner and method by which a film company can back a Broadway play before its opening. The film companies, however, are not signatories to the pact.

Play Support Withdrawn

Warner's now has withdrawn its financial support from the play Hot Nocturne, it is understood, but at the company's home office, in New York, officials would not discuss the matter. Elsewhere it was reported that the provisions of the new pact to which the company is opposed are that an amount that might be paid for film rights to a play, also to the pact's formula for a film producer withdrawing as the backer of the play. Under the terms of the accord, a ceiling of $200,000 has been set on the amount that a film company is expected to pay for film rights, which further payments would be made from profits.

The minimum basic agreement for the licensing of motion picture rights to financial backers of plays, as released for publication this week, is sub-divided into nine sections as follows:

Article I: Scope of the Agreement
Article II: The Production of the Play
Article III: The Author's Obligation and Privileges
Article IV: Backer's Obligations and Privileges
Article V: Closing the Play
Article VI: Payment for Picture Rights
Article VII: Special Concessions
Article VIII: Arbitration
Article IX: Amendments

The agreement is unique in that it is first time a uniform motion picture rights to financial backers of plays, as released for publication this week, is sub-divided into nine sections as follows:

The motion picture companies are not supposed to sign the agreement at this time. They only sign an individual agreement when and the out-of-town tryouts. The profits of the manager from the production shall be placed in a special reserve fund, which shall be maintained at not less than $10,000 and shall be used for the production and operation of the play on the road, etc. The manager has the right to decide within the first six weeks, the play's run in New York, whether to send the play out on a road tour.

 Defines Film Rights

Where the play is wholly financed by the backer, the manager shall receive no less than 15 per cent of the money paid by the backer for the film rights.

In the event the backer decides to withdraw his financial support of a play before abiding by the stipulated terms of the agreement, then no motion picture rights shall accrue to the film company and sums advanced by the backer shall be retained.

The contract licensing motion picture rights to the backer provides that the motion picture to be made from the play may not be released before the end of the theatrical season, ending May 31st of each year.

It may be arranged in the individual agreement, however, that if the film-backed play runs 21 months, the backer may either release the film within three months or receive all sums paid to date by the backer, for the motion picture rights.

Formula for closing a play provides that the manager may suspend production in New York City at the end of the first, second, third or fourth week, provided the expenses have been paid for all operating expenses fall below the following: First Week, 50 per cent; Second Week, 75 per cent; Third and Fourth Weeks, 100 per cent. Thereafter, the manager may not close a play unless the gross receipts, shall, for three calendar weeks, fall below operating expenses.

Sliding Scale

The manager may close the road tour or tours, at the discretion of the Permanent Board, to be selected by the author, when it is shown that the enterprise is unprofitable.

The author must be given at least one week's notice of the intention to close a play, however, even after four weeks run has passed.

Payments of up to $15,000 within the first three weeks of the run by the backer are provided.

The agreement further provides for a sliding scale of weekly payments for the movie rights during the run of the play, based upon the gross receipts.

Motion picture rights will not accrue to the backer unless the play actually opens in New York or plays 12 consecutive weeks on the road.

The backer may waive his motion picture rights to the play by notifying the author and manager within two weeks of opening.

If the play first opens outside of Manhattan and runs three consecutive weeks and it continues beyond the third week, the backer may still relinquish his motion picture rights by notifying the author and manager.

An Arbitration Board

A ceiling of $200,000 is placed upon the amount the backer may be expected to pay for film rights; further payments to be made at the rate of 50 per cent of the weekly profits of the play if four weeks run has passed.

The backer may waive his motion picture rights to the play by notifying the author and manager within two weeks of opening.

If the play first opens outside of Manhattan and runs three consecutive weeks and it continues beyond the third week, the backer may still relinquish his motion picture rights by notifying the author and manager.

A Permanent Board of Arbitrators, known as the Permanent Board is set up to settle disputes which arise under the accord. It shall consist of one member of the Guild, one member of the League, and three representatives of the motion picture companies.

The arbitrators are charged with settling all disputes, not covered by the agreement, through arbitration under rules of the American Arbitration Association. The Guild would appoint two arbitrators, the managers, one arbitrator, and the backer, one arbitrator. The arbitrators shall have the power to fix damages against any who fail to abide by the agreement.

The agreement may be amended at any time by the signatories. Although not stipulated, the agreement is for one year.

Altac Installs Sound

A. Flore of the Altac office announced this week installation of Altac sound systems in the following theatres: Tate Community Theatre, Tate, Ga.; Empire, Atlanta; Outdoor, Donaldsonville, Ga.; Imperial, Pocahontas, Ark.; Carroll, Carrollton, Ga.; Von, Hernando, Miss.; Decatur, Decatur, Ga.; Bijou, Erath, La.; Dillard, Wardell, Mo.; Havana, Havana, Fla.; Em- bassy, Henderson, N. C.; Strand, Milling- ton, Tenn.; Hollywood, Memphis; Little Five Points, Atlanta; East Point, East Point, Ga.; Russell, East Point, Ga.; Jewel, Gordon, Ga.; Garden, Atlantic; Allison, Piedmont, Ala.; Boulevard, Miami; Strand, Key West; Wayne, Williamsburg, Tenn.; Peachtree, Atlanta; Georgi, Memphis; Roosevelt, Hollandale, Miami; National, Base, Key West; Marine Barracks, Parris Island, S. C.; Charles, Montgomery, Ala.; Plaza, Ft. Smith.

Altac also will service the Decatur, in Decatur, Ga., the Little Five Points, in Atlanta, and the East Point Theatre, in East Point, Ga.

Frisina Adds Two Houses

The Frisina Mexico Company, an affiliate of the Frisina Amusement Company of Springfield, Ill., has been formed to take over the Liberty and Rex Theatres at Mexico, Mo., from the Liberty Theatre Company, Cassius M. Clay, president of the latter company, is retiring as manager of the two theatres and will be succeeded by Jerald B. Baker, former manager of the Waldo and Granada Theatres in Kansas City for Fox Midwest.

The Frisina circuit, now operating 57 houses in Illinois, Missouri and Iowa, will spend $25,000 to remodel the two houses and install new seats, carpet and equipment, etc.
STUDIES REOPEN NEGOTIATIONS ON WAGES HOURS WITH 10,000 WORKERS

Monday Set for First Meeting on Union Demands; Reclassification of Workers under Wages Hours Act Concerned

Hollywood's studio craft unions on Monday will reopen negotiations on a basic agreement with the producers, reached last fall when Willie Bioff was their leader, and since, they claim, observed only in outline and not in the clauses which provided for producers subsequently negotiate individual adjustments with locals.

The Monday conferences will also have the effect of making the basic contract and subsequent negotiations with locals conform to the standards of the U. S. Wages and Hours Act, especially as to the re-classification of workers which the act's administration arrived at in Washington some months ago.

Casey Meets Representatives

The negotiations are the result of a meeting Tuesday, in Hollywood, between Pat Casey, producers' labor contact, and representatives of eight of the ten international Alliance of Theatrical Stage Employees studio unions, led by Harold W. Smith, Alliance official.

Mr. Smith formally demanded that matters held in abeyance since the 1939 negotiations be now discussed. The two unions not represented by the motion picture producers are Local 659, and the Laboratory Technicians' union.

The formal presentation of demands followed a letter previously delivered to Mr. Casey, and in the same vein.

This letter had said, in part, that it was "the beginning of steps to determine the reason for delays in starting negotiations, and the manner of cooperation in adjusting grievances and complaints." It added that many of the matters which the unions wished to discuss affected the Film Labor Relations Act.

Mr. Casey last Tuesday replied he wanted the unions to state their demands specifically and formally, and that he would then set a meeting date.

The agreements reached last year in basis between the unions, representing 10,000 studio employees, and the producers, were effective for five years, conditional, however, the unions last week pointed out, upon the producers negotiating further contracts with locals.

Expected to be discussed Monday are reclassification of workers, exemptions and non-exemptions from the Wage-Hours Act, overtime for long hours making over the regular hours, and overtime and other adjustments for individual locals.

Overtime Pay Due Workers

Mr. Smith said that about 3,000 of the 10,000 workers had overtime pay due them, for work during the past two years. He added that some had claims ranging from $700 to $1,000. Part of his statement read: "We reserve the right to resume negotiations due to any development hereafter." E. M. Cocking, regional Wages and Hours Administration officer stationed at Los Angeles, continued with plans to write a short report of each of the studios visited after visiting several and observing workers in their tasks. He is expected to hold hearings on the reclassifications in the film industry of that area, shortly. Producers and workers will be allowed to protest rulings, he advised.

Meanwhile, in New York, final signature was still awaited on the closed shop pact between the American Guild of Variety Artists, "vaudeville" performers' union, and the large circuits, covering the New York scenes with stage shows, and intended as a pattern for a closed shop contract applying to the rest of the country, was still awaited this week. Details were settled months ago. Rumors have had theatre officials basking weekly at signing because of the illness of some of their number, the unavailability of several American Cinematographers' Guild members, and the financial condition of AGVA.

The latter recently was put in control of a special committee of the Four A's, which superseded the AGVA board.

The New York unit of the Screen Publicists Guild, attempting to secure from the National Labor Relations Board a special hearing as the bargaining agency for the home offices of the major film companies in that city, on Tuesday night voted approval on the terms of the closed shop contracts it expects to obtain. Terms of the contract were not disclosed.

Camera Units Feuding

In Hollywood, the IATSE and the American Society of Cinematographers are again feuding, after the Alliance officials declared on Monday that their members must resign from the ASC. On the same day, Herbert Aller, business representative of the Camera Local 659, the Alliance unit, arrived in that city from New Orleans, where the American Federation of Labor has been convening.

He announced he talked there with George Brownie, president of the IATSE, and that the organization would not grant a separate charter to the ASC.

Mr. Aller said he must enforce the jurisdiction it claims over all camera work.

The ill feeling between the two organizations stems back to 1933. The camera men struck against the National Labor Relations Board, and the ASC obtained a bargaining contract.

Photographers Obtain Agreements

The ASC pact still has several years to run. In the meantime, Local 659 photographers have obtained agreements covering all camera work except that of first cameramen. Work of these is still the ASC's field.

The Screen Office Employees Guild was designated by the National Labor Relations Board, in Washington, last week, as the sole collective bargaining agency for the office and clerical workers of the American Cinematographers', RKO, Universal, Republic, Loew's, Walter Wang, and Hal Roach studios. Nine hundred and nine of 950 votes, in recent studio elections, were for the guild. However, employees of the Twenty Century Fox studio chose the Twentieth Century Fox Studio Employees Guild.

Anthony Basilicato has been named president of the projectionists' local, 273, of the New Haven territory. Other new officers are Matthew Kneals, business agent; AGVA elected the following vice-presidents: Nick Villano, vice-president; Ernest De Groose, secretary; Edward Boppert, treasurer; Myron Wheaton and John Griffiths, Jr., and George Teague on the executive board for the territory, which expired earlier this fall, have not yet been renewed.

Licensing Moves Delayed

The Pittsburgh City Council has tabled, indefinitely, an ordinance to license all 16 mm operators. The action follows a mass protest from civic, educational, scientific, and recreational organizations. Lawrence Katz, IATSE agent, introduced the measure.

President and business manager, respectively, for the new season, of the Chicago Film Exchange Employers' Association, the late Sam Lamsky, of Chicago, Illinois, George Bisch, of RKO.

The jurisdictional arguments between the unions of actors and musicians seem endless.

On Friday, the American Guild of Musical Artists was to appeal in the New York Supreme Court's Appellate Division, against New York Supreme Court Justice Aron Steuer's order of last Tuesday, vacating a stay against the American Federation of Musicians. New York Supreme Court Justice Ferdinand Pecora granted the stay August 29th, on the application of James Caesar Petrillo, so-called "czar" of the American Federation of Musicians, to use press agents, film producers, and instrumental guild members (such as Jascha Heifetz, Efrem Zimbalist, and the like) and came after he had warned such musicians in late August, to join in their union or else be barred.

On Wednesday, November 20th, lawyers for both sides in effect temporarily reversed Justice Steuer's vacation of Justice Pecora's stay. They signed a "status quo" stipulation, pending the decision of the Appellate Division, on the guild appeal. Conditions remain for the while as they have been since August 29th. The stipulation was made only a few hours after Mr. Petrillo, after being apprised of the ruling earlier in the day, went to his country estate and immediately notified all manufacturers of records, producers of radio programs, managers of concert halls, motion pictures, and stage management that if they employed instrumentalist members of the guild not possessing a federal card, AMF musicians would strike.

Harry F. Friedman, vice president for the federation; Henry Jaffe, for the guild.

Concurring in the stipulation was Samuel Sea- bury, also counsel for Mr. Petrillo and the federation.

The guild board met last Wednesday morning, with no action disclosed. However, it was reported that, in anticipation of the day, a few weeks hence, when the conflict may break out, the guild may resume its efforts to have a concert on a series of such, to raise fighting funds. Noted instrumentalists would appear in such concerts, to be held, it was said, in a large New York theatre.

AFM Jurisdiction Over Musicians

Last Wednesday, in the hiatus between Mr. Petrillo's election and that of the new, immediately, and the peace stipulation by the lawyers, the guild was so expectant that a concert by Mr. Petrillo with the New York Symphony Thursday evening, November 21st, would be interrupted by a musicians' walkout, that it had an attorney ready to accompany the artist. Mr. Petrillo's refusal to disclose to the AFM American Federation of Labor charter gives it jurisdiction over all musicians. Mr. Lawrence Tibbett, president of the IATSE, has noted that it, too, is an AFL union and that it was formed in 1939, without objection from the AFM.
IN THE BRITISH STUDIOS

Sistrom at Work

At long last physical production has started on the new RKO-Radio British Studios, has rejoined producer William Sistrom is making at Denham Studios.

Leslie Fenton has arrived here from Hollywood and is now at work directing the picture.

Adapted from the Leslie Charters' story, "The Saint's Vacation," sixth in a successful series of "Saint" pictures, has as its leading players Hugh Sinclair and Sally Gray. Meanwhile, Sistrom says that he is going ahead with plans for the remainder of his line-up and "A Gift to His Majesty," on which it is claimed preparations are well ahead of schedule.

These two pictures, as with future RKO-British subjects, are to be made for the world market and not for purely Quota purposes.

At Teddington, thanks to the activities of the studio "spotters," no time has been lost upon the Warner Brothers First National opus "An Empire Was Built." Thordil Dickenson is directing this first of three top budget pictures to be made at Teddington, and which is written around the life of Disraeli.

John Gielgud, one of Britain's romantic actors, has the leading role as Disraeli, whilst Diana Wynyard plays the part of his wife. Queen Victoria's latest screen appearance is this time in the hands—and features—of British actress Fay Compton.

One of the sets at Teddington built for the film represents the House of Commons and 250 extras help to give the sequence realism.

Gielgud's role as Disraeli covers the major part of his career, the actor starting as a young man and ending as the aged Earl of Beaconsfield.

Shaw and Davidson

On Empire Business

Virtual tribute is paid to the documentary field by the recent departure for distant fields of two pioneer producer directors.

Alexander Shaw has left for India, where he will take up a post as honorary adviser on film matters to the Indian Government.

Now, J. D. Davidson, documentary film director, has gone to Canada to assist the Government there in the production of propaganda films. Davidson was one of the original members of the film section of the Empire Marketing Board and later joined the G.P.O. Film Unit.

Both men have been associated here with The Strand Film Company.

Corfield Forms

Own Company

John Corfield, founder of British National Pictures, has resigned from the managing directorship of that company and has formed a new unit known as John Corfield Productions Limited. It will enter into a contract with British National to produce a series of films, distribution of which will be through Anglo-American.

Meanwhile British National is reorganizing into a series of producer units, of which the new company is one and the recently formed John Baxter Unit another.

Work has again begun at Welwyn Studios, with Associated British, under producer Walter Murphy. The film now on the floor there is "Spring Meeting," in which Sarah Churchill, Nova Pilbeam and Basil Sydney have the more important roles.

Among companies currently in production, in spite of the sustained aerial warfare on London, are British Films Limited, who are making a comedy and a series of shorts.

The comedy is "Fine Feathers," in which Andrew Buchanan, who wrote it, is directing, and leads are played by Jeanne de Casalis and Aubrey Mallalieu. The film will be released by British Lion.

Also active in Piccadilly Productions, producer and director of which is G. Pattinson Knight. A series of shorts is being made for General Film Distributors' release.

Hay Resumes

Cap and Gown

With Will Hay, Britain's "schoolmaster comedian," once again wearing his "mortal board" and gown, Ealing Studios, where Hay is playing the leading role in "Mourner at St. Michael's," with Marcel Varnel directing it, has, so to speak, been transformed into a juvenile academy. Crowds of schoolboy actors crowd the set all day long and are in charge of a foster mother, Valerie Glynn.

The "spotter" system is operating at Ealing Studios under the paternal eye of Ernest Marlow. Marlow declares that the only casualties brought about by the air war have been rice puddings left in the ovens while the kitchen staff was taking shelter.

First film to be made by Albert Cavalcanti for Ealing Studios, with which he has recently become associated, will be tentatively titled "Portait of a British Foreman," story of which is being written by author J. B. Priestley.

Another subject on the Ealing roster will be "Leave Train," by the author of "Convoy."

Sirens Speed Work

At Shepherds Bush

Sirens have speeded up production at Shepherds Bush Studios of Gaumont-British-Gainsborough, where two films are currently on the floor. "Kipps," the Twentieth Century Productions Ltd. film for release by 20th Century-Fox, and "The Ghost Train," to be handled here by General Film Distributors.

Playing the lead in "The Ghost Train," which has, of course, been made as a film twice previously, silent and talkie, is radio-vaudeville comedian Arthur (Big Hearted) Askey, with his team mate Richard (Stinker) Murdoch, also teamed for the screen.

A special part has been written for "Stinker," that of a chance acquaintance on the train who assists Askey in solving the murder.

The screen version is by Val Guest and Marriott Edgar. Walter Forde directs. Others in the cast include Herbert Lomas, Kathleen Harrison, Morland Graham, Peter Murray Hill and Linden Travers.

An extract from the log book of Joe Glaister, chief "spotter," and, to quote the production's publicity department, "head man on the studio sky-line," gives some indication of the operations of the system in film production:


"Enemy aircraft spotted approaching from the S.E. 20 strong. Flying very high and in a direct line with the studio. Internal warning given. Duration 20 minutes. Duration of public warning two hours."

Elsewhere in the studio the Twenty First Century production of H. G. Wells' "Kipps" approaches its later stages, with Michael Redgrave in the title role and Diana Wynyard as the feminine lead.

Here only ten hours have been lost on account of air raids and the film with six weeks of shooting already in the can has registered 140 scenes and 25,000 feet of exposed negative.

Build Complete

Shopping Street

A complete shopping street allegedly in Folkestone, etat 1906, has been built to occupy the whole of No. 4 stage. Among the props used was a horse bus, built in 1880, which once plied from Camberwell Green, London, and on which still appear the original fare panel and advertisers' bills, including the Fears' Soap "Bubbles" poster.

Exteriors have been shot on "Kipps" in Wiltshire and elsewhere. With Folkestone itself now occupied with sterner matters, exteriors for this town have been taken at the Royal Crescent at Bath. The village of New Romney, also one of the hot spots of Britain's South East coast, will be represented by the Wiltshire Tudor village of Laycock.

The aerial attack on London did not prevent producer Paul Soksin from finishing work on "Quiet Wedding" virtually to schedule and well under budget. A process of weekly revision of script with the eyes of producer Soksin and director Anthony Asquith on the swing, the making of seven days helped to keep the shooting up to schedule.

Dillon Damen, one of the industry's better known publicists, previously in charge of the publicity activities of Warner Bros. and Columbia, has taken over the press and publicity affairs of Mr. Soksin.
Quintuplet Bills
Plague Industry
In Buenos Aires
by N. BRUSKI
in Buenos Aires
Before the end of November it is expected a number of measures will have been agreed upon, to be put into effect next season, forming the basis of an agreement to meet current problems in the local trade as a result of the international situation. A number of meetings have been held between the local representatives of American companies and a committee formed by exhibitors. The discussion centered on several changes to be drawn up and submitted to the Exhibitors Association and to all American distributors for approval. Methods to increase public interest in motion pictures as well as a limitation of features on one program—some cinemas show as many as five feature films in one show—are under careful study.

To Increase Seating Capacity
A 40 per cent increase in seating capacity in motion picture theatres located in the central district of the city of Buenos Aires, which at the end of 1939 totaled 31,000 seats, is envisioned for the beginning of 1941 as the result of an expected municipal bylaw relaxing restrictions on the number of seats permissible in each theatre, which is expected to provide another 6,000 seats and the building of eight new theatres with a seating capacity of 10,200, equalling a 40 per cent increase. The total is divided among the following theatres: Normandie, 1,500; Sarmiento, 1,500; Trocadero, 1,000; film, 1,000; Cinema, 500; new theatre owned by Coll, Di Fiore and Gatti, yet unnamed, 2,500; another new theatre to be built by F. Reich, 1,000; another new theatre to be built by A. Roa, 600.

U. A. Convention Held
Walter Gould, foreign sales executive of United Artists, came to Buenos Aires for the United Artists South American convention held in this city from October 22 to 24, and pre- sided over the sessions, assisted by Guy P. Morgan, managing director of the company in Argentina, and Samuel Seidelman, supervisor of the company's central department.

During the convention study was devoted to current problems, to conditions in the various Latin American countries with a view to higher receipts from each region, and to the study of preferences of the various publics and how American films could satisfy these tastes.

The convention brought delegates from all South America, including Victor J. Schochet, managing director in Peru; Enrique Baig, managing director in Brazil; Racine Guinaraas, Sao Paulo (Brazil), manager; W. Marino, Porto Alegrey (Brazil), manager; Bernardo Glucksmann, Uruguayan representative; Jorge Suarez, managing director in Chile.

Pampa Film Reorganizes
The local producing company, Pampa Film, until now in rather a bad financial strait, announced recently a capital reorganization, on the basis of a merger with Ariston Film Internacional, on the following bases: J. Hubermann, director and owner of Ariston Film Internacional, is to provide 300,000 Argentine pesos for the financing of two films. For each picture filmed $150,000 will be replaced. At the head of the production will remain, as until now, Olegario F. Ferrando, di-rector and owner of Pampa Film, who is to place at the disposal of Ariston his studios, located in the northern suburb of Martinez. The exclusive distribution and marketing of the films produced will be in the sole charge of Ariston Film Internacional, headed by J. Hubermann, and the two branches of the new enterprise—production and distribution—will remain as far as possible independent, with no other contact than the controlling of the capital involved.

Executives of Ariston Film Internacional will include, in addition to Mr. Hubermann, J. Gansie as director general and Juan Carlos Mendez as sales manager.

Sets Product Deals
Milton Mooney, head of Co-operative Theatres of Ohio, has closed 1940-41 product deals with Metro-Goldwyn-Mayer, Twentieth Century-Fox, Universal, Columbia, United Artists and Monogram. Deals are pending with Paramount, Warners and Republic.

Close ‘Emperor Jones’ Deal

MGM Signs Singer, 16
Connie Russell, 16-year-old singer at the Open Door, a New York night club, has signed an option for her services with MGM. Al Altman, Eastern talent scout for the film company signed the contract. At the age of 12, Miss Russell appeared in London night clubs.

Rifkin, Hulling on Monogram Board
Herman Rifkin, New England exhibitor and one of the founders of Monogram Pictures, has been elected vice-president and a director of Monogram. Mel Hulling of San Francisco, west coast district manager for the company, has also been elected a director, succeeding Thomas F. Loach, former vice-president, who resigned recently.

Ray E. Young has been elected treasurer, a post which also was held by Mr. Loach.

Edward Golden, who resigned as Monogram general sales manager last week, said in Hollywood this week that he would enter production there. Attorneys in New York are forming a corporation for the project. Mr. Golden was succeeded by Samuel Brodly, Boston franchise holder.

Engel Succeeds Tyson
Jack Engel, former Universal salesman in Philadelphia, has been appointed to a similar post with RKO in that city, covering Wilmington and New Jersey territories. He succeeds Harry W. Tyson, resigned.

RKO Signs Victor Mature
Victor Mature, who appears in the recently completed RKO picture, “No, No Nanette,” Anna Neagle vehicle, has been signed for two additional ones by the company. One of his recent appearances was in “Captain Caution.”
Dipson Buys Out
The Basil Brothers

The Basil brothers' interest in the Dipson-Basil circuit of western New York state has been sold to Nikitas Dipson, of Batavia and Buffalo, it was announced on Tuesday by Nicholas J. Basil.

Said to be involved in the transaction are the Bailey and Century theatres, Buffalo; the Franklin and Ridge theatres, Lackawanna; the Star, Tonawanda; and the Riviera, North Tonawanda.

It marks the third time in the past few years that the Century, a large downtown house in Buffalo, has changed ownership.

RKO Closes Circuit Deal

Closing of a deal with the Cooperative Circuit of Michigan for 1940-41 features and shorts, including the "Walt Disney Festival Show" and "The Ramparts We Watch," has been announced by Ned E. Depinet of RKO. Eight-one theatres are included.

Representing RKO were Charles Boasberg, eastern central sales manager and Branch Manager J. F. Shanklin. Developed Carl Buehner acted for the theatre circuit.

Obtain Four Films

Dr. Francesco Macaluso, president of the Esperia Film Distributing Co., Inc., has announced that the company has acquired exclusive rights for the United States of the following, musical films, "Manon Lescaut," with Beniamino Gigli and Maria Caniglia; "Dream of Butterfly," "Beyond Love," and "Love Me, Alfredo," from the opera, "La Traviata." All four films were produced by Grandi Film Storici and directed by Carmine Gallone.

To Produce Shorts

Irving Silverman, head of Reelton Corp., has gone into the production of 16mm sound shorts at Port Lee, N. Y. Mr. Silverman's company is interested in the new co-operated 16mm sound projector called Reelton, manufactured by the Mechanical Manufacturing Company of New York. Jack Rabinowitz is responsible for the design and development of the Reelton continuous projector.

Organize Film Society

Philadelphia socialites have formed a nonprofit Film Society, to show films famous in the art cinemas. They will be available from the Museum of Modern Art Film Library, of New York. Programs will be given in the foyer of the city's Academy of Music.

Injunction Asked

Europa Productions, Inc., have filed an injunction against Max Weingarten and the Wyngate Co., to prevent them from distributing or exhibiting "Ecstasy" in North America. "Ecstasy" was recently approved, after many changes, by the New York Board of Censors for exhibition in New York State.

New Shearer Partner

Hal Daiger, formerly associated with the Hanrick-Evergreen theatres, has purchased an interest in the B. F. Shearer Theatre Equipment Company, Portland. He will be supervisor of operations for the company.

Plea Denied in
AFM-NAPA Case

The right to appear amicus curiae was denied to the American Federation of Musicians and the National Association of Performing Artists by the United States supreme court, Monday, in Washington, D. C., in the Paul Wahl case involving the use of records by radio stations.

Meanwhile Mr. Whiteman brought suit against radio station WNEW to restrain the use of his records in a test case. The United States circuit court of appeals ruled that WNEW had the right to use the records and that such use did not constitute copyright infringements.

Fritz Kuhn Drops Suit

The former leader of the German-American Bund, Fritz J. Kuhn, on Friday, November 22, discontinued his $5,000,000 libel suit in the United States district court against Warner Brothers, Milton Krim, John Wachberger and John G. Torroz. The suit had charged the "Confessions of a Nazi Spy" had libelled the plaintiff.

Dialogue Contested

Charging that the dialogue used by "Parkyarkarkas" in a Screen Snapshots short subject produced and distributed by Columbia was "lifted" from an original act conceived and first used by Joe E. Lewis, a night club and stage entertainer, the Chicago law firm of Rittenhouse, Marovits & Wellenstein on Tuesday, November 19, dispatched a registered letter to Columbia Pictures in New York demanding that they stop the showing of the particular subject immediately. No figure as to the amount that would be asked should a law suit ensue was given by Mr. Lewis or his attorneys.

Sylvia Sidney Sued

A suit to collect $12,434 from Sylvia Sidney, actress, was instituted in the supreme court Friday, November 22 by Van Horn and Van Horn, builders in Flemington, N. J., for labor and materials used at her estate. The petition states the work was performed in the latter part of 1938 and that the defendant failed to pay a balance due. Papers in the action were served on Miss Sidney's husband, Luther Adler.

Film Alliance Sued

A suit brought by Sol Edwards in the New York supreme court against Film Alliance of the United States, Inc., was disclosed Monday when Mr. Edwards applied for an examination before trial of Nat Wachberger, vice-president of the defendant. Mr. Edwards claims that the defendant breached a contract employing him for four months as Eastern sales manager at $150 a week and a percentage of the gross. He asks for $6,200 damages.

Marett Named Receiver

Julius Marett has been named successor receiver of rents in the foreclosure matter of Arnold Gordon, trustee, against the Forest Theatre Corp., operator of the Forest theatre in West Haven, Conn., following the resignation of William B. Hall.
EQUITY RULING FOR NEW YORK ONLY

Equity's attitude toward Sunday shows, and the recent threat of extra pay demands for such, applies only to New York City. In other cities in which Sunday performances were customary or legal up to May of 1924, Equity members are allowed to play at the normal rate of pay. Also, according to the same ruling, in cities where such performances were not customary or legal up to that time members are not required to play without Equity consent, nor do changes in law or custom of such cities since that time affect Equity's stand. Among large cities, Sunday performances are legal in Chicago, Los Angeles, San Francisco, St. Louis, Minneapolis, and Detroit, illegal in Philadelphia, Boston, and Atlanta.

LEAGUE OF NEW YORK THEATRES TOURS SUNDAY SHOWS OPEN UNDER NEW EQUITY RULING: FILM THEATRES FIND CROWD STIMULUS BENEFITS THE BOX OFFICE

SUNDAY SHOWS TO BROADWAY \CLAIM TO TAP MOVIE AUDIENCES

Sunday performances of legitimate shows returned to New York's Broadway, last Sunday night, after an astonishing attempt, and, on Monday morning, stage managers and producers appraised the policy, concluding generally, that more publicity and advertising be used to apprise the public of the new policy. This marks Broadway film theatres' first Sunday stage competition in years.

Also, while some of the stage declared they were attracting what otherwise is a motion picture-going public to the Broadway area, and while all in the legitimate theatre field have generally conceded this is the type audience which the new policy is intended to attract, the owners and managers of Broadway showed their usually good business at their theatres, rather than the opposite, and seemed generally in accord with the idea of Sunday evening legitimate attractions, believing that whatever brings people into the theatres of Broadway will benefit all of Broadway.

Allowed by Equity Ruling

Actors Equity recently agreed to allow its members to perform in Sunday shows, at the normal rate of pay, thus reversing an actor's stand of more than 20 years, against Sunday boards. When, after much pressure from labor unions seeking to enlarge the working week, and from theatre managers seeking to gain a part of the public which throngs Broadway on Sunday, the New York State "blue laws" were modified to 1935, to permit Sunday performances of legitimate productions, Equity at the time maintained its opposition—an opposition created by its desire to assure actors a certain amount of leisure per week. In the Fall of 1935, Equity, according somewhat to the prevailing pressure, modified its opposition of its members in shows on Sunday, but stated they would have to receive two-eighths of a week's salary for each such performance. This ruling was also adopted by the stagehands' union. The effect was to discourage all but a few shows on the disputed evening.

However, theatre managers continued pressure, and Equity, mollified this year by the written promises of the stagehands' and musicians' unions, agreed to go on trial to pay on Sunday if Equity agreed, in the face of "continued bad conditions in the theatre," in the words of this month's issue of the Equity magazine, and with the possibility of a seven day actor's working week forbidden, in any event, by state law, to a trial season of Sunday shows without extra pay to June 1, 1941. The agreement was made after a referendum of members counted on November 1st.

Of the 784 ballots cast by senior members, only 116 were opposed to the idea. Equity disbanded junior members voted, and, though their votes were not effective in the above total, Equity polled the results already parallelled that among senior members.

Twelve of 19 shows in New York played on Sunday evening. Two of them are classified as hits: "Hellzapoppin," and "The Man Who Came to Dinner.

James F. Reilly, executive secretary of the League of New York Theatres, toured the shows open Sunday evening, and said Monday morning he was "pleased with the results." He added that reports of receipts indicated the shows far from the failure many had predicted they would be on that evening.

"Generally, the shows which ran that evening were closed Monday or Tuesday evening, conforming to the state law forbidding seven days' work for an actor without 24 consecutively hours' rest.

"It was said the shows did their best business with the cheaper seats. However, prices were not reduced, and I said that they should, from persons who point out that the motion picture-going crowd is not accustomed to paying $1.30 or $4.40 top.

"Tickets selling for $1.10 and 55 cents were readily bought. Orchestra seats at $3.30 and similar prices, were not filled. The ticket booths, $1.50 seats, and 72-cent premiums, were open, but did little business.

Business Better Than Average

Comparing notes, theatre managers agreed Sunday evening's business was better than the average Monday evening's, and that many of the persons who appeared at the boxoffice were newcomers.

Among the shows open Sunday evening were, in addition to the two hits mentioned, "Better Than Beverly Hills," at the Fulton; "George Washington Slept Here," at the Lyceum; "Johnny Belinda," at the Belasco; "Separate Pants," at the Plymouth; "Blind Alley," at the Windsor; "It Happened on Ice," at the Center; "Tobacco Road," at the Forrest; "Archie's Aunt," at the Cort; and "Kind Lady," at the Playhouse. The latter two gave charity performances. "It Happened on Ice" is not under Equity's jurisdiction.

Equity magazine this month editorialized: "The greatest chance for success of the new policy lies in a real effort to popularize cheaper seats."

"The crowds for which they (the theatre managers) have been competing, and of which they have so little faith, that people have said, "I don't care, they are essentially motion picture patrons. . . they have been accustomed to paying about a dollar, and not more than a dollar and a half, for their seats. Equity does not think a great many of them are able, or willing, to pay more."

The magazine remarked that the motion pictures, for the moment mentioned, have given their customers a great deal, and, "more than that, these people have been made to feel welcome. If these patrons are lost to the legitimate theatres, Equity declared, "they are going to miss it, perhaps resent it."

No Opposition from Exhibitors

Operators of Broadway's large first run film houses viewed the new policy of Sunday shows in New York's legitimate theatres favorably, a consensus on Monday established. Big problem of the large film houses on Sunday night has been to attract people from the suburbs and neighborhoods—Sunday night usually being a good neighborhood movie theatre night. Noting better than usual business Sunday, evidently attributable to the Thanksgiving Day weekend, and more money flowing this year because of government policies, the film theatres of the Broadway sector also feel that whatever will attract people to their sector, even if it be a theoretical competitor, will benefit all in that sector.

Irving Lesser, manager of the Roxy Theatre, where he played Twentieth Century-Fox's 'Tin Pan Alley,' put it this way: "Anything that brings people to Broadway is going to help us. It'll promote more interest in the area. These legitimate shows. After all, the legitimate theatre is part of Broadway. He added that his theatre on Sunday, night Monday, did very well, with Irving Windisch, handling public relations for the Warner Brothers' Strand Theatre, concurred with this view, also noting that his house had had one of its biggest Sundays and that this was estimated after comparing boxoffice records of other Bette Davis pictures on Sunday screenings at the theatre, with the gross established by the present feature, 'The Letter.'

At the Rialto Theatre, is was said that business on Sunday was better than one week before. Monogram's "The Abe," with Boris Karloff, played at the theatre.

The theatre, that patrons of the Rialto would, probably not be prospects for the legitimate theatre, noting that the latter would draw from the ranks of people attending the larger theatres and paying from $1.30 to $2 for admissions.

At the Music Hall, Fred Lynch, director of publicity and advertising, said the Sunday legitimate theatre shows had no effect on attendance Sunday night, "We did a very large business, beginning Thursday, with the opening of 'Bitter Street,'" he said. In other words, we did the usual large Thanksgiving Day weekend, business. It certainly was above average.

Mr. Lynch also said the Center Theatre, playing a stage attraction, "It Happened On Ice," not under Equity control, did better than average business that evening.

Ben Serkowitch, publicity and advertising manager of the Capitol Theatre, which, on Tuesday began its seven day run, Charles Chaplin's 'The Great Dictator,' looked at the record sheet Monday morning, anxious, also, to ascertain what effect the legitimate theatre competition would have on his boxoffice. He added: "We did, in fact, a whale of a business. The theatre was virtually filled. And parades, for all of the other houses did capacity business also."

Mr. Serkowitch thinks the legitimate theatre activity will help film houses.

NORTH WEST MOUNTED POLICE: Gary Cooper, Paulette Goddard, Madeleine Carroll, Preston Foster, Robert Preston, Akim Tamiroff, George Bancroft, Lon Chaney, Jr., Walter Hampden—Paramount's big, great road show production, surpassing "Union Pacific" in spectacle, surpassing "The Plainsman" in pulse pounding action. Action thrills to stir your heart, color thrills to amaze your eyes and it's big, big, big sense of the word. But instead of the North West Mounted Police. Directed by Gail Borden, the Texas Ranger, got his man and Preston Foster of the Mounties got the girl. Paulette Goddard, and right here we want to say that Miss Goddard was superb and marvelous in the difficult role of a very lovely India maiden and her acting was of the very highest order, and our splendid star in the picture, Preston Foster, Akim Tamiroff, George Bancroft and Lon Chaney, Jr., et al., each contributed a big helping to make one of the outstanding pictures of the year. Running time, 125 minutes. Played November 14–20—William Noble, Civic Theatre, Oklahoma City, General patronage.


RHYTHM ON THE RIVER: Bing Crosby, Mary Martin, Otho Sears, Jane Froman—Road show for 16 years. Mary Martin's fame we had a great turnout although Bing is a nice drawing card alone with a cash. Hair time, 94 minutes. Played November 13–14—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

ROAD TO SINGAPORE: Bing Crosby, Dorothy Lamour, Bob Hope—We did exceptionally well on this picture. We tied up with a large touring company. Played the whole side of the show—Harold Robinson, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ROAD TO SINGAPORE: Bing Crosby, Dorothy Lamour, Bob Hope, Charles Coburn—Take two competent comedians (Crosby and Hope), add a shapely young lady who is easy on the eye (Miss Lamour), plus an amusing story, and you will find that it results in quite a remarkable musical. One of the things that normal beings look for and appreciate during these times is a little laughter. Bing Crosby and Bob Hope could do it. Crosby and Hope before they went into action again, and will do it again, because they appeal to the people who are in a position to try in any way to interfere with things. Crosby and Hope have the widest appeal to such people. Another incident that appealed especially to the men here was when Bing Crosby offered to play the caddy to Bobby, played by Patric Knowles, the young lad in the picture, who was trying to get a job as a caddy. Bing Crosby was the best he had ever seen, and he offered to take his place. Crosby is now at 


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PARAMOUNT THEATRE
C. A. WAGNER, Manager
Connellsville, Pa.

AUGUST 30, 1940

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MOTION PICTURE HERALD
November 30, 1940

(Continued from page 48)

tion, Prion Theatre, State Street, Trento-
in, N. J. Prion patronage.

THOSE WERE THE DAYS: William Holden, Ju-
dith Anderson, and Kira Steen are posing pleas-
ingly for picture that we did not do an aver-
ging service, and now it appears that they had 
Judith Booth dressed in her undies in one of the 
scenes. Now for what reason was this scene in-
jected? This was not a sex picture. Do they assume 
that a person will go to any length that will increase 
the drawing power of the picture or word of mouth 
about that scene will help in drawing patronage. 
Looking through this cycle of girls in undies was 
as the case before the Lennox Theatre, North Ver-
minon, Ind. Small town patronage.

I'M STILL ALIVE: Kent Taylor, Linda Hayes— 
Just a fair action drama placed on our bairn night. 
To less than average business. Running time, 
72 minutes. Played November 27-28—Pearce 
Theatre, North Vermon, Ind. Small town pa-
tronage.

LADDIE: Tim Hoh, Virginia Gilmore, Joan Car-
roll—These so-called family "goofy" type picture 
played for 27 minutes. December 3—E. C. Arch-
art, Strand Theatre, Milford, Iowa. General pa-
tronage.

LUCKY PARTNERS: Ginger Rogers, Ronald Col-
man—The third picture in this comedy series. 
It still managed to get plenty of laughs in this 
instance. Very well liked by patrons. Good business 
and so it depends a great deal on your audience. 
Running time, 72 minutes. Played November 
24-25—Pearce Theatre, North Vermon, Ind. 
Small town patronage.

MEN AGAINST THE SKY: Richard Dix, Wendy 
Barrie, Edmond Lowe—We have always made 
money on a skeleton picture and this did well enough 
for itself, Running time, 29 minutes—E. C. Arch-
art, Strand Theatre, Milford, Iowa. General pa-
tronage.

MEXICAN SPIRITUDE: Leon Errol, Lupe Velez, 
Donna Matulka—A comedy that disappoints the 
romantics. They have the draw but I do not think the 
picture suits them. Running time, 62 minutes. 
Played November 14-15—Ritz Amusements, Inc., 
Ritz Theatre, North Vermon, Ind. Small town pa-
tronage.

POP ALWAYS PAYS: Leon Errol, Dennis O'Keefe, 
Adelle Pearce—Everyone said that we saw it, although 
I'm not sure. It is not a very good picture and 
we were featured in another one it would draw well on 
this circuit. Running time, 60 minutes—Pears 
November 14-15—Pearce Parkhurst, Larco Theatre, 

RAMPARTS WE WATCH: Documentary of early 
days. We were very well satisfied with this 
March of Time type film. It is certainly diff-
erent but we thought the scenes were very well 
written and choreographed. They have very good 
acting and so it is a very good type of picture that 
this is a fine picture, but it is not a very good one. 
Running time, 66 minutes. Played November 29- 
30—Pearce Theatre, Larco Theatre, Larco, 

TO MUCH OF A GOOD THING: John Craven, 
Arlene Francis—in the theatre business. Good 
business. Running time, 92 minutes. Played 
November 14-15—Pearce Theatre, Larco Theatre, 
Larco, Mass. General patronage.

WINTER'S FOLK: No winter's folklore. No 
little pictures. Just a lot of winter scenes. Running 
time, 30 minutes—Pearce Parkhurst, Larco Theatre, 

WORLD'S FAIR: Elizabeth Kellerman, William 
Henry, Henry King—An excellent picture for the 
season. Great production and high production 
value. Running time, 92 minutes. Played November 
22-23—Pearce Parkhurst, Larco Theatre, Larco, 

Universal

BLACK DIAMONDS: Richard Arlen, Andy Devine— 
Not as good as others in this series featuring these 
stars. Devine gets a few laughs but is weak. 
Running time, 60 minutes. Played November 12-13, 
Pearce Parkhurst, Larco Theatre, North Ver-
mon, Ind. Small town patronage.

DESTROY RIDE AGAIN: James Stewart, Marlene 
Dietrich—in the theatre business. Good business 
and so it is a very good production picture. 
Running time, 94 minutes. Played November 
10-11—Harry Shaw, Dillard Theatre, Wardell, Mo. 
Small town patronage.

GREEN HELL: Douglas Fairbanks, Jr., Jean Ben-
nett, John Howard, Alan Hale, George Bancroft, 
George Sanders, Vincent Price—Although a 
very horrible show (in places), our people seemed to like it. 
Played on Pal Nite and to a full house. Running 
time, 85 minutes. Played November 15—Harry 
Shaw, Dillard Theatre, Wardell, Mo. Small town pa-
tronage.

HIRED WIFE: Rosalind Russell, Brian Aherne, 
Robert Lowery—in the theatre business. A picture 
that failed to draw. Passed everyone and it is just a 
very poor picture. Played Monday night. Good for 
anyone's Sunday date. Rosalind Russell is the 
entertainment. Played Monday night. Small town 
patronage.

IM NOBODY'S SWEETHEART NOW: Dennis 
O'Keefe, Virginia Bruce, Vera Ralston—Not a 
little picture. Your young folks will eat it up. 
Running time, 72 minutes. Played November 
25—E. C. Archart, Strand Theatre, Milford, 
Iowa. General patronage.

MRS. O'BRIEN'S NEIGHBOUR: Brian Aherne, 
Rosalind Russell, Robert Lowery—A picture that 
made the people laugh. Played Tuesday night. 
Satisfied the horror fans. Running time, 65 minutes. 
Played November 27—E. C. Archart, Strand 
Theatre, Milford, Iowa. General patronage.

SAUCY'S HAND: The Dick Foran, Peggy 
Mason—Exceedingly bad. Played Saturday 
night. Played November 22—E. C. Archart, 
Strand Theatre, Milford, Iowa. General pa-
tronage.

SECRET OF A NURSE: Dick Foran, Helen 
Mack—Exciting drama that seemed to please 
everyone. Played August 21—Frank J. Beck, Frank J.
November 30, 1940

Beck’s Theatre Circuit, Spokane, Wash. Small town and rural patro

Warner Brothers


KNUTE ROCKNE-ALL AMERICAN: Pat O’Brien, Gale Page, Ronald Reagan, Donald Crisp—It’s a beautiful picture as we’ve seen for many months. A clean story that the young folks will like. But O’Brien is excellent. Business normal but did not as we had expected. Many customers stayed away from this type of picture. Running time, 90 minutes. —W. Varick Nevins, Ill, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SEAHAWK: Errol Flynn, Breck Marshall, Claude Rains, Flora Robson, Alan Hale, Una O’Connor—Very well done through and shot but somehow failed at the box office. Probably don’t want to see it a second time. They didn’t go in or came, running time, 15 minutes. Played October 21—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

Short Features

Columbia

FROM NURSE TO WORSE: Three Stooges—If they can’t do it on the table it is out of their best. Running time, 15 minutes. —Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

HIS BRIDAL FRIGHT: Charlie Chase—Here is a snappy comedy featuring Charlie Chase. It is too bad we can’t see more of him. It has a mad chase along the edge of a cliff and all the slapstick angle that we’ve come to look for. It is a hunt for a certain rare postage stamp with many good laughs. —W. Varick Nevins, Ill, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

NUTTY BUT NICE: Three Stooges—If the Stooges are well received in your place, they’ll like this one. People got into it and enjoyed it. Running time, 15 minutes. —W. Varick Nevins, Ill, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SCREEN SNAPSHOT, NO. 1: Ken Murray—Ken Murray’s comments and gags make this issue as good as a comedy or maybe better than a comedy. It depends on the viewpoint. It is the most entertaining of the whole series. Running time, 10 minutes. —Alfred Co-Op Theatre, Petrilla, Ontario, Canada. Small town patronage.

SQUADRON 992 (FLOATING ELEPHANTS): Composer—Excellent. Canadian theatre should play this as it is most timely.—Harland, Rankin, Plaza Theatre, Tillamook, Oregon. General patronage.


Metro-Goldwyn-Mayer

CAPTAIN SPANKY’S SHOWBOAT: Our Gang—This is a very good single reel comedy. Running time, 90 minutes. —A. C. Stock, Niles Theatre, Petrolia, Ontario, Canada. Small town patronage.

CAVALCADE OF SAN FRANCISCO: FritzPatrick Traveller—Everyone enjoyed this short, especially the ones who were not able to see the Fair on Treatres Island at San Francisco. It contained some good full ball team and show them off. Excellent.—C. L. Niles, Niles Theatre, Amoman, Iowa. General patronage.

GOING FISHING: Our Gang—After several bad ones this is a good Our Gang. Running time, 90 minutes. —Alfred Co-Op Theatre, North Vernon, Ind. Small town patronage.


PAPA GETS THE BIRD: Cartoons—These Bear cartoons are excellent and please young and old. One of the best.—C. L. Niles, Niles Theatre, Amoman, Iowa. General patronage.

MOTION PICTURE HERALD


Paramount


KING FOR A DAY: Gabby Color Cartoons—It seems nice to see Gabby in a good color cartoon. It is not extraordinary but it has some good moments. Running time, seven minutes. —W. Varick Nevins, Ill, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

LISTEN TO LARRY: Larry Clinton and His Orchestra—One of Paramount’s finest musicals. Play this one. Running time, nine minutes. —Harry Shaw, Diard Theatre, Wardell, Mo. Small town patronage.


MOTORCYCLE STUNTING: Grantland Rice Sport Check—A very good action sport special. Running time, 10 minutes. —Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

PARAMOUNT NEWS: No. 29—Army anti-crash trailer; Joe Penner’s picture of Hirohito inspecting Japanese fleet; corn husking contest at Davenport, Iowa; Duke of Windsor and Duchess take salute at opening of Parliament in Bahamas; London battles fires; Comedy Club Gallery bombed; broadcast to Americas from subway shelter; football: Army vs. Notre Dame; Penn vs. Navy; Northwesterners vs. Minnesota. Very pleasant and interesting. Running time, nine minutes. —William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PEDAGOGICAL INSTRUCTION: Stone Age Cartoons—Good enough black and white cartoon. Running time, seven minutes.—E. M. Fleischer, Paramount Theatre, Drawer, Okla. Small town patronage.

POPEYE MEETS WILLIAM TELL: Popeye the Sailor—Funny, very funny but Popeye was a match for William Tell and his spinach came in very handy at the right time. Running time, seven minutes. —William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

POPEYE MEETS WILLIAM TELL:—Popeye the Sailor—This series has three Popeyes. It needs better script and more “Oliver Oyl” and “Wimpy.” —C. L. Niles, Niles Theatre, Amoman, Iowa. General patronage.

POPULAR SCIENCE: No. 5—Real interesting. Worth learning.—Harland Rankin, Plaza Theatre, Tulsey, Ontario, Canada. General patronage.

RIVER THAMES—YESTERDAY: Fascinating journeys—Beautiful color but too much time for our customers. Running time, 10 minutes. —Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.


UNUSUAL OCCUPATIONS: This series excellent and can be played anywhere.—C. L. Niles, Niles Theatre, Amoman, Iowa. General patronage.

RKO Radio

COAT TALES: Jed Prouty—Different from the usual run of short subject comedies and actually funny in spots. I wouldn’t actually ask for this one by name. Running time, 8 minutes. —Pearce Parkhurst, Lincoln Theatre, Beverly, Mass. General patronage.

GOOFY’S GLIDER: Walt Disney Cartoons—The Goof tries to learn gliding in a cartoon that is distinctly different for Disney’s usual offering. It has plenty of laughs. Running time, eight minutes. —Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

INFORMATION PLEASE: No. 3—This is the first one of this series that I have ever seen and frankly I personally was disappointed. However, this short apparently has made a name for itself due to the popularity of the radio program. Running time, 10 minutes. —Pearce Parkhurst, Lincoln Theatre, Beverly, Mass. General patronage.

MARCH OF TIME, No. 11: U. S. Navy 1940—A very timely “Time” and one that our audience was glad to see. Our Uncle Sam’s fleet may be small today but it certainly looks mighty. Any audience will appreciate this one. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Popeye the Sailor, D. M. Fleischer, Paramount Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

MARCH OF TIME, No. 12: Scrooge of Conquest: Dutch East Indies—This series is very good and with the proper exploitation it should boost your box office (Continued on following page)

MALIBU BEACH PARTY: Merrie Melodies—Extremely well done characterization of movie stars with different personalities, all in one 1-color cartoon. It is both interested and finely executed and is an interesting cartoon that may seem. Running time, eight minutes.—W. Varick Nieves, III, Alford Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.


SERVICE WITH THE COLORS: Technicolor Patriots—Good two reeler in color showing life in the army. Was entered at the finish, Running time, 30 minutes.—E. M. Freiberger, Paramount Theatre, Dewey, Okla. 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

THERE TO BE HAD

The realists among the membership will take the December suggestions in this issue for what they must be taken—the starting bell for the year's most spirited battle. The battle concerns the theatre's fair share of the holiday shopping money. The determined manager intends to get his piece of it.

This December sees much more Christmas cash in circulation. Which means the manager must scrap that much harder to keep the ticket-sellers from their knitting. Obviously, it can be done, since it has been done previously. And it will be done currently.

In the final analysis, experience declares that the clear-eyed theatreman regards December opposition without undue alarm. Confident of his ability to "cop the duke," the lad who don't scare easily, gets in there to keep plugging from bell to bell.

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OUTSIDE THE THEATRE

Coincident with the report of Loewman Joe Samartano's election to the presidency of the Meriden, Conn., Kiwanis Club, comes the latest copy of Wometco's "Contact," telling of similar doings among the Miami circuit's managers.

Listed among those holding executive posts in the local Kiwanis, Exchange Optimists, Lions and other civic-minded organizations, are Round Tablers Sonny Shepherd; Burton L. Clark, Ray Toemnes, S. Gordon Spradley, Jack Fink, Charles Ozburn, Edgar Pearce, Flynn Stubblefield and Mark Chartrand, among others.

The extra-curricular activities of these members cover a comprehensive field of community endeavor, sufficiently wide to bring them frequently into the news, to bring them into frequent contact with the city's foremost citizens. In such skilled hands, obviously, these factors must also have to do with the theatre state of health.

△ △ △

FAT PUBLICITY SOURCE

Transfer of the women's fashion center from Paris should open up an added source of fat publicity, according to Stan Andrews, of F.P.C.'s Capitol, in Guelph, Ontario. The Canadian member has made a signal success in selling star fashion mags to his conservative papers. His current contribution is a two-

"I have been wanting for some time to drop you a note and thank you for your kind acceptance of Lex Theatre material for Motion Picture Herald and the Quigley Awards.

"Since I have been with the Indiana-Illinois circuit, I have learned the value of the Awards and the pleasure and interest one can obtain out of putting together a campaign folder. One of the big values is in finding the weak points of one campaign as you put it together on paper and eliminate those weaknesses in the future efforts."—From Bob Griffith, Manager, Lex Theatre, Chicago, Ill.
Round Table
In Pictures

(Above) Labelling his twin-bill of "South of the Border" and "Young Buffalo Bill" as "Rodeo Show", Manager Ed Hartman, Murray, Kansas City promoted riding equipment for special lobby.

(Above) Francis Wood, treasurer Newsreel Theatres, inspects enlargement of RKO's cartoon history displayed in lobby of New York Embassy.

(Left) As a teaser in advance of "Brigham Young" at the Onate, Belen, N. M., Carmon Phillips planted cans of film in safe out front.

(Left) Planted directly in front of the Palace, Athens, Ga., boxoffice by L. & J. City Manager Moon Corker was an automatic phonograph and sign inviting folks to listen to Deanna Durbin recordings from "Spring Parade". Through courtesy of cooperating music shop, recordings from previous Durbin pictures were also available.

(Right) Reported by Les Pollock was assistant George McGannigle's curiosity arousing lobby stunt on "Escape" at Loew's, Rochester. Wax model dressed in red conspicuously sat reading copy of book in advance of date.

(Above) L. J. Maion, manager of the Palace, in McAllen, Texas is here shown surrounded by some of the usherettes, dressed in costume for date on "The Westerner".
Businessmen Tied to Local Picture

Sponsored by the Junior Chamber of Commerce, with most of the cost defrayed by cooperation of leading merchants, a locally made picture, "Romance in Brookline" with resident young men and women in the cast, proved a profitable venture for Jack Marble, at the Coolidge Center, in Brookline, Mass.

Contacts were established with merchants through a mail campaign inviting them to participate in the production. In exchange for services rendered, local and prominent locals taking the lead.

The actual filming included clubs, schools, churches, football games, and crowds attending. Faces around town were shot, on the streets, in factories, city hall, police and fire departments, etc. In all, Marble figured the picture, which ran 35 minutes, had a potential draw of some 20,000 people, which was reflected in the three-day capacity attendance, he reports.

Additional promotion had bannered truck with camera equipment three weeks ahead, personal talks before organizations by Marble, etc. Publicity was generous in the local press with further comment carried in the nearby Boston papers.

"LET'S HEAR FROM YOU"

Double Truck Contest Aids Nutting on "Knute Rockne"

Effective was the double truck promoted for "Knute Rockne" by Floyd Nutting at the State, Mankato, Minn. Each ad carried a cut of one of the player's from each of the teams playing in the city Saturday night opening. Entrants were asked to identify each, giving the position he plays on the team, the school and name of advertiser in which his picture appears. Guest tickets were awarded the winners.

Through tieup with football teams at stadium, the bands formed large "K" and "R" during halves. Following this, four players carrying a giant lettered football walked around the gridiron advertising the picture.

"LET'S HEAR FROM YOU"

Mounties Visit Newspapers

Visiting the offices of the local newspapers, Alice Gorman, of the United Detroit Theatres, publicity staff made frequent appearances at each with press material on "Northwest Mounted Police." Escorted by two six foot mounties dressed for the occasion with red coats and complete outfits of the Mounties the aggregation created a furor wherever they went. Boys were borrowed from the Michigan theatre, where the entire staff was dressed in keeping two weeks ahead.

Conrad Lessons Given On "Argentine Way"

In conjunction with the date on "Down Argentine Way" at Keith's, in Syracuse, Harry Untertort received the cooperation of both local newspapers and secured an instructor to give conga and rhumba lessons at no cost to the theatre. In addition paper ran a musical movie quiz contest using different shots of the stars in each of which the picture was plugged. Local dancing academy had a conga contest on opening day and again during run.

Wide radio coverage was secured, Station WOLF tying up with victrola shop on their regular program, playing records from the film. Music shop cooperated by plugging sheet music and records and numerous window displays were landed.

"LET'S HEAR FROM YOU"

Amateur Band Contest Sells "Strike Up" Date

As a follow through on the national amateur band competition arranged by MGM on "Strike Up the Band," the date at the Emboyd, in Fort Wayne, Ind., was hooked to a newspaper promotion in which merchants' prizes and theatre tickets were awarded.

Three eliminations were held at the theatre, with locals acting as judges. The finals were staged toward the end of the engagement with the audience acting as judges by popular applause. Stations WOWO and WGL came through with three broadcasts featuring transcription and plugs for the contest and engagement. Double truck coloring contest involving cash prize for most colorful was planted in cooperating paper. Staged with local schools through their papers was a contest to find the girl with most fraternity pins, winners attending the theatre as guests of the management.

Campaign was put over by F. J. Reimer, general manager, Quimby Theatres and Warren Smith.

"LET'S HEAR FROM YOU"

Perfumed Notes, October Valentines, Fill the Air With Drama and Love

For the premiere of Warners' "The Letter" at the San Francisco Fox, some thousands of locals on the theatre's mailing lists were intrigued by the receipt of a personally-addressed highly perfumed, pink-colored "personal" letter in feminine handwriting. First page was a copy of the letter which forms the background of the picture, reading:

"Robert will be away for the night. I shall expect you at eleven. I am desperate and if you don't come, I won't be responsible for the consequences." Following this was a P. S. "Turn the page, please."

Inside page copy carried the tip-off and theatre credits, starting, "built around this letter is a motion picture which becomes one of the most memorable entertainments ever seen," etc., etc.

The "personal" slant was also employed by "Doc" Tweed, in a valentine mailing idea for "Love You Again," at the Lido, Manly, Iowa. Here, the Round Tabler had a lot of inexpensive valentines printed up with the covers decorated in the usual heart form lettered "sweetest story ever told." Inside was printed a valentine love jingle, and immediately below, followed hand-written copy signed by William Powell, reading:

"The above words sure sound like 'I Love You Again.' A valentine in October isn't half so crazy as a guy who's been married to Myrna Loy for nine years and who doesn't know anything about it until he gets a good crack on the head," etc. The windup was the title again and the theatre date.

TIES "BITTERSWEET" TO CHOCOLATE BARS

One of the first to utilize the M-G-M confection tiein on "Bittersweet", for the date at Warners, Shebogan, Wis., Marlowe Conner had one of his leading drug stores obtain samples of Bittersweet bars. These were mounted with water-glass on small colored cards carrying theatre and store credits.

Distributed up and down the street by attractively clad girl, the candies went quickly, Marlowe reports.
Two Governors and a Mayor
Guests of Pincus at "Wyoming"

OFFICIAL GREETING. Arriving in Salt Lake to attend the premiere of "Wyoming" at the Utah, Governor Nels N. Smith of Wyoming (center) is welcomed by Governor Henry H. Blood of Utah (left) and Mayor Ab Jenkins of Salt Lake City. As a feature of Charlie Pincus' campaign for the date, Mayor Jenkins proclaimed "Wyoming Day" on behalf of the opening.

Wide Publicity Gained
Through Sarong Giveaway

Much was made locally over a sarong autographed by Dorothy Lamour which was sent from Hollywood to Paramount's publicity chief St. Osvaldo Leite Rocha for opening of "Typhoon" at the Odeon, in Rio de Janeiro. Sarong was made the prize in a local dance contest held in leading hotel and presented to the winner by Carmen Miranda, who was present for the occasion. Papers picked up the stunt and gave it wide publicity as they did to a coloring contest for prizes.

The advertising and publicity campaign stressed the romantic nature of the picture and in every illustration Lamour wore a sarong. In addition, special cards carrying cut of the star were distributed widely and numerous window displays were promoted.

"LET'S HEAR FROM YOU"

Newspaper Campaign Stressed
In Blackstone Personal Date

Starting his newspaper campaign on the personal of Blackstone, two weeks ahead, Lou Meyer at the RKO Temple, in Rochester announced a special bunt show for kids at which time the magician presented them with the rabbits in connection with a lucky number contest. Headliner also performed at local Sanitarium which netted two column story and art in papers.

In cooperation with Station WSAV, a fifteen minute brain twister program was effective. In addition, WHEC and WHAM gave some swell breaks to the personal. Window cards were planted as were one sheet covers a radius of 50 miles. And highlight of campaign was a candid camera contest in front of theatre and from stage for promoted prizes.

"LET'S HEAR FROM YOU"

Football Thrown from Roof
Aid Federer on "Many Girls"

Manager Howard Federer of the Varsity Theatre, Lincoln, Neb., called out a bevy of local high school and college girls to catch lucky footballs thrown from the roof of the theatre in his campaign on "Too Many Girls." A congressional candidate and a captain of a local gridiron squad tossed the balls and girls who caught them were allowed to bring as guests all their sorority sisters, or if non-sorority twenty friends.

A dance from "Too Many Girls" was demonstrated at a ballroom, 10,000 napkins with imprint were distributed and fifty bumper strips, 200 window cards and 10,000 heralds used.

"Laugh Week" Set On Chaplin Date

Crowds that packed Bushnell Park, in Hartford, Conn., awaiting the arrival of President Roosevelt, in the interim were amused by a Chaplin impersonator who performed for Jack Simons’ "Dictator" date, at Loew's Poll, starting the following day. The comic did his stuff from the bandstand, then mingled with the crowds handing out "laff dope" capsules which contained publicity on the picture. This was hooked to a "Laugh Week" proclaimed by the acting mayor and covering the engagement.

Top street stunt was a candid camera idea with cameraman and two boys in Chaplin attire. As shots were taking of a crowd, the boys would open up a large poster which asked for big smiles in connection with Laugh Week. Copy pointed out that the "biggest smiles" would be reproduced in the lobby with identifying rings around them, and those so "ringed" would be rewarded with guest tickets. New pictures were posted daily.

Simons promoted three featured radio tie-ins on consecutive mornings over WHTT, two on the musical background of the picture, the other, a "man-on-the-street" open day which included interview with the Chaplin impersonators about the date. Also on opening day, morning papers, with front-page overprint in red, were distributed by ushers made up as the comic.

Postal Telegraph was promoted for miniature wires placed in envelopes with outgoing messages. Children were attracted by a cardboard coupon the first 5000 of which were distributed in all schools. A lucky sales-slip number idea offered guest tickets, purchasers at three stores asked to hold their purchase slips to compare with numbers posted in the theatre lobby.

"LET'S HEAR FROM YOU"

Callaham's Prescription Gag

The old prescription gag was brought out and used advantageously by Jewel B. Callaham at the Arrow Theatre, Broken Bow, Oklahoma, for "Doctor Takes a Wife." Copy on blank read: "If you are dizzy, tired, lazy, yawn, lovelock, or if you want to forget your worries, or if you enjoy good entertainment and like to laugh, we prescribe that you take one and a half hours of 'Doctor Takes a Wife' and one-half hour of extra attractions. We feel sure that this will get the desired effect. However, you should take a follow-up tonic of all the coming attractions."

"LET'S HEAR FROM YOU"

Farrar's "Finger"
Newspaper Ads

"How to Read a Newspaper" was the theme of an institutional ad used by the Indianapolis Star in connection with Ward Farrar's "Third Finger, Left Hand" campaign for the film's showing at Loew's, Indianapolis. Farrar arranged a series of stunts featuring Myrna Loy remonstrating with Melvyn Douglas over a morning newspaper break. The stunt was so effective that it was enough to run it as an institutional ad, with appropriate film compy.
WITH campaigns to bolster December grosses in preparation, a canvass of the back files reveals a number of tested ideas that members reported as having aided in their quest for boxoffice ammunition to battle the holiday month opposition. These promotions cover various branches of promotion, many selected because they are again being used this year.

The ideas have been set down pitifully and displayed so that 'he who runs' may "also read." Here they are:

Replica of regulation mail box in charge of costumed Santa Claus is set up in lobby. Paper and pencils are provided for children to write personal letters to Santy with list of presents they desire. Letters are forwarded to parents with personal letter from the theatre.

Free checking service for convenience of patrons to leave their holiday purchases while seeing the show. This is strongly publicized in ads, trailers, newspaper publicity, lobby posters.

For early December, combined beauty and style show at theatre, newest hair dress fashions also stressed. This is put on with department stores and beauty shops.

Giveaway of cash prizes under some such title as "Gold Rush," money contributed by merchants who give numbered coupons with each purchase. Stores share in cost of coupons and space in double-truck co-op pages.

For sections of the country where weather allows, December 24 has been used for giant outdoor parties on behalf of underprivileged. Lighted Christmas tree is set up in front of the house with entire block roped off. Promoted bands make music, local choirs sing, city officials participate, boy and girl scouts cooperate to usher and handle traffic. Fruit, candy, toys, etc., are distributed by members of civic and lunch associations, gifts promoted from fund raised by newspapers or combination of local organizations.

Promoted toys from department store displayed in lobby under giant Christmas tree. Numbered coupons are distributed to juvenile patrons until the Saturday before the holiday when holders of winning numbers are given the toys. Coupons carrying name of store are supplied by the theatre for distribution at the boxoffice and also at the store with each purchase.

To stimulate early shopping, a Santa Day is held early in the month, sponsored by the businessmen's association, featuring a street parade, with Kris Kringle himself in the spotlight. Theatre is represented with a colorful float advertising the current and coming attractions. Santa will also be used for street attentions, making the shopping district with back banners carrying appropriate copy.

RKO THEATRES OFFER CHRISTMAS GIFT BOOKS

Book tickets for gifts again on sale at all RKO theatres, are enclosed in an artistic Christmas folder, titled "Book of Happiness," and issued in three and five dollar denominations, plus bonus coupons. The books may be used in any of the circuit's houses and for information of buyers, complete list of theatres and cities are available.

Unusual street stunt calls for services of local choir who with costumed Town Crier visits restaurants, hotels, etc. Choir sings carols at each stop after which Crier opens scroll and announces theatre's attractions.

In Cleveland, the Loew houses found effective, a "Bury the Tree" stunt hooked to one of the dailies. The idea is for patrons to bring toys to be placed around tree until it is almost covered, the gifts, of course, for the local underprivileged children.

Reconditioning of toys for the needy is another reliable to recommend. Here, the company works with the local Legion post, fire and police departments to repair gifts contributed for the purpose, with the dailies of course getting behind the idea for build-up.

Redhead contest for youngsters, run at last Saturday kid show before, offered prizes for fattest, thinnest, prettiest, prettiest twins, prettiest red hair, etc. Promoted with local paper for added publicity during the last weeks in advance of the holiday.

Another lobby shopping service is a "Shop and Mail Early" stunt with stores to furnish holiday wrapping and colored tissue paper, seals, tape, shopping tags, etc. Cut-outs of Santa are placed about town with "shopping матinee" copy.

ALLIANCE THEATRES REPORT AUTO GIVEAWAY

Representative of the many December giveaways in circulation this year is the 1940 Pontiac offered by the Tri-Theatres circuit, of Alliance, Ohio. According to Milt Korach, publicity head, coupons are now given at the three theatres, the Columbia, Strand and Morrison, the car on display in the arcade of the latter. Car is to be awarded on Christmas Eve, with winner required to be present at one of the houses.

For Christmas prologue, stage set with church window and falling snow effect as background. Singer seated on stage at portable organ, surrounded by altar boys singing Christmas hymns and carols. Theatre organist concealed from audience, plays anaccompaniment so that it makes it appear as if the playing is done by singer.

Carol singing contest from stage is also favored. Here, school children compete in groups at theatre, one group each night until three days before. Judges are music teachers.

For older grade school children, an essay contest with paper on "What Christmas Means to Me," for cash and guest tickets. Rules stress the spiritual side of the holiday. For youngsters in first to sixth grades, a coloring contest, with entrants required to make up drawings or cutouts of any Yuletide subject.

A "most adorable child" contest is run two-weeks has also been found effective. Age limit is six months to six years with merchants and paper tied in for prizes and publicity. Entrants photos are displayed in lobby, each numbered, together with name, address, age. Votes given to each patron determine the winners.

To determine a "Miss Spirit of Christmas," as part of a community day celebration merchants chip into a fund allowing each to enter a girl to represent store. Parade is held with girls in banded cars and entrants appear at the theatre on a given night the week before where winner is decided. Prizes and expenses are supplied by merchants fund, the usual credits given.

Where lobby or mezzanine space allows, a "merchants pre-Christmas exhibit" rates consideration. Stores pay nominal sum for display of representative holiday wares, the event to be sponsored by local business men's association, if possible. Money theatre collects is used for publicity and advertising, including newspaper space.

A "Christmas Fair Week," the period ahead of the holiday includes some activity at the theatre each night, all plugged under the "Week" heading, with individual merchants cooperating on different nights. Local talent and local orchestra shows, entertainment by organizations, giveaways, etc., are featured. Here, also, stores are allowed lobby or mezzanine space to show gift merchandise.

Theatremen who observe that dances, wrestling and boxing matches, school social activities, fraternal and civic events are held down in December, find that patrons usually attracted by such affairs are better pros-
IDEAS FOR DECEMBER

(Continued from preceding page)

pects for theatre business. With this in mind, December bookings tend to action and comedy pictures wherever possible. During the month, efforts have been made to book religious pictures for sponsorship by local groups on benefits.

Dancing school tie-ins for added pre-Christmas Week attractions take various forms, in every case, the school contributing the entertainment for the advertising. One representative show featuring a king and queen with entertainers costumed as various nationalities and performing in keeping. Setting was a Southern plantation and event built around a homecoming for children returning from school.

Factory parties are held usually in the mornings in the week before. In some instances, the factory pays the theatre a sum equal to a good day’s gross, the theatre supplying the entertainment of special shorts, stage entertainment, etc. Other arrangements call for a flat sum per head. Tickets are distributed at the cooperating plant only.

To aid local toy funds, amateur talent shows are held at the theatre and sponsored by the newspapers. This is put on one or two days during the week before, with theatre sharing in the receipts.

For holiday bookings, publicity has been had with photos of Santa Claus delivering print of picture to manager in lobby of theatre.

Outside decorations include live holly, cedar and mistletoe, with huge reindeer cutouts drawing lighted sleigh on marquee. Posters for outside and theatre billing carry holiday greetings and art.

Letter-writing contest tied in to papers inviting children to tell why they believe in Santa Claus for cash and ticket prizes. Santa makes his appearance at the theatre at a special show at regular admissions, publicized by the paper, radio, etc.

Charity parties with such organizations as Junior League, Chamber of Commerce and Junior Chamber for distribution of tickets, arrangements for candy, cookies, etc., and the giving of gift packages in the lobby. Transit company carries the children free of charge. In advance Santa Claus is stationed in lobby at large containers to accept contributions for the needy which are later distributed to leading local charity organizations.

George Limerick’s “Best Christmas Decorated Home” contest, tied in with the dailies, invites householders to participate in three classifications, two-story houses, apartment houses and duplexes, one-story homes and cottages. Prizes of loving cups are given by Chamber of Commerce, and tickets by the theatre. Paper runs daily entry blanks and publicity with winners selected on December 22 and announced in a special newspaper Christmas Eve edition.

Doll contest to attract children invites youngsters to bring favorite dolls to the theatre where Santa Claus will judge entries and award prizes. These are awarded for largest, smallest, funniest, best rag doll and best homemade.

Giant shadow box for lobby has a silvered tree decorated with blue lights at each end. Special Christmas song in center will be lighted with spots. The rest of the lobby is in keeping with all the usual trimmings.

In situations with inadequate newspaper facilities, managers have put out special December shoppers’ guide tabloids, with space sold to the stores and generous publicity allowed for the theatre’s current and coming attractions.

The “Treasure Chest” stunt, spotlighted at the World’s Fair, is again being considered. Tie-in with store or stores, allows for keys to be given patrons with purchases, keys to be used to unlock chest in lobby. Chest is set up so that gifts inside can be seen. On Dec. 23, from afternoon to closing, patrons with keys from the merchants are invited to try the lock to be eligible for the prizes inside.

Most popular newsboys’ contest is another Yuletide favorite, put on with cooperating newspaper which runs daily voting blanks, votes cast only at the theatre. Daily gives idea wide coverage, stressing the holiday tie-in.

Lobby animation features youngsters going downhill on sleds and another group walking up. Automatic waterfall and holiday trimmings serve as background, with bordering Christmas trees illuminated with colored spots.

For Christmas morning house-to-house, costumed boys distribute colored cards with holiday art, copy reading: “I had to come back to tell you of the excellent picture at the Blank,” and signed by Santa.

Most courteous salesgirl contest was tied in with stores contributing cash and merchandise prizes. Votes were had at cooperating stores with purchases and votes deposited in the theatre. Winners were announced from the stage on Christmas or the day before.

An information bureau is established in the lobby, with girl in attendance, to answer queries about transportation schedules, accept messages for transmission to friends. Telephone is promoted in exchange for publicity.

Inspired by the Hollywood plan, a “Santa Claus Lane” in cooperation with leading merchants has been promoted. This is in the form of lighted decorations in the shopping district, with a colorful and elaborate presentation by Charlie Taylor of Buffalo for the past two years, the stunt has been built up in theatre ads and lobbies.

Willkie Visit Aids Theatre Publicity

Celebrating the first anniversary of Indiana-Illinois’ Lex, in Chicago, Manager Bob Griffith put together a campaign to impress upon his patrons in the Woodlawn section of the city the quality of management and operation plus an assurance that the same would be continued. For this purpose, outstanding pictures were booked for the anniversary week, the campaign including four special birthday events to cover publicity in the metropolitan press as well as the neighborhood papers.

Outstanding in the publicity was Griffith’s quick-thinking in tying in with the Chicago visit of Wendell Willkie wherein the presidential candidate and Mrs. Willkie were presented with pieces of the theatre’s birthday cake as they left their hotel. Uniform usher and usherette carried the offering later acknowledged by Mrs. Willkie by letter to Griffith, roll story hitting the downtown streets. At the theatre, Bob invited patrons to share the rest of the cake. For street attention, the Manta-man used a bannermade white bus sound-truck. In the evening the theatre ran a movie quiz contest with guest tickets offered.

Co-op congratulatory page was employed with bows from neighborhood merchants and flowers given to women patrons at the Sundance matinee. Kid shows with clown-and-dog acts also attracted with prizes given through hookup with outside sponsor. Colorful front and other decorations in keeping also aided in spreading the word.

“LET’S HEAR FROM YOU”

Ward Dresses Staff For “Spring Parade”

Entire staff of the El Raton, in Raton, New Mexico were dressed in parade costumes by Tom Ward during run of “Spring Parade.” Hostesses distributed Deanna Durbin kisses, promoted from local confectioner, in addition promoted flowers were handed out opening day.

Nice break for Ward was the fact that Michael Hamelberg, manager of Deanna drooped into town between trains and made a few press appearances, stopping at the theatre where he plugged “Spring Parade” and the star’s next picture. Plenty of front page publicity was accorded Hamelberg, in all of which the picture was mentioned.

USES HERALD REVIEW ON “MAN I MARRIED”

Situated in a Chicago neighborhood, strongly “non-Aryan,” Manager Jerry McWhorter, of the Hamilton, decided to sell “The Man I Married” from the exposé slant. For this he put together a mimeographed folder, front page copy headed “Nazi Propaganda Exposed”. On inside pages the theatreman used the original story title, “I Married a Nazi” and followed this with the “showman’s review” of the picture taken from the report in Motion Picture Herald.
NOT "TOO MANY GIRLS" FOR FIVE-DOLLAR PRIZE

The picture stressing 10 co-eds to each boy, Ed Vaughan used the story for a book in on "Too Many Girls," at the Chief, Grecyle, Colo., by offering a prize inducement to male students at the local university.

Vaughn circulated heralds around the campus offering $5.00 to the "stude" bringing the most girls to the theatre during the run. Competitors were asked to register their names and the number of girls brought with them. (Note: Ed doesn't say whether or not the gals paid their own.)

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Hedy Lamarr Life Story
Space Getter for Burnett

Proving its value as a space-getter everywhere is M-G-M's five-installment by-line life story of Hedy Lamarr. Latest example of theExcellent results it brings is the prominent display it received in the Pittsburgh Press when M. C. Burnett, Loew's Penn, planted it recently. The biography, accompanied by a liberal amount of art, rated a streamer head daily during its Monday-to-Friday run. The life story is particularly effective right now, with Miss Lamarr's newest film, "Boom Town," in which she is co-starred with Clark Gable, Spencer Tracy and Clautude Colbert, scheduled for national release in August.

"LET'S HEAR FROM YOU"

"Bookey" Office Constructed by Laby for "Maryland"

On his recent "Maryland" playdate, George Laby at the Victory Theatre, in Holyoke, Mass., fixed up a duplicate of a "bookey" office right in front of his theatre lobby. Obtaining the cooperation of the telephone company, additional phones were supplied and wired to the theatre's spare line.

Teaser ads were inserted in the newspapers asking people to call up regarding the picture. The display utilized the names of the cast and noted them at various odds. The distribution of jockey hats to the newspaper boys around town also helped to sell the horse angle.

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HAIR STYLE SHOW
CLICKS FOR KING

For a first-time in his situation, Manager Frank V. King (theatrical-bow promoter), at the Midland, Newark, Ohio, promoted a hair style show at the theatre, cooperation with two of the city's beauty shops.

Models supplied by the shops displayed the latest coiffure styles, with a prominent hair stylist present to act as commentator. In addition to publicity coverage, cooperating shops ran ads calling attention to the showings.

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Campaign Briefs
On Recent Dates

With Myrna Loy portraying an editor in "Third Finger, Left Hand," George Avis, Loew's Century, Baltimore, and Carlton Duffus, M-G-M exploiter, arranged for the story to become known by Ed for a day of the local News-Post. The paper used a pictorial layout as well as a by-line story.

Taking advantage of the fact that Jack Luden, one of the "Flight Command" cast, is a local boy, George Peters, Colonial, Reading, planted a special advance story on the actor in the local Eagle.

A full-page pictorial layout featuring Jeannette MacDonald was one of the highlights of the "Bitter Sweet" campaign put over by Milt Young, Warners' publicist, for the showing at the Boyd, Philadelphia.

Use of the local high school band for a downtown parade and a 15-foot banner stretched across the band stand at a local football game were features of the "Strike Up the Band" campaign put over by O. E. Peters, Senator, Sacramento.

Special screening was held by Nat Blank on "The Ramparts We Watch" at the Orpheum, in Terre Haute, Ind., for important organization heads in his vicinity. For street bally, small goats were bennared with copy: "Beware, Fifth Columnists. The Ramparts We Watch will get your goat." Celebrating his first anniversary at the house recently, local baker donated giant cake. All patrons were invited to have a piece of the confection, which was good for story and photo in papers.

Inexpensive election street bally consisting of six-foot arrows pointing to theatre were used for "Great McGinty" by Ed May at Schine's Paris, Paris, Ky. Copy on arrows read: "Don't wait. Vote today for the peoples choice. The Great McGinty. Everybody's Friend." Banner over empty store entrance announced that it was the voting poll for McGinty headquarters.

Copies of a legal-looking marriage license, red seal and all, which, when unfolded, carried copy on "Third Finger, Left Hand," were distributed in Youngstown, O., as part of the campaign for the Myrna Loy film put over by Jack Hynes at the Paramount. Hynes also had given out small envelopes marked "Beware, Fifth Columnists. The Every Woman Wants," which contained wedding rings attached to cards. Each card was numbered and free tickets were awarded to those whose numbers were posted in the lobby.

Working model oil derrick formed basis of Tom Turner's "Boom Town" lobby display at the Grand, Grand Haven, Mich. Setpiece was backed with a 60 by 40 and stills from the picture. Three one-gallon cans painted silver for storage tanks and two model tank trucks borrowed from toy shop were also pressed into service. Gas stations in and around town carried banners or window cards on the picture.

"NO ELECTION RETURNS," SAYS WAUGH ON "HALL"

With other theatres in town advertising election returns, "Bishop" Howard Waugh, of Warners' Manhattan, broke out with some typical "Waugh" copy on his date for "Pastor Hall," a type ad beaded "No Election Returns".

Rest of the copy went on to say, "Enjoy Pastor Hall, the great Nazi expose picture in Complete Comfort and With No Noise.

Merchant Cooperation
Landed on "Sea Hawk"

Ahead of opening of "Sea Hawk" at the Strand, in Stamford, Conn., Henry Mangravite selected six stores in town for display of framed stills in their windows with lettering placed at an angle rendering an informal touch to each. Through special bargain and a lucky number contest was arranged, without streamers announcing the contest and sales clerks distributing fan photos of Brenda Marshall with each purchase made prior to opening day. Postcards from a New York hotel were sent out to the theatre's mailing list and carrying picture plug and through cooperation of telegraph company, title stickera were placed on all outgoing messages.

"LET'S HEAR FROM YOU"

Kresner's "Pastor" Campaign

Special screening of "Pastor Hall" held a few days ahead of opening by Mort Kresner at the Plaza, in Stamford, Conn. brought editorial mention from local daily and permission to plant notices on bulletin boards of schools. Similar displays were placed in the YMCA and YWCA. Teaser copy was spotted in various parts of the theatre three weeks ahead, consisting of small cards in frames with copy "Pastor Hall is coming soon." Special heralds were distributed house to house, and inside and outside the theatre numerous stills were spotted conspicuously.

FASHION SHOW "FIRST" STAGED WITH "PARADE"

Working on the slant that the world's fashion center is being moved to America, Johnny Brecoft was able to prevail upon the retail merchants association of Columbus to sponsor an All-American style show at the RKO Palace, with "Spring Parade," a first-time that the stores have permitted a theatre title, the Round Tabler reports. Eight of the city's largest stores cooperated.

As a result, publicity was vast, with one of the melodies using a double-truck spread of shots from the showing. Co-op ads also were extensive. Girls of the local Mannequin Guild modeled the Durbin styles, with newspaper fashion editor acting as commentator from stage.
THEATRES

THEATRE WANTED, WESTERN NEW YORK or Northwestern Pennsylvania. State details. BOX 1346, MOTION PICTURE HERALD.

NAMES OF FIFTY THEATRE BUYERS. $2. DELPHI AGENCY, Delphi, Ind.

MICHIGAN CIRCUIT, FOUR SMALL PICTURE shows, portable Holmes equipment, established three years. Good proposition. Money mker. SHOWMAN, Barton City, Mich.

OLD ESTABLISHED THEATRE BUSINESS, long lease, low overhead, operating six days week, fine location, no competition. $350 Cash. BOX 218, Glade Spring, Va.

POSITIONS WANTED

EXPERIENCED OPERATOR WANTS WORK. References. BOX 1344, MOTION PICTURE HERALD.

COMPETENT, THOROUGHLY EXPERIENCED manager desires connection with small circuit or independent. A real producer. Best references. BOX 1341, MOTION PICTURE HERALD.

PROJECTIONIST, SEVEN YEARS EXPERIENCE. Any equipment. Sober, steady, reliable. BOX 1348, MOTION PICTURE HERALD.

LICENSED PROJECTIONIST, 12 YEARS EXPERIENCE, non-union, references, go anywhere. BOX 59, Roscoe, Calif.

MANAGER, EXPERIENCED, HIGHEST REFERENCES, married, go anywhere, can operate. A. CONRAD, 2709 Portland, Minneapolis, Minn.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX REGISTER. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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.

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TRAINING INSTITUTE


PRINTING SERVICE

THEATRE BLOWUPS, BEST PRICES, QUALITY service. STITES PORTRAIT CO., Shelbyville, Ind.
SON OF MONTE CRISTO
(United Artists)
Melodrama
Produced by Edward Small. Directed by Rowland V. Lee. Screen play by George Bruce.

SYNOPSIS
The little grand ducal principality of Lichtenberg, squeezed between the Russia of the Czar and the Germany of Bismarck, at which Louis Napoleon frequently aimed his attention, was under the domination of Gurko Lanen (George Sanders), son of a stonemaster, who had declared himself dictator of the country. The nominal ruler, Grand Duchess Zona (Joan Bennett) and her prime minister, in Montagu (Montagu Love), bitterly resent the autocratic dictates of Gurko Lanen, but can do little because of the iron hold he maintains on the army and the populace.
Zona secretly departs for Paris to ask support from Napoleon, but spies tell of her plan. On the road to Paris she meets the Count of Monte Cristo (Louis Hayward), son of the fabulous Edmund Dantes of a prior generation. He offers to aid her.
Entering the city disguised as a banker with a large sum of money to invest, the Count befriends a group attempting to overthrow the dictator.
Meanwhile, Lanen is forcing his attention on the Duchess telling her the only way to preserve unity in the nation is for her to marry him. At the same time, the Count produces definite proof that Lanen is a traitor to his country and in a duel between the two, the dictator is killed.

CAST
Count of Monte Cristo ............ Louis Hayward
Grand Duchess Zona ............ Joan Bennett
Gurko Lanen .................... George Sanders
Mathilde ........................ Florence Bates
Colonel Zimmerman ............. Lionel Royce
Baron Von Neuhoff ............. Montagu Love
Conrad Stadt ...................... Ian MacWolfe
Prinz Dorner ..................... Clayton Moore
Glock ............................. Ralph Byrd
French Ambassador ............. George Renavent
Pavlov ............................ Michael Visaroff
Hans Mirbach .................... Rand Brooks
Captain ........................... Theodore von Eltz
Lieutenant ....................... James Seay
Schultz ........................... Henry Brandon
Schmidt .......................... Jack Mulhall
Turnkey .......................... Edward Keane
The Baron ....................... Lawrence Grant

SPECIAL REMARKS
This picture is the first United Artists release booked into the Capitol theatre in New York City in several years, with the one exception of "The Great Dictator," which is now playing the Capitol at advanced prices.

Release date Jan. 1, 1941

Advance information for buyers and bookers on 1940-41 product.
(Prior to availability for review)

Synopsis
Cast
Background facts and special data of exploitation value.

GO WEST
(MGM)
Comedy
Produced by Jack Cummings. Directed by Edward Buzzell. Screen play by Irving Brecher.

SYNOPSIS
The year is 1870 and S. Quintin Quale (Groucho Marx), a young man, is heading the Horace Gleeley advice. On his way west he meets Joe Panello (Chico Marx) and "Rusty" (Harpo Marx).
The story deals with their exploits on arrival and how they become involved with Eve Wilson (Diana Lewis) and Terry Turner (John Carroll) in a deal to sell land to a railroad planning to extend its line to the Pacific.

CAST
S. Quintin Quale ................. Groucho Marx
Joe Panello ..................... Chico Marx
"Rusty" Panello ................. Harpo Marx
Terry Turner .................... John Carroll
Eve Wilson ...................... Diana Lewis
Beecher ........................ Walter Woolf King
"Red" Baxter ..................... Robert Barrat

Release date Dec. 6, 1940

VICTORY (Paramount)
Romantic Drama

SYNOPSIS
The story is about Axel Heyst (Frederick March) who has been trained from childhood by his philosopher father in the development of an aloofness toward life and a belief in the futility of effort.
It is laid against a romantic background of the islands in the Java Sea where Axel is plunged into a series of dramatic adventures which violently alters the stoic calm of his life.
The girl of the story is Alma (Betty Field).

CAST
Axel Heyst ....................... Frederick March
Alma ................................ Betty Field
Mr. Jones ........................ Sir Cedric Hardwicke
Mr. Schonberg .................... Sig Ruman
Mrs. Schonberg ................... Margaret Wyckerly
Senior Makanofo ................ Fritz Feld
Pedro ............................ Lionel Royce
Mme. Makanofo ................... Rafaela Ottiano

Release date Jan. 3, 1941

HIGH SIERRA (Warners-F.N.)
Drama

SYNOPSIS
The story concerns the "Last of the Dillinger Gang." Roy Earle (Humphrey Bogart) is released from prison because of a pardon arranged by an overlord of crime. He is met by Krammer (Barton MacLane) who informs Earle that the big shot who arranged for his pardon expects him to take charge of a hold-up on a swanky desert night-club resort.
Roy takes the car furnished him to drive westward to a hideaway in the Sierra's where he is to meet the mob that will help him stage the hold-up. En route he meets up with "Pa" and "Ma" Goodhue (Henry Travers and Elizabeth Risdon) and their granddaughter Velma (Joan Brooks). Roy is attracted to Velma because of her childhood sweetheart, long dead, back in Indiana.
On arrival at the hideout, he finds Marie Garson (Ida Lupino), a dance hall girl, has been brought to entertain the mob. Roy and Marie, who also has taken part in the robbery, escape to Los Angeles with valuable jewels taken at the Inn. On arrival Roy discovers the big shot responsible for his pardon has died.
Los Angeles proves too hot for the gunman. He flees to the high mountains passes out of California. His career is ended when a soft spot in his heart for a dog he has adopted exposes him to the gunshot of a police officer.

CAST
Roy Earle ....................... Humphrey Bogart
Marie ......................... Ida Lupino
Red ........................ Arthur Kennedy
Velma ......................... Joan Brooks
Babe ............................. Alan Curtis
Pa .................................. Paulette Goddard
Ma .............................. Elisabeth Risdon
Doc Banton ..................... Henry Hull
Jake Krammer ..................... Barton MacLane
Mrs. Bancroft .................... Minna Gombell
Mr. Baughman .................... Paul Harvey
Blonde .......................... Isabel Jewell
Lon Preissler ..................... John Eldredge
Big Mac .......................... Dewey Boulger
Louis Mendoza ................... Cornell Wilde
Algermon ....................... Willie Best
Hotel Guest ....................... Louis Jean Heydt
Hotel Guest ....................... Charlotte Wynters

Product Digest Section 13
MOTION PICTURE HERALD  
November 30, 1940

SO-ENDS OUR NIGHT  
(United Artists)
Former title—FLOTSAM
Drama
Produced by David L. Low and Albert Lewin. Directed by John Cromwell. Based on a novel by Ericha Maria Remarque. Screen play by Talbot Jennings.
SYNOPSIS
Joseph Steiner (Fredric March), a former officer in the German army, is a political refugee in Austria. He hopes to receive word of his wife, Marie (Elspeth Darlin), whom he has been forced to leave behind.

Honeycomb for Three  
(Paramount)
Comedy Directed by Lloyd Bacon. From the play by Allen Scott and George Height. Screen play by Earl Baldwin.
SYNOPSIS
Kenneth Bixby (George Brent) is on a lecture tour. He is accompanied by his secretary, Anne Rogers (Ann Sheridan). Ken and Anne are engaged to be married. 

SECOND CHORUS  
(Paramount)
SYNOPSIS
A story of the "back-stage" lives of members of a popular swing orchestra (Artie Shaw and his band). Danny O'Neill (Fred Astaire) unable to graduate from college because he devotes too much time to tooting his trumpet in the college orchestra, decides to go to New York to try and find a band in which he can really play.

THE ALDRICH FAMILY IN LIFE WITH HENRY  
(Paramount)
Family Comedy Produced and directed by Ted Redd. Original story and screen play by Clifford Goldsmith and Don Hartman.
SYNOPSIS
This new Henry Aldrich (Jackie Cooper) picture belongs to an entirely new character of the title character, who must personally earn $100, so that he can join a group going to Alaska. His parents (Hedda Hopper—Fred Niblo) greatly enjoy his effort to earn the money, but it seems that the entire population of the small town appears to enter into a conspiracy to prevent Henry from accomplishing his purpose.

HONEYCOMB FOR THREE  
(Warner Bros.)
Sophisticated Comedy Directed by Lloyd Bacon. From the play by Allen Scott and George Height. Screen play by Earl Baldwin.
SYNOPSIS
Kenneth Bixby (George Brent) is on a lecture tour. He is accompanied by his secretary, Anne Rogers (Ann Sheridan). Ken and Anne are engaged to be married. 

THE ALDRICH FAMILY IN LIFE WITH HENRY  
(Paramount)
Family Comedy Produced and directed by Ted Redd. Original story and screen play by Clifford Goldsmith and Don Hartman.
SYNOPSIS
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Second Chorus  
(Paramount)
SYNOPSIS
A story of the "back-stage" lives of members of a popular swing orchestra (Artie Shaw and his band). Danny O'Neill (Fred Astaire) unable to graduate from college because he devotes too much time to tooting his trumpet in the college orchestra, decides to go to New York to try and find a band in which he can really play.

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SYNOPSIS
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Family Comedy Produced and directed by Ted Redd. Original story and screen play by Clifford Goldsmith and Don Hartman.
SYNOPSIS
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MR. AND MRS. SMITH (RKO)
Comedy


SYNOPSIS
David Van (Robert Montgomery), New York lawyer, and his wife, Ann (Carole Lombard), make a happy but slightly eccentric couple. One of their rules for domestic bliss is that in case of a falling-out, neither is to leave their bedroom until they have made up. This keeps David away from his office and law partner. Jeff Custer (Gene Raymond), the partner, is relieved when, after his latest quarrel with Ann, David leaves to take care of his mother, but, as usual, his absence does not last long. She has emerged from the bedroom. When David shows up at the office his first visitor is a man who has come to inform him that when he married Ann a mistake had been made and the marriage has been performed in Nevada instead of Idaho as the license states.

The man also stops by to see Ann and tell her the news. Ann believes that David will suggest that they immediately be married. He doesn't say anything at all. Earlier, David had thought that if he had to do it over again, he would not marry her.

She thinks he means to live with her without benefit of wedlock and chases him out of the apartment. The renewal of their marriage is delayed. David goes to live at his club. Jeff Custer agrees to talk to Ann. The result is that Ann returns Jeff as her legal adviser. She begins to seriously consider marrying Jeff. David follows them to Lake Placid and creates a terrible scene. When Jeff refuses to fight David, Ann becomes her old self, sends Jeff on his way. She threatens to do the same for David, but he has the situation well under control.

CAST
Ann ...................... Carole Lombard
David .................... Robert Montgomery
Jeff ...................... Gene Raymond
Chuck ..................... Jack Carson
Mr. Custer ................ Philip Merivale
Mrs. Custer ................. Lucile Watson
Sammy ...................... William Tracy
Mr. Deever ................ Charles Halton
Mrs. Deever ................. Esther Dale
Martha ..................... Emma Dunn
Proprietor Lucy's .......... William Edmunds
Gertie ...................... Betty Compson
Gloria ...................... Adele Pearce
Lily ......................... Patricia Farr

SPECIAL REMARKS

Director Alfred Hitchcock's contributions to the screen are well known, both to exhibitors and their patrons.

JENNIE (20th Century-Fox)
Drama


SYNOPSIS
The story opens in a large American city of today where great unrest exists. Jane (Virginia Gilmore) is writing a narrative of her grandmother, Jennie, also portrayed by Virginia Gilmore.

The story cuts back to when her grandmother was in her teens. Living in a middle-sized Pennsylvania town is a family headed by Jane's grandfather. The couple's son, George (William Henry) is in love with Jennie and asks his father's permission to marry her.

The father who is a tyrant to his own family, is determined that the couple will not be married and that George render his services in the father's store without wages. Jennie in order to secure wages for George.

lies to her father-in-law claiming an engagement is on the way. The father betrays his first soft spot by telling George, "It's a week.

When due to his tyranny a daughter Lottie (Doris Bowdon) is turned out of the house for going on a date. Jennie and George decide to leave with her.

The trio find it difficult to exist without the father's aid and alter many hardships finally find themselves back in the father's home. After the father has decided that his business has suffered due to George leaving the store. Jennie convinces the father that he should pay George $25 a week and be a little less dictatorial to his family.

The action of the story then cuts back to the present with Jane Scherzer winding up the account of her grandmother's life.

CAST
Jennie ........................................ Virginia Gilmore
George Scherzer ............................ William Henry
Jennie Scherzer ............................. Mrs. Gilmore
Fritz Scherzer .............................. Fritz Scherzer
Lottie ........................................ Ludwig Stospel
Dorris Bowdon .............................. Dorris Bowdon
Karl ......................................... Rand BrooksCLAARA ..................................... Joan Valerie Amelia.
Rita Quigley ................................. Rita Quigley
Mother Scherzer ............................ Herminie Sterler
Mr. Veitch ................................. Harlan Briggs
Real Estate Broker ....................... Mr. Veitch
Mrs. Willoughby ........................... Almira Sessions
Dr. Hildbrand .............................. Aldrich Bowler

Release date Dec. 20th, 1940

SANTE FE TRAIL (Warner-FN)
Historical Drama


SYNOPSIS
In the year 1854, the people of the state of Kansas are living in fear and terror due to the activities of John Brown (Raymond Massey), the fanatical anti-slaver and his gang of ruffians.

J. E. "Jeb" Stuart (Errol Flynn) of Virginia together with George Custer (Ronald Reagan), Philip Sheridan (David Bruce) and others plan to stop the bandit. Jeb Stuart leaves Dewey after graduating from West Point. They meet "Kit" Halliday (Olivia de Havilland) and Jeb's father, who is riding a freight lines over the Sante Fe Trail to the West. Kit is attracted to Stuart and Custer. Rader (Van Heflin) expelled from West Point is a disciple of John Brown, and later becomes very active as a Lieutenant.

A shipment of rifles causes an attack on a wagon train under military escort, but Brown and his men are routed. While preparing an expedition against Brown, Stuart and Custer both find time to propose to Kit. She indicates her love for Stuart.

Brown's activities become more terrifying, and Stuart in a reformatory expedition is captured and in danger of being hung, by heroic deeds, he escapes.

Both Stuart and Custer are called to Washington and promoted to Captains. Meanwhile, John Brown has not given up his fight. Jeb Stuart is about to strike his greatest blow. Rader acting as a spy, has gone to Washington to secure plans for capturing the U. S. Arsenal at Harper's Ferry. Rader demands a large sum of money from Brown but is refused; in reprisal he releases Brown's plans to take Harper's Ferry to Stuart, demanding the reward offered for the capture of John Brown.

The fight for Harper's Ferry is brief but bloody. Brown and a few survivors of his band are captured but not before Brown himself kills Rader. The story of the hanging of John Brown is brief. The story ends with the first link of the rail line completed and the wedding of Jeb Stuart and Kit Halliday.

CAST
"Jeb" Stuart .................. Errol Flynn
"Kit" Carson ............................ John Brown
Olivia de Havilland
Raymond Massey
Ronald Reagan
Alman Brooks
Tex Bell ......................... Alan Hale
Barfoot Brody ........................ Guinn Williams
Clyde Halliday .......................... Howard Cogert
Harlan Briggs .................... Van Heflin
Oliver Brown ..................... Alan Baxter
Kinzelmiller ........................ Howard da Silva
Robert E. Lee ..................... Martin White
Lottie Montgomery ............ John Wayne
Jason Brown ............................ George Reynolds
Bob Halliday ....................... William Lundigan
Lottie Montgomery ............................. Elderly Conductor
Mamie Roosevelt .................. Spencer Charters
Robert E. Lee ..................... Moroni Olsen
Phil Sheridan .................... David Bruce
James Longstreet ................. James Cagney
Frank Wilcox ..................... William Marshall
John Hood ............................ George Haywood
Jefferson Davis .................. Eaville Alderson
Stonewall Jackson .............. Russell Simpson
Samson ......................... Napoleon Simpson
Barber Doyle ........................... Hobar Cavanaugh
Harvey Williams .................. Ward Bond
Tom Goodwin ...................... Edgar Buchanan
Weiner ......................... Harry Cording
Gentry ..................... Charles Middleton
Major Montgomery ............. Charles D. Brown

SPECIAL REMARKS

Warner Brothers have selected "Sante Fe Trail" as the first picture to be heard with "Vitasound." Company officials claim that "Vitasound" is a faithful reproduction of original music, with a variety of suggestive changes in theatre and studio equipment.

Release date Dec. 28, 1940

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SPORTSMAN'S PARTNER (RKO)
Pulite Sportoscope (14,380)

The Cocker Spaniel demonstrates in a Sportoscope that he is as accomplished as a bird dog as he is lovable as a pet. Filmed on the Connecticut estate of A. M. Lewis, the Cocker Spaniels are first shown as three day old blue ribbon pups, again at five weeks and then as full-grown, ready to be trained as bird dogs. His hunting career is followed under actual hunting conditions.

Release Date Oct. 25, 1940 9 minutes

JUST A CUTE KID (War)
Broadway Brevities (26201)

Based on a comedy story by Damon Runyon, Cliff Edwards is featured playing the part of a fellow who is completely in hock and desperately in need of money. As a last resort, to straighten out his finances, he sells his body to a doctor for experimental purposes, and promises delivery within 60 days. During that period he goes through many hilarious experiences. Finally the time arrives for him to deliver his body to the physician. He takes several poison tablets, and sits down to await his death. But without his knowledge his wife has substituted harmless pills for the poison and they have no effect on him. Finally his wife calls to tell him that he doesn't have to fulfill his contract because the doctor is crazy.

Release Date Oct. 5, 1940 20 minutes

CONGAMANIA (Univ.)
Musical (5231)

Eddie Durante and his orchestra, currently appearing in "Strike Up The Band," provides the music for this subject. Specialties are contributed by Nick Lucas with his guitar and songs, Nina Orla, who recently made her film debut in "One Night in the Tropics," Peggy Carroll, performing a rhumba-conga, Jose Canseco in colorful dances of South America, the Flores Brothers, Mexican radio singers, and Pepe Guizar, who appeared in "Down Argentine Way," and the Theodos Mania Dancers.

Release Date Oct. 16, 1940 17 minutes

SNEAK, SNOOP AND SNITCH (Par.)
Annotated Cartoons (HO-2)

The three little spies of "Gulliver's Travels" are engaged in business of spying on King Blake. Their efforts to gain the contents of a strong box, the key to which the King carries on a chain around his neck, results in success by our three little spies, but reveals only a "Junior G-Man Badge" as the prize of the King's treasure chest.

Release Date October 25, 1940 7 minutes

BOWLING FOR STRIKES (20th-Cent.-Fox)
Sports Review (Ed Thorgerson) (1303)

This is a short on bowling with Ed Thorgerson describing the proceedings. Bowling competition and exhibitions by youngsters and a champion are pictured. Trick shots also are shown.

Release Date Dec. 20, 1940 8 minutes

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POPULAR SCIENCE (Par.) (JO-2)

Shown is E. K. Mead of Dallas, Texas, with his invention of a perfect sundial. Science in the baking of a cake and with many new kitchen gadgets are introduced. The Wiley Wizard of Waukesha introduces his latest—a nose scraper. Dorothy Lamour is seen and heard recording one of her latest numbers in the sequence showing how phonograph records are made.

Release Date Nov. 1, 1940 10 Minutes

THE CONSTABLE (Par.)
Gabby Color Cartoon (Go-2)

Gabby is confronted by an irate Mayor, who complains of thefts of his prize pigs. Gabby disguises himself as a parlor and muggles with the rest of the herd to await the return of the culprit. "Smith" pulls a snitch and Gabby is carried off to appease the appetite of Tony, the Villian. The tables are turned and Gabby emerges victorious exposing the guilty one.

Release Date Nov. 15, 1940 7 minutes

Product Digest Section
MOTION PICTURE HERALD

November 30, 1940

MYSTERIOUS DOCTOR SATAN (Rep)
15—Episode Serial

Dr. Satan, mysterious master criminal, has invented a mechanical man with which he plans to take over the nation. He needs a remote control device recently developed by a scientist, Thomas Scott. His attempts to obtain it are thwarted by the appearance of a flagship. This "Copperhead" is Bob Wayne, who has adopted the disguise worn by his father when the latter was a fugitive from the law. In the old West, Bob is determined to protect society from the depredations of Dr. Satan; and, at the same time, wipe out the stigma attached to the name "Copperhead."

Dr. Satan makes various attempts to secure the remote control device by threatening the death of Scott's daughter, Lois. As "Copperhead" Gort he appears on Lois's birthday and when she appears loomed on a sinking yacht which carries to a watery grave the secret of the device.

Subsequently, Dr. Satan and his men salvage this control device, the "Copperhead" risking spectacular death again and again to prevent the inhuman scientist from using it for the destruction of mankind.

The "Copperhead" escapes all traps, miraculously, and with the aid of the District Attorney's office, rounds up Dr. Satan and his gang, reveals his true identity and confesses his love for Lois.

CAST
Dr. Satan — Eduard Ciannielli
Bob Wayne — Robert Wilcox
Speed Martin — William Newell
Scott's daughter — Lois Scott
Alice Brent — Dorothy Herbert
Chief of the Police Band — Jack Mulhall
Col. Bevans — Edwin Stanley
Stoner — Walter McGrail
Geot — Joe McGinn
Hallett — Bud Geary
The Stranger — Paul Marion
Airport Radio Announcer — Archie Twitchell
Scarlett — Lynton Brent
Corwin — Kenneth Terrell
Joe — Al Taylor
Red — Allan Gregg

SPECIAL REMARKS
Directed by William Witney-John English

CHARTTE TII TITLES
Episode One—"Return of the Copperhead"
Episode Two—"Thirteen Steps"
Episode Three—"Undersea Tomb"
Episode Four—"The Human Bomb"
Episode Five—"Doctor Satan's Man of Steel"
Episode Six—"Double Cross"
Episode Seven—"The Monster Stripes"
Episode Eight—"Highway of Death"
Episode Nine—"Double Jeopardy"
Episode Ten—"Bridge of Peril"
Episode Eleven—"Death Closes In"
Episode Twelve—"Crack-Up"
Episode Thirteen—"Dignified"
Episode Fourteen—"The Flaming Coffin"
Episode Fifteen—"Doctor Satan Strikes"

Pleased to MINT YOU (CoL)
All Star Comedy (2421)

Globe Singers No. 2

Second of the new Globe Singers series being introduced by Columbia this season. Terry Keenan is back, so you go to college and is having his last date with pretty Kitty Malloy. Bill Diggins, disgruntled rival, tries to pick a fight with Terry, but is stopped by the arrival of a troop of youngsters. There is a party and during a jitterbug contest, Diggins makes away with Terry's wallet containing his collection of comic strips. His entire world crash with a cafe and the rivals engage in a fight that really makes the feathers fly. Terry gets back his money and wins a kiss from pretty Kitty.

Release Date Sept. 6, 1940 18 minutes

TANGLED TELEVISION (Col)
Color Rhapsody (2501)

The professor explains to the audience just how television happened to come about and proceeds to demonstrate. His first attempt fails, but undaunted, he tries again, this time succeeding in projecting on the screen Television's dream girl. The professor has recollected from this surprise, the professor with the aid of one of his marvelous instruments takes them on an optical and wondrously beautiful journey around the world.

Release Date Sept. 30, 1940 7 minutes

INFORMATION PLEASE, NO. 3 (RKO)
Alice Marble Guest Expert (14,203)

A White Elephant, sheep mitten and a letter provide expert Miss Alice Marble with material for her questions. The expert abets by the tennis playing Miss Alice Marble, identify the works of literature in which the articles were lost or commentaries Marble and Mr. Levin, cinema questions. The concluding query gives the board a chance for vocal renditions of the "Volga Boatman" and "Connie Through the Rye."

Release Date, Nov. 1, 1940 10 minutes

MOUSE MEETS LION (Col)
Fable Cartoon (2732)

A little mouse pulls a lion's mane, mistaking it for his tail. The lion catches the mouse and taunts him. Pleading for his release, the little mouse promises to remember the lion's kindness. The lion is amused to think that he should ever need a favor from a mouse. Later, the lion, while strutting through the jungle, steps into a trap. Unable to escape, he cries for help. The mouse hurries to rescue the lion by grabbing the ropes.

Release Date October 25, 1940 6 Minutes

NICE WORK IF YOU CAN GET IT (Col)
Cinescope (2973)

James Wallington, radio announcer, is the Robinson Crusoe of the seas, and his stories are received with much interest. The Robinson Crusoe Bachmeier, the comic artist, literally brings his sketches to life in a most amusing way. Then comes the grandfather, who specializes in making novelty decorations out of wild grass weeds, corn husks, wheat and pine cones and demonstrates how he has made a big business of these things showing a camera four first experiments with funny camera angles, providing amusing photographs, are interesting and instructive.

Release Date Nov. 8, 1940 9 minutes

ISLANDS OF THE WEST INDIES (Col)
Columbia Tours (2514)

Shown are a string of tropical islands in the West Indies, some are colonial possessions of England, France and Holland. The quaintest of the Dutch possessions is Curacao, another is Trinidad. The largest French island is Martinique, whose principal town and capital is Fort-de France. Sixteen of all parts of the world find their way each year to these Caribbean ports.

Release Date Oct. 25, 1940 9 minutes

BAR BUCKAROOS (RKO)
Ray Whitley No. 1 (13,501)

Ray Whitley and his Six Bar cowboys accept an engagement to play music to earn money to enter the town rodeo. The owner of the Silver Dollar Saloon is not so happy when the custo

GOODNIGHT ELMER (War)
Merrie Melody (Technicolor) (6704)

Elmer decides to retire for the night but has considerable trouble extinguishing the flame of the candle. He tries everything possible to put out the flame but without success. After ruining his bedroom, he finally succeeds, just as dawn is breaking and it is time for him to get up.

Release Date Oct. 26, 1940 7 minutes

RIVER THAMES—YESTERDAY (Par)
Fascinating Journeys (Technicolor) (MO-1)

First of a new series, this subject takes the audience for a trip down the River Thames from its source high in the country—down to the sea, with the boatman's method of navigation and the remarkable views of the countryside, are at sharp variance with the conditions we know exist there today.

Release Date Nov. 8, 1940 10 minutes

MR. ELEPHANT GOES TO TOWN (Col)
Color Rhapsody (2702)

A circus wagon is jogging along a country road. The bungling throw opens the door and Blimpo, the baby elephant, who has been sleeping falls out and awakens. Scared out of his wits, he runs towards a big country house, where he flops down the cellar stairs. He spys a jug and goes for a gargle, then, at the auditory contentific, he tastes. The circus keeper finds him and returns him to his wagon. Blimpo doesn't feel well. The circus returns home and resolves never to succumb to temptation again.

Release Date Oct. 4, 1940 8 minutes

COMMUNITY SING NO. 1 (Col)
(261)

This is the first issue of the new series of Community Song Songs, in which the following songs are employed: "Playmates," "I Dream of Jeannie With the Light Brown Hair," "Mister Meadowlark," "Avalon," and "The Tavern in the Town." Don Baker is at the organ.

Release Date Oct. 2, 1940 9 minutes

MOTORCYCLE STUNTING (Par)
Grantham Rice Spotlight (RO-3)

This red depicts all types of motorcycle riding. It starts by showing 100-mile national championship motorcycle races at Langhorn, Pa. Next is shown an unique cross-country race. California, with Victor McGlaren and his corps of motorcyclists in Hollywood in a display of trick riding and finally, keycoring a motorcyclist in a series of hair raising jumps and trick riding.

Release Date Nov. 1, 1940 10 minutes

SCREEN SNAPSHOTS, NO. 2 (Col)
Don Wilson (2832)

Don Wilson acts as master of ceremonies at the inauguration of Smiley Burnett as Honorary Mayor of Studio City. Seen in their order of appearance are, Mr. Don, Andy Devine, Hugh Herbert, Bob Burns, Bette Davis, Rita Hayworth, Larry Simms, Bill Gilbert, Arlene Whelan, Alexander D'Arcy, Jerry Colonna, Martha Raye, Ann Dale, Tom Brown, Gene Autry, Parkyakarkus, and Smiley Burnett.

Release Date October 18, 1940 10 minutes

COMMUNITY SING, NO. 2 (Col)
Don Baker at the organ with the vocals by the Song Spinners.

A lively compilation of songs is offered here, songs that around a good sized audience to sing each song as though they meant it. Songs are "The Beer Barrel Polka," "You Made Me Love You," "Same Old Story," "I Can't Give You Anything But Love," and "I Am An American."

Release Date Nov. 8, 1940 10 minutes

Product Digest Section

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For 1940-41 Features in sequence of release, also coming attractions, see Digest page number 11

### Listing of all 1940-41 Shorts released to date on page No. 19

- PASTOR Hall, UA
- Pier 13, 20th-Fox
- Play It, RKO
- Pony Post, Univ.
- QUARTERBACK, The, Par.
- RAGTIME Cowboy Joe, Univ.
- Ramparts We Watch, RKO
- Range Busters, Mon.
- Rangers of Fortune, Par.
- Remedy for Riches, RKO
- Return of Frank James, 20th-Fox
- Rhythm on the River, Par.
- Ride, Tenderfoot, Ride, Rep.
- Road Shov, UA
- SANDY Gets Her Man, Univ.
- Santa Fe Trail, WB-FN
- Second Chorus, Par.
- Seven Sinners, Univ.
- Sky Murder, MGM
- Slightly Tempted, Univ.
- So Ends Our Night, UA
- Son of Monte Cristo, UA
- South of Pago Pago, UA
- South of the Sun, WB
- So You Won't Talk, Col.
- Spring Parade, Univ.
- Street of Memories, 20th-Fox
- Strike Up the Band, MGM
- THAT Gang of Mine, Mono.
- They Knew What They Wanted, RKO
- Thief of Bagdad, UA
- Third Finger, Left Hand, MGM
- This Thing Called Love, Col.
- Three Men From Texas, Par.
- Tin Pan Alley, 20th-Fox
- Too Many Girls, RKO
- Trail Blazers, Rep.
- Toltila Double Trouble, Mono.
- Trail of the Vigilantes, Univ.
- Tugboat Annie Sails Again, WB-FN
- UNDER Texas Skies, Rep.
- VICTORY, Par.
- Villain Still Pursued Her, RKO
- WAGON TRAIN, RKO
- Westerner, The, UA
- West of Abilene, Col.
- World in Flames, Par.
- WYOMING, MGM
- YESTERDAY'S Heroes, 20th-Fox
- You'll Find Out, RKO
- Young Bill Hickok, Rep.
- Young People, The, 20th-Fox
- Youth Will Be Served, 20th-Fox
On the opposite page appears the cumulative alphabetical index to the first issue of **Motion Picture Herald**'s new and valuable exhibitor service section

**PRODUCT DIGEST**

It is a master index to all information available to date on 1940-41 product. Simply check the title of any feature you want to look up, turn to the designated page, or pages, and you have all buying and booking information up to this very minute. This is the first issue of the section published in **Motion Picture Herald**. To get the fullest value from this new service begin a file of **Product Digest** with this issue and maintain your file regularly.

**Product Digest** will be published every other week alternately with the regular release chart. The next issue of **Product Digest** will appear in **Motion Picture Herald** dated December 14, 1940.

An introductory issue of **Product Digest** has been mailed to exhibitor subscribers of **Motion Picture Herald**. If you did not receive your copy write for a duplicate.

A complete file of **Product Digest** is important. Every issue will carry a cumulative index of all 1940-41 product and the section, as it accumulates, will give you synopses, casts, release dates, review dates, audience classification, Legion of Decency ratings, running time, production numbers and other valuable information.

Watch for **Product Digest**
JACK BENNY

READY FOR CHRISTMAS

Paramount's

"LOVE THY NEIGHBOR"

FRED ALLEN
Looking into the Consent Decree,
Hollywood Studios 'Blueprint'
$40,000,000 Worth of Product

Independents’ 1940-41 Buying is
Only 67% Complete, Says Allied

Insurance Agents, Credit Men,
Lawyers on Arbitration Boards

Telecasters are Ready for First
Large-size Theatre Screenings
HOLLYWOOD, Nov. 25.—I'm looking forward eagerly to "Comrade X," co-starring Clark Gable and Hedy Lamarr, remembering their appearance together in "Boom Town." Hedy had no lion's share of that picture, but her love scenes with Gable made the hair on the back of my neck bristle.

They should be the perfect foils for each other. Both have sex appeal, and Hedy, in full display of her charms, should be tops.

Gable needs beauty against his brawn. He is best when conquering a gorgeous creature. Gable and Loy, Gable and Colbert — intriguing combinations. Lamarr, having more beauty and appeal—if less acting ability—should bring out the maximum of Clark's masculine magnetism.

The ladies will be dreaming themselves into Lamarr's slippers in "Comrade X" and suffering (?) the embraces of Gable — and the men, fancying themselves in Clark's shoes, will be wooing Hedy!

"Papa, see what they're saying about 'COMRADE X'!"
GET GREAT NEWS!

TELEGRAM
CULVER CITY, CAL. PREVIEW OF
'FLIGHT COMMAND' SENSATIONAL.
ROBERT TAYLOR NEVER BETTER.
ALL SET FOR THE HEMISPHERIC
PREMIERE DEC. 17th, WASHINGTON,
HAVANA, MEXICO, TORONTO. TELL
THE WORLD THAT THE HELL CATS
OF AMERICA'S ARMADA OF THE
AIR ARE COMING IN THE BIGGEST
THRILL SHOW OF THE YEAR!

M-G-M

'Mama, wait
till you read
this wire about
'FLIGHT COMMAND'!
FOR XMAS
THE CLOSEST THING
TO SANTA CLAUS IS

SANTA

WATCH!
NOTHING SEEN
LIKE IT!

SANTA FE 75th
JUBILEE

DECEMBER 11th, 12th, 13th, 14th, 15th!!

This is THE one! Warners' World Premiere send-off will
out-publicize 'Knute Rockne'! Newspaper coverage! Net-
work coverage! Newsreel coverage! All set to surpass every-
thing in the past! It's a 5-Day Fiesta of the besta...a mass
turnout of Hollywood's front-rank stars; Governors and
officials of practically every state in the West; and a program
of surprises that will be the talk of the nation for months!

Also William Lundigan • Van Heflin • Gene Reynolds • Henry O'...
FE TRAIL
WARNERS PAVED IT WITH GOLD!
Starring ERROL FLYNN and OLIVIA DE HAVILLAND
with RAYMOND MASSEY, RONALD REAGAN, ALAN HALE
Directed by MICHAEL CURTIZ
HELD OVER
3rd WEEK AT
THE ROXY!

... after a second Sunday
even bigger than the
record-breaking first!

TIN PAN
ALLEY

... and it's that hot
in every key-spot
in the nation!
FUROR on "FANTASIA"

ORE highbrow hell has been raised in less time by Mr. Walt Disney's "Fantasia" than any prior expression of the screen, excepting nothing from "The Birth of a Nation" down to today.

By now the first critical returns are in the file, with opinions, notions, essays and evasions from picture critics, music critics and even those so very esoteric persons, the dance critics. It begins to appear that maybe the dramatic critics will be letting it alone—presumably because they have been gingerly afoot of the cinema traditionally these many, many years.

The newspapers were not sure what to do about it in the first place. They sent their cinema critics because "Fantasia" involved the screen name Disney and was recorded on film. On second thought, there were to be considered the musical names of Mr. Leopold Stokowski and Mr. Deems Taylor, and, of course, sundry composers. Later, discovery of movement brought in the dance commentators. It still remains a possibility that the assignment desks will find that there's color, too, and be sending off Mr. Guy Pène duBois or Mr. Royal Cortissoz of the field of paint on canvas to have a fling at it.

To the motion picture industry and its showmen the main significance is that from the appearances of the initial run in New York the public is taking to "Fantasia" in a big way. That, to be sure, also bears on the fact that, whether they admit it or not, the "electronics" are not unimportant that this "Fantasia" project is a sort of pressure, for some future day may, toward re-equipment of the screen theatres. There's gold in that, and there is more than a nod at that aspect in the more recent announcement from Warner Brothers and Major Nathan Levinson of "Vitasound".

It has become rather clear that "Fantasia" is actually most accurately to be described as a superb "Silly Symphony". It is longer, bigger, better, more pretentious. It is by Disney out of Mickey Mouse, or vice versa, and that is not belittling. It is also "Three Little Pigs" done with dinosaurs, in the basic formula of bigger and better.

It is the commercial job of Mr. Disney, Mr. Hal Horne and Mr. Kay Kamen to go about the matter of getting back the two million dollars in the job, and it looks more and more as though they may. But that has nothing to do with the fact that, since the impact of "Fantasia", the ornamental noise end of the motion picture business will never be quite the same.

One important result just possibly may be that the motion picture makers will be more conscious of the rather generally able job that its employed musicians have been contributing for a long time.

SOMEWHAT more ephemeral, but interesting, is what "Fantasia" has done to the critics. The motion picture writers, proudly record, came off best. They appear to be most attuned to departures, adventures in expression. They all admitted they were puzzled, all said mostly that they liked it—whatever it was. Among movie pundits the attitude of caution brought now and then such phrases as Mr. Howard Barnes' line, in the New York Herald Tribune: "If it is not always perfect it is still a courageous and distinguished production."

The musical critics in the main felt that their art had been invaded, perhaps even raped. Said Mr. Virgil Thomson in the Herald Tribune: "What he does to dead composers is nobody's business." Then he made a crack about the "geology lesson".

In the New York Times Mr. Bosley Crowther, cinema, complained: "Menace, except when it is redeemed by a touch of humor, is usually dull in his films." In the main Mr. Crowther seems to have been entertained.

But on the subject of menace along came Mr. Burns Mantle, primarily critic of the drama, an abundantly experienced journalist, saying: . . . a minor question of showmanship. It is not for children . . . . Very little children could easily be scared out of their tender skins . . . .

Mr. Disney officially denied that he scared babies, but just as he was saying it along came Miss Dorothy Thompson, who is that in print, and Mrs. Sinclair Lewis in private, shouting out loud that she had been scared plenty. She said that: "I left the theatre in a condition bordering on nervous breakdown." That would have been more informative if Miss Thompson had stated how she was feeling when she went in. Meanwhile, one must recall that every day she has to have a column and, somewhat like her contemporary, Mr. Westbrooke Pegler, complete success is only to be had when there is a subject for extreme indignation. Miss Thompson got a column, not a breakdown, out of it.

Anyway, the Broadway theatre had four trunk 'phone lines to the box office when the show opened and in a week it had twelve. Says the New York Times, editorially, "Mr. Disney has made history."

"PUBLICITY"

JUST as drops of water make the ocean, so does the name and fame and repute of Hollywood grow, by words in print, pictures in print and, alas sometimes, too, by word-of-mouth.

With words and pictures, mostly in the tabloid journals, last week, Mr. Russell Birdwell "and Associates", publicity promoters, of Beverly Hills, have put imprimatur on a strip tease campaign in front of the Loew-Lewin building in Universal City, apparently in behalf of and by Miss Gerta Rozen, said to be a blonde Viennese actress. She was said to be protesting, a garment at a time, daily, about her part in "So Ends Our Night" being left on the cutting room floor. She won, maybe by arrangement, at the brassiere and panties stage.

The strip system came to flower a few years ago in New York under the administration of the Minskys, flowerling in the career of Gipsy Rose Lee, later known as Miss Hovick. They have all gone down in history, quite a distance. In fact, neither fame nor ultimate profit seem to abide in the device. The timing of the current eruption in Hollywood makes it concurrent with a sharp increase in protests about the decay of decency discipline in those parts.

—Terry Ramsaye
Arbiters’ Salaries

DEPARTMENT of Justice anti-trust division officials in Washington, Wednesday, disclosed that arbiters on the 30-odd local jurisdic- tional boards handling cases under the Government-"Big Five" consent decree, will be paid per diem for their services, the amount not to exceed $50, and the American Arbitration Association has the author- ity to fix the exact fee. The Association now is studying the matter, with a view to setting the fees to be imposed in different cities throughout the country. It was re- ported that the Department of Justice might make recommendations to the Association.

The new administrative committee of the American Arbitration Association in charge of applying the new arbitration order to the motion picture industry met Wednesday in New York for the first time. A spokesman later declared that the committee would aim to make arbitration procedure as simplified and inexpensive for exhibitors as possible. The committee drafted a tentative form for exhibitors for filing complaints and com- pleted a cost form for listing changes in- volved in arbitration proceedings. Both forms were drawn with the idea that no attorney is required by an exhibitor desir- ing to start arbitration proceedings.

While the top daily pay for arbiters is set at $50, it was indicated that the rate would be fixed on what might be termed the "pre- vailing wage" basis in which consideration is given to the amounts which might be charged for similar services in the particu- lar community. It is probable that the maximum will be imposed in only one or two of the largest cities.

Money from England

THE long negotiations between representa- tives of the American major motion picture companies and the British Government over a monetary agreement for the second year of the European War are about over.

The terms of the pact succeeding the one expiring October 31st, in effect are under- stood to be as follows: The eight major U. S. distributors can withdraw a maximum of $12,800,000 of their British film income from November 1, 1940, to October 31, 1941; 75 percent of the sum may be exported during the first six months; the remaining 25 percent in the second half of the year, if the $3,200,000 is actually earned; frozen funds may be used to pay up to one half of the cost of British films bought for export, also pay British salaries and costs of prints made in England. No money blocked in England can be used to purchase or invest in British theatres, it is understood.

David Rose, managing director in Eng- land for Paramount, said this week in New York, following his return from abroad, that Paramount was paying its mortgage debentures on theatre property in Britain with blocked funds. Other comments by Mr. Rose on the film situation in England are on page 56.

A delegation representing employees in the British film industry Thursday went before the Board of Trade in London to re- quire Government action to aid the recov- ery of production by releasing studio space commandeered for war purposes, and to grant leave to technicians. American film groups had previously requested similar action. The employees council indicated that it would petition Ernest Bevin, High Minis- ter of Labor, to act in the matter if the Board of Trade took no immediate steps.

The headquarters of the British sales force of Twentieth Century-Fox have been evacuated from Soho Square, London to Moreton Pinkney Manor, near Rugby in Warwickshire.

Newsreel Tempest

INDIGNANT denial, rolling in high waves swept across the newsreel map in New York this week with the arrival of the Standard, a Montreal, Que., daily containing a copy- righted interview with Louis De Rochemont, March-of-Time-Ramparts-We-Watch pro- ducer alleging that “the German Gestapo has an ironclad censorship in the United States over all newsreel material dealing with Germany.”

Specifically Mr. De Rochemont was quoted as saying that the newsreels using German footage, supplied by UFA, had “to submit all commentary to Nitze (George Nitze, New York representative of UFA) giving him 48 hours to approve or dis- prove. . . . We discovered that Nitze used the forty-eight hours to get an okay from Freiherr Ulrich von Gimaath . . . in the Germany embassy . . . Von Gimaath checked with Ernst Hepp . . . .

From the editors of all newsreels came denial, from all the observation that as in France and England all outgoing film had to pass censureships, as also obtains in pictures concerning the U. S. Army and Navy, here, too.

It was stated and quoted from the stand- ard UFA agreement that permits use of the German film sources that newsreel commen- tary should be that of a neutral country.

In Montreal it was said that Mr. De- Rochemont was in Canada gathering mate- rial for a sequel to “The Ramparts We Watch.”

To an inquiry through the Herald’s Washington correspondent to the Depart- ment of Justice concerning the status of such a situation as alleged, if any, came the reply: “Not interested. If Germans want to dic- tate terms it is up to them. Newsreels don’t have to use German pictures if they don’t want to. No law involved.”

Also, it may be added, the newsreels seem not to be using the film concerned anyway. —The Editor.
Property Rights

An old argument over the right of a theatre owner to remove certain property added to a theatre during the term of his lease, was settled at least in one instance, this week, by the Appellate Division of the Court of the State of New York. The decision reversing the lower courts was in the case of Avanti Realty Company, theatre landlord and plaintiff, against Coddell Theatre Corporation, former operator of Avanti's Paros Court theatre, on Court Street, Brooklyn, N. Y., Max Cohen and Louis Coddell being partners in the theatre operation.

In the lower court, the claim of the plaintiff-landlord that marquee letters, certain equipment in the projection booth, seat covers and light bulbs, became a permanent part of the landlord's property, was upheld.

On appeal, however, Louis Nizer, film lawyer in New York, arguing for the defendant, contended that the property which formed the basis of the suit had been purchased and installed by the defendant and that it could easily be removed, therefore did not constitute a permanent improvement to the plaintiff's property.

Coast Charity

LEADERS of the industry's Community Chest drive division in Hollywood Tuesday reported collections of $465,708, an increase of about 49 percent over last year. Studio and labor group heads and others active in the campaign were honored by Chest officials at a luncheon in Biltmore Bowl where the report was made. Paul H. Yost, Chest drive chairman, congratulated Louis B. Mayer, industry campaign leader, and his aides.

Foreign 'Dictator' Deals

SEVENTY percent deals, including a large cash guarantee, extended terms and advanced admission prices, have been arranged for "The Great Dictator" in Argentina, Canal Zone, Java and Straits Settlement in the first foreign deal made on the film outside of England. In the U. S., it is understood that the picture will be sold on a 50-50 basis in general release beginning late this Winter with no increased admission scale demanded; prices to date are now based on a 70 percent rental.

Meanwhile preparations were being made for the second "premiere" of "Gone With the Wind" in Atlanta prior to the general release of the picture after the first of the year. The new "Wind" terms were said to be 50-50 with minimum admissions of 40 cents in the afternoon and 50 cents in the evening when reserved seats will be recommended but not required.

Fire on Decree

The United States Government "has signed away all its rights to proceed against movie monopoly," comments an editorial in the Milwaukee Journal attacking Attorney General Robert H. Jackson for failing to prosecute the consent decree, which, two weeks ago, ended the Government's anti-trust suit.

The editorial declared: "Another consent decree on examination turns sour. That has been the history of these compromises between government and businesses which are accused by government of violating the law. . . . This consent decree instead of breaking up alleged monopoly, freezes it as is and may even let it expand. The government agreed not to seek dissolution of the chains for three years. The companies agreed not to expand the chains—except for 'certain stated exceptions.'

"It is in the exceptions that the joker appears. The decree is not to prevent any defendant from acquiring theatres or interests therein to protect its investment or its competitive position or for ordinary purposes of business."

"There is now nothing to prevent the chain companies from buying up all the theatres in the United States."

Movie Seasons

MOTION picture theatre attendance is greatest in the fall and winter, Outdoor Advertising, Inc., of New York, claims in a brochure entitled, "More Circulation," the purpose of which is to influence national advertisers to increase their budgets for poster display this winter.

It estimates that the fall months account for 28-4 percent of the total attendance; the winter months, 28.3 per cent; summer, 21.2, and the spring, 22.1.

Pointed out, for its purposes, is the fact that people pass outdoor advertising both "coming and going to theatres."

For the Record

The original partnership in the introduction of motion picture sound, of Warner Brothers and Electrical Research Products, long since dissolved, was formally and officially ended in all its legal ramifications, Wednesday, when H. M. Warner, president of Warner Brothers, announced that all existing contracts between the film company and ERPI had been discontinued as of that date, by mutual agreement. Several years ago Warners stopped using Western Electric recording equipment in its Burbank studio, replacing it with RCA Phonograph.

The Warner Studio license agreements with ERPI had four more years to run. Only a "nominal, legal consideration" was tendered ERPI by Warners for the discontinuance of the contracts, Warner spokesmen said, Wednesday.

The contracts involved covered recording equipment only, since ERPI withdrew from the reproducing licensing field sometime ago.

A British Problem

ADDED to the voluminous war-and-defence matters for consideration by England's legislators is the proposal, in London, by Captain Pughe, in the House of Commons, that, in view of the complete cessation of television in that country, the Government should undertake the sale of the thousands of television receivers now inoperative. The Captain specifically referred to the United States, as the logical No. 1 customer.

In the ensuing discussion on the floor of Commons, members apparently overlooked the fact that England's telecast receivers do not incorporate U. S. A. patents—a matter later brought up by Harcourt Johnson, an observer from the British Government's Department of Overseas Trade.

Kennedy will Write

JOSEPH P. KENNEDY ended at least part of the suspense in the much speculated story of what he might be up to, this week by announcing he had resigned, just after the election, from his public appointment to the Court of St. James'. He took off for a Palm Beach vacation and gave it out that he was presently to devote himself to the big job of "helping the President keep us out of war."

Washington has heard, presumably on excellent authority, that Mr. Kennedy intends to write some pieces for the magazines and that he may on occasion deliver some lectures.

The ambassador has been, as has been recorded, to Hollywood and San Simeon, and motion picture rumors continue. Those who have heard with confirmation from Mr. Kennedy, quite the opposite in fact.
MAURICE A. BERGMAN, leaving Columbia's directorate of advertising, publicity and exploitation to become director of advertising at 20th Century-Fox, was given a farewell luncheon by Columbia at the Astor hotel, Times Square. In the far background above he is seated at the head of the table between Jack Cohn and Nate Spingold.

ARCH REEVE, center above, retiring director of advertising at 20th Century-Fox, was honored at a Park Central hotel dinner. Saying goodbye here is Charles E. McCarthy. At left is Jerome Beatty.

CONVENTION. Marc Wolf, Theatrical Managers; Wade W. Willman; Mike Cullen, MGM; H. M. Richey, MGM, at the annual Indiana ATO meeting in Indianapolis.

ARBITRATION. Above is S. J. Leidesdorf, new member of the AAA administration committee. At left is Joseph Hazen of Warners, on the budget committee. Walter Elliott, right, is clerk of the Los Angeles local board.

DAVID E. ROSE, above, Paramount's managing director for England, arrived in New York this week with a report that 200 theatres had been closed in London, and that business there was off 75 per cent. An interview is on page 50.
TESTIMONIAL. J. E. Flynn, retiring MGM district manager in Detroit, was honored last week at a farewell dinner in the Book Cadillac hotel by the Detroit Variety Club. Left to right at the speakers' table above: Ted O'Shea, W. A. Scully, Col. E. Resnick, E. M. Saunders, T. J. Connors, W. F. Rodgers, Judge Ira Jayne, toastmaster; David Newman, Rev. E. J. Markey, Judge Van Zile, E. J. Hudson, H. M. Richey, E. E. Kirchner, Dave Idzal and Eddie Alperson.

RECEPTION. RKO recently signed Michele Morgan, newly arrived from France, and promptly gave her a cocktail party at the Ambassador, Los Angeles. Here are Phil Raisman, Miss Morgan, J. J. Nolan, Reginald Armour, and Harry Ed- dington, all executives.


PERRY SPENCER, Republic southeast publicity director, visits the Round Table.

J. C. SHANKLIN, left, operator of the Grand, Ronceverte, and the Greenbrier, Charleston, W. Va., has been elected representative to the State House of Delegates.

DANIEL GREENHOUSE, RKO manager for the Philippines, in New York this week to report to the home office, told the press domestic production in the Islands had cut American screen time to 50 per cent.

RETIRING officials of the Dallas Variety Club above are Jack Underwood, Dough Guy; Robert J. O'Donnell, until now the club's only chief barker, and Lloyd Rust, Property Master since the Tent's founding. They will be succeeded by Ted DeBoer, Paul Short and Don Douglas, in that order.
COAST, LOOKING INTO THAT DEGREE,
BLUEPRINTS 40 FILMS ON ORDER

MOTION PICTURE HERALD
December 7, 1940

Major Productions Now Planned by Studios Are Budgeted at $40,000,000; Popular Novels, Plays, Stories To Be Filmed
by WILLIAM R. WEAVER
Hollywood Editor

Productions on order and in blue-print stage at this point is Hollywood’s preparations for new screen material, categorize in a manner to reveal a state of mind paralleling in more ways than one that of the nation with respect to its tomorrows. Just as potentialities of resources have impelled us to the doubling of its fleet, so have implications of the consent decree inspired producers to the readying of more dreamtoward entertainments than in any previous year. Just as the affiliate diet in advance of the outcome of the war being waged abroad, so the consequences of that outcome, neither does anybody in Hollywood pretend to know in advance how many capital-ships are going to be built. 

GERMAN FILMS CAUSE TROUBLE

Because a film, obtained free from the German Railways Information office in Chicago, roused the ire of the original story, the Russian editor of the country’s largest trade journal in Milwaukee, Altemor Czarnik, has asked that all films to be shown in the city schools be passed by the city’s motion picture commission.

agreed on terms of a talent trade assuring availability of Mr. Cooper for the title role in “Sgt. York,” the Jesse Lasky film for Warners, and the services of Bette Davis for Samuel Goldwyn’s “The Little Foxes.” Although Paramount in immediately, it has been understood that Mr. Cooper’s interest in this deal would be conditional upon Mr. Goldwyn’s permitting him, sub-sequently, to accept the chief role in “For Whom the Bells Toll,” a casting reported to have been petitioned for by Mr. Hemingway. 

The Goldwyn production of the Broadway play “Little Foxes” was through a side of the trip loan negotiations involving Miss Davis and Mr. Cooper who could be triplets and still be steadily employed. Another factor affecting the start of this picture is the Goldwyn-United Artists impasse, which may or may not terminate in time to make this, a million dollar project by all reckoning, a 1940-41 item.

MUSICAL FOR METRO

“Lady Be Good,” the George Gershwin musical acquired by Metro-Goldwyn-Mayer, is talked of as a vehicle for Eleanor Powell, Tony Martin and other MGM talent of musical-comedy type. It is designed to codulate with the leadership of any block-of-five.

“Another Battle of Britain,” up to now no more than a theory, has been brought in as a double of the Rowland’s “Cheers for Miss Bishop” augur true it will offer a multi-starred cast befitting that film’s successor.

On the Disney list of things to come are “Re- luctant Dragon,” derived from the Kenneth Graham book, which will combine cartooning with Robert Benchley’s cleverness, and, as yet not even down to advance sketch estate, “Alice in Wonderland.” “Bambi” is also a prospect from this quarter, and “Dumbo,” patterned on an elephant which flies by its ears, all the Disney enterprises running to and for the most part beyond the million dollar mark as to cost. 

“Flame of New Orleans,” which will be Rene Clair’s first directorial undertaking in America and will star Marlene Dietrich, is one of the up-tempo, flair-in-the-air productions for Universal City. Another of this studio’s larger prospects for the near or distant future, as it may work out, is a production by Henry Koster, to start from a story as yet unselected and with talent to be chosen, whose direction of the Deanna Durbin pictures has been of a quality to bring about the studio’s decision to set him up independently of that and other associations. 

Strange Victory,” the Sol Lesser production for United Artists, has been given to George Bruce for scripting, casting to follow.

“I, James Lewis,” a story of the sea purchased from Paramount, is to be the next Frank He整顿 production and will be staged at the scale of his “Howards of Virginia” and other films of recent years.

“To the Ends of the Earth,” a Twenty-Fourth-Fox film of a story which proved its box office characteristics under another trade mark several years ago, awaits casting and other arrangements, although the crew is already aloft making background shots.

“Blood and Sand,” a story that made fame for Rudolph Valentino and profits for producers in the world around, is another Twentieth Centennial-Fox venture in the million-dollar class, with Tyrone Power, Number Two in the Movietone’s picture calendar, with Dinah Shor playing the leading lady, in the Virginia.”

Two Plays for Warners

“George Washington Slept Here,” from the current Broadway hit, and “The Man Who Came to Dinner,” likewise a Kauffmant-Hart stage success, has been offered by Warner Brothers for picketing when and as deemed desirable, both belonging in this or any canvass of the eventful or inspiring on the page, by Phyllis Bottome, is in the Warner portfolio.

Metro-Goldwyn-Mayer’s acquisition in the musical field for summer is a matter of preparedness prevalent in the realm of Leo the Lion. “Smillin’ Through” and “I Married An Angel,” an imperative remake and a Broadway hit, are included in the Goldwyn deal, Nelson Eddy vehicles. “Babes on Broadway,” an original and as yet not reduced to paper, is down as a Mickey Rooney-Judy Garland follow-up to the same pair’s “Babes in Arms” and “Strike Up the Band.” Cost of the three is expected to exceed as many millions.

“The Life of William Allen White,” with Spencer Tracy in the title part, is another MGM project for which costs will not be disclosed, as is Michael Neagel, as Thomas Wolfe’s book, “The Yearling,” a Technicolor number.

“And Now Goodbye,” the James Hilton novel, is a Columbia production far enough along in planning to be ready for Margaret Leighton and Brian Aherne settled upon as leads.

Edward Small has not yet cast his “Corsican Brothers,” for which an expanded budget is contemplated.

“Kiss the Boys Goodbye,” by Claire Booth; “There’s Always a John,” by John Van Druten, and “Sky Lark,” Samuel Raphaelson’s Saturday Evening Post serial, are among Paramount’s more expensive productions on order. And far down the Paramount future looms another Cecil B. DeMille enterprise, thought of by himself as destined to be his biggest ever, “Queen of Queens.”

Four at RKO

True to Form, which David Butler will produce for Technicolor; “The Devil and Daniel Webster,” the Stephen Vincent Benet work which William Dieterle will produce; “Sonny,” the musical which Herbert Wilcox will produce for RKO, and “Madame Sans-Gene,” an unselected story which Erich Pommer will produce as a vehicle for Charles Laughton and Elsa Lanchester, are among the top-budget pictures in prospect for RKO-Radio distribution. December 1 of most years witnesses Hollywood producers saying much, in a general way, although it is not for the purpose of giving specific titles. This year the talk is specific, the general outlook discussed none whatever. It is, the reasoning seems to be, a time to stock the reservoir with materials of which to make whatever, and however much of it, the market may require.
INSURANCE; CREDIT AGENTS; LAWYERS ASKED TO SERVE AS FILM ARBITERS

Allied Pledges Support to Arbitration System; U. S. Names Wright to Head Unit Policing Trade Practices

The American Arbitration Association, administrator of the arbitration system under the new consent decree, has gone to insurance companies, credit rating groups, bar associations and educational institutions to obtain nominations for arbitrators to serve on the local boards or Tribunals to be located in 31 key cities. Previously it had been expected that the AAA would consult local Rotary Clubs, Better Business Groups and Chambers of Commerce in selecting members of the local arbitration panels.

Allied States Association, meanwhile, offered its cooperation to the arbitration association, although emphasizing that it did not approve all sections of the decree. This stand was in direct opposition to that taken by the Motion Picture Theatre Owners of America which president, Mr. Hazen, ha\ldots The decision of the AAA, which was announced by Mr. Hazen, has been made the subject of controversy. The question of arbitration as an alternative to the consent decree is being discussed by the distributors who have been trying to settle the dispute.

Admissions in his theatres may be lowered from 25 to 15 cents, Mr. Wehrenberg said, because business is poor. It was said that the independent's buying strike in the area has continued.

CONSIDERS FILING ANTI-TRUST SUIT

Fred Wehrenberg, co-owner of a chain of 25 neighborhood theatres in St. Louis and head of the Motion Picture Theatre Owners of America in St. Louis, has announced that he has made no progress with distributors in a dispute over clearance dates. It was reported that he might file a suit charging a conspiracy to change clearance between second and third run houses in the territory. Mr. Wehrenberg claimed that in similar cases the distributors conspired to keep his competitors, chiefly Fauchon & Marco, an advantage in clearance dates.

The motion picture arbitration system which the AAA, with the cooperation of the arbitrators, is seeking trained and experienced business men and experts in the professions to serve on the local Tribunals.

Allied Offers Cooperation

Abram F. X. Newbury, general counsel, and Jean Newbury, president of Allied Theatre Owners of New Jersey have forwarded to the AAA offers of cooperation, according to Paul C. Warburg, chairman of the administrative committee.

It was pointed out by Mr. Myers that Allied was ready "to assist in any way possible" in solving the problems of arbitration in the industry but the offer of cooperation did not "imply approval of all the provisions of the decree." Mr. Myers said that Allied leaders could be called on for help. Mr. Newbury wired his organization's "support and cooperation.

In commenting on the offers of cooperation Mr. Warburg said, "They came as extremely good news to the Administrative Committee which is proceeding with plans for organizing the Tribunals. Such evolutions of cooperation on the part of major exhibitor groups will go a long way toward expediting the organizational work of the arbitration system. We feel confident that the industry in general and the theatre owners in particular will find arbitration a quick, efficient and inexpensive medium for settling practically every kind of motion picture trade dispute."

C. V. Whitney, president of the AAA, has announced the following budget committee which will determine the percentage of their gross income which the five theatre-owning companies will pay towards maintaining the arbitration system: P. M. Haight, secretary-treasurer of the International General Electric Corporation; Mr. Warburg, chairman of the administrative committee, representative for the Association; Joseph H. Hazen, vice-president of Warner Brothers, representative for the five motion picture companies and ex-officio, former Judge Van Vechten Veeder, chairman of the arbitration board. The chairman of the board of the AAA, was named alternate for Mr. Haight. The chairman of the board was elected at the first meeting.

S. D. Leidesdorf, Chas. W. Wayman, president of the Merchants Association of New York, has been added to the administrative committee. He is managing director of the board of the AAA.

On Wednesday morning the first official meeting of the administrative committee was held at the Convention Palace in New York City. Mr. Warburg's committee considered what procedure should be established at the local Tribunals and what records should be kept. Forms for filing complaints and other matters were also discussed.

Exhibitors Continue Opposition

At the annual convention of the North and South Carolina Theatre Owners Association in Greenville, Miss., on Friday, rather than turn to New York City, Mr. Warburg's committee considered what procedure should be established at the local Tribunals and what records should be kept. Forms for filing complaints and other matters were also discussed.

The MXPTA, however, according to Henry C. Gray, counsel, plans an immediate action against the decree because it did not have a legal right to appeal from the action of Judge Henry W. Goldard in approving the decree. Henry W. Goldard, federal district judge who handles the motion picture cases in New York, has recommended that exhibitors give the decree a opportunity to continue. Mr. Warburg, who would allow the local Tribunals and what records should be kept. Forms for filing complaints and other matters were also discussed.

"Instead of punishing the producer-distributors for their alleged illegal acts," Mr. Hayman said, "we found that they have been victimized by the decree."

Mr. Hayman also attacked the proposal of the arbitration system which requires outsiders to be the arbitrators. "The situation will be

Continued on following page...
TO END OTHER SUITS

(Continued from preceding page)

comparable to that of delegating to an un- known and uncontrolled Corporation Paramount Pictures, Inc., Twentieth Century-Fox Film Corporation, United Artists Corp., Universal Film Ex- hibition Co., Inc., RKO Radio Pictures, Inc., Warner Bros. Pictures, Inc., Loew's, Inc.

The charges were brought against the cor- poration and Mr. Balaban two years ago when the government charged the defendants with conspiracy to restrain trade. Specifically the government charged preferential treatment of certain exhibitors, coercion of in- dependent theatre owners and forcing the thea- tres to take all the product offered by the producers, in violation of the 1932 consent decree.

The consent decree signed in 1932 will be amended to conform with the consent decree signed by Judge Goddard with one notable exception, that on the definition of an inde- nified monopoly.

The Master's report which must be approved by Judge Woodward, discussed the long series of hearings held during the two years and the case has been further pointed out that during the case the has been in litigation the government has abandoned some of the allegations.

The government has until April 1st, to file objections to the findings of Master Eldridge. The agreement made by the government in 1928 in the form of an injunction suit and resulted in the consent decree entered into in 1932.

Seymour Simon and Robert Wright, of the attorney general's staff, represented the govern- ment and at the offices of the trust division of the department and an accounting could be obtained. Attorneys in this office disclaimed any knowledge of any action to be taken by the government.

Court Dismisses Suit

Seven important defendants in the anti-trust suit against the Griffith Amusement Company and most of the major motion picture distributors were dismissed in the United States Court in Los Angeles in 1940. Charles E. Dieter, Federal district attorney, filed a stipulation agreeing to the dismissal of the suit against the RKO Radio Picture Corporation of Texas; Twentieth Century-Fox Film Corporation; Loew's Inc.; Metro- Goldwyn-Mayer Distributing Corporation of Texas; RKO Radio Pictures, Inc.; Vitaphone, Inc. and Paramount Pictures.

Remaining defendants in the suit include the Griffith Company; Consolidated Theatres, Inc.; R. E. Griffith Theatres, Inc.; and Westex Theatres Inc.

January 6, 1941, has been set for the con- tinuation of the hearing in the $147,000 dam- age action of the LaCrosse Theatres Co., La Crosse, Wis., against Paramount, United Artists, 20th Century-Fox, Welworth Thea- tres Co. and the Minnesota Amusement Co. in the U. S. district court in Madison, Wis. The trial was started October 29th and adjourned November 7th following the sudden ill- ness of Robert A. Hess, Milwaukee, counsel for the plaintiff.

Judge C. E. Simpkins of the Superior Court in Middletown, Conn. has set Tuesday, December 13th as the last day for filing of attorneys' briefs in the trial of the suit of S. & S. Theatre Corp. and Middlesex Theatre, Inc. vs. Salvatore Adorno, their partner and general manager in 1932-34. The case con- cerns a disputed point. In trial, almost 72 witnesses were heard, and over 100 exhibits filed. Plain- tiffs ask $269,000 damages and an injunction against the Adorno theatres restraining them from operating a theatre in Middletown.

Sunday Shows Are Still Discussed

The continual discussion of the exhibition of Sunday motion pictures was brought up again in several state and local municipalities. In Delaware the Blue Laws Commission held a two-hour meeting in regard to the Sabbath status but no state- ment was issued concerning the recommen- dations to be made to the legislature.

In Williamsport, Pa. learning that the Sunday film issue was defeated by only 75 votes, members of the motion picture oper- ators' union began circulating a petition asking an official recount of the city's vote.

The Tamaqua, Pa. Municipal Assocation decided not to institute an election con- test to upset the result of the Sunday film vote of last month after calling a meeting of all church members to inquire into the recount and ascertain the variance in the result. Original returns in the vote showed that Sunday films were defeated by 41 votes but a later check of the machines in one district revealed an error of 120 votes which gave Sunday films an affirmative ad- vantage of 79.

Also in Pennsylvania, the alleged over- sight of Allegheny County commissioners in failing to provide ballots for referendum on Sunday film laws, spurred a petition for effect another vote on the issue. In the first vote Sunday pictures were defeated by 213 votes.

Chief of Police A. B. Crews, of Fayette- ville, N. C., ignoring a court ruling that the city's anti-Sunday film ordinance was in- valid, caused the arrest of three local theatre managers who opened their theatres on Sun- day.

In Westfield, N. J., although the Sunday film question was approved by a 641-vote majority, the Town Council had declined to adopt an ordinance providing for Sunday shows. Instead the Council will meet De- cember 9th to act on a measure which would prohibit shows from 8 to 9 p.m. Sunday proposed at the request of church leaders.

FWC, "U" Breach Healed

Fox West Coast and Universal have set- tled their difficulties over an extended first run of "Spring Parade," at the independent Hawaii Theatre, Hollywood, and FWC will book the film when available into subsequent runs. The latter had refused to book the film after it was moved over from the Pan- tages and RKO Hill Street.

Walker Accepts

Frank C. Walker, postmaster general, has given definite word that he will attend the sixth annual banquet of the Philadelphia Variety Club December 12th at the Belle- vue-Stratford hotel, according to Ted Schlang, chairman of the affair.

Acquire Flint Houses

Butterfield Circuit has acquired four theatres in Flint, from Lester Matt, independent exhibitor, giving the circuit eight out of 20 theatres in the city. Houses include the State, Strand, Roxy and Della.

Bartlestein Buys Circuit

The Brecht Theatre Circuit, Chicago, has been sold to Bartlestein Brothers circuit.
RKO RADIO'S GREAT CHRISTMAS ATTRACTION...
The "No, No" Girl with the Yes, Yes eyes.

CHRISTMAS ATTRACTION
RADIO CITY MUSIC HALL
ALL THAT IT TAKES FOR A “MAKE-YOU-HAPPY” HIT!
The glamorous star of “Irene” in the famous “Tea For Two” musical romance... told to the lilting melodies of VINCENT YOUMANS... From stage to screen in a glorious sunburst of golden entertainment, with a happy-go-laughing cast playing the story to the hilt for comedy. A magnificent show for any day in the year—AND BOX-OFFICE EVERY MINUTE!

ANNA NEAGLE in

No, Nanette

with

RICHARD CARLSON ∗ VICTOR MATURE ∗ ROLAND YOUNG
HELEN BRODERICK ∗ ZASU PITTS ∗ EVE ARDEN
TAMARA ∗ BILLY GILBERT ∗ STUART ROBERTSON

Produced and Directed by
HERBERT WILCOX

Screen Play by Ken Englund

From the Musical Comedy—“No, Nanette”—by Frank Mandel, Otto Harbach, Vincent Youmans, Emil Nyitray

Music by Vincent Youmans—Lyrics by Irving Caesar and Otto Harbach
Anticipation is sweeping Hollywood over its first look at Orson Welles' long-awaited first motion picture, "Citizen Kane." Inside word has it that sensationaly new dramatic treatments are only one of the unique elements that go to make it one of the biggest attractions ever screened. RKO Radio will release it soon—and another big one from the same studios soon to lead the nation in laughter is the Alfred Hitchcock-directed comedy starring Carole Lombard and Robert Montgomery—"Mr. and Mrs. Smith."
INDEPENDENT BUYING ONLY 67% COMPLETE FOR '41, REPORTS ALLIED

Second AID Report Made at Indiana Convention Lists Distributors' Variations From Announced National Policies

Independent exhibitors participating in Allied State's national product and sales policy survey have completed only two-thirds of the forms. Of those reporting, the contracts of 52 per cent include a 20 per cent cancellation privilege and those of 11 per cent allow cancellations up to 10 per cent. The remainder did not stipulate the nature of cancellation allowances.

These disclosures will be made formally early next week, in the second product survey of Allied's Product Information Department, following their pre-release presentation, last week, by Samuel W. Samuelson, president of Philadelphia, and members of the Allied-affiliated Independent Theatre Owners of Indiana, assembled in annual convention, in Indianapolis, at the Hotel Antlers.

Mr. Samuelson, earlier in the convention, accused distributors of still witholding pictures, forcing short features which exhibitors did not want, and other practices considered unfair by exhibitors—as reported in Motion Picture Herald, November 30.

Warns on Admissions, Clearance

Later during the convention, Mr. Samuelson, speaking as chairman of Allied's Product Information Department, warned against "a trend" toward increasing admission prices and extending clearances.

"Remember that clearance has an unhappy knack of cutting both ways," he declared. "Clearance gained by plazas in small admittance brackets will only pull down business for the higher admission houses."

Unless you want to cut 'monkey business' of increased prices, you will wind up with contracts giving the distributor the right to raise admissions on several pictures each year and eventually actually setting the prices you are to charge at your box office," Mr. Samuelson warned the exhibitors, referring to the growing trend this season of distributors recommending to exhibitors that box office prices be raised for certain pictures selected by the distributor.

Mr. Samuelson then gave the Indiana exhibitors an advance insight into Allied's second Information Department product survey, reporting on the selling positions of the 10 distributors to date, on the basis of answers submitted by an Allied questionnaire by independent owners.

Buying by the independents reporting had been completed nationally on 67.8 per cent of films offered for '41. In this connection, the sales positions of the 10 distributors among independents reporting was as follows:

<table>
<thead>
<tr>
<th>Distributor</th>
<th>Per Cent Paying Same Rentals</th>
<th>Per Cent Paying Higher or Less Rentals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Columbia</td>
<td>69.5</td>
<td>9.8</td>
</tr>
<tr>
<td>RKO</td>
<td>60.0</td>
<td>33.3</td>
</tr>
<tr>
<td>Metro-Goldwyn-Mayer</td>
<td>60.7</td>
<td>7.2</td>
</tr>
<tr>
<td>Monogram</td>
<td>53.8</td>
<td>27.5</td>
</tr>
<tr>
<td>Paramount</td>
<td>52.2</td>
<td>28.4</td>
</tr>
<tr>
<td>Republic</td>
<td>57.2</td>
<td>7.5</td>
</tr>
<tr>
<td>20th Century-Fox</td>
<td>68.1</td>
<td>14.2</td>
</tr>
<tr>
<td>United Artists</td>
<td>54.1</td>
<td>16.2</td>
</tr>
<tr>
<td>Universal</td>
<td>46.1</td>
<td>38.2</td>
</tr>
<tr>
<td>Vitagraph</td>
<td>56.0</td>
<td>26.0</td>
</tr>
</tbody>
</table>

Mr. Samuelson, continuing with the Allied survey, reported an unusual divergence of distributor selling policies for Indiana this season, due, it was explained, to a virtual absence of large dominating circuits in the territory. This plus territorial independence of distributors in a better position to negotiate contracts, whereas, in circuit-dominated sections, the independent is either cut off entirely from early product negotiations, or must abide by the policies set down.

In Indiana, reported Mr. Samuelson, the following variations were made for 1940-41 by distributors in their general sales:

Columbia, 95 per cent sold away from national policy.

Paramount, 30 per cent away from policy, 70 per cent to it.

RKO, 65 per cent away from policy, 35 per cent to it.

20th-Fox, 40 per cent away from policy, 60 per cent to it.

United Artists, "No sales policy as far as I can discover."

Universal, 92 per cent away from policy, 8 per cent to it.

Warners, 29 per cent away from policy, 71 per cent to it.

1940-41 Rentals

The following indicates the status of prices paid by independents reporting nationally to Allied—whether the prices paid for 1940-41 product is the same, higher or less than last year (Differences between total percentages listed and 100 per cent totals are attributed to the failure of some independents to answer.)

<table>
<thead>
<tr>
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<tbody>
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</table>

"The practice of all distributors refusing to make available Class A product to theatres during the pre-Christmas period and Lenten season is unfair and should be abolished," the Associated Theatre Owners of Indiana declared in resolution adopted at the convention.

Another resolution said:

"We object to the action of certain distributors who insist on increased admission prices, and extended playing time on individual pictures. This practice is an unwarranted interference with the operation of the theatre and injures good will be destroying consistency in operating policy to which the public has become accustomed.

"We protest to the unfair practice of holding up availability to the exhibitor who refuses to increase his admission prices or extend playing times.

"The Hoosier-State independents also pledged their support of the Allied Information Department and "individually resolved to cooperate with Allied in its program of gagging and dissiminating information to independent exhibitors."

H. J. Rieck, director of exhibitor relations for M-G-M, told the convention that producers' losses will be at least $5,000,000 because of loss of foreign markets and may run as high as $25,000,000. He advocated increased playing times and higher admissions as remedies.

Carolina Owners Meet

At this week's annual North-South Carolina Theater Owners convention, at Charlotte, Ed Trees, chairman of the Motion Picture Theatre Owners Association, read a resolution urging the producers and distributors to adhere to the pre-release decree. The distributors' lawyers "outsmarted" the government, he charged, adding that the decree legalizes block booking instead of the voluntary and mutually beneficial to the entire industry, and that it is satisfactory to nobody in the industry.

Mr. Kendall opposes arbitration by outsiders who know nothing of the industry, and asserted the distributors "brought this all on themselves aided and abetted by some exhibitors."

A resolution was adopted expressing regret that the Government has adopted a "regulating policy," and requested distributors generally and which will work an undue hardship upon theatres.

This follows the directive of the 1940-41 Board of Directors that in addition to the usual suspension of the exhibitor associations, the following resolutions and rules were adopted for the coming season:

1. The Temporary Exhibitor Association of the Charleston, S.C., circuit, will be constituted operating under the same rights and regulations as the regular temporary exhibitor associations.

2. The suspension of the exhibitor association, in terms of dates and days, will continue in effect.

3. It is requested of all exhibitors to cooperate in all respects with the exhibitor association, and to observe its decisions.
George Brown Joins Directors' Guild Staff

The Screen Directors Guild in Hollywood, this week, named George Brown, former publicity director for Columbia and until recently a member of Warners' studio publicity department, to the executive staff as an additional associate member. Mr. Brown refused to say whether he would resign or apply for a leave of absence from Warners.

He was a newspaper reporter for a number of years after leaving college, then handled publicity for Reinhoven's, former New York night club. At 27 he was advertising manager for Universal, remaining there eight years. He free-lanced for a time, handling publicity for Helen Morgan, Texas Guinan and Harry Richman. After doing publicity for RKO, he became, in 1932, director of advertising and publicity for Columbia and stayed there three years. In 1937 he was appointed publicity director of Columbia's studios in Hollywood. Later, he joined the Warner studio publicity staff.

Frank Braden Ahead Of "Fantasia"

Frank Braden, ex-theatre publicity agent and formerly associated for 12 years with the Ringling Bros. and Barnum and Bailey Circus, was to leave New York this week, to assume the position of publicist for American Tobacco in Washington, Boston, Philadelphia and Chicago, in advance of Walt Disney's "Fantasia."

Under the direction of Richard Condon, publicity director, Mr. Braden will pave the way for the show's exploitation stunts in key cities where the movie will be shown. Previously, he was connected with Fox West Coast, Fox New England and other theatre chains, also handling vaudeville and legitimate attractions.

Murray Returns

William Murray, former Grand National office manager and booker in Albany and Buffalo, has returned to that city as booker for Monogram. He succeeds Mitchell Puntzor, who resigned to accept a position with a major circuit.

Mr. Murray, employed by various film companies in Albany for 15 years, managed the Auto Vision Theatre, operated by Owen Hutt, at Springfield, Mass., exhibitor, last summer.

Name District Manager

Jesse Day, former manager of the Rialto Theatre, Fort Dodge, has been appointed district manager in charge of northern Iowa for the Central States Theatre Corp. The post is a newly-created one, which Mr. Day will assume December 1st. H. N. Schrott will manage the Rialto.

Munsell Joins Drama Board

Warren P. Munsell, Sr., has been named managers' representative to the three-man permanent tribunal set up to administer the amended Dramatists Guild pact governing the sale of stage plays to motion picture companies. Brock Pemberton, pr.c., has been named alternate representative.

New Branch for Universal

Universal will erect a two-story building at an estimated cost of $35,000 to house its branch office in Cincinnati, Ohio. Peter Roslan is the local branch manager.
Exhibitors May Be Offered Option of Buying in Single Block or Blocks-of-Five; Trend to English System Is Predicted

United Artists may distribute the 15 to 20 pictures on its 1941-42 schedule both by the old single block system, because the company "never will be" a party to the consent decree, and on the block-of-five trade showing method, if required by competition or exhibitor preference, according to present plans. If the optional selling policies were adopted, an exhibitor would decide for himself which method he wished to use in buying United Artists pictures.

Sees Weak Features Eliminated

Maurice Silverstone, chief of the company's world wide operations, said Tuesday in New York that the consent decree might be a means of eliminating a good proportion of poor pictures. Competition is so keen for the domestic market, now that foreign distribution is limited, he pointed out, that distributors now select week pictures along with a single hit film.

"We are heading very fast in this country towards the English system of selling," Mr. Silverstone predicted. He said that after the Films Act, which he called the English equivalent of the Consent Decree, was passed grosses went up "amazingly" on good pictures. The poor pictures failed to get wide distribution. Under the Films Act pictures are sold after they are made.

Mr. Silverstone pointed out that United Artists was not a party to the consent decree and asserted that "it will never be." The company sells pictures singly, sometimes in advance of production, sometimes after, according to the wish of the individual producer. This program was sold in advance with the exception of Alexander Korda's "Lady Hamilton."

Better Pictures Predicted

Arthur W. Kelley, new general sales manager, commented that while the company might end up selling the old and new selling systems it was his opinion that most of the exhibitors would prefer to buy their films in the old way.

"Fewer pictures mean better pictures and better sales opportunities," Mr. Silverstone said in explaining the company's decision to release only 15 to 20 pictures annually. With the exception of the Walter Wanger and Hal Roach units all the other United Artists producing groups may each make only one picture during the year. Mr. Wanger and Mr. Roach may produce more than one film.

Quality product will be necessary to compete in conditions imposed by the consent decree, with pictures probably sold on their individual merits, Mr. Silverstone said. Another reason for a trend to quality and rejection of fewer pictures is the loss of the foreign market, he remarked.

Mr. Silverstone said negotiations were under way for "at least four new producers." The deals for the producers are contingent on the important setup that the respective UA producers can present. In this connection Mr. Silverstone mentioned the importance of the director in any production setup. Also, he said the company would attempt to develop new faces and exploit them to the public.

United Artists will ask 50 percent of the gross during the general release of "The Great Dictator" beginning in the late winter, if Charles Chaplin, the producer, agrees to the terms, according to Mr. Kelly. In the special pre-release engagement, the company was reported to be asking 70 per cent.

Under present plans exhibitors showing the Chaplin picture on general release will not be required to increase admissions. They may be asked to do so but the decision will rest with the individual exhibitor.

In January Mr. Silverstone and Mr. Kelly will discuss selling terms with Mr. Chaplin in Hollywood. In some cities general release can not begin until six months after the close of the pre-release engagement.

Producers Committee Discussed

The company's producers, who formed a committee, Mr. Silverstone said, to meet regularly. Of this general committee a smaller committee will be formed to present suggestions to the company as to selling policy and other matters. Walter Wanger is the first chairman. The committee, he said plans to meet about once a week.

Objectives of the new committee were described as primarily cooperative. These include avoiding duplication of story material, simultaneous production and release of films and the exchange of ideas on talent and production methods and closer cooperation with each other and the home office. Mr. Silverstone is scheduled to go to the coast after the first of the year to discuss the situation with the producer.

In this connection Mr. Silverstone said that in the 21 years of existence of the company United Artists producers always had the right to approve a release, so no large or small, any agreement the company makes with the buyer on their product.

Goldwyn-UA Relations Improved

Although pointing out that he had no authority to speak for Samuel Goldwyn, producer, who has been suing the company, Mr. Silverstone said that the relations had improved and he said that he believes there a genuine desire on the part of Mr. Goldwyn and on part of the company "to get together."

On the same day reports came from the Coast also indicating that the rift between Mr. Goldwyn and UA may be healed. Charles Schacht, president of the company, and James Mal- rey, Eastern representative for Mr. Goldwyn were reported to have conferred. Mr. Korda also is said to be bringing about an amicable solution of the year and a half old dispute.

In New York also on Tuesday Federal Judge Edward A. Conner reserved decision on an application of United Artists Corporation to dismiss the complaint of Mr. Goldwyn which seeks cancellation of his distribution contract. If the application is denied United Artists will offer Mr. Goldwyn as an alternative that Mr. Goldwyn be required to separately state and number his cards of restriction.

The pre-trial examination of Mr. Korda will be held in abeyance until the Judge gives a decision on the application to dismiss the complaint. If Mr. Korda's complaint is granted, a New York a deposition will be taken on the West Coast.

Personnel Changes

Haskell Masters, Canadian division manager of United Artists, has not decided on an offer of a home office position with increased duties, according to Mr. Kelly.

Al Margolies, publicity manager, has been appointed director of publicity, under a revision of the department Mr. Silverstone said. Monroe Greenblatt, head of the department, will name someone to take his former post as exploitation manager when he returns from the West Coast next week.

Other personnel changes announced by Mr. Kelly include Earl Collins, United Artists branch manager in New York, and Walter Korda, manager of the Los Angeles Exchange, replacing Ewen McLean, resigned. Al Hoffman, chairman in New York and Melbourne territory, resigned Collins' place as Denver branch manager. Alex Singelow, Denver salesman, moves into a more important post with the Seattle Exchange. Jack O'Brien also moved from Chicago to Seattle, and was named manager of the Los Angeles Exchange.

Neither the Fairbanks, Goldwyn, Korda, nor any other block has been promised by stockholders or directors. Mr. Silverstone said that under the by-laws of the company the stock must be offered to the corporation and none has.

"Thief" Release in Chicago

"The Thief of Bagdad", Alexander Korda's colorful production with Errol Flynn and increased prices to exhibitors nor will there be increased admissions at the box office in Chicago. This was learned after a conference between Jack Kirsch, president of Allied Theatre circuit and representatives of the United Artists exchange in Chicago.

The picture was originally sold in the 1939-40 contract as a "black and white". With the start of hostilities in Europe, Mr. Korda brought some of members of the cast from England to the United States and completed the picture in color. It was reported that plans were being considered to release the picture on a road-show basis with an increased admission price at the box office. Mr. Kirsch protested the proposed increase and after a series of meetings with United Artists heads in Chicago it was agreed upon to maintain the original status of the film as provided for in the selling contract.

Eight UA Films Ready

Within the next four months United Artists will have ready for release the following eight productions: "Lady Hamilton", Alexander Korda's film starring Vivien Leigh and Lawrence Olivier; Sol Lesser's "That Uncertain Feeling"; "Ole Olsens of Chicago", "Dghiel Pascals' "Major Barbara", Wendy Hiller and Robert Morley; James Roosevelt's "Pot O' Gold", James Stewart and Paulette Goddard; "See Here, pumpkin" starring Danny Kaye, Albert Lewin, starring Fredric March, Margaret Sullivan and Frances Dee; "Topper Returns" and "Broadway Limited" from Hal Roach and "Cheers for Miss Bishop", Richard A. Rowland production.
MAJORS CALL SPECIAL SESSIONS TO DISCUSS DECREE APPLICATION

Sales Staff and District Changes Aimed at Adaptation to New Order Begun by Distributors; Studio Executive Meetings Set

Major distributors are calling special conferences of production and field staffs to discuss the consent decree to product and policies.

Reorganization of selling forces to adapt them to the new order is also under way. Metro-Goldwyn-Mayer has announced the creation of a new sales division and four new sales districts, and Warner Brothers two weeks ago, at the time the decree was signed, made a number of changes in the sales personnel.

Sidney Kent, president of Twentieth Century-Fox, will preside at studio conference about the middle of January. Paramount studio officials and home office and theatre executives met two weeks ago on the west coast.

The consent decree, parts of which have already gone into effect, has been a factor in the various changes in field selling organizations and in special meetings. This week A. Mr. O'Shea, formerly New York division manager, has become the new vice-president of sales, and four new sales districts, and Warner Brothers two weeks ago, at the time the decree was signed, made a number of changes in the sales personnel.

United Artists were speculating on the adoption of a dual selling system for 1941-42, one the present system and the second a system similar to that under the decree.

So far as the decree itself was concerned, the principal activity was at the American Arbitration Association where plans were being made to have the arbitration machinery established in the decade operating by early February. See page 13.

United Artists were speculating on the adoption of a dual selling system for 1941-42, one the present system and the second a system similar to that under the decree.

Up to now the companies have given little indication of definite selling procedure. It was reported that this was being done so that the competition would not learn the other company's plans too soon and also because the exact selling methods have not been finally determined. The most complete statement of selling policy under the decree was made by Barney Balaban, president of Paramount, who said that, according to present plans, 1941-42 pictures would be made available in each district only after preceding blocks-of-five had been bought and booked and that selling probably would be by territories. The story was on page 14 of the November 23rd issue of the Herald.

MGM Forms New Division

William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, announced on Monday the creation of a new central sales division to be headed by E. K. O'Shea, formerly New York division manager, and four new sales districts. The changes are to be effective January 1st or as soon after that date as practicable.

It was reported that the changes in the sales organization were decided on in anticipation of the conditions which will prevail after September 1, 1941, when the block-of-five and trade

SHOW PROVISIONS OF THE DECREES BECOME EFFECTIVE

Mr. Rodgers explained the new set-up at a sales meeting in Chicago over last weekend.

The new district managers are: John P. Byrne, Boston branch manager; Rudolph Berger, Washington branch manager; John J. Donaldson, New Haven branch manager, succeeds Mr. Byrne in Boston; Ralph Pielow, Albany, takes Mr. Bowen's place in New York; John S. Allen, Cincinnati salesman, becomes Washington branch manager, succeeding Mr. Berger; Bryan D. Stoner, Cleveland salesman, becomes Pittsburgh branch manager in place of Mr. Berl; Maurice Goldstein, Boston salesman, becomes New Haven branch manager, and Herman Rippe, New York-New Jersey salesman, goes to Albany as branch manager.

The promotions were made from men in the company ranks. Vacancies in the sales force are also expected to be filled from within the organization. It was said that division of the territories would make possible closer supervision and analysis of each branch office's problems.

Sales Alignment Announced

MGM announced the new sales alignment as follows:

Among home office sales managers, Thomas J. Connors is the district head, headed by Maurice N. Wolf, Mr. Bowen, Mr. Berger, Charles E. Kessmich, the Philadelphia office headed by Robert Lynch, and Canadian offices. Edward M. Inden is the supervisor of the districts headed by John E. Flynn, Mr. Byrne and George A. Hickey; and Mr. O'Shea will supervise the districts headed by Harris P. Wolf, Mr. John J. Meloney and Mr. Bishop.

Among district managers, Mr. Wolf will supervise the Boston, New Haven and Albany offices; Mr. Berger, the Washington and Charlotte offices; Mr. Bowen, New York and New Jersey; Mr. Meloney, Buffalo, Cleveland, Detroit, and Pittsburgh, and Mr. O'Shea, St. Louis, Cincinnati and Indianapolis; Mr. Bishop, Kansas City, Memphis and Oklahoma City; Mr. Kessmich, Toronto, Dallas and New Orleans; Mr. Byrne, Des Moines, Omaha, Denver and Salt Lake City; Mr. Flynn, Milwaukee, Chicago and Minneapolis; and Mr. Hickey, Los Angeles, Seattle, Portland and San Francisco.

The Chicago sales meeting last week was attended by some 50 branch and district managers and other officials. Others from the home office included Howard Dietz, advertising and publicity director, J. T. Connors, E. K. O'Shea, E. F. Aarons, Alician Dillard, of the legal staff, who explained the decree. Also considered were plans for the general promotion of the film "The Wind" and forthcoming pictures.

About the middle of January Sidney Kent, president of Twentieth Century-Fox, will open a series of conferences at the studio during which preliminary plans for the 1941-42 season will be considered and general effects of the consent decree discussed. Those scheduled to attend the meeting include the following: Herman Wolber, general manager of distribution; Joseph M. Schneck, chairman of the board; Darryl F. Zanuck, vice-president in charge of production, and William Goetz, assistant to Mr. Zanuck.

The effects of the consent decree on selling policies and practices will also be considered at a series of meetings for branch office personnel. Sessions will be held at all branches. William Snissman, W. C. Gehring and William Kupper, division managers, will preside in their territory. A member of the home office legal staff will also speak. Paul A. Jenkins, general counsel, was reported to be preparing a manual outlining operations under the decree and for use by the field force.

The week of December 8th to 14th has been designated as Branch Managers' Week by 20th-Fox in the S. R. Kent Drive. Mr. L. Levy, branch manager, will preside at the following of the campaign at the New York exchange on December 9th.

RKO Meetings Scheduled

Andy W. Smith, sales manager of RKO, has been pressing at a series of meetings at Western exchanges at which the problems created by the decree will be considered from the viewpoint of the field selling force. Discussions with a general manager of sales and general manager of exchange exchanges: Los Angeles, San Francisco, Portland, Seattle, Denver and Salt Lake City. Also considered was the company's new production manager, J. H. MacIntyre, eastern district manager.

Nate J. Blumberg, president of Universal, arrived in Hollywood Wednesday to begin a survey of forthcoming product in preparation for the annual product conference of home office and studio officials scheduled for next week. Others planning to go to the West Coast next week include: J. Cheever Cowdun, chairman of the board; W. A. Scully, vice-president and general sales manager, and Joseph H. Seidel, vice-president and foreign manager. Studio officials to attend the meetings include Cliff Work, Matthew Fox, Milton Field and John H. Hickey.

Gradwell L. Sears, general sales manager of Warner Brothers, is making a tour of Western and Southern exchanges in connection with the new season's selling campaign. The tour will end at the studio. Mr. Sears is expected back in New York in about three weeks.

Joseph Bernhard, general manager of Warner Brothers theatres, presided over a two-day meeting of zone managers on Tuesday and Wednesday at the tissue home office. Those scheduled to be present were:

Kitty Foyle Speaking---

"When I think I was 28 this year and what I've gone through in ten years, it's almost funny. But I'm here to say I've had joy and given it and I was in there fighting. I read about the guts of the pioneer woman. What about the woman of the covered typewriter? I see them on subways and buses, putting up a good fight in their pretty clothes, and keeping their heebie-jeebies to themselves. There's something so courageous about it."

::: It's America's White-Collar Girl, fighting for love and a living in a man's world---and it's TREMENDOUS drama!
How about seeing me after work?
Kenneth
X X
GINGER ROGERS as the heroine of the year's biggest best seller, "KITTY FOYLE," the most daring novel ever written by a man about a woman :: Christopher Morley's Natural History of a Woman :: The story of a Career Girl facing the crisis of her life, revealed in her innermost thoughts :: It's the heart-cry of millions of love-and-a-home-hungry girls, adrift and alone in the fight-or-die jungle of business life.

RKO-Radio's Sensational New Year's Attraction!
The director of “Rebecca” and “Foreign Correspondent” has turned his hand to comedy with an hilarious flair. Rapidly nearing completion is this riotous story of a bride who couldn’t stay mad. It is planned for early release, as is also another forthcoming big one from RKO Radio, Orson Welles, in “Citizen Kane.”
MAJOR CURTIS—HE WAS SOME ACE

Edward Peck Curtis, Eastman Kodak's ambassador of raw-film sales to the motion picture industry, this week, returned to the service of the United States Army, resuming his commission as Major, with the Air Corps Plans and Operations division.

Out of World War I, the then 21-year-old U. S. Army air ace carried the Distinguished Service Cross, the Ordeals of France, and was cited the Croix de Guerre, tributes from the United States, England and France, for two years of air exploits about which much is written in the war records of those three governments.

"Ted" was 20 when he arrived in France, in 1917, as an ordinary ambulance driver. When he was mustered out, two years later, he was an ace, with six enemy planes to his credit, and the youngest major in the American air service. He flew with the 95th Aero Squadron, the first American squadron to go to the front.

Irving Linder, manager of the Fabian circuit's Proctor's theatre, Troy, New York, is one of the few survivors of the "Lost Battalion." Mr. Linder is a patriot, says he will not tolerate any Fifth Column—least of all, in his theatre.

Which brings a story.

The other night, out of the darkness of the auditorium, rushed a woman patron, panting. A man next to her, she said, was taking motion pictures off the screen. And on the screen were nearish shots of the Watertown arsenal, near by.

Mr. Linder sent a usher to collect the culprit. Two minutes later the usher appeared in Mr. Linder's office, dragging a little man, all of five feet two, and "scared to death." From his hand dropped an eight millimetre motion picture camera.

The man looked suspicious—he had one of those Prussian haircuts.

With the diplomacy that precedes a call to the authorities, rushed a woman patron, panting. The man looked suspicious—he had one of those Prussian haircuts.

"Yes," the man replied, in a voice quite American—"did you see the shot of the man painting the barrel of the big gun?" Mr. Linder acknowledged he had.

"Well," said the little man, "that was me."

And that quiet, unassuming, soft-spoken George Borthwick, custodian of funds at the Hays office in New York, is the same George Borthwick who is celebrated in Russia in the hitin "Ladies from Hell" Scottish regiment in World War I. The French nicknamed them so because of their kilts-skirts.

T HE RIPLEY DEPARTMENT: "Minnie," house cat at the Queen theatre, St. Stephen, New Brunswick, Canada, not only keeps that border picture house free of rodents, single handed, but is a business booster for the theatre—giving special attention to a hotel directly opposite, and bearing the same name as the theatre.

Minnie leads a parade, nightly, across Water Street, from the hotel to the theatre. Both are owned by the William Smith estate. Charles E. Staples has managed the theatre for the past quarter century.

Just before the theatre opens each night, at seven, Minnie amasses a party of transient and permanent guests of the hotel dining room customers, and local drop-in, by rubbing against trouser or silk stocking legs. She widens her following as she walks along the street. People come regularly from across the U. S. boundary in Calais, Milltown, Woodland, Baring, Princeton, all Maine border towns, to the Queen to see Minnie do her stuff.

Two youthful miscreants thought they had the perfect theatre crime within their grip the other night as they approached the cashier window at the Colonial Theatre, Albany, N. Y. As they approached the ticket window the boys opened a cardboard box and threw mice into the cage, operated by Cashier Caroline Singer. As Miss Singer reacted in an entirely female way to the threat, one of the boys grabbed the loose change. Miss Singer recovered quickly, however, grabbing the invader's arm, nonchalant calling for Manager Everett Statz, who put an end to the holdup.

The boys—will-be-boys division of Philadel-
phia's Temple University has voted Fox's trailer George Brouwer "the one they most would like to find in their Christmas stockings."

Spyros Skouras, senior brother of the brothers Skouras of the Skouras theatre operating family of the east, the midwest and the west, has been flying around the country, north and south and east and west, calling on Greeks in America to contribute $10,000,000 for the relief of their countrymen, and their women and children in the war with Italy.

Skouras reminds his countrymen here of Thermopylae, that famous pass some nine miles south and southeast of Lamia, where, in the year 480 B. C., a mere handful of Greeks heroically held off vast armies of Persians from invading Greece, while the country behind them prepared for the invaders, much in the same manner that the Greeks, some 2,400 years later, are battling invaders in the mountain passes today.
BERGMAN, REEVE, BRODY, MILLER, OTHERS HONORED

Bernhard of Warners Given Dinner on 10th Anniversary; Jubilee for Four Exhibitors

Testimonials were given this week in various parts of the country to a dozen film executives, and to four exhibitors who have completed a quarter century of service, also to one district manager who is observing his 20th year in the industry, and to Joseph Bernhard, of Warners, for his 10th anniversary.

Columbia Honors Bergman

One hundred Columbia executives, employees and friends honored Maurice A. Bergman, at the Hotel Astor on Saturday morning, in a testimonial luncheon. Mr. Bergman, advertising and publicity director at Columbia for the last three years and former 20th-Fox producer in New York, "Columbia Pictures presents to 20th Century-Fox 'Golden BOY/man' starring Maurice Bergman."

Bernhard's Anniversary

Joseph Bernhard, general manager of Warners Theatre, was the guest of honor at the theatre department Tuesday night at a dinner at the Waldorf-Astoria, observing his 10th anniversary with the company.


Reeve Honored

Arch Reeve, retiring advertising manager of 20th-Century-Fox and Maurice Bergman's predecessor, was guest of honor at a testimonial dinner at the Park Central Hotel, New York.

Max Levenson, Joe Levenson, Abe Levine, Max Mollan, Bill Mollan, Harry Mullin, Herman Richkin, Phil Selesky, Phil Simith, Ralph Snider, Harold Stoneman, Martin Troskey, Lou Walters, Ben Welansky, Maurice Wood and Abe Yadowitz.

Robert Dunbar and F. D. Moore, of Warners' Pittsburgh exchange, will be guests of honor at a testimonial dinner at the William Penn Hotel, Pittsburgh, on December 9th.

Mr. Dunbar has been designated manager of the Pittsburgh branch post. Mr. Moore assistant manager of the Pittsburgh office.

E. T. Beedle is chairman of the arrangements committee which includes George Purcell, John Perry, Carl Fox and Jack Mapel.

"Night of Stars" Nets $80,000 for Charity

The "Night of Stars" sponsored by the United Jewish Appeal for Refugees and Overseas Needs committee netted some $80,000 Wednesday night, November 27th, when 1,400 internationally known personalities paraded before the footlights at Madison Square Garden in New York in benefit performances at this seventh annual affair.

As in former years, the show presented a wealth of entertainment. Eddie Cantor, Al Jolson, Joe E. Lewis, Lester Thompson, Abe Saperstein, Joe E. Lewis and Henny Youngman were masters of ceremonies.

Marvin Schenck of Loew's was in charge of production, assisted by Arthur Knorr, Lester Isaac and others.

In Denver, Iowa, Sam Horowitz, head of Affiliated Enterprises, Inc., and Motion Blank of Central States Theatres, team captains on theatres and amusements committee, were the first in the 1940 Community Chest drive to make their quotas of $4,700.

Chicago, Ill., also, reported, from Chicago, that film interests in that city had collected $26,000 for the Community Fund, exceeding the industry's quota.

Chicago film theatres will also hold special morning shows on December 23 to raise funds to be expended for Christmas cheer for the needy.

Dinner Dance Planned

The second annual dinner dance of the Staten Island (New York) Fabian theatres employees will be held January 16th at the Metrot Club. The event will be a barn-dance with the following committee named:

Jimmie, entertainments; Ellice Glass, advertising; Henry Sohmann, tickets; Ederer, publicity; Arthur Lane, house; Roy Sharker, producer.

Adds 11th Theatre

Associated Theatres of Detroit, recently organized, has taken over its 11th theatre, the Norwood, formerly operated by Ben and Louis Levenson. The company, incorporated by the Standard Company, an affiliate. Joe Klein, who formerly managed the Loop, will handle the Norwood, with Fred Walton succeeding him at the former house.

Name Block Critic

American Broadcasting daily paper in the banking field, has named John Arthur Block, drama and film critic.

Acquires Fourth House

Jack F. Goldman has acquired the Regal Theatre in Cincinnati and began operation Wednesday. Mr. Goldman now controls four theatres, entering to colored people, in the same city.

PICTURE

MOTION PICTURE HERALD

December 7, 1940
LARGE SCREEN TELEVISION SHOWING PLANNED FOR NEW YORK THEATRE

RCA to Show 9 by 12 Screen at Public Demonstration This Month; Network Operation Is Goal, NBC Executive Says

Large screen, theatre-size television is ready to emerge from the laboratory-private demonstrate stage to public exhibition.

American theatre television, with a picture 9 by 12 feet, will be shown publically for the first time within three weeks at the New Yorker theatre in New York by the Radio Corporation of America, according to Frank Mullen, vice-president and general manager of the National Broadcasting Company, and A. F. Morton, NBC vice-president in charge of television.

In June, 1939 Gaumont-British showed its Baird large screen television system, also with an image 9 by 12 feet, in New York City. Also another British Company, Scophony, is now preparing to demonstrate its theatre television apparatus in New York. Before the war interrupted television in Britain and in Germany, both Baird and Scophony had installed their equipment in several theatres.

Intermediate Size Shown

RCA showed its wide-screen television, 4½ by 6 feet, to the members of the Federal Communications Commission at Camden, N. J., in February, 1940, and to its stockholders in New York last May. The screen is somewhat similar to the projection picture projection, RCA apparatus used a method adapted from equipment used in astronomical work.

Dr. Morton of NBC said it was not certain whether theatre television programs would be transmitted by radio or frequencies which home sets could not receive or by special television wires. The Bell Telephone Company is conducting experiments to develop wires suitable for theatre television.

NBC's ultimate aim in television is national and not local coverage, according to Mr. Mullen who said, "Television will not get anywhere without national syndication. Television, ultimately, will be network, not local. Our ambition is national television."

$500,000 for Television Development

A sum of $500,000 is being spent each year by NBC on television development, Mr. Mullen said. He pointed out that the company was proceeding with plans to link New York, Philadelphia and Washington in the first television network. The FCC has already approved the location of the Washington Committee at the Wardman Park hotel. NBC is now looking for a suitable site in Philadelphia.

NBC will continue with its television development program and does not anticipate a commercial status to the new entertainment medium, following the report in January of the National Broadcasting Committee, it was said. National defense, requiring special consideration to Government orders, will not cause NBC to suspend television operations, it was also remarked. Delays however are expected in obtaining certain parts and equipment from manufacturers.

By the end of 1941 the four New York television stations (NBC, DuMont-Paramount, Columbia Broadcasting System and WOR-Bamberg) will be offering about 21 to 35 hours of weekly television programs in the opinion of Dr. Mort. "The hope was expressed that the various stations would stagger their programs so that the television audience could witness all the programs that are telecast over the air.

To make a necessary checkup and over-all following similar F.M. tests for the industry television committee seeking standards to recommend to the FCC, the NBC station, W2XBS, will be closed down from December 4th to December 11th. On Tuesday night the picture "Circumstantial Evidence," with Dick Chandler and Shirley Grey was shown. Other programs scheduled wrestling and college basketball.

Heads Paramount Station

Lewis Buddy, formerly in charge of Paramount Television in Europe, has been appointed director of the Television Productions station in Los Angeles. Television Productions is a Paramount subsidiary.

Paul Raibourn, Paramount television coordinator, said Tuesday in New York that Mr. Budd would go to the West Coast to take over his television duties about the first of the year. It was reported that the Television Productions station in Los Angeles would begin operations in the spring.

Equipment for the Paramount station in Los Angeles will be manufactured by the Allen B. DuMont Laboratories in which Paramount has a substantial interest. The DuMont company is completing work on its New York television station and also has received a license for a transmitter in Washington. DuMont also maintains an experimental station at the laboratory at Passaic, N. J.

In Chicago work is also continuing on the Balaban and Katz television station atop the State Lake theatre building. No date for the beginning of program operation has been announced.

Edward Gates, former vice-president in charge of engineering for the Detroit Radio Corporation, was appointed president and director of the Majestic Radio and Television Corporation, effective last Sunday, December 1st, according to an announcement by Elmer C. Upton, treasurer of Majestic and Balaban and Katz official in charge of television.

In June the reorganization of Majestic was approved under a plan which gave control to the Allen B. DuMont Laboratories, Paramount television affiliate. Mr. Upton, Allen B. DuMont and Paul Raibourn are directors. Other directors include Curtis Franklin, Parker McMahon and Rex Parker.

Mr. Gates succeeded Walter Glenn Scott who was acting president from the reorganization until last week. Mr. Gates has been on the board of 21 years in designing, engineering and building radio receiver sets.

Majestic is the successor of the Grigsby-Good Company and Scott Varnum and Scott are located at 2500 West 50th Street, Chicago. The company is expected to manufacture television sets under the DuMont plan to help make mass production becomes advisable. The main DuMont Laboratory in New York would then be responsible for experimental work and the construction of a limited number of custom made television receivers.

Review of Year Published

"Television's First Year," a promotion booklet, has been distributed by NBC to television set owners in the New York area. The booklet is a worthwhile addition to television literature and containing important events that were televised during W2XBS's first year of regular programs. Television pioneers who appeared on various programs during the first year were listed.

Last week the Columbia Broadcasting System participated in the observance of National Art Week by showing, over their television system, reproductions of paintings by American artists. Guests included artists, critics, museum directors and members of the National Art Week committee. Gilbert Selles, CBS director of television programs, said in introducing the presentation, "What if color television has reached into the American home, it will have made a great force for wider appreciation of the visual arts, as radio has been for the appreciation of fine music."

According to present reports the National Television Systems Committee will not make its final report to the FCC until a month or more beyond the original deadline of January 1st. A progress report will be made at the public meeting with the FCC scheduled for January 27th. However at that time the commission will not ask for definite recommendations on the question of what standards should be adopted.

The FCC has granted a modification of a construction permit authorizing the WCAU television station in Philadelphia. The transmitter will be located at 171 S. 17th Street, Philadelphia. Dr. Leon Levy is president of the WCAU Broadcasting Company.

Earl Collins Shifted

Earl Collins, United Artists manager in Denver, has been transferred to Los Angeles where he will operate in the capacity of branch manager. Al Hoffman, salesmen for United Artists, Mr. Collins will take over the management of the Denver office. Mr. Hoffman was manager of the same office prior to Mr. Collins.
U.S. "WATCHING Closely' AS MUSIC War Spreads

Justice Dept. Officials Deny Impending Radio Investigation but Admit Studying "War"

Despite reports that the Department of Justice was about to launch an investigation of monopoly in broadcasting "as soon as adequate personnel is available," anti-trust division officials this week declared there has been no change in the situation. However, it is pointed out that investigations have been made of the radio situation right along, but it was declared there was nothing new and that there was no present intention of launching an investigation of possible monopoly.

Watching Music Fight

On the other hand, the Department is watching the music fight closely and may make some move in the direction of a new investigation. It was pointed out that investigations have been made of ASCAP, and it was indicated that after the turn of the year, it would be quite in order, to complete the picture, to study BMI and also the possibilities of some agreement among users of music to refuse to play ASCAP on non-commercial radio stations.

However, no such step would be taken for at least a month after the proposed new set-up goes into effect January 1st, when ASCAP will be barred from many stations, in order that there may be time for the situation to settle down, it was said.

The Columbia Broadcasting System banned all ASCAP music on its sustaining programs last Sunday, December 1st. Only BMI music or music in the public domain will be played on non-sustained programs. If the new contract with ASCAP is signed by January 1st all the Society's music will be put off the CBS network.

NBC-MBS Effect Ban

The National Broadcasting Company and the Mutual Broadcasting System plan similar action. On December 15th NBC will follow the action of CBS by barring ASCAP music on all non-commercial radio stations.

On Sunday, December 8th, Mutual is scheduled to drop the Society's music from sustaining programs. All the bans apply to remote pick-ups as well as to studio programs.

If the ASCAP-radio industry music fight is not settled promptly musical films may lose some radio exploitation. If a suit is brought by the owners of a picture owned or controlled music publishing houses may suffer.

However, it is reported that the CBS copyright department has decided that ASCAP music may be played over the network after January 1st when used as part of a dramatization of the full story, or a substantial part of it, from a musical film. But independently tunes from musicals, if by ASCAP members, cannot be broadcast under the ruling.

The basis of the dispute is that ASCAP has proposed a new contract calling for rate increases which, according to the National Association of Broadcasters, would make the radio industry pay about $3,000 for use of its music in 1941. Radio interests wish to only pay for the music which is actually used. Payments to BMI are based on the number of times each piece is used.

On Monday Gene Buck, president of ASCAP, announced that 44 persons had been added to membership in the Society. 139 new members have been added this year, bringing the total to 1,800, including 1,106 composers-authors and 140 publishers. It was pointed out that the membership is greater than at any time since the Society was founded in 1914.

Many Applications for Membership

Mr. Buck said, "the unprecedented number of applications for membership in the Society, at a time when the radio chains are exerting every possible pressure to join the somewhat subsidized music organization, reflects the feeling on the part of music creators that ASCAP is best equipped to protect their rights and to serve the interests of independent music producers.

He also remarked, "Although the chains have been able to hold the whip over band leaders, singers and other people up to now, the public will soon have something to say about it.

Among the new members announced by Mr. Buck were Eugene Ormandy and Aaron Copland. However, Mr. Gershwin is president of the American Composers' Alliance, wired Mr. Buck Monday denying his election saying the announcement of his election designed to obscure the real attitude of ASCAP toward the serious musicians and the serious music of America." Mr. Buck remarked that Mr. Copland had never indicated his wish to withdraw an application for membership made in 1937.

Meanwhile BMI increased its music catalogue by acquiring the Cuban music of the Instituto Nacional de Autores, Compositores y Editores de Cuba and of the Sociedad General de Autores de Cuba. Beginning next year it will also control the music of the Society of Authors, Composers and Editors of Music in Mexico City.

No AFM Strike

In Chicago officials of the American Federation of Musicians denied that any general sympathy strike of musicians to aid ASCAP in its dispute with radio interests was planned.

Jack Robbins, of the Big 3 music publishing company, Robbins, Feist and Miller, said, "Never in the past three years has our gross business reached the high level it did during October and November. That's why we're not alarmed over the radio-ASCAP situation."

A number of band leaders and other song writers were reported to be holding back publication of new compositions until the BMI-ASCAP struggle reaches a climax sometime after the first of the year when all ASCAP music is expected to be barred by the networks and a number of stations.

WCLF, Chicago station, operated by the Chicago Federation of Labor, has signed a new five-year music license contract with ASCAP, according to an announcement by Mr. Buck. The station will feature the slogan, "Chicago's Station for Good Music."

The National Association of Broadcasters, headed by Neville Miller, has issued a pamphlet called, "Portrait of a Protector" which explains, with drawings, the position of the radio interests in the dispute with the Society.

Cincinnati Tent Elects, Dallas Plans Party

John M. Allen, MGM city salesman, was elected chief Barker of the Cincinnati Variety Club this week, succeeding Arthur Fridensfield, who has occupied the chair for two years. William Onie and William Kinsler were re-elected first and second assistants, respectively. Saul M. Grendberg was re-elected property master, and Ralph Kinsler, dough guy.

New Convening arc: William Devanney, Peter Niland, James J. Grady, Nathan Kaplan, Andrew Niedenthal and F. W. Hays. Also serving will be Mr. Fridensfield, Joseph J. Oulahan and Harry Wessel, past chief barker, in addition to the new officers.

Allan S. Moritz was re-elected national convention chairman, and Noah Schecter was appointed to the national convention committee.

Mr. Fridensfield and Mr. Kinsler will be deputized to the national convention in Atlantic City next April, with Mr. Allen and Mr. Devanney, alternates.

Installation dinner was held December 2nd, in the club's quarters.

Robert J. Oshman, chief Barker of the Dallas Variety Club, and the board of directors of that tent have extended invitations to attend "An American Party," the sixth annual New Year's Eve celebration of the Variety Club, to be held in the grand ball room of the Adolphus Hotel in Dallas, Tuesday evening, December 31st.

700 Dates for "Power"

"Power and the Land," Government documentary, has been booked into 700 theatres throughout the country, Harry Michelson, short subject sales manager for RKO, distributors of the film, announced, this week, in New York. The U.S. Department of Agriculture has directed its various agencies to cooperate with theatres in exploiting the picture. Several hundred thousand mailing pieces devoted to the film have been mailed from Washington, during October and November.

The documentary will have its New York premiere at the Rialto, New York, next Wednesday, December 11th. It shows the transformation of rural America through electrification of farm communities.

Named Miami Manager

Stephen A. Lynch, president of Paramount Enterprises in Miami, has appointed George C. Hoover as city manager of the circuit's 15 theatres in Greater Miami. Mr. Hoover formerly operated the Sheridan at Miami Beach.

Riter Sales Manager

William C. Riter has been appointed sales manager of the Los Angeles Columbia exchange, by Sam Nathanson, western franchise holder.

Wilby Books "Angels"

The Wilby Kinney circuit has booked Astor Pictures' "Hell's Angels" for all its houses.

Damery Joins Regal

Jack Damery, formerly at the Capitol, St. John, N. B., has joined the Regal Films exchange there, succeeding Morris Nelson, who died recently.
LET YOUR FANS CUT LOOSE AND RAISE THE ROOF!!

Showmanize yourself for a series of stunt "nights" and gag promotions with the picture made for that express purpose—to give the fans their big chance to HISS THE VILLAIN—OUT LOUD! . . . Every help and suggestion on things to do for novelty presentations in the press book. Book it for this special purpose—and cash in!

THE VILLAIN STILL PURSUED HER

featuring

HUGH HERBERT • ANITA LOUISE • ALAN MOWBRAY
BUSTER KEATON • JOYCE COMPTON • RICHARD CROMWELL • BILLY GILBERT
MARGARET HAMILTON • DIANE FISHER • CHARLES JUDELS

Produced by Harold B. Franklin
Directed by Edward Cline
Screen Play by Elbert Franklin
'Flight Command' Premieres Fixed

The National Aeronautic Association, embrasing a membership of the country's foremost aviators, will sponsor the Washington portion of Metro-Goldwyn-Mayer's aerial or spherical premiere of 'Flight Command' to be held Tuesday, December 17th at Loew's Capitol theatre in Washington, D. C.

Gill Robb Wilson, president of the Association, and George de Forest Larner, general treasurer of the N.A.A., announced the sponsorship of the film. Mr. Wilson said at the same time that the general public was intensely more air-minded today than ever before and that films possessing the general entertainment value of 'Flight Command' were certain to do their part in spreading the knowledge of aerial training and progress.

Four Showings Set

The film will be shown simultaneously in Havana, Mexico City, and Toronto. The quadruple screenings are in honor of Pan American Airways, sister feature of the United States, as the Air Force has so recently proclaimed for December 17th. Robert Taylor is starred in the picture which is a story of the 'Hell Cats' of the United States Navy's fighting squadron. Ruth Hussey and Walter Pidgeon head a supporting cast.

Metro-Goldwyn-Mayer has also scheduled seven pre-release engagements for 'The Philadelphia Story', which is announced as the company's first big picture release of 1941. Starring Katharine Hepburn, Cary Grant and James Stewart the picture will open December 21st at the Radio City Music Hall in New York, following December 5th preview engagements in Rochester, Louisville, Cincinnati, Reading and Milwaukee. The picture will be nationally released after the first of the year with the tentative national release date set for January 10th, 1941.

"Lady With Red Hair"

Warner's picture 'Lady With Red Hair' starring Miriam Hopkins and Claude Rains, will have opened in 273 simultaneous engagements this weekend. Based on the memoirs of Mrs. Mary K. Carter, famous actress at the turn of the century, Richard Ainly and Laura Hope Crews are in supporting roles.

Theatre Replaces Loan

RKO Proctor Corp. has obtained replacement of a first mortgage loan of $650,000 at 4 3/4 per cent and 4 1/2 per cent interest on the RKO 8th Street Theatre and commercial building at 963 Third Avenue and 146-162 East 58th Street, it was disclosed, this week, by Samuel Kronsky & Company. Built in 1895, the theatre contains 3,180 seats.

Named Office Manager

The Milwaukee, MGM exchange has as its new office manager Joseph McMahon, who will succeed Joseph Inhof as chief booker, in addition to his managerial duties. Mr. Inhof has been transferred to the Chicago branch after 20 years' service in Mil-

Negro Film Distributor

Expected to distribute, in the East, the Negro feature, "Near the Coast" by Harry Hopkin, the Million Dollar Distributing Corporation has been chartered by New York's Secretary of State.

C. Henry Gordon Dies; Was Screen Villain

C. Henry Gordon, screen villain, died December 3rd, in the Hollywood Hospital, Hollywood, following amputation of a leg, necessitated by the presence of a blood clot. He was 70 years old.

Born in New York, his most recent appearance was in Edward Small's "Kill Carson." Recently he had appeared in "Return of the Cisco Kid," "City of Darkness," and "Trapped in the Sky." For more than a decade he had specialized in screen villainy. He had made appearances in vaudeville and in Broadway shows, before he began his screen career in 1930 with Victor McLaglen in "A Day in the Life of a Fool." Some of the notable pictures in which he appeared were: "Scarface," "Mata Hari," "Gabriel Over the White House," "Broadway Through a Keyhole," "Men in White," "The Crusades," and "Charge of the Light Brigade.

Latin America Film Tie-up

A Latin American tie-up with Max Factor, Hollywood manufacturers of make-up products, has been made by Paramount's foreign exchange department to Cecil B. DeMille's "North West Mounted Police." A full-page ad is to be placed in the Spanish fan magazine "Cinela" illustrated with photos of Madeleine Carroll and Paulette Goddard. Newspaper ads will be prepared for distribution in the Spanish language countries. Window stickers, with scenes from the picture, will be combined with Factor products and will be distributed to retail merchants.

Bill Brumberg Promoted

Mort Blumenstock, director of advertising and publicity for Warner Brothers in the East, has assigned Bill Brumberg, for the last three years assistant manager of Warner's Chicago exchange, to the home office in New York to work in the advertising and publicity department. Following a term in the home office, Mr. Brumberg will be sent to an important post in the field.

Collins to Coast

Earl Collins, United Artists exchange manager in Denver, has been transferred to the Los Angeles exchange office, due to a change in capacity. At Hoffman, former Denver exchange manager and a salesman for the past 16 months, will succeed Mr. Collins.

Exhibitor on Council

Ansel Sanborn, operator of theatres in Willbord, Centre Osseipee, and Wakefield, all of New Hampshire, has been elected a member of that state's Governor's Executive Council. Mr. Sanborn was Speaker of the House at the last legislative session.

Signs Booking Agreement

John Atkinson, operator of the Palace, Skiatook, Okla., has completed booking arrangements with the K. Lee Williams Theatres, Inc., of Tulsa, Okla., City, which has an option to purchase.

Exhibitor Appointed

Appointed as lieutenant governor by Governor L. D. Dickinson of Michigan, to fill an unexpired term until December 31st, this year, is Mrs. Mayilda R. Wilson, owner of the Wilson Theatre in Detroit.

Nominate Academy Governing Board

On December 12th the ballots for the annual election of the Academy of Motion Picture Arts and Sciences will be sent to the members. Three from each branch are to be elected each year and they will elect officers while other nominations may be made by petition. The polls for these elections close December 20th.

Meanwhile, officers of the Academy are now making preparations for the 1941 Academy Awards, with Walter Wanger, president, authorized to ask the Screen Actors, Directors and Writers guilds to again participate on the awards committee.


Film Shipments Normal

Film shipments through the Texas pan-handle are assuming normal proportions, after the transportation breakdown which followed last week's storm. The storm had isolated Amarillo and an area within a radius of 50 miles. Exchanges, in this area, were out of touch with their accounts for two days. Eastern New Mexico also was affected.

To Book Stage Plays

Harry Brown, manager of the Nixon theatre in Pittsburgh, Pa., has announced that his theatre will book stage productions whenever available. The only plays set so far are Dennis King's new play "New Pins and Needles" and "The Man Who Came to Dinner.

Altec Closes Two Deals

Altec Service Corp. has renewed a service agreement with Michael Kallet, covering 24 Kallet houses in New York State and Jayem Management Corp., has renewed with Altec for Jayem Theatres in West New York, N. J., Cliffside, N. J., and Brooklyn.

Name Moore Manager

F. D. Moore has been named office manager of the Pittsburgh branch of Warners, under William Wolford, transferred to Cincinnati as manager.

Joins Theatre Staff

Tom Johnson, of the Oklahoma City branch of National Screen Service, has resigned to become assistant manager of the Coronado Theatre, Bethany, Okla., operated by Cecil Davis.
GOVERNOR ESTIMATES YEAR'S FILM RECEIPTS

Governor Herbert Lehnau, New York, for a second year came within 3 per cent of estimating the total fiscal year receipts of the Motion Picture
Division. Last February, the Governor's budget to the legislature estimated $300,000 gross receipts and $245,000 net profit, with figures were $311,800 and $247,922.24, re-
spectively, as reported in Motion Picture
Herald, November 30th, page 21.

A year ago Governor Lehnau also estimated $300,000 receipts, and the
division, under Irwin Esmond, re-
cieved $298,023.30, with a $230,-
727.05 net as against the Governor's
$233,000 figure.

Actually Governor Lehnau has a
tougher job in computing receipts
than it would seem, since the number of original films licensed at $3 and
prints at $2 per 1,000 feet widely fluctuate from month to month.

New Restrictions to Conserve
Exchange Include 1,000 Items; End of Giveaways Seen; New
Accessory Centralization Idea

The premium-giveaway practice virtually came to an end this week at Canadian theatres through an order of the Dominion War Government, on Tuesday ordered
immediate discontinuance of all imports—other than those from countries in the British
Empire, of all items of chinarave, cutlery, toilet-ware, glassware, jewelry trinkets, and the like, most of which have been used for theatre giveaways.

In a further tightening of the Dominion's economic structure for war purposes, to
conserve the country's monetary resources, the Government closed duty-free entries of nearly 1,000 items, among them printed paper
accessories, air conditioning equip-
ment, cameras, and sound reproducers for theatres and elsewhere. There was no men-
tion of films or projection equipment.

While the motion picture industry in Can-
ada escaped new taxation in the new Federal budget adopted Tuesday, the curtailment of the aforementioned articles, obviously, will have some effect on industry oper-
ations.

Plan Accessory Unit

Probably anticipating the banning of printed film accessory imports from the United States, the source of such material for films of U. S.
distributors, interests in Canada, last week, ap-
proached a new plan for the centralization of printed advertising matter in Canada. The prac-
tice in Canada heretofore has been that each exchanges covers its own territory in such ad-
vertising distribution.

Now, it is proposed to relieve the exchanges of distributing advertising matter and establish
a centralization of all such matter in a single
entity. Although exchanges and advertising bureau will be in the same communities, and will cooperate, they will be under different auspices.

Sponsors of the centralization plan contend it would coordinate all the advertising distri-
bution and improve conditions for both dis-
tributors and exhibitors.

Postpone Clearance Meeting

The meeting of the Motion Picture Section of the Toronto Board of Trade, to consider
further steps in connection with the organiza-
tion of the National Clearance Board for Can-
da, has been postponed to provide time for
further study of the situation.

The board, as now proposed, would have equal representation of exhibitors from the circuit interests and from the independ-
et exhibitors. The distributors, however, have requested membership places as well. Or-
ganizers of the proposed plan gave equal rep-
resentation for the exchanges.

Named to Film Board

J. D. Davidson of London, England, has been
named assistant commissioner of the National Film Board of the Dominion Government of which John Grierson is the commissioner. Mr.
Davidson was a member of the Film Section of the Empire Marketing Board and, more re-
cently, was with the General Post Office Film
Unit, which was organized in England by Mr.
Grierson.

Clair Hague, president of the Canadian Pic-
ture Pioneers, has launched a move for the or-
ganization of a Variety Club in Toronto for the purpose of providing a social center for
film trade old-timers and raising funds for
administrative and charity accounts. Mr. Hague
pointed out that the Pioneers had sponsored
many features for the benefit of worthy causes but the organization had little money of its
own.

War Activities

Both sexes in the St. John film colony, N. B., are participating in war activities. The Film Girls Pay Day, which was observed in female em-
ployees of the exchanges, have made their debut as sponsors of entertainments with refreshments for the men in the Canadian army and air forces
and of the Canadian and British navies and mer-
chant marine. The girls are also knitting socks, sweaters and mufflers for the service men dur-
ing lunch hour at the exchanges and at home.

On the male side, two of the exchanges are being represented in the army reserve for home defense by three staff members, Arthur
Heenin, Walter Rowley and Edward Cox are in uniform from Universal, with which is
merged Empire Films, and William Steen, Fred
Mann and Leslie Kerr are in home defense from
Twentieth Century-Fox.

The six drill nights two weeks a week and are also calling for Saturday afternoons and Sundays, for war mannequins and parades. Sam Kunitzky,
partner of Sam Jacobs in Eastern Films, an
independent exchange, is in uniform but will
be a model's soldiering at Fredericton, N. B.,
with the possibility of this being prolonged to
four months.

Net proceeds of $22,300 were made available to air aid victims in England from the patriotic
rodeo in the Toronto Coliseum under the au-
spicies of the National Motion Picture Service
Committee, according to N. L. Nathanson,
chairman. The four performances drew a total of
23,500 persons. The committee in charge of the show was part of the Canadian Picture
Pioneers.

Famous Players Canadian Corporation has
equalized its 1939 dividend record on the com-
mon shares of the company by the declaration of a
fourth payment of 25 cents to be made December 27th for the final quarter of the current year, making a total of $1 for the 12 months.

Hamilton United Theatres, Ltd., a subsidiary operating theatres in Western Ontario, has also
decided a dividend of 15 per cent on the preferred shares, payable at the end of the year.

The Halifax city council has endorsed the opening of theatres on Sunday to provide entre-
tainment for the summer. The provincial gov-
ernment has the final word.

Community Border Theatres

Not to be deprived of their movies, residents of the islands of Grand Manan, Deer and Cam-
pellano, on the Canadian side of the U. S.
Canadian border in the Bay of Fundy, have opened community theatres, since war restric-
tions have prevented them from attending U. S.
theatres in the nearby 36 towns.

Campbellano, which came into public view when President Roosevelt chose it for his sum-
mer vacation some years ago, has its Maple
Leaf Theatre, Deep Bay, its Mayfair Theatre.

Both houses are converted public halls, seat-
ing 400. Grand Manan was the first of the
islands to open their theatres. Failure to have the border and currency re-
strictions modified led residents of the three islands to open their own.

Each of the three theatres is a community
enterprise. The Maple Leaf was financed by the taxpayers. Reversing an age-old habit, residents of Lubec and Campobello for their movies.

Restrictions on cross the border, imposed by U. S. and Canadian governments, have imposed
a further curtailment of the currency restric-
tions, established as a war measure, had cut Canadian patronage of U. S. border theatres to zero.

During the past year, preference dividends totaling 14 per cent were paid to stockholders
covering arrears up to December 31, 1938.

Net has been given of a 5½ per cent dividend on the arrears of the preferred shares, to be paid December 21st to stockholders of record December 7th.

Loew's London Theatres, Ltd., operating Loew's Theatre at London, Ont., showed an in-
crease in revenue of $10,920 over last year's
total of $148,266 and net operating profit of
$28,872. After taxation and other charges were
deducted, however, the net shown was $7,707,
compared with $11,815 a year ago.

Levy $250 License Fee

An annual fee of $250 will hereafter have to be paid by the Rumnedale Theatre, Rum-
nedele, N. J., to the municipality, the Bor-
ough Council voting to enforce a long dor-
mam amusement license ordinance. The
theatre, one only in town, formerly paid no license fee.

Joins Monogram Staff

Victor D'Ambrozio has joined the sales staff of Monogram in Philadelphia.
NO EXTRA CLEARANCE FOR CAMPS; SPECIAL STAGE SHOWS ORGANIZED

U. S. Navy Now a $400,000 a Year Film Customer, and Spending $300,000 a Year for Theatre Equipment

Motion picture distributors are understood to have no intentions of upsetting film clearance schedules in sectors where U. S. Army camps or posts are operating or are contemplated to house the new defense army, despite demands of Army officers that releases of new pictures be advanced for Army posts, and ten-cent admissions charged.

As has been pointed out, film distributors have grown increasingly uneasy over clearance covering theatres at Army camps, the local, individual exchange of each company being expected to decide what clearance is reasonable with local conditions. Usually clearance is worked out on a day-to-day showing just as it would be for regular houses in the vicinity, with regular exhibitor customers receiving clearance over the camps when posts are near town havings theatres.

Theatre Preference Seen

In distribution circles in New York it is generally believed that while there is no desire either by the companies or exhibitors to place the army camp theatres in any unfair position in the matter of clearance, the general plan will be to release pictures to the camps only after theatres in the surrounding area have played them.

Because of the delicacy of any public discussion which might be misinterpreted or misunderstood either by the public, patriotic groups or press in these days of war-defense fervor and fever, distribution officials at New York home offices are reluctant to openly state their positions on matters of Army clearance, as against clearance for theatres in a competing zone.

Typical of the distributors' policy, however, one executive of a company among the "Big Three," has said, "To protect exhibitor customers the company has tried to reasonably hold back dates on Army bookings," adding that they would not consider waiving clearance on engagements for Army theatres.

Ten days ago, Major General William N. Haskell, commander of the New York 27th Division, encamped at Fort McClellan, Alabama, disclosed that he was making an effort to get current releases at the camp at a ten-cent admission. He wrote to the War Department at Washington, complaining that "his boys" were seeing pictures at least 30 days later than regular theatre exhibitions at Anniston, only six miles away. General Haskell also has free shows in mind.

Meanwhile there has been no open statement from the War Department on what it intends doing about the General's complaint, if anything.

Businessmen Set Up Entertainment Unit

Proceeding, independently, without waiting for the formulation of plans by any regular branches of theatricals—stage, vaudeville, road shows—to route units over all or part of the country's new system of Army encampments, little businessmen of America this week took unexpected and swift action to place entertainment in camps without further delay.

Recognizing the need for entertainment to maintain the morale of draftees, the Smaller Business Association of New York, of which Henry Modell is president, announced plans, Monday, for the formation of a central clearing house to coordinate all activities relating to recreation of conscripts in training, first in camps in the First Army Area in the East. It is hoped that the system will spread to other Army groups throughout the country.

Military and Government officials have given their enthusiastic support to the project, it was said. These include: Secretary of War Henry L. Stimson, Lieutenant General Hugh A. Drum, Commanding General; Colonel Julius Oehls Adler, Arthur V. McDermott, executive director of the New York Selective Service Board, and also Lieutenant Governor Charles Polletti of New York; Governor A. Harry Moore, New Jersey; Major General Clifford R. Powell, Commander, Fort Dix.

Radio executives, including Donald Flamm of WMCA; William S. Paley, of CBS, and Alfred McCooker, of Mutual, are giving their support, according to Mr. Modell.

Mr. Modell said: "We are convinced of the need for keeping the draftees happy, especially those of us who are veterans of the last war. Officials of the Army are convinced also of the need for entertainment and for a coordinating group which will prevent overlapping and duplication of effort."

Mr. Modell announced that the group plans to hold monthly vaudeville shows in the various camps within the First Army area. The first show was held at Camp Dix, N. J., Thursday. Last minute efforts were being made to secure service of Kate Smith to sing "God Bless America."

Among three entertainers scheduled were the Argonne players who enacted plays in the Argonne Forest during that battle in the last war and the Camp Upton singers, who appeared in 'Yip Yip Yaphank,' presented at the Century Theatre, shortly after the outbreak of World War I. Some ten acts entertained.

Assisting Mr. Modell in formulating and executing plans are: Nick Kenny, Allan Cordelli, Al Rogers, Adolph Pincus and Jack Love.

Major W. G. Donahue, morale officer of Camp Dix, furnished the entertainers with meals at the training camp. When necessary, food was sent out by routine quarantime, witnessed the show. The formation of the entertainment clearing house and plans to send in regular intervals is part of the "national unit campaign," of the Smaller Business Association.

Navy Now a $400,000 Yearly Film Customer

Uncle Sam's Navy stands today a $400,000 a year customer of U. S. motion picture distributors, with a $300,000 a year current of motion picture equipment manufacturers and theatre supply dealers.

Expansion of the Fleet has made it necessary for the U. S. Navy to increase its contracts with motion picture producers from two to three prints of each picture it buys, with indication that a further increase is necessary as additional vessels are commissioned and to provide recreation for men at the new naval bases recently established. A week ago, it was disclosed at the annual report of Rear Admiral Chester W. Nimitz, chief of the bureau of navigation, in Washington, that the fleet was a Military branch of the Navy, distributed by the Navy during the fiscal year ended June 30, last, was $386,631, of which $199,999 came from Washington, and a further appropriation was expected from Congress, not only for ships' stores, ships' exchange, ships' service and Marine Corps points, but also in connection with the Navy bureau's reserve. The Coast Guard and Army Transport Service, which avails themselves of the Navy's distribution machinery, contributed in proportion to the films used.

During the year approximately $10,499 was expended for miscellaneous supplies and maintenance for the Navy motion picture exchange, and $293,028 was spent for new equipment for ships and stations.

"Home Talent" Shows On Air from Camps

The NBC-Blue network will inaugurate a series of 13 programs from Army training camps, starting Friday, December 20th, at 8 P.M. A mobile unit will pick up the entertainment, to be furnished by the trainees themselves. The schedule also will be followed by Langley Field, Fort Bragg, Camp Jackson, Fort Benning, Fort McClellan and others.

Assisting the conscripts in staging the shows will be George Hicks, special events announced, and Lester O'Keefe, program director.

Wider Radio Scope In New War Plans

Wider participation of broadcasters in development of plans for war-time control of radio, is evident in the announcement by the Defense Communications Board in Washington, this week, that the broadcasters may also be represented on the Industry Advisory Committee, which will consider whether domestic or international broadcasting shall arise. This is in addition to the broadcasters' representation on their own advisory committees—domestic broadcasting and international broadcasting.

The National Association of Broadcasters has been invited to name a representative to the International Committee, it is understood. A broadcaster from the former was not included among the groups from which nominations were sought. Representation of the broadcasters on the industry advisory committee would give them a voice in the most important group working under the defense board.
To Make Your Holidays Happy!

A GREAT
BEST-SELLER
LIVES... IN
TECHNICOLOR!
THE TENDER ROMANCE
AND ELEMENTAL LOVE...
THE RICH, LUSTY HUMOR...
THE EARTHY AND
COLORFUL PEOPLE...
OF A ROLLING
TENT-SHOW WORLD
FAR FROM OUR
TROUBLED TODAY!
CHAD HANNA
BY Walter D. Edmonds

Printed in
THE SATURDAY EVENING POST
as
"RED WHEELS ROLLING"

20th is opening up a new boxoffice world to you!
THE LOVE STORY
OF THE YEAR!
In a setting
vivid and
fascinating...!

CHAD
HANNA

IN TECHNICOLOR!

Your Christmas Entertainment from 20th Century-Fox
Up Again

Up to approximately the level of a fort-night ago, production this week on the part of Hollywood's studios showed nine pictures finished, four more than last week; 11 started, six more than in the preceding period, and 37 shooting, two more than during the previous stanza.

Being prepared were 13 films, as compared to last week's 16, and 66 were being edited, the same number as last week.

The week's tabulation:

**COMPLETED**

COLUMBIA
Billy the Kid's Gun Justice
Republic
Robin Hood of the Pecos
Universal


generation

**STARTED**

MONOGRAM
You're Out of Luck
Producers Releasing
Billy the Kid's Range

Warners
Tobacco Road
Universal

Messiahizing Husbands

**SHOOTING**

COLUMBIA
Penny Serenade
Rko
Blonde Goes Latin
Universal

The Devil Commands
Warners

Lesser-Lubitsch
(UA)
That Uncertain Feeling
MGM

The Ziegfeld Girl
Men of Boys Town
Universal

The Bad Man
The Great Lie

Four Coins a Word
The Sea Wolf

PARAMOUNT
The Lady Eve
Roach

The Road to Zanzibar
PARAMOUNT

New York Town
Border Vigilantes

ROACH (UA)

One short subject was finished and one started.

The Americas

Latest step in "hemisphere solidarity" undertaken by the industry, an action pattern commented on previously in the pages of Motion Picture Herald, is set for this month with a four city preview on the part of Metro-Goldwyn-Mayer.

On December 17th, MGM's "Flight Command," which deals with U. S. naval aviation and stars Robert Taylor, will get a quadruple premiere in Washington, Havana, Mexico City and Toronto. The affair will also serve as a studio salute to Pan-American Aviation Day, set aside by Congressional resolution and authorized by White House proclamation. Marking the anniversary of the first flight of a heavier than air machine, the commemorative event is expected to be an annual event.

To be held at Loew's Capitol Theatre under the sponsorship of the National Aeronautics Association, the Washington premiere, like the others, was the outgrowth of a suggestion made by Dr. Leo Rowe, director general of the Pan-American Union.

Stories

Bolstering future production needs, Hollywood's studios bought four story properties during the last two weeks of November, with Warners accounting for two and Paramount and RKO one apiece.

Purchased by Warners were "Winged Victory," A. J. Cronin play, and "The Man They Couldn't Kill," an original by Sidney Biddell and Frederick Frank. Production is to start December 16th on the former, with a new starring team of James Stephenson and Geraldine Fitzgerald set for the leading roles. Howard Koch and Anne Froelick will develop the screen play.

"The Devil and Daniel Webster," Saturday Evening Post story and, later, published in book form, written by Pulitzer Prize winner Stephen Vincent Benet, has been bought by William Dieterle and will be the first of his two RKO productions. Mr. Benet will do the screen treatment of his own book.

First feature to be set for producer Sol Siegel, who recently left Republic to join Paramount, will be "Two Bad Angels," an original by William A. Ullman, Jr., and Arthur Landau. The story deals with the adventures of an American orphan girl who poses as a wealthy young British refugee and so becomes involved with a pair of confidence men.

**MAN BITES DOG**

There was many a lifted eyebrow to be seen, many an incredulous "What?" to be heard, along Gower Gulch and west to Vine and Hollywood this week.

For a pretty girl had refused an offer of a movie career.

Refuser was Vivian Stolfus, TWA airline hostess, currently acting as technical advisor on "Trainleiner" sequences in RKO's "No, No, Nanette".

"Said Miss Stolfus: "I prefer to really be up in the air."

"Topper" Again

Currently shooting at the Roach studios is the third of the "Topper" pictures, based on the characters created by the late Thorne Smith.

Described as carrying its principals further into the realm of ectoplasmic high-jinks, the picture again casts Roland Young and Billie Burke as "Cosmo Topper" and his wife, while Joan Blondell is the "spirit," and Carole Landis and Dennis O'Keefe the romantic leads.

H. B. Warner, Eddie Anderson ("Rochester") and Patsy Kelly will also be seen.

United Artists' pending deal with Gene Towne and Graham Baker provides for two or three films a year for five years. The proposed contract would be effective in June, 1941, after completion for RKO of Messrs. Towne and Baker's "How To Meet a Man."

Alexander Korda has signed Laurence Stallings to write the screenplay for Rudyard Kipling's "The Jungle Book" which is to star Sabu. Mr. Korda's brother, Zoltan, will direct. The production will be released through United Artists.

Albert J. Cohen, story editor for Republic Pictures and for the past number of years connected in writing capacities with various motion picture companies, has been appointed a producer by M. J. Siegel, studio head. Maurice Hanline, assistant story editor, succeeds Mr. Cohen.

Spencer Tracy will next be starred in MGM's "Dr. Jekyll and Mr. Hyde."

Henry Blanke has been signed to a new two-year producers contract by Warners.

Henry Fonda will appear in "The Great American Broadcast" for Twentieth Century-Fox.

Edward Arnold received a long term MGM contract.

George Bruce is to do the screen play of "Strange Victory" for Sol Lesser Productions.

Arthur Lubin has been signed to a three year directorial contract by Universal.

Brenda Marshall and Jeffrey Lynn have been set for leading roles in Warners' "Jinx Woman."

Hugh Herbert received a five year contract at Universal.

Gordon Douglas is to direct "Broadway Limited" for Hal Roach.

Leslie Coffie is doing the screen play of "Quietly My Captain Waits" for Warners.

Fred MacMurray will co-star with Made- lyn Carroll in Paramount's "One Night in Lisbon," it has been announced by the company.
SHOWWEN'S 
REVIEWS

Comrade X

( MGM)

Comedy, Communism and Clark Gable

Previewed for press, profession and public in a cinema situated on the fringe of a college campus across the street from where the logic spoofs "intellectuals" and their ideologies might be expected to elicit resentment if anywhere, this comedy satirizing baraquism and lambasting Communism and its works had its audience in laughter that shook the rafters at point after point, subduing now and again to laughter at the style of humor varied. Foyrer comment left no possibility of doubt that these people considered themselves entertained in a manner they'd remember and talk about.

Scene of the screenplay written for pungency and speed by Ben Hecht and Charles Lederer, from an original by Walter Reisch, is the Moscow of today, including the interior of the Kremlin, but the war now going on in Eastern Europe and the commie translations of its relationship to Russia is. Dealt with are the experiences of press representatives from other nations who in a censorship tightened to force exposure of one among others whose writings under signature of "Comrade X" have irked the government.

Foyrer's commission to detect the offender dies in the sequence of their failures to do so, while the American reporter sought attention to smuggle a story out of the country on her father's wish imposed under pain of discovery. After complications of variety and kind, the allies are taken to Romania where it is effected by means of a tank commandeered by force and followed in its crossing of mountain, plain and river by a battalion of the same. The one time occupation is next in treatment on a scale and with a result Bennett never achieved.

Clark Gable as the American reporter dominates the picture but his associates crowd him for place and pace. An item of news for showmen to tell their customers is that in her casting as a girl member of the Communist party, up on her textbooks and taking love and marriage in stride, Hedy Lamarr resembles in no detail but her person the glamourite they have seen before and proves she can act with the best of them. Support by Oscar Homolka, Felix Bressart, Sig Rumann, Eve Arden, Vladimir Sokoloff and Natalya Lyass sparks.

Produced by Gottfried Reinhardt and directed by King Vidor, a King Vidor production, the picture excels in mounting, in timing of lines and situations, in variety and pointenedness of humor and in immediacy of effectiveness.

Previewed at the Village Theatre, Westwood, with the results noted above—WILLIAM R. WEAVER.


McKinley B. Thompson........... Clark Gable
Thelma Schoonover............. Hedy Lamarr
Vassilier....................... Oscar Homolka
Vanessa....................... Natalya Lyass
Jane Wilson.................... Eve Arden

Son of Monte Cristo

(UA Small)

Swashbuckling in the Balkans

Again exercising the penchant for depiction of adventure by the sword which moved him to give the screen "Monte Cristo" and "The Man in the Iron Mask," Producer Edward Small offers showmen, at a time when the Balkans and the Bosphorus are the exciting stories of the day, a swashbuckling melodrama in which the stagecraft and dealing with wit and blade set in a mythical Balkan kingdom in 1865. In common with its predecessors, the film dally's not to deal with the hasta and armada of impeding the action, which is keynote of the enterprise from opening to close.

Principals to the fore are Louis Hayward as the son of a father whose name is legend, George Sanders as a peasant risen to rank of power behind the throne and Joan Bennett as the princess sought in marriage by the latter. Involved in the plotting and counter-plotting which make up the narrative are dungeons, catamittos, secret passages, together with congeries and escapes from sarabans, redoubts, contrabands, balconies, gardens, all the settings and situations custom demands of a film in this tradition.

The screenplay by George Bruce brings the son of Monte Cristo onto the scene at breakneck speed to rescue the fair ruler of the monarch as she pursues her horsemanship. Check is given to the attempt but not before falling in love with the lady and vice versa, he goes to her capital and advances a loan to her conniving uncle, gaining his confidence. Going as a top, he utilizes knowledge thus gained to thwart the plotter while garbed in black cloak and under the restless citizen. Circumstances require him to do this several times before the plotter and his plottings are put an end to.

Rowland V. Lee directed the picture, Grant Whytebok serving as assistant to the producer.

Previewed at the Ambassador Hotel Theatre in Los Angeles to an invited audience of press and profession numbering some 300 who displayed approval.—W. R. W.


CAST

Count of Monte Cristo............. Louis Hayward
Grand Duchess Zoria........... Joan Bennett
Gurko Lamer..................... George Sanders
Colonel Zimmerman............. Lionel Royce
Eurone Von Audolla.............. Montage love Cameron
Hunt Czar...................... John Mc Wolfe
Roma Dorner.................... Chilton Moore
Journey Meister................. Dolly Byrd
French Ambassador............. Laurence Marton
Hans Mirbach................... Frank Cady
Round Brooks................... Yakob Granit
Lieutenant...................... James Seny Schmidt
Turbender...................... Henry Brandon
Turner......................... Edward Keane
The Baron...................... Lawrence Grant

Little Men

(RKO Radio)

Farce

This Gene Towne-Graham Baker version of Louis May Alcott's "Little Men" retains some of the original and unusual characters and others. It stresses the farce and comedy, assuming sobriety only in the passages which show the altercations of characters. There are changes of character at the school in Plumfield. Dialogue and situations evoke laughs in abundance.

Although the author's credit is credited on the screen as source of the story, readers who remember the book as written will not note departures from context, emphasized in a program for the film's preview which said, "Faced with the problem of bringing to the screen a book which even the author himself called a 'disastrous failure,' Towne and Baker concocted their own story."

Kay Francis enacts the role of the schoolmistress, Carl Emond that of her husband. George Bancroft is seen as "Burlie," the confidence-man who adopts the son of a criminal and rears him, Jack Oakie as "Willie the Fox." These activities range from selling a postage stamp as an engraving of Washington to vending an "alcoholism cure," takes "Dan" with him on his travels until, realizing that the boy has had 9th schooling, he places him in "Aunt Jo's" school. Her husband entrusts "Burlie" with funds to invest but failure of a business leaves him with a mortgage and a mortgagor creates a crisis. A chain of events which brings about the saving of the school and the making of restitution for their crimes by "Burlie" and "Willie" is managed in a way to keep from "Dan" the knowledge that his foster-father is a criminal.

Mark Kelly and Arthur Caesar, who wrote the screenplay, and Norman Z. McLeod, who directed, obtained a maximum of laughs from the original material.

Previewed at the Pantages Theatre, Hollywood, before an audience which howled, roared and chuckled throughout the film.—V. K.


CAST

Jo.................................. Kay Francis
Willie Oakie...................... Jack Oakie
Maj. Burlie....................... Carl Emond
General Hively................... George Bancroft
Jamie Lincoln.................... Jimmy Lydon
Mam. Stoddard................... Ann Gillis
Professor........................ Edward Keane
Teddy.............................. Richard Nichols
Boss.............................. Cassy Johnson
Bess............................... Frances Sturtevant
Silas............................. Johnny Burke
Highbury......................... Randolph Scott
Renny............................. Edward Rice
Dana.............................. Daisy
Alice.............................. Anne Howard
Janet Zany....................... Hazel Dane
Adolphus......................... Bobbie Cooper
Ned............................... Sammy Keaton
Stuffy............................ Paul Matthews
Tony Neil......................... Fred Eades
Emmett........................... Billie Rorer
Willie............................ Ted Healy
Frank............................. Donald Rarkey
Second Chorus
(Paramount)

Musicomedy

A variety of approaches to the exploitation of this subject are open to showmen. It is the first pairing of Fred Astaire and Paulette Goddard in stardom and the first film in which Miss Goddard dances, doing it with Mr. Astaire. It is likewise the first coupling of these with Artie Shaw and the Vitaphone orchestra, an asset to both music and story. It is the first picture produced by Boris Moros for Paramount which he served for years as musical department chief, and who is at the moment on tour of the exchange centers presenting the film to exhibitors in person.

With all these firsts, it would appear, a canvas may be expected to attract the music-conscious of all shades and grade of interest is a natural. For the limousine trade, it may be remarked, there is an Astaire Shaw composition in the symphonic form performed in the concert manner near close of the picture. And for the collegiates it may be mentioned that Astaire is cast as a college boy whose pursuit of a career as swing trumpeter is mainspring of the story. Mr. Shaw’s vogue in jittering circles and Miss Goddard’s contemporary appearance in “The Great Dictator” are factors of significance in any exploitation campaign.

Mr. Astaire is cast as a picture once with L’Heure Goddard and one while directing Mr. Shaw’s band. Mr. Shaw plays a part and the playing of it includes the playing of his dancer, Miss Goddard and Mr. Astaire and is to be seen here for the first time as a comedian.

Robert Stillman served Mr. Moros as associate producer and H. C. Potter as director. The story by Franck Cavett and the screen play by Elaine Ryan and Ian McClellan Hunter places the film in an English country house, stages the music, spicing it out with humor between highlights.

Press-shown at the Village theatre, Woodford, a college community to an indication enthusiasm for Mr. Astaire’s dancing and Mr. Shaw’s orchestral numbers.

Jennie
(20th Century-Fox)

Family Drama

“Jennie” is a story of life in an emigrant German family. Settled in an eastern city close head, the father, becomes overhearing in his domination of the household. It is an intensely human situation made more so by the performances of Virginia Gilmore in the title role, and Ludwig Stössel, a German refugee player, as the domineering father who is finally brought to his knees by his daughter’s love.

The story of “Jennie” recites the almost inhuman overbearing of the father of a German family. Settled in an eastern city close head, there is any thought of Hitlerism. A period picture laid in possibly the early 1900’s, the film is an exposure of a family tyrant, first by the ruse of his daughter-in-law having a “grandchild,” and then by his realization that his actions are really alienating the affections of his child.

Supporting Miss Gilmore and Stössel, both of whom surprisingly good parts, are William Henry, George Montgomery, Dorris Bowdon, a Swedish antique collector, his adventurous niece, a couple of young men attached to the showing party from the States, an Egyptian police official and an assortment of dark skinned and befezeted menaces. The tussles take place in and around the Cairo circus, theaters and movies, Egypt, and particularly in the dark and dank mazes of underground hideaway maintained by the chief of a group of Coptic thieves.

Sigrid Gurie with not much to do but disappear for several recs of the story, Ralph Byrd, carrying a resemblance to Clark Gable, Rod La Rocque, playing the role of the chief native mubster and Katherine DeMille, cast as his exotic wife who heart belongs to the British expatriate, and the case of law and order, are prominently concerned with the plot proceedings. Comedy comes chiefly from Eddie Quillan, as a wise cracker. Some scenes are used in during the course of the picture, although some brash individuals offer incredible laughter at certain crucial points.


CAST

Robert P. Fields

Doris Bowdon

S. J. Eberle

Joan Valerie

Burl Fess

Ira J. Reis

Johnny Mack

Barbara Stanwyck

Grandpa

Dorothy Compton

The Bank Dick
(Universal)

W. C. Fields Field Day

Showmen whose customers are addicted to yearning for the W. C. Fields of other years and/or the comedies that were Keystones are now in a position to promise them satisfaction of both of these yearnings with this new picture. Here is the Fields of yore in a film of his own fashioned direction by the Edward Cline, co-directed more Kystones than he can remember.

The story, by one Mahatma Kane Jeeves whose everybody understands to be about W. C. Fields, is about a small town gentleman whose occupation at opening of the film is attending cinemas on bank night, answering radio contest, and propagating sleeper skyscrapers, giving plenty of time to spend in the town bar. Coincidence makes him hero of a bank robbery, makes it a surprise, and gets him a job and uniform as bank detective, which intermittent job at all with a stint of directing supplied a visiting film production unit will nilly. Accidents and alcohol combine to cause confusion on many sides, circumstances always making the bank dick a hero. Last and most excellent attends an airborne chase in the Bennett manner plus modern touches.

Designed for humor and humor only, the Fields and Cline variety, the film seeks to entertain and do no other things, and so adequate to advocate temperance.

Press-shoot at the Hillstreet theatre, Los Angeles, in center of a transient trade, where the audience laughed itself to the verge of hysteria. — W. W. P. Produced and distributed by Universal. Directed by Edward Cline. Screen play by Mahatma Kane Jeeves.
SHOWMEN'S REVIEWS OF PRODUCT

(Continued from preceding page)

Photography—Milton Krasner. Art director, Jack
O’Toole. Edited by Arthur Hilton. P. A. C. cer-
tificate No. 6289. Release date, Dec. 10, 1940. Run-
ing time, when seen in Los Angeles, 73 minutes. General audience classi-
fication.

CAST

Egrit Soutte, W. C. Fields
Agnes Moorehead, Cora Witherspoon
Myrtle Soutte, Cara Melba
Elle Soutte, Edie Walworth
Mrs. Hermodillo Brunch, Jessie Ral-
eigh Ware
Franklin Pangborn, Joe Gagne
Shemp Howard, Mary D_edwards
Oz Ogilvy, Grady Sutton
J. H. Flynn, Russell Hille
Mr. Skinner, Pierre Watkin
Filiby McNulty, Allie Hill
Cory Cochran, George Moran
Artie, Bill Wolfe
A. Plumo Chum, Jack Norton
Assistant Director, Pat West
Fontain Wallburn, Bud Hardy
Miss Flipp, Heathers Wilde
Dawm Scoll, Hettie Hargis
Mr. Cheek, Bill Alston

San Francisco Docks

(Universal)

Melodrama on the Waterfront

This variant of the tale of the innocent man accused of murder with whom the law has its way while his friends seek detection and appre-
hension of the guilty party as means of saving his virtue has an escape from Alcatraz as a factor distinguishing it from others in kind. The scene is the San Francisco waterfront and the hero is a lawman, as are the friends who effect his vindication.
Burgess Meredith portrays the innocent man and comes through with flutter and sympathy. Pat O’Malley is seen as the murderer and Esther Ralston, returning to the screen in “Tin Pan Alley,” plays his wife. Raymond Walburn and Barry Fitzgerald supply humor. Robert Armstrong exacts a priest.
Marshall Grant is down as associate producer. Arthur Lubin directs from an original by Stanley Crea Rubin and Edmund L. Hartman.

Premiered at studio—W. R. W.


CAST

Johnny Barnes, Burgess Meredith
Kirtley, Irene Hervey
The Idky, Barry Fitzgerald
Admiral Andy, Raymond Walburn
Cissie, Robert Armstrong
Sanford, Lewis Howard
Frances Mirron, Esther Ralston
Hank Yorre, Ed Gargan
Monte March, Del Pawiow
Felix, Don Zelaza
Comrade Campbell, Glenn Strange
Doᥙrret Attorney, William Davidson
Cassidy, Joseph Downing

Murder over New York

(20th Century-Fox)

Melodrama

Saboteurs who, working for an unnamed country, attempt to prevent shipment of bombing planes from the United States to England, are exposed in “Murder Over New York.” Latest of the “Charlie Chan” detective melodramas at 20th Century-Fox, with Sidney Toler again playing the familiar role and Sonny Tufts one of his sons, the cast includes Marjorie Weaver, Robert Lowery, Ricardo Cortez, Donald Mac
Bride, Andris Pping, John Yarrow, Valerie, Kane Richmond and Clarence Muse.
Lester Ziffren wrote the original screenplay

based on Earl Derr Biggers’ character. Harry Edwards produces in an assignment of Exec-
utive Producer Sol M. Wurtzel.

Laid in New York, the timely story, which does not discuss the ideologies of England’s battle against the Boche, has China’s Detective long enough to let all the suspects in the murder-sabotage ring and taking them on a test flight in a bomber which will be used for some other purpose. The saboteur is forced to expose himself to prevent his own death.

Premiered at the Fox Uptown Theatre, to an audience which gave evidence of thoroughly enjoying the film.—V. K.

Produced and distributed by 20th Century-Fox. Di-
rected by Harry Lachman. Original screenplay by Lester Ziffren. Based on the Earl Derr Biggers con-

CAST

Charlie Chan, Sidney Toler
Patricia Shaw, Marjorie Weaver
David Billow, Robert Lowery
George Kirby, Ricardo Cortez
Inspector Vance, John Litner
Herbert Ponton, Melvile Cooper
June Prentice, June Marks
Ralph Percy, Kane Richmond
Jimmy O’Mara, John Litner
Richard Jeffers, John Sutton
Biggles, Leland Hodgins
Hustler, Clarence Muse
Hugh Drake, Frederick Worlock
Romano, LaChand Mebra

West of Pinto Basin

(Phoenix-Monogram)

Western

Third of the “Rangerbusts” series of westerns produced by George Costello for Mon-
ogram, this has its share of hard ridin’ and shootin’ as well as of melody and romance.
Ray “Crash” Corrigan, John “Dusty” King and Max “Alibi” Thorne are supported by a cast including Jerry Smith, billed as “The Yodeling Cowboy” of station WHO. Des Moines, Iowa, to whom Costello gave the role of O’Toole, that of the lawman, and which he assigned John Toler, Bobby Jordan, Fred Allwine, and Roy Clark.

Director, Elmer Clifton with adaptation by Earle Snell, takes the situation up the nuty through various adventures during which they discover the people responsible for robbing the stagecoach and thus saving money for leaving the town of Pinto Basin which is their best ground. They prevent building of the irrigation project. The film’s featured song sung by Lew Porter and Johnny Lange. “My Smother” and in the role of Juliet Smith sings two others, S. Roy Luby directs.

Premiered at studio projection room.—WAL-
TER SEdEN.

Produced and distributed by Monogram Pictures. Producer, George W. Weeks. Director, S. Roy Luby. Original story, William Nolte, cinematographer, Ed Lin-

CAST

Crash, Ray Corrigan
Dusty, John “Dusty” King
Alibi, Max Thorne
William Loney, Mike Broy
B.J. Bear, Max Terhune
Brother Bear, Bill Bear
Percy, Jack Perrin
Sam, John Luby
Luke the Lawyer, George Cheeseman
Jerry, Jerry Smith
John, Duck York
Ed, Tristram Coffin

Mysterious Doctor Satan

(Republic)

Mystical melodrama

The first of fifteen episodes in this serialized melodrama for Republic is opened with the usual formalities of introducing the various characters and the part they will portray in the forthcoming chapters. Immediately following, crime complications ensue and the story gets under way with action as the keynote. The title role, “Doctor Satan”, is played by Eduardo Ciannelli whose lust for world dominance is hindered by his inability to get control of a remote control system desired by the criminals, and Ella Neal as the daughter of the inventor and romantic interest in the story. The first chapter runs 31 minutes with succeeding episodes running two reels each.

Burnette Completes Tour

Smiley Burnette, colleague of Gene Autry in Republic’s Western productions, has returned to the studio after concluding a personal appearance tour through the east. In the 11 weeks Mr. Burnette was on the road he played 73 one-night stands giving from three to five shows a day.

“Outlaw” Stars Huston

Howard Hughes’ first release for Twen
tieth Century-Fox, “The Outlaw,” is expected to be completed in February or March. Walter Huston will be starred. Shooting is currently under way on location in Arizona.

Actor Suspended by Fox

George Sanders under contract to Twenty
tieth Century-Fox for the past two years, has been suspended by the company for refusing to appear in the forthcoming picture “Uncensored.” John Loder has been assigned the part intended for Mr. Sanders.

Set “Convoy” Opening

American premiere for “Convoy,” RKO film made with the cooperation of the British naval authorities, will be held at the Golden Gate Theatre, San Francisco, De-
nember 11th. It will be a pre-release engage-
ment, no national release date having been set.

Warners Re-sign Blanke

Henry Blanke, who is completing his 13th year with Warner Brothers, has been signed to a new two-year contract by the company as associate producer.

Universal Signs Lubin

Universal has signed Arthur Lubin to a seven-year directorial contract. Mr. Lubin’s first assignment under the deal will be “Buck Privates,” starring Abbott and Costello and the Andrews Sisters.

Will Make Commercials

E. Valene, James E. MacLane has resigned as zinc Associates in Philadelphia. They will make commercial motion pictures.
HOW TO KILL TIME!

M-G-M didn't take any poll—
We're just guessing!
But we believe that the
Average American Family,
Papa, mama, brother and sister,
Want to go to the movies tonight
For real old fashioned *(pardon the expression!)*
Belly-laughs!
May we suggest a screamingly funny film—

"MARX BROS.
GO WEST"

*(their best!)*

*with JOHN CARROLL • DIANA LEWIS • Original Screen Play by Irving Brecher
A Metro-Goldwyn-Mayer Picture • Directed by EDWARD BUZZELL • Produced by JACK CUMMINGS*


Irrig Cummings, director.
Lloyd Bacon, director.
Cecil B. DeMille, producer-director.
Busby Berkeley, director.
Garson Kanin, director.
William Wyler, director.
MAJORS SHAPING PLANS FOR LATIN RADIO

Blum of MGM Proposes Sending Recordings to South America for Broadcasts

The manner and method to be undertaken by U. S. distributors for attracting more attention to Hollywood product in South America was placed in the top spot on the agenda of the distributors' foreign promotion directors who, since the war, have been concentrating on advancing their product to make up, at least in part, for losses in Europe's World War II.

Selling Hollywood in larger portions to South America, via radio broadcasts of Hollywood news about pictures and personalities, is at the moment the big subject of discussion. The National Broadcasting Company, which has been developing its short wave departments, has for months been trying to sell the film companies on a series of short wave broadcasts. But the distributors have not been convinced of their worth. This week, an alternative plan came from David Blum, Loew's-M-G-M foreign publicity chief, who proposed sending records to the South American markets and broadcasting from these on regular long-wave lengths.

The so-called "Metro Plan" was discussed Monday at the Hays office, New York, by the foreign publicity chiefs. The MGM plan was advanced by Mr. Blum as offering greater returns to U. S. film companies, and good will and other valuable considerations.

Kenneth Clark, MPPDA, publicity representative, presided at the meeting.

NBC's Proposed Plan

In dissecing NBC's proposed plan, Mr. Blum cited the following as some of the reasons why short-wave broadcasts would not be practicable:

1. -The number of listeners necessarily would be limited. The number of short-wave listeners in the U. S. with many more radio stations is quite small compared with the number of listeners on long-wave broadcasts. In South America, with a much smaller number of radios, the difference would be greater.

2. -Static caused by transmission over the ocean would greatly affect the quality of reception.

3. -Weakness of volume of broadcast as received in South America. Increase in power of transmitter units would not necessarily increase receiver volume.

Mr. Blum's plan envisages broadcasting an all-industry program on long wave directly from South American stations. NBC's plan is to short-wave programs from the U. S. as part of a comprehensive program of the "Good Neighbor" policy.

The MGM foreign publicity chief reported that a recent survey conducted among his company's branch managers in South America as to the feasibility or necessity of short-wave broadcasts showed a surprising lack of desire for this type of radio. The managers declared that the number of short-wave listeners would be negligible; others pointed out reception difficulties caused by static, etc.

Mr. Blum pointed out, this week, that his company had been using local South America can stations for exploiting their top pictures and were satisfied with the results.

Producing Corp., Opens Exchanges

Harry Ratner, president of Producers Releasing Corporation, has announced the opening of three more company exchanges, bringing the total number of branches throughout the country to twenty-eight.

In recent weeks, franchise holders for the southwest, has opened a branch at Little Rock, Ark., with S. A. Arnold as sales manager and another in Oklahoma City, Okla., with Eb. Walker in charge. A. R. Ditz, formerly of Gaumont-British, has acquired the St. Louis franchise.

Meanwhile, Ike Katz, Producers franchise holder for the southeast, has opened branches at Little Rock, Ark., with S. A. Arnold as sales manager and another in Oklahoma City, Okla., with Eb. Walker in charge. A. R. Ditz, formerly of Gaumont-British, has acquired the St. Louis franchise.

The next picture for Producers Releasing Corp., is "Secret Evidence," to be produced by the studio in Hollywood. Charles Quigley and Marjorie Reynolds will have the leading roles in the picture and production was to begin this week.

National Decency Legion Mandates Nine Pictures

Of the nine pictures classified by the National Legion of Decency in its listing for the current week four were unobjectionable for general patronage, three were approved for adult patronage, one was found objectionable in part and one was condemned. The films and their classification follow.

New York Court Rules ITOA Member Is Bound by Pact Even After Resigning; Browne Reelected by AFL

Labor contracts entered into by an exhibitor organization, for a member, are binding during the period the exhibitor terminates his organization membership, the courts in New York ruled this week.

The precedent that labor contracts entered into by the Independent Theatre Owners Association of New York on behalf of a member theatre are legally binding was handed down by Municipal Justice Mario Di Pirro, who ruled that the Taft Theatre, Flushing, N. Y., operated by Dave Zwolka, had to pay $800 in back pay, plus costs, to members of Local 306, IATSE projectionists' union.

The defendant claimed that he had resigned from the ITOA prior to the contract's making, but was unable to show that the contract between Local 306 and the ITOA by which projectionists were granted a wage increase, and that, therefore, he was not legally obligated to abide by the terms of the contract. The attorney for the plaintiff, Matthew Levy, attorney, has sued for six months back pay and costs.

Justice Di Pirro, however, ruled that the Taft Theatre was a member of the ITOA when the contract was signed; also that the ITOA had the legal right to enter into labor contracts on behalf of members.

According to Mr. Levy's office, in New York, the wage increase had been granted to the exhibitor despite the prolonging of arbitration.

Reelected Browne, Weber

George W. Browne, president of the International Alliance of Theatrical Stage Employees and Joseph N. Weber, former president of the American Federation of Musicians, were again elected vice-presidents of the American Federation of Labor, last week, at the annual convention in New Orleans.

Mr. Browne's reelection was considered by some to be a vindication of his administration in the face of criticisms by the press, as led by Westbrook Pegler in the New York World-Telegram. He was nominated by Thomas Curthoys, business manager of IATSE's Brooklyn local and president of the Trades and Labor Council of Greater New York.

The International Garment Workers' Union abstained from the voting while Mr. Browne was unanimously elected. He will serve on the AFL Executive Council, charged with enforcement of the new anti-racketeering resolution.

President commenting upon Mr. Browne's reelection, AFL leaders pointed out the 42,000 stage hands and motion picture employees belonging to the IATSE enjoy uniformly high wages and working conditions.

The vote endorsed the standing committee's report which recommended ousted from the industry all ex-crus who worked 10 days or less in the last year and other suggestions aimed at giving the extras a living wage.

Fear Strike in Row

Fears that a strike may result from the order of IATSE's that its cameramen withdraw from IATSE and membership in the American Society of Cinematographers were expressed in Hollywood last week.

Local 659 ordered members to quit the ASC under threat of expulsion. The studios, however, continued to abide by their agreement calling for first cameramen to hold ASC cards.

Although local IATSE representatives declared that "dual unionism" would be fought, no direct word has been received by the studios from George Browne, president of IATSE, regarding the controversy.

Music Guild Appeals

Briefs were filed this week, in the Appellate Division of the New York Supreme Court, on an appeal by the American Guild of Musical Performers to restrain James C. Petrillo, president of the American Federation of Musicians, from ordering his men to refuse to work with Guild members.

Former Judge Frederick Crane and Attorney Sidney Cohen, requesting the injunction, claimed that the Guild would be driven out of business if Mr. Petrillo's order is enforced. Samuel Seabury, defended Mr. Petrillo's action and termed the Guild a threat to the musicians' union. The decision was reserved following last Friday's hearing.

IATSE Forms Local

IATSE is continuing its organizing activities in Michigan and has issued a charter for a new local covering West central Michigan, centering on Kalamazoo, with Frank Olson, as president, and business agent, according to an announcement, this week, by Roger M. Kennedy, international vice-president.

Through the newly organized local, IATSE is negotiating with three major commercial studios to include 60 technicians in the contract. One local of American Federation of Musicians has won back its charter by the IATSE to the Chauffer's and Teamsters Union, after a period of organizational activity.

Seek Court Change

The National Association of Performing Artists will attempt to return its suit against WPEN, Philadelphia, to the Pennsylvania State courts when the case is argued before Judge George A. Coon, in the district court at Philadelphia, on January 6th. The association is seeking to restrain the radio station from playing records. Attorneys for the radio station had the case moved to the Federal Court. Counsel for the Association, however, have since filed application to have the case returned to the state court.

Question of jurisdiction hinges on whether certain radio advertisers were properly joined as defendants to the action, the hearing on January 9th being held for that specific purpose.

Upholds Picketing Ban

President Judge Will Leach, of the Lackawanna county court, Scranton, this week, refused to vacate his injunction banning picketing of an independent theatre in that town, by IATSE and motion picture operators. Judge Leach ruled that no labor dispute is involved and that the issues constituted a contest between the AFL and CIO for jurisdictional control of collective bargaining at the theatre.

Previously, the jurist issued an injunction against picketing the Scranton Theatres in Scranton, on the same grounds.

Annual election of officers of Stage Employees Local 306, the New Haven Theatre, was held, this week, Local B-41 of the Exchange Employees Union has deferred a meeting scheduled for this week.

Shannon Manager

Chuck Shannon has been appointed manager of the new Warner Brothers' Whitfield Theatre, Pittsburgh. James Laux succeeds him at the Boulevard.
Increase in Provinces Offsets Loss However, David Rose Reports; Production Slower

Some 200 motion picture theatres in Greater London have been closed by bombings or related incidents, and business at the 1,600 still operating, mostly on part time, is running less than 25 per cent of normal.

In one of the first, first-hand reports of industry conditions in the war-torn British capital to be made public here since the Nazi attacks assumed really serious proportions, David Rose, Paramount managing director of England, in New York, Monday, said, however, that despite this the industry as a whole in England had withstood the aerial blitzkrieg comparatively well.

Foreign officers of American companies returning to this country over a period of months have, for the most part, declined to discuss the situation over there. The general impression in the trade in New York is that instructions were issued by superiors against discussing the subject with the press.

Mr. Rose's report on houses closed and business lagging in the British war zone was made after he had been at sea, aboard the S. S. Excambion, for 10 days, and as his steamer was nearing New York, last weekend, heavy Nazi bombing of various parts of England were reported to have caused much additional damage.

Business Up in Provinces

Although grosses are much lower in the London area because of the bombings, theatre business in the rest of the country has increased to an unprecedented degree, almost making up for the loss of London business, Mr. Rose reported.

He declared that Paramount's good film rental for England was approximately 10 per cent higher this year, as compared with last year, in spite of the quickening pace of the bomb attacks and the repercussions of the war.

"London theatres have been hit hard by the bombings, losing about 75 per cent of their business," that is, against theatres remaining open," he said. "In the provinces, however, business has boomed surprisingly, patrons showing very little fear of bombings. If there happens to be an air raid alarm while they're in the movies, they go to the nearest shelter and return to see the rest of the show when the 'all clear' signal is sounded."

Studio Bombed

The executive told of the bombing of the studio where Paramount's "Quiet Wedding" was being filmed, just outside London, when a time bomb was dropped only three sound stages away from the set. Within 48 hours, suicide attacks and the reprisals of the enemy from the bomb and production was resumed as though nothing had happened.

Although a portion of the studio was badly damaged or destroyed by bombs, Mr. Rose said the Government had promised to foot the bill for reconstruction.

Paramount's "North West Mounted Police" opened last Monday, November 25th, at the swanky Carlton Theatre, in the West End, at approximately $2 top, doing nine shows weekly.

In answering questions about meeting pro-

State Financing

For Mexican Films

by JAMES LOCKHART

in Mexico City

Various bills calling for government aid to the Mexican motion picture industry have been assured by Congress before the end of this year. The measures include the founding of a state-directed financing bank with an ultimate capital of $4,150,000, to be provided for jointly by the industry and the Government; Federalization of the business, and a compulsory Islamic tax to be used to the 25 per cent of their yearly income to finance Mexican production.

The first two bills are expected to pass, but there is little hope for the third.

Meanwhile, the proposal to offer Hollywood for the production of Spanish language pictures in Mexico has been brought up again. This same idea was presented some time ago but was discarded. The project is that of a mutual benefit—Hollywood getting low cost production and Mexico a stimulant for her motion picture business—yet in such a way that the prestige of the business would not be hurt.

This proposition is expected to be presented with the turn of the year, by which time, it is hoped, the new Government will have settled down to business, so that the political and economic situations will be cleared up and business will have a reasonable idea of where it is going.

Poor Film Year Predicted

Unless Mexican film producers are able to increase production, it seems that 1940 will be the poorest year they have had in the ten that they have been making talking pictures. Up to the present, Mexico has only produced 19 feature pictures. General uncertainty as to the present and future, politically and economically, expands, to a large extent, this sharp let down in Mexican production. Lack of money was another factor, and so was labor and its demands.

New RKO Theatre

The new Majestic theatre, which is to be the new RKO first-run outlet in Mexico City, opens December 12th with "Lucky Partners" as the initial attraction. The theatre is owned by Don Rafael Laffarga.

Equals 1939 Dividends

Equaling its 1939 dividend record on the common shares of the company, Famous Players Canadian Corp. has announced a fourth payment of 25 cents to be made December 27th for the final quarter of the current year, making a total of $1 for 12 months.

Hamilton United Theatres, Ltd., a subsidiary, operating theatres in Western Ontario, also declared a dividend of 1/4 per cent on the preferred shares, payable at the close of the calendar year.

Lindsay Joins Harris

James Lindsay has joined the exploitation department of the Harris Amusement Company, Pittsburgh. He has been technical director of the Pittsburgh Playhouse for the past three years.
MAMMOTH "ARIZONA" LEADS THE PARADE OF COLUMBIA HITS!
MIGHTY ACTION DRAMA . . . TENSE, FAST AND SUSPENSE-PACKED!

THE STAR OF "NO TIME FOR COMEDY"  AND THE MAN WHO "STAYED FOR BREAKFAST"

TOGETHER FOR THE FIRST TIME!

A GREAT "HEART" DRAMA STARRING THE "AWFUL TRUTH" COMBINATION!
Escape to Glory

with
J most DAY • MELVILLE COOPER • ALAN BAXTER
Screen play by P. J. Wolfson • Directed by JOHN BRAHM Produced by Samuel Bischoff

Rosalind

ROSAOIND
This Thing Called Love

Binnie Barnes • Allyn
Based upon the play by Edwin Burton, as produced by Patterson McNutt • Screen play by George Seaton, Ken England, P. J. Wolfson • Directed by ALEXANDER HALL • Produced by William Perlberg

IRENE

DUNNE

CARY

GRANT

Denny Serenade

produced and directed by George Stevens
Based on the McCall's Magazine serial novel by Martha Cheavens • Screen play by Morrie Ryskind
From the stirring pages of an important novel, the saga of a fascinating family's loves and feuds and valiant destiny!

Gloriously Gay Comedy

FROM THE GREATEST COMEDY STUDIO OF THEM ALL!

FRANCHOT TONE

JOAN BENNETT

“A Girl’s Best Friend Is Wall Street”

Based upon the Cosmopolitan Magazine story by Jane Allen
Directed by RICHARD WALLACE - Produced by CHARLES R. ROGERS

MILLIONS OF RADIO AND BOOK FANS WILL BE OVERJOYED TO LEARN THAT ELLERY QUEEN'S NOW ON THE SCREEN!

RALPH BELLAMY as ELLERY QUEEN
MARGARET LINDSAY asikki PORTER

Ellery Queen
MASTER DETECTIVE

with
Charley Grapewin
James Burke - Michael Whalen
Screen play by Eric Taylor - Story by ELLERY QUEEN
Directed by Kurt Neumann
Wins Maxim Memorial Award for 8mm. Film

"The Will and the Way," an 8mm. color film produced by Chester Glassley, of Dal- las, has won the 1940 Maxim Memorial Award for the best of the ten outstanding non-theatrical films of the year as selected by the editors of "Movie Makers." The winning film, 200 feet in length, is described by the judges as "a simple story of little people, but one which looms large in its appeal to the human heart."

Mr. Glassley will be the fourth winner to have his name engraved on the memorial, which stands in the headquarters of the Amateur Cinema League, Inc., 420 Lexington Avenue, New York. The award was established in 1937 by Mrs. John G. Lee of Hartford, daughter of the inventor, who founded the League, which publishes "Movie Makers."

Bill Pine Forms Production Unit

William H. Pine, associate producer for Cecil B. DeMille, and William C. Thomas, former producer at Paramount, announced in Hollywood on Wednesday the formation of a new producing unit. The company's three productions for the 1941-1942 season will be released by Paramount.

Mr. Pine, who still retains his position with Mr. DeMille, is president of the new company, and Mr. Thomas is executive vice president in charge of production. The first of the company's three films, all based on aviation action stories, will be "Pilot Dive," starring Richard Arlen, from an original story by Frank Craven and screen-play by Maxwell Shane.

Starting shoots in January at the Pine Arts Studio, Terry DeLapp and Ed Churchill will be in charge of the company's publicity and advertising and have opened their own offices. Mr. Churchill resigned from Paramount's publicity department on the Coast to join Mr. DeLapp.

Fire Destroys Theatre

The Star theatre in Salem, N. Y., was burned to the ground when a fire of unknown origin swept the theatre. All the film in the theatre, including prints of "Tin Pan Alley" were lost. This is the second bad fire in that territory to destroy a theatre. Two weeks ago the Idalia, at Chateaugay, N. Y., was also destroyed.

Comerford Builds Two

Comerford Theatres, Inc., has announced from its Scranton offices construction of two new theatres, one in Berwick, Pa., and the other in Wilkes-Barre, the cost to be approximately $100,000.

Tilton Sells Theatre Plans

Elmer J. Tilton, former manager of the Republic Pictures Midwest, Inc., Des Moines, who had planned to erect a $35,000, 600-seat theatre in Ottumwa has sold the plans to A. J. Wine, owner of the Interstate Theatres, and Jake Cohen, who will proceed with the project.

Pries Elevated

Ralph Pries, formerly of Atlanta, Georgia, has been appointed assistant purchasing agent at the National Theatre Supply Company San Francisco office.

AMERICAN FILMS

Dominate Azores

Of the 900 reels of films distributed to theatres in the Azores during the year 90 per cent were of American origin, five per cent were French and five per cent Portuguese according to the annual report of the U. S. Department of Commerce. Imports from other countries are now required by law to include in each program at least one film of Portuguese origin. A Portuguese film is said to bring in about $100 in American currency while imported product yields about $80.

The legislation in force in continental Portugal applies to all the Azores. There are no local laws on films exhibited as all films being shown in the Azores have been previously censored in Lisbon.

Annual taxes paid by the leading theatre in Posta Delgada, the largest in the Azores, with a seating capacity of 3,000 and with four performances a week, amount to $2,600 escudos (over $1,000 in American currency). The average admission price to the theatres is about 14 cents.

GAIN IN INDO-CHINA

The same report covered the market in French Indo-China where American films showed an increase following the armistice between France and Germany. Imports from the United States dropped off rapidly bringing the percentage of American product exhibited from 20 per cent in 1939 to more than 44 per cent for the first six months of 1940.

According to local exhibitors about 160 films of French and American production are now required annually to supply local needs in Indo-China. Before the war, practically all films shown were imported by the local theatres, renting the films to small theatres after showing in their own houses. Only a few American films were imported directly and Singapore and Hongkong supplied the market with Chinese and Hindi films.

The French residents prefer sentimental comedies, whereas natives prefer films with action predominant since many of them have only a limited knowledge of English.

SEVEN SPANISH FILMS

For South America

Plans for production of seven pictures in Spanish, to be made in the cast and distributed in Latin-America, were announced this week by John Malandre, president of the newly-formed United Spanish Artists Films, Inc., with offices at 1650 Broadway, New York.

The company will specialize in operetta and biographical subjects. Shooting on the first production, tentatively titled "The Hunchback," will start at the end of January. Eduardo Diaz Ochoa, vice president of the company, is expected to direct. The company will handle its own distribution.

Negotiations for a studio, either in Fort Lee, N.J., or New York, are under way. Gregory Ferrer, vice president and secretary, completes the roster of officers.

Directors of the corporation were given as Irma Abellof, M. N. Reinstein and Herman A. Kaplan in the application for incorporation papers in Albany recently.

SWISS DEMAND

U. S. Features

American films still predominate in the Swiss market according to a report supplied to the U. S. Department of Commerce by the American Consulate in Zurich. Because of transportation difficulties imports from the United States to Switzerland are seriously handicapped and exhibitors at Zurich, consequently are concerned with the possibility of obtaining an adequate supply of good films, rather than the choice of a particular type of picture. Due to the lack of available product many theatres are showing successful old American pictures and frequently have found that they draw better than many of the imported product from other countries.

Of the three leading countries from which pictures are imported—United States, Germany and France—Germany alone has thus far been able to supply the Swiss market without interruption.

With the normal import supply of source unreliable because of war developments, interest in domestic production has increased and, according to reports from Switzerland, several new feature pictures are planned for the next season.

In August, 1940, the showing of a domestic newsreel became obligatory by law for all cinemas in Switzerland.

In 1939 over 46 per cent of the standard sized films by titles came from the United States. Out of 502 feature pictures imported by Switzerland during that year 265, or more than fifty per cent, were brought from the United States. Thus far this year the United States still leads by a wide margin as the principal supplier of features and standard sized film.

TWELVE FRENCH FILMS

To Be Reissued

A series of 12 representative French films, will be reissued for the 1940-1941 season by the recently-formed Datiowé Productions, of Seventh Avenue, New York, it was announced, this week. J. J. Balder, executive director of the company, said that the pictures would be shown in various neighborhood theatres, following consummation of deal now pending. Titles of the films follow:


U. S. Films in Panama

Two-fifths of the films shown in Panama's 32 theatres come from the United States, according to the U. S. Department of Commerce. Records show that of 25,241 reels shown in the country, last year, some 10,322 originated in the U. S.

WOODWARD JOINS AGENCY

Woody Woodward has joined the Nat Goldstein Talent Agency, Hollywood, in the capacity of associate.
OBITUARIES

Richard Anderson, Executive, Dies

Richard V. (Dick) Anderson for many years connected with the various motion picture and newsreel companies, died at the Hotel Manhattan in New York on Thursday, November 28th, following an illness of several months. He was 53 years old.

A native of his death Mr. Anderson was in charge of physical distribution of RKO Pathé News. One of his earliest positions was as branch manager and booker for the old General Film Co., in Atlanta, Ga. He later became branch manager there for Pathé and then went to Charlotte where he was branch manager for Universal. Later he came to New York as sales manager of International Newsreel, then became Southern district manager for Columbia. In 1930 Mr. Anderson became head of Universal Newsreel and subsequently rejoined to join RKO Pathé News. At various times during his career he was also editor of the Pathé and Warners' Carry On, both house organs.

His wife, Ruth Anderson, survives him.

Charles Richman, Stage And Film Star, Dead

Charles J. Richman, stage star and matinee idol of a few years back and in a more recent era a feature and supporting player of films, died in New York Sunday, December 1. He was 62 years old.

Following a successful stage career under such theatrical luminaries as Charles Frohman, David Belasco and William A. Brady, Mr. Richman went to Hollywood and appeared in such comparatively recent films as "In Old Kentucky," "The Life of Emilie Zola," "Lady Behave," "The Adventures of Tom Sawyer," "The Cowboy and the Lady" and "Dark Victory." Surviving are his wife, a daughter and a son.

Msgr. Leonard, Actor's Chapel Pastor, Dies

The Very Reverend Monsignor Edward F. Leonard, pastor of the Catholic Actors' Chapel and St. Malachy's church in New York City, died of a heart disease Wednesday, November 27th, at the age of 70.

Monsignor Leonard had been pastor of St. Malachy's for almost twenty years, and had endeared himself to people of the stage, screen, radio and night clubs by taking into consideration the irregularity of their working hours and by arranging performances for them on the nights they could attend. His long and successful labors in this field were recognized by the late Pope Pius XI. In 1937 Mr. Leonard became a papal chamberlain with the rank of monsignor.

Frank Tinney, 62, Blackface Comedian

Frank Tinney, once a famous blackface comedian, died in the Veterans' Hospital at Northport, L. I., after a year's illness Thursday, November 28th. He was 62 years old.

Mr. Tinney started his rise to fame in 1910 when he appeared at the Winter Garden on Broadway in the "Follies of 1910." From there his success was consistent and he appeared in most of the Broadway musical comedies until 1924 when he forced from him his prominent theatrical position. He is survived by a divorced wife and a son, both residing in California.

Walter E. Robinson

Walter E. Robinson, stage actor of the early 1900's, died in St. Louis last week at the age of 60. Mr. Robinson appeared on the stage for some twenty-two years and at various times teamed up with the late Dan sulley, comedian. He also appeared with William Farnum in "The Virginian."

Frank Murphy

Frank "Rags" Murphy, burlesque comedian and stock player, died last week at the J. N. Adam memorial hospital in New York, near Buffalo, N. Y. He was fifty-four years old.

Mrs. Ada Parsons McLintich

Funeral services were held last week for Mrs. Ada Parsons—McClintick, 56, cashier at the Aladdin theatre in Kansas City and sister of one of the owners, William Parsons, who died earlier in the week. The burial was held at Joplin, Mo.

Al Goldman

Funeral services were held Monday from Astoria, L. I., for Al Goldman, 42, assistant to Morris Kaplan in the tabulating department of the Twentieth-Century-Fox home office. Mr. Goldman died Friday night, November 30th, of a heart attack.

Barney Wetsman

Barney B. Wetsman, who built a number of Detroit theatres, died from a heart attack in this city. He is survived by his brother, Frank A. Wetsman, of Wiiper & Wetsman theatres.

Thomas Brennan

Thomas B. Brennan, 41, electrician at the Strand theatre in Hartford, Conn., died at the St. Francis Hospital after a short illness.

Max Block

Max Block, 47, former manager of the Old Majestic theatre in Thompsonsville, Conn., died suddenly in Jacksonville, Fl., while on a business trip.

Universal Officials To Testify Before Trial

Charles B. McClain, justice of the New York Supreme court, ordered an examination before trial of ten officers and directors of Universal Pictures and four other companies in connection with the director's suit of Samuel L. Posen against Universal in which it is charged that the defendants conspired to dissipate Universal's assets.


Actor Sues Author

Errol Flynn, Warner Brothers' star, has filed a $2,000,000 libel suit in the New York supreme court against Constancia de la Mora, author of the book "In Place of Splendor," Harcourt Brace & Co., publisher, and Quinn & Boden Co., printer. The suit charges the book said that Mr. Flynn visited Spain during the Spanish Civil War for publicity purposes.

Marlene Dietrich Sued

A French motion picture company, Forrester Paramount Productions, has filed suit in the New York supreme court against Marlene Dietrich for $98,000 for alleged breach of contract. The plaintiff claims that the defendant contracted to make a picture and that she failed to fulfill the contract.

Claims Song Plagiarism

A suit has been filed in Los Angeles by Alfred H. Arrons, 80-year old song-writer, charging plagiarism of his song, "America, My Home Is So Fair," in Irving Berlin's "God Bless America." In addition to Mr. Berlin, defendants are Irving Berlin, Inc., Kate Smith, ASCAP, NBC, CBS, and 100 John and Jane Does. Mr. Arrons has asked the court to fix the damages.

$6,000 Contract Suit

A suit has been filed in the New York supreme court by Martin Licht against J. H. Hoffberg Co., Inc., for $6,000 claiming breach of a contract which gave the defendant exclusive distribution rights to the film "Ultimatum."

Hearing Date Set

January 6th has been set as the date for arguments on the application by Herbert A. Speiser, attorney for the National Association of Performing Artists, to have the suit against WPEN, seeking an injunction to restrain the local station from playing phonograph records, returned from the United States district court to the state courts.

Universal Sued by Writer

Norman Rose, writer, has filed a suit for $75,000 damage suit against Universal charging unauthorized use of his story "The Strange Story of the Unusual Life of Jimmy Colixture," and "Zanzibar," in the motion picture "Zanzibar," which Mr. Rose claims used a portion of his story.

Playwright Sues Warnors

Thomas Carlton Upham, playwright, has brought suit in the federal district court in New York charging plagiarism of his play "Lost Sheep," in the film "Lost Soul." The play was produced in New York in 1932.

Eastman Seals Patent Infringement

Eastman Kodak Co. has filed suit in the United States district court in New York against Charles McAuley and McAuley Woodcrafting Co., charging infringement of a patent covering improvements on film reels.

IN COURTS

Appeal Upholds Ticket Profit

The New York State law restricting all ticket brokerage to a maximum advance of 75 cents on each ticket was upheld on Friday, November 29th, by the appellate division of the supreme court. The decision, which unanimously affirmed a ruling of Supreme Court Justice J. Sidney Bernstein, denied an application of seven New York ticket brokers to restrain the enforcement of the law.

The ticket brokers had contended that the law was unconstitutional because it was arbitrary in nature, and that the theatre was not a subject of public interest. No opinion was handed down by the court. William A. Hymen, attorney for the plaintiffs, announced that he would appeal the decision to the State Court of Appeals.

Actress Sues RKO

Helen Twedtveirs, film actress, has filed suit against RKO for $100,000 and the company filed a story based on her life in the picture "I'm Still Alive." Miss Twedtveirs claims that in the film she is depicted—by not granting her a fair and honest treatment of the facts of her life—by the film. She owned her law suit filed against RKO on November 28th in the New York state supreme court, asking $100,000 in damages and a refusal to employ her.

The suit was filed to prevent the further exhibition of the picture.
NBC, CBS Attack U.S. Proposals to Curb 'Power of Networks'

Mutual System. However, approves FCC's Recommendations, as All Sides Line Up at Radio "Monopoly" Hearings

Battle lines were drawn, Monday, between the United States Government and the important broadcasters over extending Federal Communications Commission control over the radio networks.

The National Broadcasting Company and the Columbia Broadcasting System attacked proposed regulations curbing the power of networks over member stations. Mutual, however, in general, backed the proposals. Except for passing references, the FCC radio-monopoly committee report, supposedly the subject of argument, was practically forgotten during hearings before the Commission this week as representatives of the national networks battled over proposals for regulation of broadcast station activities.

Contract Regulation Debated

Fully analyzed in the briefs which they had previously filed, the report, at the suggestion of James L. Fly, chairman of the FCC, was dismissed with only a few objections so that a full discussion could be had of proposals set forth last week by the Commission.

In an opening statement for the FCC legal department, Attorney Dan Fowlie of the General counsel, made it clear that the main subject under consideration was whether the Commission should promulgate regulations on contracts between networks and their affiliated stations and, if so, what those regulations should provide.

He emphasized that the proposals, which he admitted had the support of Mutual Broadcasting System and were opposed by the National and Columbia broadcasting systems, were not intended to extend the view of the Commission.

He explained that the proposals barred exclusive contracts between chains and stations, with the possible exception of large cities with five or more stations, limited the amount of time which a station might opt to a network, dependent upon the number of stations in the chain, and prohibited for which station Contracts may be made, either to the period of the station's license or to two years, or giving the station the same right of cancellation as the chain; prohibited chains from controlling the advertising rates of stations; prohibited a single company from controlling more than one network, aimed at NBC; prohibited chains from owning stations or stations from owning chains; and gave the broadcaster the absolute right to determine whether he wished to take or reject such affiliations.

Legal Question Involved

Declaring that the legal question involved was the heart of the whole chain problem, Joseph C. Rauh, FCC assistant general counsel, presented an argument to confirm the Commission's authority to promulgate such regulations, declaring that it had jurisdiction because of the public interest involved. He based his contention on the fact that the chain affiliation affected the program service of a station, which was one of the features of the "public interest," commenting on the necessity standard laid down by the commission.

Taking a strong position in opposition to both the Commission's authority to make the regulations suggested, Philip J. Hennessey, counsel for NBC, and John J. Burns, counsel for CBS, argued there was no provision in the Communications Act which would permit the Commission to interfere with the program activities of broadcasters.

Counsel for both chain organizations attacked the proposed regulations as disadvantageous, not only to the two older chains, but to the listening public, pointing out that any disturbance to the present structure would tend to reduce rather than improve the quality of programs.

It was explained that withdrawal of the power to make exclusive contracts would open stations to the highest bidder with the result that the strongest transmitters would get the greater share of the commercial business and the weaker stations would have to take what was left. At the same time, it was pointed out, under such an arrangement there would be no incentive for the chains to furnish such-class sustaining programs, now used to keep the audience tuned to the station. A limitation on the amount of time that independent pro-

Organizations Request Time


On Friday of last week Senator Gurney of South Dakota said that the proposed rules of the FCC would "strangle, if not impose a death sentence upon the established networks." The monopoly report was "generally described because of its uncertainty and demonstrable bias," according to the Senator.

NBC Billings $4,697,078

NBC gross billings for the month of November were $4,099,078, an increase of 11 percent over the same month last year. The Red network grossed $3,563,133, an increase of 8.7 percent, and the Blue chain's billings were $1,455,953, up 25.6 percent. Billings for the first 11 months were up a similar percentage over last year. NBC has grossed in the period $45,753,127, up 11.7 percent; the Red total being $8,360,441, an increase of 8.9 percent, and the Blue total, $5,584,706, an increase of 21.4 percent.

Two members of the board of governors of the Columbia Broadcasting System resigned over policy disputes last week. The resignations were Alan B. Plaut, one of the original members of the board, and D. W. Buchanan, director of the network's sales office, who gave as the reason for his action, "lack of organization and a clear definition of policies." His statement has been interpreted as an attack on Gladstone Murray, general manager. The board adopted however a vote of confidence in Mr. Murray and Dr. Andrew Frigon, assistant general manager.

CBO and CBS also announced that their news services would be eliminated January 1st when the company starts its own service.

PRESS OWNS 305 STATIONS

Approximately 305 radio stations of the nation's commercial broadcasting outlets are owned partially or completely by newspaper publishers and, although the question has frequently been discussed in Congress, the number of such stations has been on the increase, especially during the past two years.

The decision of the Associated Press directors in the Spring of this year to make AP news available for sponsorship brought the last of the major news services into the radio field.

Mutual System, however, approves FCC's Recommendations, as All Sides Line Up at Radio "Monopoly" Hearings
PROFITS FOR ‘U’, PATHE; FIVE DECLARE DIVIDENDS

Universal Net for Year Estimated at $2,000,000, Nearly Double Last Year’s

Universal’s net this year is expected to exceed $2,000,000, sending that company’s income to its highest peak in years. From motion picture financial quarters this week also came reports of a $215,188 profit for Pathe Film, for nine months, and statements of dividend declarations by Paramount, Twentieth Century-Fox, Keith-Albee-Orpheum, Pathe and General Theatres Equipment. The Securities and Exchange Commission, in Washington, disclosed stock transactions by officers of five film companies.

"U" Income Nearly Doubled

A net profit in excess of $2,000,000 is estimated for Universal for the fiscal year ended last October 27th. The estimate, by Wall Street sources, is after allowances have been made for Federal taxes and special amortization reserve for foreign market losses due to the current European complications. It shows further considerable improvement for the company under the presidential guidance of Nate J. Blumberg. Universal reported a net profit of $1,153,321 for the fiscal year ended October 28, 1939, after all taxes. It has been annually profitable. The company’s audited report for the 1940 fiscal year is not expected to be completed until after the first of the year, due to delays in transmission of reports from foreign subsidiaries and other offices abroad.

Pathé’s Nine-Month Profit

The statement of profit and loss for the nine months period ended September 30, 1940, follow:

INCOME: Dividend on 3,500 shares Dupont Film Mfg. Co. $245,000.00.

EXPENSES: Management Expenses (Salaries, Rent, etc.) $6,693.20.
Stock Transfer, Issue and Registration Expenses 1,347.11.
Interest on indebtedness 1,313.50.
Legal Services 1,280.00.
Stockholders’ Reports, Stockholders’ meetings and Other Corporate Expenses 1,021.15.
Total Expenses 1,117.96.

TAXES: New York State Franchise Tax 1,190.88.
Federal Capital Stock Tax 1,306.44.
Federal and State Social Security Taxes 126.57.
New Jersey Franchise Tax 157.23.

Total Expenses and Taxes 21,268.28.


Pathe explained that the Dupont Film Manufacturing Corporation (the common stock of which this company owns 35 per cent) had a net profit for the first nine months of $1,190,960, for the first nine months of 1940, as compared with $1,244,229 in the corresponding period of 1939.

The proportion of these earnings which accrued to this Company’s 35 per cent common stock interest amounted to $416,636 in 1940, as compared with $435,000 in 1939. Of these earnings $171,336 were undistributed in 1940 and $190,000 in 1939, which undistributed amounts are not reflected in the income accounts of this Company as given above.

The board of directors of Paramount Pictures, Inc., on September 29th, declared a dividend on its common stock of $.15 per share together with a quarterly dividend of $.15 on its preferred stock. The quarterly dividend of $.15 on preferred stock, payable December 24, 1940, to common stockholders of record December 10th, 1940, and preferred stockholders of record December 10, 1940.

Following the declaration of a dividend on the common stock, market experts familiar with the company’s charter discovered that the holders of the company’s preferred stock may receive two dividends in the same quarter.

Although the declared common dividend was the third successive one voted by the board of directors, the common stock has not yet been paid on a declared basis. Under the terms of an unusual provision in the Paramount charter, stockholders converting their preferred into common stock are entitled to receive a dividend on their common stock before any dividend is paid on the common stock.

Fox Dividend on Preferred

The board of directors of Twentieth Century-Fox Film Corp., at its meeting on Thursday, November 29th, declared a dividend of $.75 per share for the quarter ending December 30th, 1940, and September 30, 1940, to the holders of record at the close of business on December 13, 1940. Meanwhile, the board of directors of Pathe Film Corp., has declared a dividend of $.30 per share on the common stock, payable December 30, 1940, to stockholders of record December 10th, 1940.

General Theatre Dividend

The board of directors of General Theatre Equipment Corp., have declared a dividend of 25 cents per share on the capital stock, payable December 20th, 1940, to stockholders of record December 10, 1940.

Film Stock Transactions

Transactions involving nearly 4,800 shares of stock in five film companies were reported by the Securities and Exchange Commission during the week in its first semi-monthly summary of October activities of officers and directors in the securities of their corporations.

The largest transaction was the acquisition of 2,500 shares of Paramount Pictures common by Stanton Griffis, New York director, bringing his holdings to 10,000 shares.

Disposition of 1,000 shares of Twentieth Century-Fox common stock was reported for Sidney R. Kent, New York officer, reducing his holdings to 1,000 shares.

A smaller transaction, but one revealing the holdings of Radio Corporation of America in Radio-K-O Castanet, was the disposition by RCA of 928 shares of R-K-O common stock, leaving the radio company the holder of 316,328 shares of common, $53,254 warrants for common and 44,757 shares of preferred.

Sales Methods Discussed at AMPA

Showmanship and sales methods applicable to the motion picture industry were discussed Thursday, November 28th, at a luncheon attended by members of the Associated Motion Picture Advertisers at the Hotel Edison in New York. Len Lefkowitz, author of "Showmanship in Business," was the specialist in the field of sales and exploitation who was the featured speaker.

Leon Bamberger, president of the Association, announced at that time the appointment of an attendance committee, headed by Vincent Trotta, and the appointment of Martin Starr as chairman of the publicity committee. Jack Cohn, vice-president of Columbia Pictures, will be the featured speaker at the next luncheon meeting on December 12th.

Ralph Blank Starts Circuit

Ralph Blank, nephew of A. H. Blank, Paramount partner and operator of a circuit of theatres in the mid-west, has entered the exhibition field in partnership with A. Gerhard, having filed incorporation papers for $10,000, under the trade name of Blank Theatres, Inc. Omaha is listed as the home office and it is expected that the new chain will operate in Nebraska and Iowa, in the same zone his uncle's chain operates.

The younger Mr. Blank was formerly Nebraska district manager for Central States, in which he held an interest.

New House in Great Neck

The Esquire-Great Neck Corp., operators of motion picture theatres, has filed incorporation papers in New York for a chain of its capital as $80,300. The corporation is believed to be erecting the new theatre in Great Neck, N. Y., opposite Skouras’ Playhouse.

Although Michael Gerome, Robert Pul-ley and Richard Jackson are listed as the incorporators, with the Wall Street law firm of Simpson, Thacher and Bartlett, acting as attorneys, it is believed that Lehman Brothers, Wall Street bankers, have a hand in financing operations. It is reported that one Herbert Scheffel is directing arrangements.

Columbia Nets $153,878

Net profit of Columbia Pictures for the first quarter ended September 28, 1940, was $153,878, after all charges and provisions for Federal income and other taxes. This compares with a loss of $104,751 for the corresponding period ended September 30, 1939, after similar deductions.

The working capital amounted to $11,196,979.65; current assets were $13,082,811.37 and current liabilities, $1,885,831.72.

To Film Wilder’s "Bridge"

A film version of Thornton Wilder’s novel “The Bridge of San Luis Rey,” acquired from MGM, will be produced by Herman Weisman, former film producer. It will be made either in Hollywood or Mexico.

Complete Modernization

With the signing of a contract for the installation of RCA Photophone sound reproducing system in his 1,000-seat Gloria Theatre, Charleston, S. C., Albert Sottille has completed modernization of five theatres in his circuit.
THE PAYING PUBLIC WANTS...

ROMANTIC INTRIGUE

EXCITING SWORD-PLAY

PRODUCTION MAGNIFICENCE

BREATHELESS ACTION

TORRID LOVE SCENES

Edward Small gives you ALL of them in...
More thrilling, more romantic than THE COUNT OF MONTE CRISTO!

Edward Small presents

The SON OF MONTE CRISTO

starring
LOUIS HAYWARD • JOAN BENNETT
with GEORGE SANDERS
FLORENCE BATES • MONTAGU LOVE
screenplay by George Bruce; directed by Rowland V. Lee
a Rowland V. Lee production
Released thru UNITED ARTISTS
WHAT THE PICTURE DID FOR ME

Columbia

ANGELS OVER BROADWAY: Douglas Fairbanks, Jr., and Linda Murray. Fairbanks—This is an excellent picture that will not be liked by but very few in small towns and rural places. Running time 79 minutes. Played November 19—Ritz Amusements, Inc., Theatre, North Vernon, Ind. Small town patronage.

GIRLS OF THE ROAD: Ann Dvorak, Helen Mack, Loyd Nolte, and John Surra. Director—This is a very good comedy feature which was enjoyed by our patrons. Running time 87 minutes. Played C. S. Silvers, Theatre, Petrolia, Ontario, Canada. Small town patronage.

HE STAYED FOR BREAKFAST: Loretta Young, Robert Young. This is a very good comedy feature which was enjoyed by our patrons. Running time 81 minutes. Played C. S. Silvers, Theatre, Petrolia, Ontario, Canada. Small town patronage.

HOWARDS OF VIRGINIA, THE: Cary Grant, Martha Scott, Cecile Hardwick, Richard Carlson—One of the year's finest pictures that should be played to every exhibitor. Attendance average but pleased everyone that saw it. Running time, 130 minutes. Played Frank Reynolds, Inc., Park Theatre, North Vernon, Ind. General patronage.

I MARRIED ADVENTURE: Osa and Martin John- son—If this type of film has done well with you in the past, you will probably like this one due to the quality of the book. Studio scenes and items from the Johnson's past films are well blended to hold interest. Many commented on it the day after. We played it with "Maryland," and had a fairly good crowd, even though everyone around here goes away on Thanksgiving holidays. Running time, 75 minutes. Played November 21—W. Varick Nevin, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MR. SMITH GOES TO WASHINGTON: Jean Ar- gur, James Stewart, Claude Rains, Edward Arnold, Guy Kibbee, Thomas Mitchell, Eugene Palette, Ros- lob Bond, Harry Carey—The following remarks, made by various members of our audience and all "tough critics," are sufficient to indicate the appeal that the picture had here. "The best that has ever been seen in the theatre. No weak spots, and like it better each time." "Some of the best act- ing that it has been my privilege to see." "Talk about patriotism, this picture will instill more patriotism in the minds of many people than all of the patriotic speeches that could be given today." "This one should be shown in every theatre in America." "It's the true story, and I mean that those who have not booked this one (so much a thing can be possible), what more can you expect from a motion picture? Why wait? Running time, 137 minutes. Played November 21—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.


First National

NO TIME FOR COMEDY: Rosalind Russell, James Stewart—Why, oh, why, do these commentaries for the news never mention the good pictures? Famous director knows a good pupil when he sees one. Played in nearly every theatre in the State that has its moments, but not sufficient to draw more than a dozen people the second night. Just a plain case over-telling and the audience knew that they had been over-sold. It is breezer of skepticism and the picture contains nothing more than a misfortune that in the appraisal of the product you have to show—E. Hancox, Columbia Theatre, Columbia City, Ind. General patronage.


FRIDE AND PREJUDICE: Greer Garson, Laurence Olivier, Maureen O'Sullivan, Mary Boland, Edna May Oliver—"Lover Hew Hew on the screen and Eng- lish belle mess if there ever was one. Talk, talk, a- comedy will not sell at all among feminine patrons." I would advise any small town exhibitor that has to play this, due to the percentage agreements, to keep your exit doors wide open so they won't tear them down getting out. If you have been fast, can't get it. We did not get one good comment on it.—E. H. Hancox, Columbia Theatre, Columbia City, Ind. General patronage.

SHOP AROUND THE CORNER: The: James Stewart, Margaret Sullivan, Frank Morgan—Stewart and Sullivan natural enough, and almost amusing enough. The one situation is good and played up enough (or too much) by Lathrop Morgan, can make up his mind whether to be comic or pathetic. Poor bit Fri- day, better Saturday. Played second run here with weekly western for rural population. Running time, 100 minutes—Ken Gorham, Town Hall Theatre, Mid- dlebury, Vt. General patronage.


STRIKE UP THE BAND: Judy Garland, Mickey Rooney, June Preisser, Paul Whitehead and His Orchestra—Well directed, but seemed to please, although we had a few walkouts. Running time 87 minutes. Played November 19—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

THREE FINGER LEFT HAND: Myrna Loy, Mel- vyn Douglas—Good picture and good business. This picture could have been a big winner. Running time, 93 minutes. Played November 20—E. E. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WATERLOO BRIDGE: Vivien Leigh, Robert Tay- lor, good acting and musical in which Claudette is in. It is distinctly a Sunday show and a very excellent one. Just about the best thing that Taylor had done and Vivien Leigh turns in a near perfect performance. Easily one of the 10 best for 1940—L. V. Bergold, Watertown, W. F. Theatre, Watertown, S. Dak. General patronage.


WYOMING: Wallace Beery, Ann Rutherford, Mar- jorie Main—A grand action picture with Wallace Beery still as good as ever. Marjorie Main also exceptionally good. Business very good on this picture. Running time, 89 minutes. Played November 19—Ritz Theatre, North Vernon, Ind. Small town patronage.

Paramount

ARISE, MY LOVE: Claudette Colbert, Ray Milland—This is a top rating picture, and one in which Claudette is at her very best and her very best is very pleasing and interesting. The support all excellent and the director has done his best. Mrs. Milland will enjoy this movie as a love theme, intermingled with dating ad- venture, ship, torpedoed,等, Claudette and (Continued on following page)
Three CONTRIBUTORS JOIN DEPARTMENT

Three new contributors have been added to those sending weekly reports to the What the Picture Did for Me department. They are:

WALTER ELDRIDGE, Colfax Theatre, Colfax, California.

ELDON THEBERGE, Cincinnati, Ohio.

YALE THEATER, Oklahoma City, Oklahoma.

Read the reports of these and other contributors in adjoining columns.

RETURN OF FRANK JAMES: Henry Fonda, who has been shooting Smiles of a Summer Night in Italy, has returned to New York where he will complete negotiations for the part of Frank James in the Western movie to be made in the fall. Fonda's picture, produced by Hays Pictures, is scheduled for an autumn release.

FOREIGN CORRESPONDENT: Joel McCrea, Lorraine Day, Herbert Marshall, George Sanders, Robert Benchley—one of the greatest pictures to play here in years, Foreign Correspondent, a picture that has kept running, playing time, 120 minutes. Played November 18-26. A. C. Stock, Radio, Wis., Petrolia, Ontario, Canada. Small town patronage.


SOUTH OF PAGO PAGO: Victor McLaglen, John Hall, Frances Farmer, Olympe Brudna—Not the usual. But what we expected it would be. Did about average Sunday-Tuesday business. The picture has its faults, but it is very well acted by the women. Rates a fair average. This picture has been a real seller. Played January 25-30, L. Bergfeld, Westby Theatre, Westby, Wis. General patronage.

TURNABOUT: Cora Landis, John Hubbard, Crawford White—Somewhat overdone—which is to be expected from this story—where the husband is going to have a baby. Drew well but not very good. This picture has been a fair seller. Played January 21-23, L. Bergfeld, Westby Theatre, Westby, Wis. General patronage.

Universal

LITTLE BIT OF HEAVEN: A. Gloria Jean, Norma Jean Griswold, Ray Milland, Ann Blyth, Lloyd Metzler—Very good entertainment and the music in this picture will please every kind of patron. This was very much enjoyed by all my patrons and I was much pleased with it. Played November 7—A. L. Dove, Benegough Theatre, Benegough, Canada. Rural and small town patronage.

Warner Brothers

BORDER ORCHARD: Edward G. Robinson, Ann Sothern, John Hall, Alan Dinehart, Joan Blondell, Patric Knowles, Ann Dowd—This picture is always good. Here he combines the setting of "Dr. Kildare" with the story of the orchard and the border-orchard industry. Moves a little slow but in keeping with the spirit of the film. Pretty good audience appeal—Ken Gorium, Town Hall Theatre, Middlebury, Vt. General patronage.

MY LOVE CAME BACK: Olivia de Havilland, Jeffrey Young, Charlotte Greenwood, Jane Wyman—Very good entertainment and the music in this picture will please every kind of patron. This was very much enjoyed by all my patrons and I was much pleased with it. Played November 7—A. L. Dove, Benegough Theatre, Benegough, Canada. Rural and small town patronage.

Universal

Short Features

COLUMBIA


CANVAS CAPERS: Sport Thrills—If your crowd likes those slamming professional wrestling reels, this picture is certainly delivered here. Running time, 10 minutes. W. Barick Nevin, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and urban audience.


MOTION PICTURE HERALD

December 7, 1940

WORLD OF 1940 (FUTURAMA): Cinescopes—An interesting review of the "looking into the future" General Motors Futurama Fair exhibit that attracted so much attention. Since our boys were unable to make the exhibit, we sent a special photographer, and I find it difficult to secure enough of them. Running time, 30 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

Metro-Goldwyn-Mayer

EYES OF THE NAVY: Crime Doesn't Pay Series—Running time, 20 minutes. This time we have the airplane carriers. Running time, 30 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLAG SPEAKS, THE: Special—A well color short, both instructive and historical that pleased everyone. Running time, 10 minutes.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

GOOD BAD BOYS: Our Gang—The gang comedies are off. They kick action of past gang comedy. Running time, 30 minutes.—H. Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.


NEWS OF THE DAY: We have used this for five years and feel it has given us satisfaction. We prefer Fox of the two.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.


Paramount


BUSY LITTLE BEARS: Paragraphics—Paramount did us a favor when they suggested we play it. It's a very good single reel that is different. A good substitute for a comedy on any program. Running time, 30 minutes.—A. C. Stock, Iroquis Theatre, Petrolia, Ontario, Canada. Small town patronage.

DANGEROUS DOLLARS: Paragraphics—No matter how many reels you have run on counterfeit money, this one is by far the best. It certainly tells you plainly how to tell a bad bill when you see one. Or at least what the earlier ones did not have done. Be sure the girl in the box office sees it. She should be run everywhere to help combat counterfeiters. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

KING FOR A DAY: Gabby Color Cartoons—This is one of the very few cartoons that has been played and it is certainly a weak sister. The Paramount color cartoons were really well done. Why this series? We certainly have to move them off our good days.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NEAK, SNOOP AND SNITCH: Animated Antics—One of Paramount's very funniest Animated Antics. Will survive—please all ages. Running time, 30 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

RKO Radio

INFORMATION PLEASE: No. 5—Another good short so far in 1940. At least the recording sound is better. Running time, 10 minutes.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

PICTURE PEOPLE: No. 1—A very nice reel showing the cinema actors in action. Pleased and a good filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.


SCRAPPILY MARRIED: Leon Errol Comedies—Leon Errol never fails to please here. While this one was good for plenty of laughs, we did not consider it to be in the "better" class. Running time, 30 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.


Twentieth Century-Fox

ACQUITTED BY THE SEA: Believe It or Not—Ripley—A very amusing short. The conviction of the wrong man, yet saved by the sea. Running time, nine minutes.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.


LAND OF FLOWERS: Magic Carpet Series.—If the Florida Chamber of Commerce did not say for this, they should. A very pretty reel in color.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.


Universal

GOING PLACES: A very fine series. We can all use these shorts. Running time, 10 minutes.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

Vitaphone

ARTIE SHAW AND HIS ORCHESTRA: Melody Masters—Maybe we're slipping. Seems to me we've seen better material from Vitaphone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BEDTIME FOR SNIFFLERS: Merrie Melodies—One of the poorest in this series of cartoons. Very appropriate for Christmas season, however. Running time, eight minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

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AN ENDLESS CHAIN

In checking over a September Round Table section for "Boom Town" ideas, Ken Prickett, of the El Rancho, in Victoria, Tex., came across the photo of the 15-foot model oil rig promoted by Francis Deering, in Houston, for the same date. Ambitious to borrow the display for his showing, Prickett noted the name of the owners, carried in the photo, got in touch with their local dealer who arranged to have the rig brought in two weeks ahead. The owners paid all shipping charges, sent two men to set up the exhibit.

The stunt proved as effective for Ken as it did for Francis. Publicized in the press and over the radio, the promotion drew continuous crowds which contributed no little to the excellent business gathered by the attraction.

* * *

Here again, and vividly, is illustrated the primary function of the Round Table, to act as the industry's clearing house for tested exploitations of boxoffice worth. An idea reported by one member is picked up by others, who in turn tell what they have done for the cause.

It goes on and on, an endless chain moving only in one direction, a direction, of course, always pointing toward the ticket window.

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SPOTLIGHT FOR THE MANAGER

Silent for much too long, the Warnermen in Steve Barutio's North Philadelphia district are heard from on a following page. Designated a publicity committee to represent these unassuming members, Stanley Benford and R. Lee Kline will see to it that the district campaigns are reported for the information of our readers. Writes the committee:

"Steve thinks that considerable good work of the boys is being overlooked as a result of their personal modesty."

* * *

This would be a good time to repeat what J. J. Fitzgibbon, Famous Players Canadian headman, on more than one occasion has emphasized:

"It is amazing that many good managers can see and execute ticket selling ideas for either a screen personality or story, yet fail to realize the importance of publicity for themselves. When a manager fails to take advantage of the opportunity given him, he definitely dissipates an asset of inestimable value."

Continuing our recent discourse on the mistumed "oldie" in exploitation, the above is a reproduction of Ed Harrison's jalopy stunt for "Too Many Girls" at the State, in Waterville, Maine. The college boys and girls in the town "went crazy" over the stunt, says Harrison, in noting that he remembers first using the gagaroo back in 1925.

PARAMOUNT'S current project which invites production ideas from theatre men in the field is to be taken as another move in narrowing the gap between studio and theatre. That there might be a fertile source of boxoffice material among showmen in close touch with the cash customers is recognized by the offer of cash prizes for the best picture suggestions. The returns already are said to be promising.

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It isn't too early to begin planning for New Year's Eve. Now that the December campaigns are in full swing, consideration is to be given to the year-end celebration. Obviously, there is to be a lot of currency in circulation for the Big Night. Many Round Tablers are preparing to get their teeth into a fair hunk of it.

A. MIKE VOGEL
In advance of "The Thief of Bagdad" opening in New York, United Artists tied up a number of the best Fifth Avenue store windows, one of which is represented above. Dignified credit cards were conspicuously displayed calling attention to date at the Music Hall.

Viewed from the foyer of the subsequent - run Dale, in Chicago, the cut-out above on "Comin' Round the Mountain", posted above entrance doors, shows how Manager Sol Gordon keeps patrons informed on coming dates.

Converting his boxoffice into a compact Christmas tree, studded with colored bulbs, Arnold Stoltz at the Avon, in Utica, thus spotlighted the pre-holiday atmosphere. In the Christmas wreath seal, copy sold pictures as the best gift 365 days a year.

Petambulating through the streets of Victoria, Tex., was lad with portable radio as advance for Ken Prickett's "Foreign Correspondent" at the El Rancho. As folks gathered chaps tuned in on newscasts and distributed heralds.

Reported by Manager Eddie Selette at Warners’ Albany, in Albany, N. Y., are institutional lobby eases used in front of his boxoffice. Alternating the signs with each change of program, Selette changes his copy to fit the occasion.
Seeks Gatling Gun
On 'Mountie' Date

For three days ahead, readers of the Water
town, N. Y., papers were concerned with
classified ads run by Manager Garson Ja.
iffe, Schine's Avon, seeking the rental of a Car
ting gun similar to the one used in "North-
west Mounted Police," copy tied in with the
picture. The want ad slant continued inter-
est in the date, started with an intense pub-
licity barrage and built further with the
pressbook "Get Your Man" contest, wherein cash and guest tickets were offered.

The campaign aimed at school coverage
with announcements in history and English
classes, letters to principals and teachers in
upper grades and high school classes
throughout the county. Paramount's national
essay contest was tied in with the schools,
plus added prizes for the local entries.

Posters contest for the schools art depart-
ments also aided. The date received further
plugging at meetings of the various lunch
clubs.

Street stunts included a parade, headed by
a 50-piece children's band and a young
horsemanship in "Mountie" uniform. In line
were decorated sound truck, autos, and
ushers bearing banners. Other coverage was
secured via Postal Telegraph hookup whereby
memos or wire blanks were inserted in out-
going messages.

"LET'S HEAR FROM YOU"

"Hullabaloo" Quiz Contests
Featured by Bordornado

Since his local paper features a weekly
football quiz contest, B. C. Bordornado, man-
ger of the Palace, in Olean, N. Y., tied in
by offering guest tickets for "Hullabaloo"
to winners, thereby receiving daily plugs on
the picture. Second contest consisted of tie-
up with same paper which ran the Frank
Morgan radio quiz for three days, tickets
for which were also given in this connection.

Large lobby display with cutouts from the
two sides of the marquee and festoons were
hung from the roof.

"LET'S HEAR FROM YOU"

Sponsored Quiz Program
Clicks for Schoonmaker

Sponsored by a local dairy who put up the
money for prizes is the quiz contest arranged
by Paul G. Schoonmaker, Jr., and held on
the stage at the Wilson Theatre, in Tyrone,
Pa. Questions are submitted either to the
theatre or the dairy and for each question
used on the program, person receives guest
tickets. All entrants, whether their quest-
sions are accepted or the receive a quirt of
Schoon milk.

The way the stunt is handled is that each
person entering the theatre is given a num-
ber and a drawing, which is held on the
stage, is made to the 10 people who are to
participate in the quiz. Sponso...

DESIGNATED a forwarding commitee to make known the good works of the
Warnermen in Round Table
Steve Baruto's North Philadelphia district,
Stanley Benford and R. Lee Kline send
along a group of campaigns touching upon
recent activities.

At the Sedgwick, Manager Bill Yurasko
is represented by two jobs on Halloween
and "Tom Brown." The holiday event was
celebrated with a costume contest held on
the Saturday before for which attrac-
tive prizes were secured from cooperating
neighborhood merchants. In addition to the
usual stage judging, Yurasko took motion
pictures of all the children as they arrived
at the theatre, the youngsters filmed via an
8 mm. camera with Kodachrome Techni-
color stock. The entrants were posed on a
lobby platform against vari-colored back-
grounds, alone or in groups of three, accor-
ding to the merit of their costumes. Over 300
of the youngsters were shot, some 700 or
more others and their parents watching the
proceedings.

Parents Given Film Clips

All attending were given Halloween candy
and comic strip books, after which the
costumed children paraded across the stage
to be appraised for the big prizes. For the
followup in the next weekend Bill ran the
8 mm. costume pictures in the lobby "Little
Theatre," after which clips of the different
children were distributed to the parents re-
questing the individual shots. (See cut above.)

Yurasko's date on "Tom Brown" was tied
to a pictorial display and newspaper contest
stemming from group pictures of graduat-
ing classes from the nearby Penn Charter
and Germantown academies. The paper ran
gphotos of 1910 and 1911 graduating classes
offering to readers who could identify all the
students in one group, tickets to the pic-
ture. At the theatre, a large setpiece fea-
tured blowups of other similar graduating
classes from 1885 on.

All schools in the area were contacted on
the date and copies of the book donated to
their libraries. After school showings were
announced and theatre cards distributed.

At the Strand, Manager I. Wierink is
credited with an interesting old-time movie
show that included some of the Chaplin
shorts and the Great Train Robbery. At-
mosphere was built up with a street stunt
of old-time tandem bicycle pedaled about
town by two boys in costume of the nine-
ties and distributing circus-type heralds at
traffic corners. The front was boxed in and
decorated with old-time lithographs and
stills.

Kiddie Checks Distributed

During showings of the shorts, boys in
white coats sold peanuts and popcorn. Be-
tween the shorts, illustrated slides were run
asking women to remove their hats, gentle-
men not to "spit on the floor" and, of course,
the old reliable "one minute, please, while
the operator changes sides."

Expanding the uses of the Warner "kid-
die checks," book tickets for youngsters,
Manager Joe Neumson at the Bromley, was
successful in having a leading neighborhood
restaurant offer and advertise children's
birthday parties, the price to include the-
tere "kiddie checks." Tent cards with tie-in
copy were placed on all the restaurant tables,
copy also calling attention to the checks as
appropriate gifts to children.

It was a "Spooks-A-Poppin" show at the
Keystone, put together by Manager Roland
Haynes in booking a repeat on "Hidden
Staircase," and spook cartoon shorts with
"Ghost Breakers." Special trailer with back-
stage spook effects attracted, as did trick
tease cards throughout the theatre.

YURASKO'S "LITTLE THEATRE" LOBBY HALLOWEEN SCREEN SHOW
Boy Finds Girl and Queen Elected On Promotions By Round Tablers

What resulted in a distinct "hype" for ailing matinee grosses came about at the L. & J. Palace, Athens, Ga., when Moon Corder and Frank Bickerstaff "played Cupid" to the local high school and college students. Compiling a list of boys and girls "going steady", the Round Tablers set the cashiers to calling the girls so listed, for three days ahead. Representative call was as follows:

"Louise, this is the Georgia Theatre. We have decided to be Cupid. If you can get Frank to bring you to the Georgia before 6:00 o'clock Thursday, we will admit you free to see 'Blondie Plays Cupid.' You must come with Frank."

Business boomed, since many of the girls so invited brought along other friends in addition to the "only one". The theatremen report the returns good enough for a repeat on the stunt, scheduled for a later date.

Figuring that the crowning of the high school freshman Class Queen in Abilene, Tex., an important event among the students, Manager Ted E. Waggoner sold the 500 members of the class on holding the party on the stage of the Majestic. Incidental to the crowning ceremonies was a 25-minute stage show, supervised by Waggoner, with a cast of over 70 "frosh". Encouraged by a percentage of the gross for the class fund, the students went out and sold the house to turn-away business, some 2,000 ticket buyers descending upon the 985-seat theatre, according to the Round Tabler.

Griffith Ties Merchants To Psychic Personal

Entirely costless was the engagement of a well-known psychic by Bob Griffith at the Lex, in Chicago, through tieup with local merchants. Pluggers were distributed by the stores calling attention to the mind-readers appearance at the theatre and stores at certain hours. Co-op ads were also run in newspapers with copy: "Bob Griffith,"

Through cooperation of permanent residence hotels in the vicinity, Bob planted advertising on a special morning matinee in each mail box. Front cover of theatre program was entirely devoted to the engagement and special teaser folders were distributed with copy "For Women Only."

Darby Switches Cooking Class From Newspaper to Theatre

With his local daily conducting its own annual cooking class, Jim Darby at the Norwalk, Norwalk, Conn., approached them with the idea of transferring it to his theatre this year. Plan was accepted by the editor, who agreed to pay a flat rental for use of the house and give publicity to the event in all their ads as well as announcements for coming attractions.

Holding four sessions of the class, front page stories were run in advance calling attention to the opening and inviting all to attend. Promoted from leading merchants were prizes which were awarded each day. Presiding was a well-known house economist.

Lessons in Conga Sell "Argentine"

The nationally musicalized "six lessons" were neatly incorporated in the advance of "Argentine Way" at Loew's Palace, Washington, when Dan Terrell, city ad head, put out a folder showing the various steps of the Conga danced by Betty Grable in the picture. Illustrations of each step were accompanied by explanatory cards and distributed by one of the local dance instructors, with picture copy on back page plus credits for the instructor. Another advance piece that attracted was a folder on behalf of Carmen Miranda, cover copy reading, in Spanish, "Presentation de la Sensational Estrella," translated on inside, "Presenting the Sensational Star" and facing a cut of the South American songstress plus theatre dates.

American Airlines cooperated with a model plane in the lobby and window display, music stores were tied in for the song hits and free admissions offered to the first 10 persons coming in Argentine costume. Bars and restaurants were covered with one of those famed Washington Loew cocktail tips, this one called a "Bombshell" after Miss Miranda, folders plugging the drink carrying the intriguing line, "it has voltage without jollege."

On Mickey Rooney's recent personal appearance at the Capitol, Terrell reports a Postal Telegraph item for a specially priced "welcome to Washington" message to the American Airways cooperating theatre. Copy were made up by Postal and distributed far and wide to schools, offices and the company's mailing list. Posters of the date decorated all the branches and for an added stimulant, the telegraph blanks noted that Rooney would personally acknowledge the first 100 messages addressed to him at the theatre.

"LET'S HEAR FROM YOU"

Studebaker Plants Contests For "Hullabaloo" Engagement

Highlight of W. T. Studebaker's campaign for "Hullabaloo" at the Logan Theatre, in Logansport, Ind., was a press-book quiz contest asking the public to complete unfinished sentence hurled at Frank Morgan in the film by his three ex-wives. Second quiz contest was held in cooperation with newly opened five and dime and local papers displayed "Hullabaloo" bulletins along with regular news flashes. Bumper strips, window cards, directional arrows, sound trunk and window displays were used to good effect.

"LET'S HEAR FROM YOU"

Kalberer's Amateur Show

As a build-up for two of his weak nights, A. J. Kalberer at the Indiana, in Washington, Ind., contacted heads of parochial and public schools to put on special amateur shows in which the children participated. Judged by audience applause, promoted prizes were awarded winners. Plugged widely in local dailies and schoolwide, percentage of the proceeds went for class needs. Entire stage presentation lasted between 30 and 40 minutes each evening. Tickets were sold by members of the eight grades.
Managers' Round Table

FORTNIGHT WINNERS

For the fifth consecutive year, Famous Players Canadian theatres are putting on an intense campaign for the sale of the circuit's "Thrift Ticket" for Christmas gifts. Sales have increased with each year's campaign with 1939 figures topping the previous year by a solid 30 per cent. Suggestions for the drive in all theatres have been compiled by Jim Nairn's ad department in a manual stressing that managers will share in the sales through the circuit sharing plan, other members of the staff to receive a 10 per cent commission on all outside sales. Tickets will be honored until June 28, 1941, and as a convenience to buyers, orders will be accepted for tickets to be delivered in other towns where the circuit operates.

Among the cooperations suggested, based on past experience, are stores whose type of business and location provide the best results. Counter sales are stressed with managers advised to make regular visits to stimulate sales and to check the advertising material furnished by the circuit for display. Tickets to be given by merchants for a certain amount are also advised and attention also is being brought to newspapers to give tickets to their carriers. The same idea is intended for store delivery boys. Organizations such as insurance companies and others with large personnel staffs are also found to be good prospects.

Personal Contacts Stressed

The tickets are being pushed as children's gifts wherein special lobby cards are to be used. Clubs interested in child welfare, school and Sunday school teachers are among other fields considered fertile.

Particular stress is placed upon the value of personal contacts by managers, the personal matter stating individual cases where such contacts returned big sales. Last year such visits returned satisfying sales to automobile dealers, to charitable clubs, selling the tickets through members for a percentage of sales for club funds.

Managers Solicit Hospitals

Hospitals are also found to be wide open for the gift tickets, switchboard operators selling tickets to doctors for internes and nurses. Junior Leaguers used them and other women's organizations built up club funds through the commission allowed. Coal companies were among other businesses to fall in line, giving the tickets with orders daily delivered within a certain period near Christmas. This year, with so many Canadians in service, the circuit is making extra effort to sell tickets to sailors, soldiers, etc.

"LET'S HEAR FROM YOU!"

Gordon's Fiddlers Contest

A. C. Gordon of the Rialto Theatre, Boise, Ida., promoted an old time fiddler's contest in his campaign on Lum and Abe's "Dreaming Out Loud." The contest was held on the stage of the Rialto. The stunt won considerable space in both the Capital City News and Statesman. Another phaser of Gordon's campaign was the imprinting of paper bags of half a dozen of the City's leading grocery stores.

Two-Theatre Tie-in Marks Thanksgiving Giveaway

Elaborating upon the usual poultry giveaway for Thanksgiving to cover two theatres instead one, Managers Milton D. Levy and Don Johnson of the Commercial and Hoyt in Chicago, combined to offer the local Butchers and Grocers Association a comprehensive coverage in cooperating on the project. Composed of some 60 neighborhood stores, the Association offered the facilities of both houses in exchange for underwriting the entire cost.

This included window cards in all stores, large ads in local papers, trailers and posters. The merchants distributed 200,000 coupons to make the drawing an unprecedented success. Capacity business was insured on two nights instead of one, by linking the theatres with special telephones, with patrons in each house eligible for the prizes.

Laugh Angle Stressed By Rodnok on "Love"

Newspaper coverage on "I Love You Again" as arranged by Steve Rodnok, Jr., at the Oaks, in Oakland, Pa., consisted of a lineworker contest with guest tickets to winners. Front page story was devoted to picture and cast, followed included names of winners. Spot announcements were made over WYPA, heralds distributed in advance and special laugh trailer made for the occasion.

Playing up the sequence in which Powell is a scout master, Rodnok planted posters on bulletin boards of Scout headquarters reading: "Attention, boys. Imagine William Powell as your troop leader," etc. For street bally, girl in nurse's uniform distributed capsules with picture copy, while audience appropriately himmed was stationed out front. Another stunt included girl distributing candy hearts.
Plugs Double-Bill
As ‘Girlesk Revue’

On a suggestion offered by Ralph Bartlett, Wichita, Kan., Fox Midwest city manager, “Woody” Barratt, city ad head, adapted an idea successfully for a double-feature at the Palace under the heading of “Girlesk Revue.” The pictures selected to carry out the idea, appropriately enough were “Dance, Girl! Dance!” and “Argentine Way.” The campaign stressed the word “burlesque,” this being brought out in copy and art for newspaper advertising, lobby decorations and publicity.

In advance was a series of daily teasers, one-column in reverse, spotted with “what” copy highlights of both attractions. One read, “What’s Brooklynonga. See Girlesk Revue,” etc. The second asked, “What’s Rhumboogie,” the third “What’s that hot lick in entertainment?” The big ads followed, utilizing mostly three-column and illustrated in the reproductions on page to right. Here, as noted, all copy centered on the “girlesk” idea with a sprinkling of “burlesque” for seasoning.

For lobby, Barratt used 4R by 60 blowups, photo montages of hot girls, dancers, and a colored blowup of one of the larger ads. Also contributing to the wide interest was a special trailer, leading off with, “Back in the good old days they called it Burle-que. (But that went out with the horse and buggy.)” Today it has a new name, a new verve, a new everything,” etc.

“LET’S HEAR FROM YOU”

Trathen’s School Tieup

Tying in with local school which publishes its own paper by the students, Ralph L. Trathen at the Tower, in Bremerton, Wash., has instituted a contest angle which appears in each issue. Front page of paper carries a box with a number, and to the holder of the lucky number runs in regular theatre ad, guest tickets were awarded.

“LET’S HEAR FROM YOU”

CAN YOUR HEART TAKE THE HORDORS OF GRAVEWAYS AT MIDNIGHT?
If You Can’t Take It, Don’t See . . .
“CRIME OF DR. CRESPI” SAT-SUN-MON-TUES KRAMER THEATRE

WILL YOU . . .
WILL YOU SCREAM OUT LOUD WHEN A DEAD MAN FUNS UP AND WALKS?
If You Can’t Take It, Don’t See . . .
“CRIME OF DR. CRESPI” SAT-SUN-MON-TUES KRAMER THEATRE

WANT TO . . .?
Want to have a swell time screaming and shivering when you see the spookiest of all spoons?
If You Do, See . . .
“CRIME OF DR. CRESPI” SAT-SUN-MON-TUES KRAMER THEATRE

See Spots . . . ?
If you have spots before your eyes, don’t see this picture . . .
but NOT Dr. Crespi! If You Can’t Take It, Don’t See . . .
“CRIME OF DR. CRESPI” SAT-SUN-MON-TUES KRAMER THEATRE

SHOULD YOU . . . ?
SHOULD YOU TAKE A CARRY ON TO NIGHT?
If You Can’t Take It, Don’t See . . .
“CRIME OF DR. CRESPI” SAT-SUN-MON-TUES KRAMER THEATRE

SIX OF THE PIVAL ONE-COLUMN “HORROR SHOW” TEASER ADS

GIRLS WITH RADIOS
BUILD “BAND” DATE

For “Strike Up the Band” at Warner, Sheboygan, Wis., Marlowe Conner and Jack Keegau, district supervisor, utilized the M-G-M transcription for an effective radio tie-in by having the program broadcast at the height of the Saturday afternoon shopping hour in advance of the date.
Ten attractive girls with portable radios were stationed at the busiest spots about town. As the program went on the air, the girls tuned in.

Newspapers Aid DiPesa
ON “Susan and God”

 Generous newspaper coverage was accorded Joe DiPesa’s date on “Susan and God” at Loew’s State and Orpheum in Boston, included in which was a serialization which ran for several days ahead of opening. Art work on Crawford and March was featured together with readers, and columnists praised the picture in their copy.

For “New Moon,” the music angle was plugged strongly. Tinted heralds carrying cut of Eddy and MacDonald were distributed which stressed the hit tunes in the picture. In addition visiting cards carrying picture teaser plug with telephone number were distributed.

“LET’S HEAR FROM YOU”

BUSCH HOSTS PATRONS

After both matinee and night performances of “Arise My Love” at the Midwest Theatre, in Oklahoma City, Manager Robert Busch arranged to serve his outgoing patrons promoted coffee and doughnuts. In addition cooperating coffee company which has an air program gave seven spot free ads, calling attention to the showing.

Pival’s Ghost Girl
Tops ‘Horror Show’

For a revival of “Dr. Crespi,” at the Kramer, Detroit, John F. Pival, ad head, worked a “horror” campaign wherein a local girl was offered $50 if, alone in the “dark” theatre at midnight, she would sit through a screening of the picture. Promptly dubbed “Ghost Girl” by Pival, the courageous female was tied to a two-column story and photo in the local community daily, girl posing with a skeleton head for added effect.

For next day follow-up, John put out a handbill (see cut below) telling all about the offer and carrying the girl’s comment on the showing. As it turned out, the girl did not prove quite up to sitting through the entire picture. This was used by the theatreman to promote even more publicity than otherwise.

Newspaper advertising started with a series of small one-columns “can you take it?” teasers, six of which are reproduced on this page. The same slant was stressed in a circus-type herald with plenty of “can you?” copy and cuts. More scare-stuff was had in setting of the trailer when Pival had a man in doctor’s gown, spotted in green, come out on the stage, following a flashlight powder bang, to pitch about the date.

Lobby buildup featured an operating table carrying strange figure and labelled with ‘twin copy. Here, too, the “doctor” fussed around for added attention. Copy on 40 by 60 poster alongside and decorated with skull-and-bones gave notice that the theatre would not be responsible for a revival of “fright weak systems who dare to see,” etc., and that patrons who came to see the picture did so “at your own risk.” Local station was promoted for three-day advance plugs exactly at the stroke of midnight.

“SPOOKY and How!”

said the ghost girl . . .

“Well, I didn’t win the fifty dollars, but I certainly enjoyed myself. I have never seen as spooky a picture in my life as “Double Feature” and I was so scared I didn’t get to eat my ice cream salad. I burned my hand on the kettle while I was in the ghost girl’s house. But I have to admit it was a lot of fun. I see she is alone in the theatre all the time, and that helps scare me too . . . . There were a lot of fun screenings if there were other people there too. I saw all the other spooky pictures, like “Dracul” and “Frankenstein,” but I think my hair Dr. Crespi has them all beat. It was spooky, and how! But at the same time it’s a lot of fun . . . . . . . But not alone this time.

Irene Kreis

See “Crimes of Dr. Crespi” and Adolph Menjou in “Turnabout”

KRAMER THEATRE SAT-SUN-MON-TUES SEPT. 21-22-23-24

PIVAL’S HORROR SHOW HERALD
The Laughs Are Coming!
TUESDAY EVE starting at 7:

Gala Premiere of THE ENTERTAINMENT EVENT OF THE DECADE
Charlie Chaplin
The Great DICTATOR

PROFESSIONAL STAGE PRODUCTIONS
PROFESSIONAL STAGE PRODUCTIONS

UNITED ARTISTS
Everyone Knows! Just the Big Pictures Play Those Features!

(Above) In keeping with the spirit of "The Great Dictator," at the San Francisco United Artists, Charlie Schleifer sharpened this white-space 145 lines on 3 col., with cartoon drawing, plus identifying Chaplin halftone.

(Below) Here, also, cartoon layout was selected by Carter Barron, Loew Washington district head, and Dan Terrell, publicist, to sell the dates of the three local houses. Picture copy was emphasized in balloons, and theatre credits in panels. Size: 120 lines on 3 col.

MR. AND MRS. D. C. FIND AT LOEW'S THE VERY FINEST OF HOLIDAY SHOWS

MR. AND MRS. D. C. FIND AT LOEW'S THE VERY FINEST OF HOLIDAY SHOWS

THE CAPITOL

Bitter Sweet
LINDA MACDONALD
EDDY

I never met a Technicolor magnificence
like yours, Mlle. MacDonald.

Washington is doing all wonder-ful things,
and here's how we'll do it:

Scape - We'll glamorize the lovely
Miss MacDonald with a Technicolor
production.

The Escape - We'll do a
Technicolor Production, but we'll
be realistic about it.

The Capitol - We'll do a
Technicolor Production, but we'll
be realistic about it.

The Capitol - We'll do a
Technicolor Production, but we'll
be realistic about it.

(Slant)

The Capitol - We'll do a
Technicolor Production, but we'll
be realistic about it.

The Capitol - We'll do a
Technicolor Production, but we'll
be realistic about it.

(Direct)

The Capitol - We'll do a
Technicolor Production, but we'll
be realistic about it.

The Capitol - We'll do a
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be realistic about it.

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The Capitol - We'll do a
Technicolor Production, but we'll
be realistic about it.

The Capitol - We'll do a
Technicolor Production, but we'll
be realistic about it.
THOMAS GROGAN
of the State, Manchester, has been appointed manager of the Lenox, Hartford, Conn., while THOMAS MALLER recuperates from an illness in Florida. Other Warner shifts include the promotion of KENNETH FAY, assistant at the Strand, Hartford, to management of the Rialto, replacing VICTOR MORELLI, who went to Bristol to take charge of the newly built Bristol.

J. C. VALETSKY
has been appointed student assistant at the Majestic, Bridgeport, under Morris Rosenthal, to succeed VERNON BURNS, who has been made assistant at the Bijou, New Haven.

JACK KEMPTON
manager of the Royal, Hoisington, Kan., has been moved to the Granada, in Lawrence. Other Commonwealth Theatres changes include: RAY HOLMES from the Granada to the Kansas, Great Bend; ELTON KURLMAN, Kansas to the Sherman, Goodland, and JOHN TARR, JR., of the Sherman to the Royal, Hoisington.

MAURICE A. CHASE
has opened the Vogue in Hartwell, Cincin- nati, Ohio.

BILL BORN
former manager of the Capitol, in Whiting, Ind., is now managing the Roxy, in La Porte.

S. M. DE BAKEY
has completed plans for construction of a new house in Lake Charles, La.

JACK DANKS
formerly with Warners in Elms, N. Y., is the new assistant manager of the Riviera, in Rochester, N. Y.

AL MYERS
formerly a manager in the New York City area has taken over the operation of the Elmer Theatre, in Elmer, N. J.

ROLAND HAINES
manager of Warners' Keystone, Philadelphia, has been promoted to manager of the circuits new Vernon Theatre.

BOR SCHISLER
has been promoted to relief manager at the Affiliated Circuit's Rialto Theatre, Philadelphia, replacing DAVID SEIDMAN, who is in the army. HERB PINCUS, former manager of the Holme, was promoted to manager of the Mayfair.

J. LALOR JOYCE
manager of the Hippodrome, Pottsville, Pa., is engaged to Miss Esther C. Rosar of Selinsgrove. The wedding will be solemnized on Thanksgiving Day.

E. M. JENNINGS
is now managing the Martin Theatre, in Lafayette, Ala.

LOUIS WIEHTE
has taken a lease on the new Rosedawn, Rosedawn, Cincinnati. HENRY WIE- MAN, assistant at the Bond, will manage.

FRANK SHEA
former manager of Fabian's Regent and Rialto, in Cohoes, N.Y., has reopened the Metro Theatre in Schenectady.

HARRY LAMONT
has renovated a hall in Hudson, N.Y., and will call it the Strand Theatre.

RAYMOND WINCH
formerly of Clay Center, Kan., has taken over and reopened the Wakefield Theatre, Wakefield, Kan.

F. L. LOWE
has sold the Lowe Theatre, in Sterling, Kan., to J. H. NEELY.

PAUL GROSS
who has been with the Fox Midwest Theaters in Sedalia, Mo., has been promoted to the post of assistant manager of the Fox houses at Fort Madison, la., under Club Golladay.

E. M. GARBETT
has bought the Marion, at Marion, la., from H. C. MERSHON.

G. H. BALLARD
has purchased the Nashua, Nashua, la., from C. A. MENOLD.

TOBY ROSS
manager of Schine's Elmwood, Penn Yan, N. Y., has been transferred to the Andrews, Schenectady. Other Schine changes include WALLACE FOLKIN from the State, Rochester to the Penn Yan, with CLAY- TON CORNELL taking over the State. JOHN ALLCOCK, Ashland, Ohio, suc- ceeds BILL BRIMMER as manager of the Rialto, East Rochester and SAM SHAFER returns to Herkimer to take charge of the Dixie, succeeding JOE DEACON, resigned.

MORTON BERG has been made house manager of the Madison, under city manager BUD SILVERMAN and JOE GOLD- STEIN takes charge of the newly acquired Webster.

DAVID RONBACH
is managing the new Algy Theatre, in New Orleans, La.

RAYMOND WINCH
is reopening the Wakefield Theatre, Wakefield, Kan., House was formerly operated by F. J. DODSON.

DICK Pritchard
manager of the Ambassador Theatre, has been made new director of entertainment at the Cocomo Club Grove of the Los Angeles Ambassador Hotel.

JOE KANNON
formerly manager of the Crest Theatre, in the Bronx, has been shifted to the Beach Theatre there, replacing J. T. BONNEY, who goes to the Park, in Roselle Park, N. J.

CLAUDE C. NORTON, JR.
has been promoted to manager of the Bilt- more Theatre, in Miami, Fla.
A well known manufacturer of ring binders has agreed to furnish leather ring binders (11” x 12½”) for the PRODUCT DIGEST section which appears in the MOTION PICTURE HERALD every other week at the actual manufacturing cost of 54c, which includes handling charges.

MAIL TODAY

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK CITY, N. Y.

Please send me a leather ring binder for the PRODUCT DIGEST section of MOTION PICTURE HERALD.

I enclose 54c covering the manufacturing cost, which includes handling charges.

Name

Address

City

State

Name of Theatre
### THE RELEASE CHART

#### RKO RADIO

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ride 'em, a Railbabe</td>
<td>Gene Autry - Smiley Burnette - Roy Roberts</td>
<td>June 30, 1940</td>
<td>40</td>
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<tr>
<td>Robin Hood of the Pecos</td>
<td>Roy Rogers - Gene - Gabby Hayes</td>
<td>May 24, 1940</td>
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<tr>
<td>Six Skeptics</td>
<td>Judy Canova</td>
<td>June 27, 1940</td>
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<tr>
<td>Wyoming Wildfire</td>
<td>Frank Craven - Bob Weldon - Jack J. Clark</td>
<td>July 15, 1940</td>
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<tr>
<td>Anne of Windy Patrons</td>
<td>Anne Shirley-James Ellison</td>
<td>June 24, 1940</td>
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<tr>
<td>Beyond Tomorrow</td>
<td>Charles - Winnie Carson - Harry Carey</td>
<td>March 31, 1940</td>
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<tr>
<td>Bill of Divorcement</td>
<td>Maureen O'Hara - Adolph Menjou</td>
<td>May 10, 1940</td>
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<tr>
<td>Josef Baine - Marshall</td>
<td>July 6, 1940</td>
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<tr>
<td>Roy Rogers - Gene - Gabby Hayes</td>
<td>June 27, 1940</td>
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<tr>
<td>Lucille Ball - Ralph Bellamy</td>
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<tr>
<td>Dr. Christian Meets the Woman</td>
<td>Jean Harlow - Dorothy - June</td>
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<tr>
<td>Fargo Kid</td>
<td>Tim Holt - Ray - Olivia</td>
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<td>Mary - Mayo - George Langford</td>
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<td>Young-M. Robson - B. Burke</td>
<td>May 5, 1940</td>
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<td>Tell Abir (L)</td>
<td>May 4, 1940</td>
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<tr>
<td>Little Men 110</td>
<td>Ronald Colman - Gigi Rupes</td>
<td>Oct. 13, 1940</td>
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<tr>
<td>Billie Seward - Don</td>
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<tr>
<td>My Favorite Wife</td>
<td>Irma Dunn - Cary Grant - Ran</td>
<td>May 12, 1940</td>
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<tr>
<td>One Crowded Night</td>
<td>Billie Seward - Fred</td>
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<tr>
<td>Ramparts We Watch</td>
<td>L. Errol - O. Peake - Anne</td>
<td>July 24, 1940</td>
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<tr>
<td>Remedy forupties</td>
<td>Jan Harsholt - Dorothy - Nov.</td>
<td>Nov. 13, 1940</td>
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<tr>
<td>Saint Takes Over</td>
<td>George Sanders - Wanda - July</td>
<td>Sept. 26, 1940</td>
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<tr>
<td>Chimes to Chime</td>
<td>O. G. Lynn - Virginia - July</td>
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<tr>
<td>Stranger on the Third Floor</td>
<td>Peter Lure - John McGlynn</td>
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<td>They Knew What They Wanted</td>
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<tr>
<td>Too Many Girls</td>
<td>Luella Ball - Richard Carlson</td>
<td>Oct. 9, 1940</td>
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<tr>
<td>Billy Stricklerson</td>
<td>Sept. 30, 1940</td>
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<tr>
<td>George O'Brien - Virginia Vale</td>
<td>July 27, 1940</td>
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<td>She Billy</td>
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<td>Marguerite - J. C.</td>
<td>April 20, 1940</td>
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<tr>
<td>They Won't Find Your Wife</td>
<td>May 5, 1940</td>
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<tr>
<td>They Won't Find Your Wife</td>
<td>June 26, 1940</td>
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#### PRODUCERS RELEASING GROUP

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<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Minutes Reviewed</th>
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<tr>
<td>Arizona Gang Busters</td>
<td>Tim McCoy</td>
<td>Sept. 18, 1940</td>
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<tr>
<td>Billie the Kid in Texas</td>
<td>Bob Steele</td>
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<td>Frontier Crusader</td>
<td>Tim McCoy</td>
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<tr>
<td>Gun Code 132</td>
<td>Tim McCoy</td>
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<tr>
<td>Hold That Woman</td>
<td>A. Miller - Hayes - June</td>
<td>Nov. 17, 1940</td>
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<td>Garden Jones-Clayton</td>
<td>May 20, 1940</td>
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<td>Warren Ruth - Isabel - June</td>
<td>Aug. 27, 1940</td>
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<tr>
<td>James - Benny - June</td>
<td>Oct. 17, 1940</td>
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<td>Arizona Kid, The</td>
<td>The G)</td>
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<td>Colorado (G)</td>
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<td>Crooked Head</td>
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<td>Earl of Puddledane</td>
<td>James - Louie - Russell - Diploma</td>
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<td>Gangs of Chicago</td>
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<td>Carmen Serenade</td>
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<td>Hit Parade of 1941</td>
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<td>Kenny Baker-Francois Langford</td>
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<td>Mercedes Mitteh</td>
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<tr>
<td>Meet the Missus</td>
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<td>Melody and Melodite</td>
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<td>Melody Ranch (G)</td>
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<td>Oklahoma Renegade</td>
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<td>Oklahoma Skies</td>
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<td>Rangers and the Lady</td>
<td>The G</td>
<td>Sept. 20, 1940</td>
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<td>Ride, Tendence, Ride</td>
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<td>July 27, 1940</td>
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<tr>
<td>Rivers of Montana</td>
<td>Riley - B. - W.</td>
<td>May 20, 1940</td>
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<td>Sudden Betrayal (G)</td>
<td>905</td>
<td>May 24, 1940</td>
<td>66</td>
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<tr>
<td>Three Mesquiteers-R. Town</td>
<td>May 24, 1940</td>
<td>56</td>
<td></td>
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<tr>
<td>Judy Canon - Alan Mowbray</td>
<td>Ruth Donnelly</td>
<td>July 20, 1940</td>
<td>73</td>
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<tr>
<td>JohnnyDuns-Terry Taw</td>
<td>Aug. 17, 1940</td>
<td>72</td>
<td></td>
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<tr>
<td>Texas Terrors</td>
<td>673</td>
<td>Nov. 23, 1940</td>
<td>33</td>
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<tr>
<td>Three Fists West</td>
<td>903</td>
<td>July 12, 1940</td>
<td>66</td>
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<tr>
<td>Three Mesquiteers</td>
<td>903</td>
<td>May 26, 1940</td>
<td>74</td>
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<tr>
<td>Three Mesquites of Pecos-Missoula</td>
<td>Nov. 11, 1940</td>
<td>26</td>
<td></td>
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<tr>
<td>Tula Kid, The</td>
<td>The G</td>
<td>Aug. 15, 1940</td>
<td>57</td>
</tr>
<tr>
<td>Western Skyscraper</td>
<td>Sept. 30, 1940</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>Westward Westward</td>
<td>507</td>
<td>Sept. 7, 1940</td>
<td>62</td>
</tr>
<tr>
<td>Wharf Kiddie</td>
<td>100</td>
<td>May 6, 1940</td>
<td>66</td>
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<tr>
<td>Judy - R. Burke - A.</td>
<td>Nov. 17, 1940</td>
<td>76</td>
<td></td>
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<tr>
<td>Billy - E. G.</td>
<td>Oct. 15, 1940</td>
<td>70</td>
<td></td>
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<tr>
<td>Lucille Ball - Alphonso</td>
<td>May 8, 1940</td>
<td>62</td>
<td></td>
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<tr>
<td>Won't Find Your Wife</td>
<td>May 5, 1940</td>
<td>66</td>
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#### Coming Attractions
- **Alexis Marks**: Piano and Vocal, Feb 14, 1941.

#### Coming Attractions
- **Billie the Kid's Gun Justice**: Bob Steele, Dec. 27, 1940.
- **Billie the Kid's Range War**: Bob Steele, Dec. 27, 1940.
THE TWENTIETH CENTURY-FOX

January 25, 1940

The Release Chart

Title | Star
--- | ---

**MOTION PICTURE HERALD**
December 7, 1940

THE TWENTIETH CENTURY-FOX

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Blackout (G)</td>
<td>Valerie Hobson-Conrad Veidt</td>
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**UNITED ARTISTS**

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<tr>
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<tbody>
<tr>
<td>Baby Turkey (G)</td>
<td>Virginia Gilmore-Warm, Olga</td>
</tr>
</tbody>
</table>
### THE RELEASE CHART

#### Running Time
- **Title**: The Male
  - **Star**: Gary Cooper
  - **Date**: Dec. 31, '39
  - **Minutes Reviewed**: 70

#### Warner Brothers

#### Warner Brothers-First National

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<tbody>
<tr>
<td><em>The Red Hen</em></td>
<td>70</td>
<td>Gary Cooper</td>
<td>Dec. 31, '39</td>
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<tr>
<td><em>The Male</em></td>
<td>70</td>
<td>Gary Cooper</td>
<td>Dec. 31, '39</td>
<td>70</td>
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**OTHER PRODUCT** *(INCLUDING FOREIGN)*

### Running Time
- **Title**: *The Bells of St. Mary's*
  - **Star**: Debbie Reynolds
  - **Date**: Dec. 31, '39
  - **Minutes Reviewed**: 60

**WALT DISNEY PRODUCTIONS**

### Comings Attraction

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<td>Disney-Stokowski</td>
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### COMPARING THE PRODUCT

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CAMERAMEN depend on the extra ability of each Eastman negative film to meet inevitable emergencies, and by so doing to help maintain exacting shooting schedules. This reserve power always has distinguished Eastman raw films.

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J. E. BRULATOUR, INC., Distributors

Fort Lee Chicago Hollywood

PLUS-X

for general studio use

SUPER-XX

when little light is available

BACKGROUND-X

for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS
COMPETITIONS

Perhaps when the annals of this mad era are on some remote day finally set down in their place in the perspective of Time, it will be known as the Age of Showmanship, a period when all that was accomplished with the multitudes was done with the tools of entertainment, "names" and emotional appeal, supplanting quite the processes of intellect and methods of reason.

Show devices have escaped from the theatre, and now they are all over town, at every night-spotted cross-road, strewn across the nation. So now, more than ever it is the problem of the motion picture showman to increasingly institutionalize his theatre, to make it a place to go, integrated with and built into his community. What the exhibitor is able to put into his theatre on his own cannot be cancelled out or sold away; nor can it be put on the air in competition with him.

Now that "all the world's a stage", indeed, the job for the box office is more explicit.

This Calls For ADVERTISING, ADVERTISING, and More ADVERTISING

Read this clipping. Its meaning is plain... potent... TRUE!

Competition outside your business is keen... and growing keener. Men with ideas and money to spend developing those ideas are sitting up nights trying to charm your customers away.

You've got to make movie-going a habit again.

This calls for advertising... advertising and more advertising.

Dress up your theatre... brighten up your lobby... institutionalize. Sell your local drawing population this big idea: THE BEST PLACE TO SPEND AN EVENING or A MATINEE IS YOUR THEATRE... from an entertainment standpoint... from any standpoint.

And there is no better place to get that full-dress advertising you need than the place where advertising is a business... an art... a profession... a life-work... where you can RENT everything you need to sell your pictures and your theatre... Trailers... Lobby Displays... Standard Accessories.

NATIONAL Screen SERVICE • NATIONAL Screen ACCESSORIES
ADVERTISING ACCESSORIES, inc.
REVIEWS:
Go West
Chad Hanna
Playgirl
Trail of the Vigilantes
Let's Make Music
Behind the News
Old Bill and Son
Lilac Domino

PRODUCT DIGEST:
The living catalogue of the industry

Government to Get Reports on All Arbitration Cases

Films in Middle of Radio Battle Between BMI & Ascap

Taxes No. 1 on the Agenda of 41 State Legislatures

Special Clearance System for Chicago Under Decree

Canada Looks for Benefits from 'New Order' in U. S.

Better Theatres

LOOKING TOWARD
A NEW ADVANCE IN
SOUND TECHNIQUE

VOL. 141, NO. 11

DECEMBER 14, 1940
WHILE most film companies
ARE currently advertising
ONE holiday show!
M-G-M has FOUR of them—
PREVIEWED! ACCLAIMED! SURE-FIRE!
WE have just screened
MARX BROS. "GO WEST" and we're still roaring!
POSITIVELY the fastest-paced laugh-getter in
ALL the history of the Marxmen.
WE told you about the cheering audience at
"FLIGHT COMMAND" (Robert Taylor)
IT'S the biggest thing since "Hell Divers"—
THE trade press is still raving about
"PHILADELPHIA STORY" (Cary Grant, K. Hepburn, James Stewart)
THE preview of "COMRADE X" (Clark Gable, Hedy Lamarr)
IS still the howl of Hollywood!
FOUR great holiday attractions in a row!
EACH one certain for extended runs!
WHO'S your Santa Claus, folks?

* not released until 1941
The world's waiting for Santa!

THE WHOLE THING WAS PLANNED BY WARNERS!
A BIGGER SEND-OFF THAN 'DODGE CITY' AND 'VIRGINIA CITY' - BECAUSE IT'S A STORY MILES BIGGER THAN BOTH!

IT ALL GOES TO SHOW THE WORLD THAT WARNERS WILL RELEASE

ERROL FLYNN
OLIVIA DEHAVILLAND

"SANTA FE TRAIL"

RAYMOND MASSEY • REAGAN • HALE

WILLIAM HAVILAND • ROSA • ALLAN • BERNARD • NEIL O'NEAL

MARRIOTT • BEARD • WILLIAMS

DIRECTED BY MICHAEL CURTIZ

DISTRIBUTED BY WARNER BROS.
A 17-CAR SANTA FE SPECIAL PACKIN' HOLLYWOOD'S BIGGEST STARS AND NEWSPAPER MEN TO THE SCREEN'S BIGGEST PREMIERE! ANOTHER SPECIAL TOTIN' THE NEW YORK CROWD TO THE BESTA FIESTA IN THE WEST-A! EVERYBODY'S THERE, EVERYBODY'S CHEERIN'—THIS WEEK AT SANTA FE!
Tobacco Road is now in its 8th year on Broadway!

"Tobacco Road" is now in its 2nd week of production at 20th Century-Fox.

"Tobacco Road" is the Industry's greatest property!
IT'S THE SAME JOB

From Wall Street to Times Square to Hollywood Boulevard you can have reports any day of this and that which is happening or going to happen to the motion picture industry in a big broad way. Some of these are laden with an excessive alarm.

It is inevitable that various pressures and evolutions, indicated by legislative projects, and by the Consent Decree and its sequels, tend to modify practice and procedure. It is probably accurate, however, to say that such matters as the Consent Decree are much more symptoms than actual causes, despite all of their ponderous official appearances.

Structurally, the motion picture industry may and must expect that it will be subject to such changes, economic, political and social, as are affecting, in varying degrees, all sectors of American industry. It may be irksome to adopt new methods, to make over established machinery, and inevitably there are both fundamental objections in principle, and just sheer inertia, opposition to the labours involved. These are likely to be confused. Pressures for change are resisted often because they are change.

It is certain, however, that come what may there will always be the amusement-consuming American public, which will pay down a part of whatever money it has in the pursuit of amusement. The motion picture will be getting its share in the degree that it appeals in competition for the entertainment dollar.

Production is worried, more than it admits, just now by the apportioned, and currently actual, inelasticity of production costs. Standards are those of an industry which flourished in a world market which is no more, may never be again. Wage scales, union, artistic and executive are still based on those merry days. Selling prospects call for inventory investment in terms that create new financing problems.

The public, facing the box office, examining the lobby, scanning the advertising, does not care a whoop in the superheated Hence about all that—but it will buy a show. That is the basic assurance for the motion picture industry, today and tomorrow. Business will be done—by those equipped with the zeal and ingenuity to do it.

Close application of the seat of the pants to the chair at the work desk will have a lot to do with what happens in individual and corporate instances.

Certain, perhaps minor but promising, indications come across this desk. There are evidences in every morning's mail to the editor of Motion Picture Herald that motion picture people are doing a considerably more intensive job of attending to their business. It comes in inquiries, in comment and argument, from exhibitors, executives high and less high, from promoters, advertising persons and, also most interestingly, in a rising tide of concern about the screen from many external areas.

Important evidence of acute new interest in the business of doing business is to be had in the flood of correspondence which has arisen from the Herald's extension of its service functions with the addition of the elaborate new living catalogue of the wares of the screen in the Product Digest section. Again, evidence is had in a sharp upturn of the already high rate of response to the polling of showmen, affiliated and independent, on the "Money Makers".

Showmen, with new problems in hand, and ahead, are going to work again.

"SOFTLY"

PROBABLY the quietest place in all the nation is a new sound laboratory right amid the din of the Westinghouse works at East Springfield, which has been hushed to a new noise low so that testers can listen to machinery.

You'll be remembering it was this Westinghouse which was the 40 per cent of that historic 60-40 arrangement on sound devices leading up to the RCA Phonophone recording and reproducing system.

Now they have a room where, if you can't hear yourself think, you can at least hear your heart beat. It is a space surrounded by a foot of felts and air spaces, approached through felt-lined baffle tunnels and supported on steel springs. The noise level is 37 decibels. The ordinary quiet home, they say, registers 45 decibels, an executive office 50, a typical factory 85, and the gurgle of water in a little fountain up to 72. Even the vibrations of the earth rate between 5 and 10 decibels. An ordinarily healthy man, by his body vibrations, rates about 5 when he's absolutely still.

They say a man with a sharp ear is more accurate than instruments, that he can detect a difference of one decibel. That's probably what makes a sales manager.

CAREER MAN

Now a full twenty-five years have elapsed since Mr. William A. Scully, who sells pictures, made his first sale to an exhibitor, and he and that exhibitor are still friends. This comes to mind because about now Mr. Scully is having one of those anniversaries, his third with Universal Picture Corporation, as general sales manager, but it was way back in 1916 when the lad took up with Famous Players-Lasky's Boston exchange, and in 1918 he went over to Metro as New Haven manager for a temporary connection which ran on through M-G-M for twenty years. He went to Universal January 1, 1938, since which time it seems the curve has been upwards.

PRESS day this week your editor made his 1,000th taxi trip from Grand Central station to the Herald's office in Rockefeller Center, and reports that in those thousand rides only eighteen drivers have been able to distinguish, on the first telling, between the RCA building and the RKO building. They all feel underpaid. Incidentally, there's the kind of mind to which box office advertising is addressed.

-Terry Ramsaye
New Sound Coming

SIX companies are at work developing new sound systems so that speech and music in all theatres can be released from behind the screen and come from the whole stage or even from other parts of the theatre, to create more perfect illusions of reality. Electrical Research Products, Radio Corporation, Warner Brothers, Paramount, Metro-Goldwyn-Mayer and Universal are giving attention to the matter of bringing new, "living" sound to the theatre screen.

First attempts in this direction have already been made. ERPI's stereophonic sound, developed by Bell Telephone Laboratories, was shown without pictures in New York and Hollywood last spring. R.C.A.'s "Fantasia" has been playing in New York for a month and will open in other cities soon. The Disney film uses an elaborate reproducing system to create three-dimensional sound and added volume. Warner Brothers are installing equipment in the Strand, New York, for their new Vitasound, which will make its debut around the holidays. Though not as complicated as the R.C.A. Fantasound of "Fantasia" it also has some special qualities and can reproduce sounds in a more natural way than possible in the present method. Other systems are also being prepared in the sound laboratories and will be tested in the film studios.

The story of the new advances in sound from a technical point of view, with discussion of the various systems, and necessary changes in theatre installations required for each, are treated in Better Theatre, the second section of this week's Motion Picture Herald.

Ultimately it will be the exhibitors who will have to make the additions to their reproducing equipment, if the improved sound is to be generally adapted. It was reported that changes in the sound head and additional amplifying and speaker apparatus would cost in the neighborhood of one thousand dollars for the average theatre.

"Fantasia's" Fantasound uses three sound and one control tracks on a separate strip of film; the system is not considered practical for general commercial use. Warner's Vitasound has one regular sound track and one control track, running down in the sprocket space which regulates volume and switches in and out speakers on the right and left of the main speakers behind the screen. Several other companies are working on systems which combine some of the features of Fantasound and Vitasound. Paramount, Metro-Goldwyn-Mayer and Universal are working on methods which will give stereophonic effects, requiring two sound tracks and a control track.

Bomb Close 300

THE war has closed 320 film theatres in Great Britain, because of either extensive damage or total destruction from German air raids, as of December 1st. (David Rose, managing director in England for Paramount said last week on his return to New York that 200 theatres in Greater London alone had been closed.) Despite almost constant attacks, however, theatre building and re-building continues in England. Two houses, one at Cotonend, Warwick, and the other at Grays in Essex, have opened in recent days.

The British exhibitors organization, the Cinematograph Exhibitors Association, and the distributors group, the Kinematograph Writers Society, have been trying to work out a satisfactory policy with respect to bookings at theatres which have been forced to close on account of the war.

On Thursday representatives of labor in the industry were to meet with Government officials at the British Board of Trade, Lon- don, to discuss ways and means of obtaining help to carry on film production. The meeting was postponed from Friday of last week.

A motion picture theatre in a "South Coast" town, identified as Portsmouth, headquarters of the British Fleet by dispatches from Berlin, was destroyed and some 50 of the 300 persons watching the show were killed. Two persons were killed when a bomb hit a studio at Denham, 15 miles from London.

The London offices of both Columbia and National broadcasting companies were seriously damaged this week.

No final decision has been reached yet by the major American motion picture companies on the monetary agreement being negotiated with the British Government to replace the one which expired last October 31st. During the first year of the war about $17,500,000 was withdrawn from England. The new pact will allow the American firms to take only about $12,500,000, it was reported.

Grierson Quits

JOHN GRIERSON, British documentary film producer, who became Dominion Film Commissioner 15 months ago, after the National Film Board of Trade of Canada was formed upon his recommendation, has resigned. His resignation, effective late in February, has been accepted by the Dominion Government. His successor will be named in January. Anent his action, Mr. Grierson said:

"My job in Canada was to establish a national film board and, when it was established, to hand it over to Canadians to run. I believe the time is right to hand it over."
Fair Trial Demanded

THE Independent Theatre Owners Association, of New York, Wednesday, demanded of exhibitors a fair trial for the consent decree.

"Fighting the consent decree now, is like beating a dead horse," it said. "We must resign ourselves to the hard fact that the consent decree is now law and, as such, cannot be ignored. It is talk that action will be taken to set it aside or seek an injunction. Anyone who tries it will have no standing in court.

"There is only one logical step to be taken. Exhibitors must live under the decree and abide by it long enough to determine definitely that it either be detrimental or not. If it be detrimental, as we believe it will be, then forceful measures must be taken to counteract the effects. It might mean Congressional legislation. It might mean State legislation. It might be an action in court.

"But none of these steps can be taken until exhibitors can prove by actual experience that the consent decree is working a hardship on them so bitter that relief must be afforded."

Vaudeville Closed Shop

THIS week it appeared that, for the first time in their history, vaudeville performers have secured a union shop contract. The agreement, in New York, is expected to serve as a pattern for the contract which the American Guild of Variety Artists hopes to obtain in other vaudeville houses throughout the country.

The contract has been on the fire for several months, signatures being delayed variously by minor points and by the absence through travel or sickness of the executives with whom the Guild representatives were dealing. At mid-week, Dewey Barto, president of the Guild, said it appeared that by the week's end all signatures would have been secured and admitted that some circuits had already signed, without, however, revealing which.

Trust Penalties

THE Administration's Temporary National Economy Commission, in Washington, Tuesday, formally proposed that a special court be established to hear all trust cases in all fields. Stiffer civil penalties for violations of the trust laws were proposed. One suggestion made was that for the entire period of the violation, a penalty company forfeit twice its income and its ranking officers twice their salaries.

The report criticized the smallness of funds appropriated for enforcement of the trust laws, saying, "$1,252,000 is being used to police industry, break up restraints, enforce competition throughout the United States. Around $60,000,000 is spent to preserve peace and order within New York City alone."

Thurman W. Arnold, Assistant Attorney General and head of the Anti-trust Division of the Department of Justice, argued for the Government before the U. S. Supreme Court, Washington, Tuesday in a case charging that a jurisdictional suit called by one union to deprive members of another union of employment was a conspiracy in violation of the Sherman Anti-trust laws.

"Labor should be given every opportunity to organize but should not be permitted to destroy itself by factional wars," Mr. Arnold told Justice Frankfurter, who remarked that unions might better be indicted under the Sherman Act than under the National Labor Relation Act under certain conditions.

Charles F. Biddle, a former Federal Attorney in New York, represented the union, the United Brotherhood of Carpenters and Joiners (A. F. of L), asserting that this was the first time the Government had attempted to enforce jurisdictional strikes under the anti-trust act. This, he said, would mean that the Government would have to decide which strikes were justified and which not. The result of such a policy would be to be decided by the courts.

Meanwhile, on Tuesday the Balaban and Katz trust decree violation case in Chicago was ended. Story page on 11.

Dictator ' in London

WAR or no war, and blitzkriegs notwithstanding, United Artists says Charlie Chaplin's "The Great Dictator" will open simultaneously at three London houses—the Prince of Wales, Gaumont Haymarket and the Marble Arch Pavilion theatres, on Monday, December 16th. A general release in the London area has been guaranteed a minimum run of ten weeks, says United Artists.

General release in Great Britain (outside of London) has been set for January 6th, 1941; general release in the world area will follow after the pre-release engagement, February 24th.

"'With the Wind," will make its Mexican debut at two Mexico City theatres on January 15th, when it opens on a 70 per cent rental basis, similar to the roadshow terms in the United States. Subsequent run houses in the U. S. will exhibit the picture on a fifty-fifty rental percentage.

The film will play the Cine Olympic, the only directly-owned American theatre, which will re-open next month after being modernized, and the Cine Iris. The two are the leading first-runs in the capital. Admissions have been scaled at the equivalent of 65 to 70 cents, the highest admissions ever charged.

Aid for Mexico

TWENTY United States bankers and promoters, unnamed, have proposed to Mexican President Avila Camacho, in office a week, a plan in industrial development of Mexican industry, including agriculture, through an initial capital investment of $100,000,000.

George Creed, California, and John A. Hastings, former State Senator from New York, have reported, this week, to be in Mexico City working on details.

William Gibbs McAdoo, former U. S. Senator from California is also associated with the enterprise.

This group, which has been scrutinizing the Mexican situation for the past three years, has informed the Mexican president that it believes private American capital would find ample opportunity for almost unlimited business development in Mexico without the penalties of excessive taxes.

Mr. Creed known in motion pictures for early efforts in scenario writing, served as chairman of the "Committee on Public Information," which was charged with producing films to spread World War I to America through motion pictures and otherwise.

France's New Order

THE motion picture industry in France has been put under strict Government control under the supervision of Pierre Laval, vice-president. Rene Ploquin is to head the Film Commission with the approval of Government Commissioner. A central committee has been formed to run the five divisions into which the industry has been divided. Members are Marcel Pagnol, Jean Painleve, Jean Galland and Marcel Aciard.

Double features were banned by a Government order which stated that no program could include more than one film of over 4,000 feet. The length of the whole program including newsreels, may not be over 12,500 feet. Each film in the house in the industry must have a license from the Ministry of Information. Principal executives also must have identification cards issued by M. Laval's committee. Any violation may be punished by the seizing of the films involved and the closing of the theatre from one week to one year.

The weekly trade paper, La Cinematographie Francaise, has had its name changed to Le Film shortly after the Germans took control in Paris but it continues publication under the same editor and some of the staff, according to reports from France.

The Electrical Research Products, Inc., reported in New York this week that advance from Fred Hotchkiss, manager of the Marcelle office of the French company, and from H. L. Pemberton, Paris manager, is that theatres throughout France are rapidly resuming normal operation.
AMERICAN NEWSREELERS IN CANADA. For the first time in years (with the exception of the coverage of the visit of the King and Queen of England) the Canadian Government has waived the high border tariff of 50 per cent of the cost of sound and camera equipment which has kept American newsreels from filming in the Dominion. Above are the first pictures of the first U. S. newsreelers to arrive in Canada under the new order, shown at Camp Borden, Ontario. Canada desires attention on U. S. screens for her war and defense messages. The American newsreels will occasionally use “regular stories” of their own making in their regular releases. Canadian footage heretofore has been purchased from Canadian cameramen. Left to right: Lawrence Kennedy, Fox Movietone; Howard Winner, Pathé; Roy Edwards, Universal; Leo Rossi, Hearst News of the Day; Al Mingalow, Paramount, and Flight Lieutenant John McGinnis.

J. ROBERT RUBIN, of Loew’s, below right, with Arthur H. Compton, national co-chairman of the National Conference of Christians and Jews, has been appointed chairman of the film division.

LEO DEVANEY, Canadian division manager for RKO, is captain of the company’s Ned E. Depinet annual billings drive to start January 25th and end May 9th.

JOHN OJERHOLM, left, manager of Olympic Laboratories of England, a resident American, recently patented a film processing device by which negative shadows are given high definition. The process treats the film after exposure but before printing and is said to add nothing to negative costs.

C. C. POTWIN, acoustical consultant for Erpi, is the newly elected treasurer of the Acoustical Society of America. An advocate of the correct shaping of auditoria for sound control, he is a consultant and contributing columnist to Better Theatres.

ALFRED N. SACH, Dallas circuit owner, in Hollywood on vacation, looks into the radio situation. Here he is with Ona Munson back stage at the CBS studios during the broadcasting of Edward G. Robinson’s “Big Town” program for Rinso soap products.

FATHER AND SON, below. Jack Holt stops to see his son, Tim, on the RKO studio set of “Along the Rio Grande,” one of the western series in which Tim is following his father’s adventuresome footsteps.
DEPARTMENT OF JUSTICE TO GET REPORTS ON ARBITRATION CASES

New Film Unit To File All Records; B. & K. Chicago Suit Dismissed and New Decree Ordered; "Little Three" in Court

The special motion picture unit of the Department of Justice, set up following the consent decree settlement of the New York anti-trust suits, is now turning over its files on each arbitration proceeding; in each case brought up for arbitration, including a summary of the issue involved, the questions decided, the arbitrator’s name and the award, under the consent decree’s arbitration system. If the Government becomes interested in any particular case they may order the complete record which will be kept at the New York headquarters of the Association.

A copy of every form in each step of every arbitration proceeding in the 31 tribunals will go to New York so that the AAA will be in touch with the arbitrators at each end and so that complete records may be kept at one point. The hearings throughout the country at each key point will be open to the public and all interested persons, even though no parties to the arbitration, may attend. The Department of Justice asked that there be no closed hearings, it was said. The only limitations in attendance, it was pointed out, will be the size of the hearing rooms in the various arbitration districts.

Two members of the arbitration administrative committee, headed by Paul F. Warburg, have been assigned special duties. Sylvan Gotshal, of the law firm of Weil, Gotshal and Manes, will be in charge of leases and other legal matters, and S. D. Leidesdorf, will supervise the financial system. Both men are also members of the board of the AAA.

Three names for each office of clerk will be proposed by Mr. Braden to the arbitration committee of the AAA which is headed by Franklin E. Bester, Jr., He will also present his nominations for the panel of arbitrators. In each of the 31 key cities at least ten arbitrators must be chosen. In practice it is expected that the panels will be much larger. As reported last week the principal sources for obtaining suggestions for local arbitrators are the American Arbitration Association, Balaban & Katz Corporation, the New York State bar associations and Educational Institutions. Mr. Braden besides interviewing candidates for the office of Clerk of the local tribunals and arbitrators has been arranging for the necessary office space in the 30 cities outside New York—where the boards will function. In New York the Association is planning to expand its size to handle the motion picture arbitration system.

The January issue of The Arbitration Journal, edited by George A. Little, will be devoted exclusively to articles on the motion picture arbitration system. Contributors will include Abram E. Myers, general counsel of Allied States Association; a spokesman for one of the five consenting companies and various articles by officials of the AAA on particular phases of the machinery.

A spokesman of the AAA commenting on reports that the consenting companies were informing their sales forces to do everything possible to avoid arbitration pointed out that that is one of the effects of arbitration. The AAA set up an experimentally to create a national system of arbitration for the Air Transport industry which previously had been involved in much controversy and litigation and was charged with actions which endangered lives. In a year of operation not a single case was presented for arbitration. Industry relations were satisfactory and the record for safety in the air was greatly improved.

The arbitration system in the motion picture industry, it was said, should also gradually cut down the number of complaints and charges of

(U.S. Court Rules Trust Plaintiff Need Not Show Inability to Obtain Product

In a decision which may be of far-reaching importance in the motion picture and other businesses, the U. S. supreme court this week held that purely local activities may be made the basis for anti-trust suits and that it is not necessary for a plaintiff to show that he has been rendered unable to obtain product in order to maintain such a suit.

The court’s position was defined by Associate Justice Roberts in an opinion reminding to the ninth circuit court of appeals for new consideration a case which it had dismissed, brought by the C. E. Stevens Company against the Foster and Kleiser Company, et al, seeking triple damages for alleged violation of the Sherman Act through a conspiracy to create a monopoly in the business of bill posting on the Pacific Coast.

The complaint asserted that the respondents were members of an association, which had a member in each municipality, and that by reason of its membership it caused the association to refuse to post lithographs if the manufacturers thereof sold or furnished them for posting by independent plants, thus hindering the complainants and others from securing such lithographs. It charged also that the association refused to post bills for advertisers who dealt with independents.

The circuit court dismissed the bill on the ground that the complaint failed to allege that the conspiracy, so far as it affected interstate commerce, was effective to injure the petitioner, since there was no allegation that the practices complained of prevented the petitioner from obtaining any posters, and held that the allegations did not charge the petitioner’s business with wrongdoing to the local acts of the respondents rather than to any restraint of interstate trade.

The supreme court, however, held that “while these allegations are general, we cannot say that they are inadequate nor are we able to agree with the court below that they are coupled with and treated solely as the consequences of local activities of the respondents. "We think that, in order to state a cause of action, the petitioner was not bound to aver that it had been wholly unable to obtain posters.”
unfair practices. It was pointed out that arbitration is a form of insurance against disputes as well as a quick and relatively inexpensive method of settling them as they arise.

"Little Three" Start Fight Against Suit

The "Little Three"—Columbia, United Artists and Universal—have decided, on December 20th, that they would join in the arbitration set-up established in the decree, if the suit were dropped. It was also reported that Universal and United Artists would cooperate with the arbitration system, if the attempt to force them to sign the consent decree were terminated.

Judge Goddard refused to accept the objections of the "Little Three" to the amended complaint offered by the Government, the non-theatrical business at the first court appearance of the three non-theatre-owning defendants at which the "Big Three" were not also present. In contrast to the Supreme Courtroom at previous hearings in the Government's action so few people were present that it was not even necessary to turn on the lights. Robert W. Wright, assistant attorney general, alone represented the Department of Justice.

On Thursday of this week Mr. Wright was to report to the court on trial dates for the Griffith case in Oklahoma City, the Schine action in Buffalo and the Crescent case in Nashville. The non-consembling companies had requested the court to adjourn the Government from proceeding with the trial suits in the field until the Griffith case had been tried. Judge Goddard indicated that he would deny the request on the ground that the suits in the field with local exhibitors named as principal defendant were not identical with the New York action.

At the opening of the hearing Mr. Wright explained that he had made a complaint pointing out that the individual officers and directors named in the 1938 bill had been dropped and that the whole had been rearranged. The chief changes were that charges of preferential treatment for unaffiliated as well as affiliated circuits were included and that the prayer requested a national arbitration system for relief of some of the alleged evils.

Edward C. Raftery, of O'Brien, Driscoll and Raftery, counsel for Universal and United Artists, asserted that the only real addition in the amended complaint was the material requesting arbitration.

Mr. Frohlich then moved to dismiss the original bill. However, the Judge said that argument must be made on whether he should accept the amended complaint. The amended complaint is not a good faith effort in good faith in chief purpose is to bring the three non-consembling companies under the consent decree, according to Mr. Wright. Commenting on the decree he said, "it is a remarkable document because nowhere does it comment on restraint of trade and it does set a "formula of future conduct." If all trade practices are not that is a matter for the Federal Trade Commission and not for an anti-trust action, Mr. Frohlich said.

To show that the "Little Three" do not and cannot dominate the industry Mr. Frohlich cited the following figures for 1939: $52,000,000 total assets of all the companies; $50,000,000 gross; Columbia—$15,000,000 assets, $19,000,000 gross; Universal—$12,000,000 assets and $20,000,000 gross and United Artists gross for that year, $10,000,000. It was pointed out that the three companies assets or grosses combined do not total those of any one of the five consenting companies.

Mr. Frohlich concluded his remarks on this point by repeating his statement, "It is a sham and a fraud. The amended complaint was made to help us consent to a decree against their wishes and best interests.

Columbia can't consent to the decree. It can't make pictures in fives and sell them other than once a season." Mr. Raftery based his objections to the amended complaint on the charge that an amended complaint cannot be filed without reason. He quoted Mr. Arnold as saying before the case was started, "Why aren't you on our side?" Mr. Raftery pointed out that "integrate the Big 5?" He asserted that on the words of Government representatives and the papers in the suit there was no cause of action.

In retraction Mr. Wright argued that there was a cause of action in that a conspiracy was alleged, continuing: the court accepted that a cause of action was stated and that there were reasons for filing an amended complaint.

During the course of the discussion Judge Goddard pointed out that when he signed a decree set up an arbitration system he was not imposing such arbitration but that he had the authority to sign because the parties had agreed to accept arbitration.

Mr. Raftery said that the "escape" clause in the decree imposed on the Government of the obligation of "going out and catching the Little Three." He further asserted that the Government was seeking a consent decree to prevent those three companies from acquiring theatres in the future if they should decide such was desirable or necessary.

There was considerable discussion on whether not the old bills of particulars interrogatories and answers filed in connection with the old complaint could be used again. Mr. Wright said no. He explained that by the court that an effort should be made by all parties to get together and expedite the proceedings as much as possible.

At the end of the hearing the defendants were given until February 5th, 60 days to file answers to the complaint or move for dismissal of the suit.

Other counsel present included Herman Finkelstein and Irving Morros, Columbia; Benjamin Peizer, Adolphs, Columbia, Universal; C. W. Bickford, Paramount and O. C. Doering, Jr., RKO.

Lock of Legal Standing

Balks Decree Test

Until exhibitors can establish legal standing necessary to bring such actions, there appears to be little likelihood of a legal suit by organization by organized groups against the consent decree, according to legal observers, this week.

Neither Motion Picture Theatre Owners of America or the Allied States plans to bring test actions to invalidate the decree and this policy is expected to govern the attitude of the affiliated units of both organizations. Moreover, no litigation is under consideration by such regional units as the Independent Theatre Owners of New York or New York allied.

Exhibitor litigation against the decree is not expected to be launched, in the opinion of film attorneys, until after arbitration decisions have been given, which may deprive an exhibitor of clearance, run or product. This development might conceivably give an aggrieved exhibitor the legal standing necessary to bring suit to test the legality of the decree, legal observers said.

Another Trust Suit

Filed by Independent

Irving Gilman, Minneapolis exhibitor, has filed an anti-trust suit for $120,000 damages against eight major distributors in the U.S. District Court in that city. The complaint alleges that Mr. Gilman was forced to close his 300-seat theatre after being unable to obtain sufficient supply of major company product.

Following more than a year of legal maneuverings, suit of Midwest Theatres against Co-operative Theatres went to trial, last Wednesday, December 5th, before Federal Judge Frank A. Picard in Detroit. In their opening statement, counsel for the plaintiff, alleged that Co-operative Theatres had been buying movies from Midwest Theatres from obtaining product, claiming a violation of the anti-trust laws.

Defence attorneys took the position that the Federal Court does not have jurisdiction as interstate commerce is not involved and hence there could be no violation of anti-trust statutes.

Mr. E. Schimel, Chief of the Midwest circuit, testified that he had been informed, when he went to purchase film from the major companies that all had sold 100 percent of their product to Co-operative Circuit.

Dismiss Oklahoma City

"Big Five" Complaints

Federal District Judge Edgar S. Vaught, at Oklahoma City, has granted the remaining defendants in the Government's anti-trust suit against the Griffith Amusement Company and the major distributors and producers, et al until January 2nd to file objections or to answer the Government's interrogations in the litigation.

Judge Vaught, on November 27th, dismissed complaints against the following defendants: Twentieth-Century-Fox Film Corp.; Loew's, Inc.; MGM Distributing Corp. of Texas; RKO Radio Pictures, Inc.; Vitagraph, Inc., and Paramount Pictures Corp., Inc., the defendants with Griffith Amusement Company, in the suit.

Remaining defendant companies and individuals are: C. W. Frohlich, Corp.; Universal Film Exchanges, Inc.; United Artists Corp.; R. E. Griffith Theatres, Inc.; and the three Griffith brothers, L. C., R. E. and H. J. Griffith.
TAXES NO. 1 ON AGENDA OF 41 STATE LEGISLATURES MEETING IN JANUARY

Interest Shifts from Congress and Justice Department to Threatened Taxation and Regulative Bills in States

Legislative observers of the industry in New York, and of localized film interests in the field, view with keener interest than usual the potentialities in the approaching biennial meetings of state legislatures—times and taxes being what they are in the national emergencies of defense here and arming the Allies abroad.

Forty-one State legislatures begin regular sessions between January 1st and January 10th; two others open regular sessions later and the other five probably will call special sessions.

The prime concern of Congress, of course, is national defense, and efforts will be made to increase revenue through additional taxation. But the problems facing the states are somewhat different. Defense matters, with the exception of a few specialized matters connected to it, will turn their attention will be turned to state deficits. Only Connecticut, Nebraska and Indiana have budgets which are balanced or nearly so and whose financial position is such that new means of raising money need not be sought. With almost all the States looking for ways and means to balance budgets without cutting expenses, additional taxation will be resorted to in many cases. The last sessions of some of the legislatures were reluctant to pass tax bills because the election was approaching.

Legislative Meetings Set

In the following States regular legislative sessions will open this year, between January 1st and 10th:

<table>
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<tr>
<th>State</th>
<th>Limit in State Meeting Days</th>
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<tbody>
<tr>
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<td>Wyoming</td>
<td>40</td>
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</tbody>
</table>

Georgia is scheduled to meet in July, 1941: the session is limited to 70 days. Florida is to meet in April. Alabama, Kentucky, Louisiana, Mississippi, and Virginia are expected to hold special sessions in the Spring. Some States have held as many as three special sessions in one year.

Although the forty-odd State legislatures do not convene until January tax possibilities are already being explored by special legislative committees. Local admission taxes in addition to the increased Federal tax are expected to be debated in a number of States.

In recent years the principal form of raising additional revenue has been some form of sales tax. Up to now such taxes have been on retail transactions and the usage raising of motion pictures has not been included.

The motion picture industry is reported to be doing in 1941 one of its most serious years, so far as taxes are concerned. One spokesman remarked, "The industry will have to forget all about consent decree this year and stand together to fight tax measures which would cripple the business."

In addition to the threat of inclusion in general tax bills, the industry fears the possibility of special taxes such as increased censorship fees, footage fees, license charges and other assessments in some states. Bills to create state censor boards are regularly introduced in certain states.

Another possibility this year is the introduction of regulatory measures in some places. It has been reported that bills modeled after the Neely anti-block booking bill might be introduced locally. Also it has been said that bills relating to the consent decree might be presented in some states. The consent decree provides that the Court may relieve the five signing theatre-owners majors from any requirement of the decree which might be in conflict with some State law or rule made pursuant to a State law.

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, has asked exhibitors to contact personally their senators and representatives prior to the first of the year in an effort to combat the possibility of an increase in the admission tax. Cleveland city officials have recommended state legislation to permit municipalities to increase local taxes to meet relief funds, suggesting admission tax among others. The Ohio Farm Bureau Federation also has passed a resolution favoring an increase in the admission rate. The General Assembly convenes January 1st.

Current indications are that the most important legislation to face exhibitors in the 1941 session is the attempt to be made by the Wisconsin State Medical Society to repeal the statute which prohibits the use of any other but central standard time in the state.

The Milwaukee Journal, which has conducted (Continued on following page).
State Legislature Sessions Threaten New Tax Problems

(Continued from preceding page)

a series of interviews with labor leaders, farm-
er and other interested groups, takes the stand
for the change in the recent front page editorial
which concludes as follows:

"We doubt if it is wise to use daylight
saving time in the summer months because it
brings the working day to a close while there
still are hours of daylight to enjoy." 2

The Wisconsin Council of Agriculture, on the
other hand, at its annual conference in Madi-
son November 20, went on record opposing the
adoption of daylight saving time in the state.

Fears of new tax levies have been somewhat
mitigated by a statement of Governor Julius P.
Heil, who has informed the public that he will
not sign any new taxes until they are first refer-
ed to the state legislature.

Phelps amendment to the state constitu-
tion would simply legalize state-operated lot-
teries, which the state legislature in 1937 was
encouraged by it to be submitted to the elec-
torate in November, 1942. This was
the procedure used in legalizing pari-mutuel
betting in New York through the Damon-
Penny bill.

A brighter chance of passage is seen by
Senator Phelps in view of the fact that pari-
mutuel betting brought the state more than
$5,500,000 revenue in its first racing season
operation.

Senator Phelps, who sponsored the Wet-Dry
referendum in New York 15 years ago, main-
tains government-operated lotteries will eventu-
ally be realized to obviate the necessity of im-
posing other new taxes under the National De-
fense program. However, his present amend-
ment does not earmark the money to relief,
as in the past.

Blue Law Study in Delaware

Although progress toward a solution of the
Sunday blue laws problem in Delaware was re-
ported to have been made, the blue laws com-
mission appointed by the last session of the
State Legislature, to study possible modifi-
cation of the ancient statutes, refused to divulge any
of its plans following a two-hour meeting in
Legislative Hall in Dover last week.

The commission, appointed to make a study of possible changes with recommendation to the
next session of the General Assembly next month, discussed procedure suggested by Attorney-
General James F. Morford of Wilmington
and statutes of other states.

The Rev. Ralph L. Minker of Wilmington,
chairman of the commission and superintendent
of the Ferris Industrial School, reported progress
but refused to divulge any specific recommen-
dations that might be made to the Legislature.

It is said the commission was in accord on
certain general outlines of what it believes
would be a good solution. Chairman Minker
said no recommendation may be made in
the next few weeks, but the commission's full
recommendations will not be disclosed until
made to the General Assembly.

George Brown Succeeds Clifford Lewis on Coast

George Brown has been appointed di-
rector of studio publicity to succeed
Clifford Lewis, Paramount announced in Hollywood
on Tuesday. Only last week, Mr. Brown
announced he had been appointed to the
executive staff of the Screen Directors Guild
as an advance publicist.

Mr. Brown, until recently a member of
Warner's studio publicity staff on the Coast,
is a former director of studio publicity for
Columbia. He was a newspaper reporter for
seven years after leaving college; later
handled publicity for a former New York
night club, Reiseneuber's.

At 27, he was an assisting manager for
Warner, remaining in that post for eight
years. Free lancing for a time, he was press
agent for Helen Morgan, Harry Richman
and Texas Guinan. After handling RKO
publicity, he became assistant director during his
contract term and that he believes he will be able to
accomplish this without any additional taxation.

Lottery Proposal in New York

While the New York state legislature will not
formally convene until January 8th, a state-
operated lottery amendment has been drawn up
for presentation by State Senator Phelps Phelps,
New York City Democrat. Senator Phelps, in
Albany this week to complete the draft, said
he also was submitting a resolution to memorial-
ize Congress to authorize a national lottery.

The Phelps amendment to the state constitu-
tion would simply legalize state-operated lot-
teries, which the state legislature in 1937 was
encouraged by it to be submitted to the elec-
torate in November, 1942. This was
the procedure used in legalizing pari-mutuel
betting in New York through the Damon-
Penny bill.

Moss Plans New Amusement Center

An amusement and business center cover-
ing an area of 26,000 square feet, will be
erected at Continental Avenue and Austin
Street, Forest Hills, N. Y., by the newly
formed Forest Hills Realty Corp., of which
B. S. Moss is president. The projected struc-
ture will cover an area one and a half blocks
long by one block wide and will house
a motion picture theatre, a cafe, a bowling
alley and stores.

The theatre will be built in accordance
with latest inventions in the acoustical field
and will be completely sound-proofed. An
amusement center with modern con-
veniences will be added along with accompa-
nations for hundreds of automobiles. All
of the stores will be served from a central air-
conditioning plant. The proposed amuse-
ment center will be located in the heart of the
Forest Hills business section, a short
distance from the World's Fair grounds.

The property was purchased from the Long
Island Railroad.

Choose Paramount Man

New president of the White House Pho-
ographers Association, Washington, is
Hugo C. Johnson, of the Paramount News
staff in that city. Other officers are Henry
E. Goodwin, Washington Post, vice-presi-
dent; and Thomas S. Bill, secretary-treasur-
er, reelected. On the executive committee
are Robert H. Reynolds, manager of

Dillenbeck Resigns

A. O. Dillenbeck has resigned as executive
vice-president and a director of Buchanan
and Company, Inc., advertising agency.
He had been handling the Paramount ac-
count. After a vacation, he will announce
future plans.

Warner's Quarter Revenue Estimated At 50% over 1939

Deferment of dividends on the preferred stock of Warner Bros. Pictures, Inc., was questioned and refrenchment in salaries and fees paid to directors and officials of the company was suggested by New York
stockholder at the annual meeting at Wil-
mington, Del., Monday. Revenue for the
quarter just ended will be 50 per cent higher than last year, stockholders were
told. Four directors were reelected and
one new member added to the board.

Meeting in the offices of The Corporation
Trust Company at Wilmington, stockholders
relected Samuel Carlisle, Stanleigh P.
Friedman, Charles S. Guggenheimer, and
Morris Wolf. The new director is Joseph
H. Hazen.

Milton R. Weinberger, New York stock-
holder, queried the board as to the defer-
ment of dividends on preferred stock and
was told by Robert W. Perkins, secretary
and general counsel of the company, that
dividends had been deferred due to un-
certainty in the status of the company's
foreign market.

When Mr. Weinberger suggested a re-
frenchment in salaries and fees to directors
and officers, pointing out that the $1,100,000
paid them during the last year represented
a large portion of the net income, Mr. Harold S. Bareford, assistant secretary, de-
clared that the company had always been
the first to refrench when depleted revenue
prompted a cut in expenditures.

Edwin D. Steil, Wilmington attorney,
who presided in the absence of former Judge
Hugh M. Morris, informed the stockholders
the revenue of the company for the quarter
ending Nov. 30, 1940, was 50 per cent higher
than in the corresponding period of
last year.

Officers of the company attending the
meeting were: Mr. Bareford, Mr. Perkins,
T. J. Martin, auditor; Edward K. Hess-
berg, assistant secretary, and W. Stewart
McDonald, assistant treasurer.

Name Advisory Council For Cinema Lodge

Arthur Israel, Jr., newly elected president of
Cinema Lodge, B'nai B'rith, and the
other new officials, will be assisted by
the following advisory council for 1941:

Barney Balaban, Joseph Bernhard, Harry
M. Warner, Maurice Silverstone, Nate J.
Blumberg, Harry Brandt, Jack Cohn, Max
Eisen. President, Major Albert
Warner, Abraham S. Weber, Abe Monta-
gue, Charles C. Moskowitz, Dr. David De
Sola Pool, Abe Schneider, Sam Schneider
and Herman Starr.

President of the lodge's first annual ban-
quet and ball, held in October, will be di-
vided among the following, in accordance
with recommendations voted by the mem-
bership:

Anti-Discrimination League, Major Hel-
Hillel Foundation, A. Z. A., Vocational Guidance,
all of which are B'nai B'rith groups;
National Conference of Christians and Jews,
Inter-Pali Movement; McCosker-Hirsch-
field Hospital, Leo N. Levi Hospital, Greek
Relief Fund and Erez Israel.
The 'No, No' Girl with the Yes, Yes eyes

IN RKO RADIO’S GREAT CHRISTMAS ATTRACTION...

No, No, Nanette
Screen Play by Ken Englund
From the Musical Comedy—"No, No, Nanette"—by Frank Mandel, Otto Harbach, Vincent Youmans, Emil Nyitray
Music by Vincent Youmans—Lyrics by Irving Caesar and Otto Harbach

CHRISTMAS ATTRACTION
RADIO CITY MUSIC HALL
THE BIG "HAPPY-GO-LAUGHING" HOLIDAY HIT!... screened in a dazzling world of flashing gayety, rippling romance and joyous fun... aglow with the tingling melodies of VINCENT YOUMANS... alive with the sparkle of a cast of favorites... bubbling over with BOX-OFFICE!

NANETTE

with

RICHARD CARLSON  VICTOR MATURE  ROLAND YOUNG
HELEN BRODERICK  ZASU PITTS  EVE ARDEN
TAMARA  BILLY GILBERT  STUART ROBERTSON

Produced and Directed by HERBERT WILCOX
Anticipation is sweeping Hollywood over its first look at Orson Welles’ long-awaited first motion picture, “Citizen Kane.” Inside word has it that sensationally new dramatic treatments are only one of the unique elements that go to make it one of the biggest attractions ever screened. RKO Radio will release it soon—and another big one from the same studios soon to lead the nation in laughter is the Alfred Hitchcock-directed comedy starring Carole Lombard and Robert Montgomery—“Mr. and Mrs. Smith.”
MOTION PICTURES AMONG THOSE IN THE MIDDLE IN BMI-ASCAP BATTLE

Industry Directly Affected by Music War; Elimination of Radio Exploitation of Musicals to Follow Ban on January 1

The battle between the radio industry behind Broadcast Music, Inc., and the American Society of Composers, Authors and Publishers this week moved in directions which indicated that motion pictures, along with others, would be caught in the middle, subject to firing from both sides, when the "war" breaks out in the open on January 1st.

When the complete ban against ASCAP goes into effect January 1st, the motion picture companies will lose one of the chief exploitation mediums for musical films. Some of the major companies also may lose revenue through reduced payments by ASCAP to publishing firms affiliated with the film companies. Exhibitors throughout the country will also lose tree advertising through the radio plugging of songs from pictures which will play their theatres. Furthermore, it was reported likely that if ASCAP suffered a substantial loss in gross receipts due to smaller payments from radio, it might turn attention to theatres and raise their annual license fees.

The networks—NBC, CBS and Mutual, and some independent stations, have announced that they will not renew their ASCAP licenses when they expire on December 31st, that after that date their stations will not broadcast any music licensed by ASCAP. Columbia Broadcasting and Mutual have already banned ASCAP music from sustaining programs. Within a week National Broadcasting plans to take similar action. In fact, a report of the year shows the chains report thatASCAP music will not be permitted even on sponsored programs. The NBC ban will go into effect December 23rd, according to Niles T. Trammell, president.

On Tuesday it was reported from Washington that the six year old suit of the Government against ASCAP might be dropped. Department of Justice officials hinted that a settlement may be talked about, but refused to state to what extent negotiations had progressed or principles of the proposed settlement. It was suggested, however, that such a conclusion of the case would dispose of much of the controversy between ASCAP and the broadcasters because, it was said, the Government suit involves issues similar to those raised by the radio industry when it rejected ASCAP's new contract, but officials of the Society in New York denied that a settlement was being negotiated.

Increases Proposed by ASCAP

ASCAP which controls the performing rights to about 90 percent of the popular music in this country as well as many foreign songs offered the radio industry a new contract to replace the one expiring December 31st. Under the old agreement the broadcasters said the Society between $4,000,000 and $5,000,000 in 1939. It was estimated that the fees under the proposed new contract would total eight or nine million. The networks were asked to pay seven and one-half percent of their gross for music performing rights. The present contract provided for a uniform fee of five percent from all stations.

This week Edward B. Marks, president of the Edward B. Marks Music Corporation which has the performing rights to 15,000 songs announced he was leaving ASCAP to join BMI. The Society replied by issuing a statement saying that 335 publishers controlling 200,000 songs had already signed with the organization for 10 more years.

BMI Seeking Catalogues

It was also reported this week that BMI had resumed negotiations to buy music catalogues of publishing firms which own major film companies. J. T. Abele, counsel who handled the Marks transaction, also represents music interests of Metro-Goldwyn-Mayer, Twentieth Century-Fox and Universal. Earlier in the year BMI had attempted to buy the Robbins, Feist and Miller catalogues from MGM for a reported price of over $4,000,000. However the deal was never signed and it was reported that the Metro music group had decided to stay in the Society.

BMI to compensate for the loss of exploitation by radio of songs by ASCAP members used in film musicals several of the companies were considering using BMI music for at least the title song of musicals. BMI announced this week that Columbia and RKO had agreed to release some music scores through the radio music company. Columbia, it said, would make some shorts featuring BMI music.

The principal question facing the film companies is the extent to which the BMI-ASCAP fight was whether or not ASCAP controlled musical numbers could be included in radio versions of the picture in which the numbers are used. On this point authorities differed and long and involved litigation was indicated.

Last week CBS sent out a memorandum to all its affiliated stations warning them not to play ASCAP music. In part the CBS statement said "ASCAP controls only the non-dramatic or so-called 'small' performing rights for the work of its members. Accordingly, if proper contractual arrangements have been made with the actual copyright owners, 'grand rights' performance may be broadcast."

Included in the list of such types of works "grand rights broadcasts" was "bona fide musical pictures in its entirety, or a substantial part thereof."

John G. Paine, general manager of ASCAP, was quoted as saying that BMI controlled all performing rights in connection with music except on the stage and certainly broadcasting of any ASCAP music anywhere, anytime would constitute an invasion of ASCAP's rights.

Prior Lien for ASCAP

Most of the music reproduced in motion pictures is written expressly by persons who are commissioned to do the work or employed exclusively by the motion picture producer. Edwin P. Kilroe, Twentieth Century-Fox copyright authority, pointed out that section 62 of the copyright law states, "The word 'author' shall include an employer in the case of works made for hire." However he emphasized that the courts have held that a person can assign works that have not even been written or composed so the grant of performing rights by ASCAP members to the Society stands even though subsequently the person is hired exclusively by the particular ASCAP member. Kilroe said that if an ASCAP member is employed, he pointed out, the dramatic use of music comes under the "grand rights." However probably 90 percent of the music used in motion pictures is not essentially dramatic and is only incidental or instrumental. According to Mr. Kilroe, "the rights to this type of music are somewhere in the middle between the "grand rights" and the "small rights.""

However he added through acontecement ASCAP has been allowed to control the performance of music in this "middle ground."

Back in 1848, in the first case of its kind, the courts held that the performance of a song is dramatic, even if performed without scenery or costumes or the like, if the musical number is of itself dramatic.

In 1939 ASCAP won a case in Louisiana against a motion picture company which did not have an ASCAP license. The defense contended that all music in films is dramatic and hence did not come under the ASCAP "small rights" system.

Rights of ASCAP to control old music by members who do not have the copyright and have renewed their membership might be questioned, it was reported. In this way it is possible that music written years ago by members of the Society might have passed out of the control of ASCAP, it was said.

Copyright Damage to $5,000

Radio stations and everyone else involved in the ASCAP-BMI fight in any way will be very anxious to avoid infringements because the Copyright law specifies a minimum damage of $250 and a maximum of $5,000 for each unauthorized or unauthorized performance. The law does not mean playing the whole piece but any recognizable portion of it. It was reported that some stations have been willing to pay $500 for a song but others, certainly the smaller stations, will not do this and may pay 10 cents or 25 cents. However others may pay up to $50 for a song.

Exhibitors who would probably protest vigorously to any restrictions on radio would be less willing to give the broadcast of an entire musical film, or even a substantial part of it, was pointed out. The present indications are that the film companies, (continued on following page)


MUSIC WAR HITS FILMS

(Continued from preceding page)

Nous has not been futile and attacked the attitude of the broadcasters.
Avin Claude Mills, chairman of the administrative committee of ASCAP, announced that 35 music publishers were due to lose their licenses with ASCAP for 10 years giving the Society control of 200,000 songs, plus all those published by the firms during the next decade.
It was reported that the American Composer Alliance, including 25 composers of serious music, headed by Copland who refused last week to membership in ASCAP was considering an affiliation with BMI. On Tuesday Mr. Copland attacked ASCAP for neglecting "serious" musicians.

Supreme Court To Review ASCAP Case

ASCAP's fight for life came to the fore in Washington this week when the supreme court agreed to review an alleged error by the Federal District Court at Lincoln, Neb., in 1938, in over-ruling a motion by the State to dismiss a suit brought by the music society to restrain enforcement of the Nebraska "anti-ASCAP" act.

The case was one of three pending before the court, appeals having been filed last week by the Florida state authorities and ASCAP from decisions on the ASCAP law that state. The court is expected to announce whether it will review the law when it hands down decisions December 16th.

In another case, the Federal Communications Commission refused to mediate a dispute between ASCAP and the Oscar Hammerstein Company, advising E. F. Hummert, New York advertising agency executive that the controversy had not been presented to it by any of the interested parties and consequently no position has been taken.

The commission suggested that Mr. Hummert carry his suggestion for arbitration to the parties involved.

In the case on which the supreme court acted December 9th, ASCAP and its members brought suit to enjoin the Nebraska law which makes it unlawful for authors, composers, proprietors, publishers or owners of copyrighted musical compositions, when they constitute a substantial number who own or control such compositions, to form any organization, either in Nebraska or elsewhere, if one or more of the organization's purposes is the determination of license fees required for the use of copyrighted musical compositions for profit in Nebraska, for the purpose of preventing free competition between different copyright owners.

The District Court, rejecting a motion by the State to dismiss the case, rendered an opinion in November, 1937, holding that because a section of the act (relating to the failure of the author, composer or publisher to affix on the musical composition the selling price) was a violation of the Federal Copyright Act, therefore the whole act must fail because that provision was inseparable from the balance of the law.

The appeal to Washington was based solely on the failure of the court to uphold the law as distinct from the issue as to the validity of the selling price, and none of the issues therein are specifically involved. In the event the Supreme Court rules that the case should be remanded, of course, the matter will again become alive.

On Wednesday ASCAP put on a special two-hour program as a testimonial to Major Laurence Leonard, owner of radio station WFMU, Frederick, M.L., in celebration of signing of a new five-year contract and an increase of operating hours granted by the Federal Communications Commission.

Los Angeles Drive

The motion picture industry set a new record for Community Chest collections with $465,708.52 in collections, it was announced at a luncheon held in the Biltmore Hall in Los Angeles last week.

The reports made by the individual studio drive chairman are as follows: General Service, $1,187; Edward Small, $1,495; Principle, $2,560; Walter Wanger, $1,822; Goldwyn Studios, $8,844; Hal Roach, $2,953; Alexander Korda, $3,282; Republic, $6,241; Walt Disney, $6,038; Allied Industries, $18,819; Agents, $25,018; RKO Radio, $25,253; Columbia, $25,128; Paramount, $38,668; Universal, $38,500; Warner Brothers, $63,671; Twentieth Century-Fox, $65,906, and Metro-Goldwyn-Mayer, $115,427.


Hays Praises Chest Drive

Will H. Hays, president of the MPDA, praised the work of the motion picture industry in the Community Chest drive for funds held in Los Angeles during the last week, on his return from Hollywood Monday.

New Fluorescent Tubing Described

The fluorescent tubing for neon signs recently introduced by the General Electric Company is described in literature now made available, according to an announcement by this company. Characteristics of this tubing are also given in an advertisement of the GE lamp department appearing in the accompanying issue of Better Theatres.

This type is made under processes developed by GE and is sold only through licensed dealers.

Monogram Reports

Closing 11 Deals

Monogram in Hollywood, reports closing eleven circuit deals as follows: Sparks Theatre Company, the North Carolina Theatres, Charlotte: Publix-Grand States; Indiana-Indiana Theatres; Pioneer Theatres, Des Moines; Loew Circuit, Washington; Jay Emanuel Theatres, Philadelphia; Jack Hill Amusement Co. Denver; Warners, Los Angeles, and Cooperative Circuit, Cleveland.
SPECIAL CLEARANCE SYSTEM FOR
CHICAGO UNDER CONSENT DEGREE

B. & K. Decree To Be Altered
to Conform with New York
Settlement; Kirsch Predicts
Changes Under Arbitration

Complete revision of the long-troublesome
clearance operations in Chicago is expected
as a result of the consent decree signed in
New York on November 20th by Federal
Judge Henry W. Goddard, according to
Elmo S. Goddard, president of Allied Theatres
of Illinois.

The way was prepared Tuesday for tak-
ing up the question of clearance when the
Balaban and Katz decree violation suit was dismissed, and an order was given
to prepare a new decree. Story on page 11.

Definition of "Independent" Revised

Section X of the New York consent decree
defines an independent exhibitor as "one
owning or controlling no theatre, and having
five theatres and not affiliated either by stock
ownership, common ownership, common buying
or otherwise with a circuit of more than five
theatres and whose film licenses are not nego-
tiated by a buying combine or common buying
agent negotiating for more than five theatres."

However for the Chicago territory certain modi-
fications of this definition have been made in
the revised 1932 consent decree signed by Bal-
aban and Katz Corporation, RKO Management
Corporation, Barney Balaban and the major
film companies, with the exception of Columbia.

In the Chicago Loop area the independent
"rule of five" theatres will be suspended and in
the rest of the city it will apply for first and
second neighborhood runs only. In other areas
where the Chicago exchanges the rule will
apply to all but first run houses in the respective
districts.

Under the decree an independent operator
will be able to affiliate with another arbitration
board and demand to be heard on a com-
plaint of unfair clearance. Thus it is highly
probable that the entire clearance situation in
Chicago may be questioned in the first case
before the arbitration board. Hearings will be
open to the public.

Circuits Have Film Choice

The first arbitration hearings will probably
automatically bring the entire clearance situa-
tion into the open, a move which has been op-
posed up to now by the majority of the film
companies and exhibitors.

"Chicago has a situation that is probably un-
paralleled in any other city," Mr. Kirsch said.
"Balaban and Katz, with 48 or more theatres
in and around Chicago, are the recipients of
preferred playing dates.

In some sections of Chicago the indepen-
dent exhibitor has a house that is the equal of
the Balaban and Katz theatre, and in some
instances the independent's house is even better.
But because of the clearance situation in Chi-
cago he is unable to get product for his house
but must wait until such time as the B. and K.
house has played the picture." Mr. Kirsch said
while discussing the matter.

He continued, "Under the terms of the Chi-
cago, consent decree, which has been modified
to conform substantially with the decree signed
by Judge Goddard, there is a good chance that
we may see an entirely different situation with
respect to clearance when the decree becomes
effective."

"If, Mr. Kirsch added, "an independent exhib-
itor in the outlying districts feels that his theatre
is not being discriminated against because of
the B. and K. circuit operating a theatre in
close proximity to the independent's house, he
will, under the terms of the decree, ask for
arbitration in an effort to clear up a situation
that has long been, in my opinion, entirely un-
fair to independents in Chicago."

From the heads of circuits in Chicago no
information could be obtained as to future plans,
but a majority pointed out that sections of the
decree set aside for the Balaban Deed were
signed September 11, 1941. But it was learned
that several discussions have been held in which
the entire situation was thoroughly reviewed and
the terms of the consent decree carefully studied.

Chicago Changes Forecast

To demand arbitration in an effort to upset the
present clearance arrangements would probably
be a member of the Allied theatre group.

Another important factor that may alter the
Chicago clearance situation according to Mr.
Kirsch is the elimination of block booking and
trade showings of product.

Mr. Kirsch said, "If some of the bigger
circuits decide after looking at a picture that
it is unsuitable for one of their theatres, perhaps
the independent in that neighborhood will then
be able to get the product before the circuit
plays it at their theatre."

That there will be some drastic changes in
the present Chicago situation was also forecast
by various exchange managers in Chicago.

Just what action will be taken was problem-
atical but plans for an arbitration plea are ex-
pected to be prepared within the next few weeks
by some of the Allied members, according to in-
formation obtained at the association's offices.

$1.50 for Loew Common

Directors of Loew's, Inc., on Wednesday
in New York declared the regular quarterly
50-cent dividend on the common stock, sup-
plemented by a $1.00 dividend of $1.00. The
dividend is payable December 31st to stock-
holders of record December 20th.

Shumow Named Sales Head

Jack Shumow, who recently joined War-
er's Chicago exchange, after 15 years with MTP,
has been appointed sales manager under Sidney Rose, exchange manager, who
was recently transferred from Omaha.

SCHOOL COMMITTEE
TO APPROVE FILMS

The Milwaukee school board has re-
fused to grant a school committee
and to the city's superintendent of
schools a common council resolution
requiring the superintendent's staff to
approve films shown in visual education
classes and high school assemblies. The
action results from protests after showing a film furnished by the Chi-
ago office of the German Railways
Information Service.

Exhibitor Group
Has Radio Debate

A round table discussion from the radio station
WMAA, Oklahoma City, is to be
broadcast, Sunday night, with the following par-
ticipants: Ed Kuykendall, national Motion
Picture Theatre Owners of America presi-
dent; Morris Loewenstein, president of the
Theatre Owners of Oklahoma, Inc., and
national secretary; and Ralph Barrett, manager of the radio station.

The broadcast is to be held the day
before the annual convention of the Okla-
ahoma Theatre Owners, Inc., which will con-
vene in Hotel midtown, in Oklahoma
City, on December 16th. The round-table
discussion will center around the problems of the industry and will familiarize the pub-
lic with the consent decree and other matters of importance to the
radio station executive invited the exhibitors to participate in the broadcast, it was said.

Hold Joint Meeting

A joint meeting of the Connecticut Motion
Picture Theatre Owners and the Allied The-
eatre Owners of Connecticut, was held, Tues-
day, at New Haven, to discuss legislative prob-
loms which may arise at the coming session of the
legislature. Presiding were Irving C. Ja-
cocks, Jr., vice-president of the MPTO, and
A. M. Schuman, president of the Allied unit.

The consent decree also was discussed.

The South Dakota Exhibitors Association,
at its annual meeting, recently, in Sioux Falls,
announced that its members are unworried over
the effect of the consent decree, as the state-
ment was made following a study of the docu-
ment and its probable effects upon members.

A committee will be appointed to handle com-
plaints or difficulties which may arise under the
decree.

The SDEA voted its opposition to a boost in
Federal taxes on lower admissions and to
legislation restricting or taxing admissions
further. Dues were reduced from three cents
to two cents a seat. Officers elected were:
Dean Nash, president; John Anderson, vice-
 presidents; A. P. Sorensen, secretary-treasurer;
Charles Hyde, E. G. Sorensen and Bert John-
son, directors.

RKO was represented by S. M. Fitchat; Para-
mount, by Gil Sessler; Minnesota Amusement
Company, by Ralph Phillips; Joseph Powers
of National Screen, spoke on advertising.

Virginia MPTO Meet

A special meeting of directors of the Motion
Picture Theatre Owners of Virginia was held,
recently, to discuss the consent decree and to
formulate plans for the mid-Winter convention
which will be held at the Shoreham Hotel,
Washington, February 2nd and 3rd.

Exhibitors who attended included: Ben Pitts,
John C. Caldwell, William F. Crockett, Charles
Roth, Dan Weinstein, F. Aleshire, J. R. Loth,
Allen Sparrrow, Morton G. Thalheimer, Sam
Bendheim, Jr., Harold Wood and Colonel
Robert Barton, counsel.
SALES AND PRODUCTION PERSONNEL
CONFERENCE ON NEW ORDER OF DISTRIBUTION; RKO SETS SALES CAMPAIGN

The major motion picture companies which signed the consent decree ending the Government's key New York anti-trust suit against them continued this week (the special conferences of sales and production forces called to explain the new order of distribution.

Twentieth Century-Fox announced a series of meetings at exchanges in a bulletin in which Robert A. Liss, president, emphasized that all deals which might lead to arbitration must be avoided in the 1941-42 season.

Last week Metro-Goldwyn-Mayer announced changes in its sales department organization and United Artists, Paramount and RKO were also considering the effects of the decree. See page 22 of the Herald for December 7th.

"Scrupulous Observance" Ordered

Felix A. Jenkins, general counsel of Twentieth Century-Fox, acting at the suggestion of Mr. Liss, addressed the following letter to all exchanges:

"In light of the forthcoming conference which each key city beginning Friday at the New York exchange, which is headed by Harry Balaban, Mr. Jenkins will personally visit 15 exchanges.

In his letter to the decree, Mr. Jenkins said: "You cannot force the news, shorts or reissues with your features. This principle is no longer merely a matter of company policy; it is a part of the decree."

CLEANLINESS DISCUSSED

On the question of clearance he said: "Selling clearance is a part of selling pictures. An exhibitor's complaint that his clearance is unreasonable is subject to arbitration; if our force following and re-emphasizing the position is outlined by Mr. Kent. The company's policy will be to "scrupulously" observe all provisions of the decree so that our exchange will have to demand an arbitration hearing. The plan is to avoid trouble by avoiding all occasions which might lead to disputes.

The company's branches will be visited by Mr. Jenkins, Percy Heiliger and Norman Steinberg, of the legal staff, and the decree will be complied with by each exchange at each exchange.

"You cannot force the news, shorts or reissues with your features. This principle is no longer merely a matter of company policy; it is a part of the decree."

CLEARANCE QUESTION DISCUSSED

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"You cannot force the news, shorts or reissues with your features. This principle is no longer merely a matter of company policy; it is a part of the decree."

MR. JENKINS WILL VISIT THE FOLLOWING BRANCHES:

Los Angeles, January 3rd; San Francisco, January 6th; Seattle, January 9th; Chicago, January 13th; Salt Lake City, January 16th; Denver, January 20th; Omaha, January 22nd; Kansas City, January 24th; Des Moines, January 27th; Minneapolis, January 29th; Milwaukee, January 31st, and Chicago, February 3rd.

Mr. Heiliger will go to Albany, New Haven, Boston, St. Louis, Oklahoma City, Dallas, Memphis, New Orleans, Atlanta, Charlotte, Washington and Philadelphia. Mr. Steinberg is to go to Pittsburgh, Cleveland, Detroit, Indianapolis, Cincinnati and Buffalo.

In January Mr. Kent will preside at a studio conference at which production under the decree will be considered.

"Balaban Repeated Explanation"

Clearing up a misinterpretation caused by the misunderstanding of a phrase, Barney Balaban, president of Paramount, last week, in New York, reiterated a recent declaration that the company would release their blocks of pictures in the order of completion. Mr. Balaban issued the communiqué in reply to Northwest Allied's protest against reports that Paramount would sell blocks of pictures "only in order."

Fred Strom, executive secretary of Northwest Allied, had written to Mr. Balaban stating that the Paramount policy would be contrary to the spirit and letter of the consent decree, which provides that licensing or offer for one block of pictures shall not be considered upon the licensing of another feature or group of features.

Mr. Balaban had been quoted, originally, as having announced that his company would not offer for licensing any block of five pictures in a given territory under consent decree provisions until previously sold blocks had been licensed and booked. It was the misunderstanding of this statement which roused Northwest Allied's dander. Mr. Balaban's most recent statement clamed that exhibitors' fears, therefore, were unwarranted.

The final meeting of Twentieth Century-Fox's sales campaign was held on Monday at the New York exchange, with Herman Wolber, general manager of distribution; M. A. Levy, Minneapolis branch manager and drive leader, and William Sussman, Eastern sales manager in attendance. The 18-week drive ended this week and winners will be announced in January.

Others attended the concluding session were: Harry Busbaum, New York branch manager; Joseph J. Lee, sales manager at the exchange; Moe Saunders, office manager; William Clark, short subject sales manager; Roger Ferri, editor of the company's house organ, Dynamic; Jack Siegelman, Joseph Bloom, Clarence A. Hill; E. H. Collins, Martin Moskowitz and others. Mr. Levy was to return to Minneapolis on the 5th.

Mr. Woiber, Mr. Sussman and Mr. Levy attended a similar meeting in Boston last Saturday, December 7th, where the Albany and New York exchanges were represented. Having RKO SALES CAMPAIGN

RKO's 1941 billing campaign will extend from January 25th to May 9th, a period of 25 weeks, and will be the name of Ned E. Dejes, vice-president of the company. Captain of the Dejes Drive will be Leo Devaney, Canadian division manager, who is now at the home office formulating plans, Walter Branson, Midwestern district manager, previous drive captain, is conferring in New York with Mr. Devaney on plans for the campaign.

Mr. Devaney will conduct meetings at various branches to sell plans for the drive prior to the launching of the campaign. During the drive, some of the company's top producers were slated to be featured. Those announced are: "No, No, Nanette," "Kitty Foyle," "Mr. and Mrs. Smith," "Citizen Kane," "A Girl, a Guy and a Gob," "The Devil and Mrs. Jones," "Tom, Dick and Harry," "They Met in Argentina."

SEIDELMAN TO COAST

J. E. Seidelman, Universal vice-president in charge of foreign sales, left last weekend for the company's studios in Hollywood, where he will conduct a series of conferences with home office executives, now on the Coast. He will remain for several weeks.

Making a tour of Southern and Eastern branches offices is P. L. McCarthy, Universal's Eastern division sales manager. He is conferring with branch managers on the Scully Test Drive, which started Sunday. He expects to return to New York early next week.

WARNERS ZONE MEET

The quarterly meeting of Warners Washington zone managers was held on Tuesday in the Earle Building, Washington, with John J. Pacy, general zone manager, Manag-agers from Virginia, Maryland, Pennsylvania and West Virginia and the District of Columbia were present. Speakers were:


In Cleveland, Joseph Bernhard, general manager of Warners' theatre offices, addressed a meeting of the managers of the Ohio zone, with Nat Wolf, zone manager, president, Harry Goldberg, Warners' advertising manager accompanied Mr. Bernhard to the meeting.

KELLY TOURING BRANCHES

Arthur W. Kelly, United Artists vice-president and distribution manager, left last weekend on his first tour of company exchanges since assuming his present post. Mr. Kelly will visit Pittsburgh, Cincinnati, Cleveland, Detroit, Chicago, Indianapolis and Buffalo, before returning to New York in a few days.

Moore Greenhual, newly appointed advertising and publicity director for UA, returned to New York from the Coast last Friday, December 6th, where he conferred with studio publicity chief. He was presented with a silver pen and desk set before his departure. He expects to return to Hollywood in a few weeks.

SARGY ON COPYRIGHTS

Edward A. Sargy and Joseph L. Stein, counsel for the major distributors' Copyright Protection Bureau, conducted a symposium last week at the Columbia University School of Law. New York, on the legal problems involved in protecting the sound tracks of copyrighted motion picture films against possibilities of unauthorized re-recording, and radio or television broadcasting. They were invited to the Seminar on Legal Problems by Professors A. R. P. Well and Francis Deak of the law faculty, who participated in the discussions.
KITTY FOYLE, an unforgettable woman, unforgottably portrayed.: Kitty Foyle, America's White-Collar Girl, fighting for love and a living in a man's world.: That might be Kitty sitting across the room from you, behind her typewriter. That may be she seated next to you in the bus. She might have been that unusual girl you wished you'd dare speak to in the dusk yesterday evening.: Women will love it because they will go hand in hand with Kitty; men will enjoy it because they will discover a number of things about women they probably only dimly suspected.
GINGER ROGERS is KITTY FOYLE, romantic
harrecropper in the dustbowl of American
business, as pictured in Christopher
Morley's amazing best seller: The
Natural History of A Woman: It had to
be written by a man, because no woman
would ever admit what it reveals: It
is the mind and heart of the 20th
Century's young womanhood: As candid
as a mirror, as true to life as in
the Ladies' Lounge, as intimate as the
secrets lovers whisper.

GINGER ROGERS
In the First Great Romance of the White Collar Girl
"KITTY FOYLE"
Christopher Morley's Natural History of a Woman
With
DENNIS MORGAN • JAMES CRAIG
Eduardo Ciannelli • Ernest Cossart • Gladys Cooper
Directed by SAM WOOD
Who Made "Goodbye, Mr. Chips"
RKO RADIO PICTURE

Produced by David Hempstead • Harry E. Edington, Executive Producer
Screen Play by Dalton Trumbo. Additional Dialogue by Donald Ogden Stewart
"Mr. and Mrs. Smith," the hilarious story of a bride who couldn't stay mad, will soon reach the nation's screens, its riotous laughs filmed under the directorial genius of the director of "Rebecca" and "Foreign Correspondent." It's one of RKO Radio's big ones — and another of the biggest soon to be released is Orson Welles, as "Citizen Kane."
Finding each new problem a challenge, F. F. McHenry, manager of the Texas Drive-In Theatre at Houston, points out that it's the unexpected that makes life interesting.

The last different McHenry took over the drive-in theatre a few months ago was when a fog rolled in and obscured the screen. He figured his patrons had paid to see a show and they ought to see one, so he cut in with the public address system and announced the fog. He would issue fog tickets so those who wanted to could come back and see the show again. He had makeshift tickets then, but now "fog checks" are a part of the regular equipment. These tickets are dated and are good for any show within 30 days after they are issued. Rain interference is included in the bargain.

When speaking about rain, moisture does fall heavy down in the Gulf area. Recently, when a two-and-one-half-inch rain downpour hit the area, another problem arose.

The operator's booth is partly underground and McHenry was afraid when he took over the theatre that it was equipped with an automatic pump to keep it dry. But he was so busy he didn't check up on that fact. One night the watchman found the projection booth so flooded it took hours to bail out.

Fashion Notes—Paramount in New York announces that its new production of "Moon Over Burma," Dorothy Lamour states, "positively does not wear a soaring or any variation of it."

"BERSELY FLYNN GIVES SHIRT FOR BRITAIN," reads a letter from home to a young man advising the press and the nation that the Warner star has contributed "one of his colorful shirts" to the British war, for auction, Saturday, at the British War Relief Society, New York.

To the same British war relief, Universal Pictures announces, Marlene Dietrich has given that "come-hither" black chiffon parasol she carries in "Seven Sinners." Also, Dorothy Lamour has donated five sarongs and Vivien Leigh has given some Scarlett O'Hara "Gone with the Wind" items.

Elsewhere in New York, Hollywood clothes auctions are being held for other reasons. The Imperial Art Galleries, Ltd., sold a chinchilla coat insured for $55,000, several ermine coats for $15,000, a tuxedo sport coat—also a Chinese temple vase of imperial jade, milk clear, said to be worth as much as the Jonker's diamond, and a piano of fine black and tephra woods, with gold-plated legs, which originally cost 1,000,000 francs—all reputedly ordered sold by Edmund Lowe, the property of his late wife, Edyan Tashman.

An office neighbor in New York's Rockefeller Center is the Winston-Salem Southbound Railway Company—assuming, we presume, that when persons ride the Winston-Salem Southbound they stay south.

**Mexico Notes**

The Mexico City treasury department is looking to film exhibitors again for more urgently needed money. This is demonstrated by the department's request to the federal congress that the present cinema tax system be scrapped and the old method revived.

The present film exhibitors' taxation system is both long and elaborate: the civic treasurer checks the box office returns of all cinemas during the last quarter of the year to find an average which will be the basis for taxes during the next year. Exhibitors have repeatedly denied reports that they screen only poor and mediocre pictures during this check-up quarter, in order to show the year's lowest income, to serve as the basis for tax payments during the rest of the year.

Fernando Fernandez, one of Mexico's "ace" radio singers, is recovering in a Mexico City hospital from a queer wound he suffered during his debut as a film actor. Fernandez was shot in the stomach by his brother, Emilio, during a screen tussle. The property man made a mistake and provided a real instead of a blank cartridge.

The property man is A. Granejan whom Emilio wounded last year during a studio squabble. He and Emilio convinced the police that the Fernandez shooting was just an accident.

Death seems to be the fate of composers who accept the assignment to write music for the Mexican picture, "Ayer Que Tiempos, Seor Don Simon" ("What Days Those Were, Don Simon"). Manuel Castro Padilla, a successful song writer, died a few days after he got the "What" assignment. The next writer, Silvestre Revueltas, died, when he had just started his score.

Raul inveiled an young writer, is now doing the music. He says the music of this film is to feature a beautiful can-can and be released early next year.

Several Mexico City radio stations are working a "novelty" in the way of reducing their operating expenses. They are deducting five per cent from their artists' salaries "to pay for the use of the studios and the microphones."

Hollywood stars will be whiffing oxygen every day at 4 P. M., if Director Clarence Brown has his way.

An aviation enthusiast and a licensed transport pilot, Mr. Brown says the value to fliers of an oxygen cockpit when fighting fatigue or high altitude, is great.

Brown, now directing "Come Live With Me," for MGM, believes that 4 o'clock fatigue often becomes discomfiting to players' work and that if a tank of oxygen were kept on the set, everybody would be better off after a "sniffer" (of oxygen) at the tag end of the day. Reports have indicated an oversupply of air in Hollywood for years.

Whether the Cincinnati area is developing a class of cynics, pessimists and utilitarians, deponent sayeth not, but E. H. Mayer, our correspondent in that sector, reports that motion picture theatre owners thereabouts are receiving the following message, in the mails, anonymously:

"Youth is not a state of life—it is a state of mind. It is not a matter of ripe cheeks, red lips and supple knees; it is a temper of the will, a quality of the imagination, a vigor of the emotions; it is a freshness of the deep springs of life."

"Nobody grows old merely by living a number of years; people grow old only by deserting their ideals. Wrinkles wrinkle the skin, but to give up enthusiasm wrinkles the soul. Worry, doubt, self-distrust, fear and despair—are these the burdens that bow the head and turn the growing spirit back to dust.

"Whether you are a girl of twenty-five, as young as your self-confidence, or an old gray hair, as young as your hope; as old as your despair.

"In the central place of your heart there is a wireless station; so long as it receives messages of beauty, hope, cheer, courage, grandeur and power from the earth and from men—so long are you young.

"When all the wires are down and all the central place of your heart is covered with the snows of pessimism and the ice of cynicism, then are you growing old indeed."

The following wire was received at the Paramount home office from Bob Coyle, owner of the Coyle theatre, Charleroi, Penn.:

"North West Mounted Police" broke all house records in twelve years here. Paid admissions at advanced prices were 13,693."

P. S.: Charleroi has a population of 10,700.

The split between the broadcasters and ASCAP is widening. The broadcasters continue to build up their own music catalogue to supplement ASCAP in three weeks. This week they acquired hundreds of additional numbers. One of them is entitled: "You Can Make Such Beautiful Music Together."

Acme photograph from London motion picture studios arriving in New York show grim war-and-death reminders hanging on studio gates, signs, that caution: "Don't Forget Your Gas Mask." to jog the memory of forgetful ones.

London "blackout" regulations prevent any filming at night, stars and directors, producers and technical help stepping into defense and air raid roles on the outside after dark. Armed guards stand as lookouts at studio buildings, keeping a constant vigil against air raiders.
IT'S BIG! IT'S REAL

CON

“THRILL-PACKED ENTERTAINMENT.”
M. P. Daily

“WAY OUT FRONT.”
Variety

“SURE-FIRE ENTERTAINMENT.”
M. P. Herald
The surging saga of men who master torpedo-torn seas...told through the story of a woman who couldn't master her own heart!...The screen's mightiest epic of excitement...and yours for a box-office broadside!

starring

CLIVE BROOK
with

JOHN CLEMENTS • EDWARD CHAPMAN • JUDY CAMPBELL

Directed by Pen Tennyson
Produced by Michael Balcon
Distributed by RKO RADIO Pictures
Independent Unit’s Publication Urges Trade Practice Reform; Clearance Board in Ontario

American film companies may have to extend to Canada the benefits of the consent decree arrived at in the U. S. Government’s New York anti-trust action if the apparent sentiments of a portion of the country’s exhibitors are to be heeded.

Through its organization publication, The Canadian Motion Picture Exhibitor, the Independent Theatres Association of Canada has asked, inferentially, that the decree’s provisions be applied by American companies in Canada. Said the article, in part:

“The time limit for reform is strictly limited, after which comes trouble. The whole world is learning that lesson now, the hard way. Will the heads of the Canadian and American film industry miss the chance of applying the lesson to the situation in Canada? If the theatres are so heavily upon the U. S.?”

Meanwhile, as opinions on the U. S. decree began crystallizing in Canadian film circles, an Ontario clearance board was to be formed this week, to be a pattern for other provincial clearance boards, and perhaps for a national board; theatre and exchange business, and theatre construction are reported improved in Canada; it is reported from the eastern provinces that only U. S. and Canadian money is being accepted by theatres; and a battle for Sunday shows is raging in Halifax, great eastern port of the continent.

Decree Seen as “Reform”

The comment on the consent decree, by the Canadian exhibitors’ organ, was at length. It characterized the decree as a “reformed system in motion picture practices, carrying benefits to exhibitors, and in the first flush because this was so, “it is not in the cards that the Canadian exhibitors of that category will be satisfied out of the cinders, and play stepchild for very long.”

The publication took issue with statements attributed to distributor sources, that the decree would not be followed in Canada. It said that Canada was regarded as part of the American companies’ domestic market, and asserted it therefore would not remain a “stepchild.”

However, it admitted that the decree was entirely an American legal matter, putting the responsibility for action upon the major distributors.

Noting that the film industry in Canada has been attempting to solve its problems, and establishing fair trade practices by clearance and conciliation systems, the article added that, nevertheless, clearance boards were only now forming, and might never extend beyond one province, Ontario; that the conciliation committee was favorable to distributors; and that the Canadian contracts were too harsh.

“It is inescapable that they (American distributors) would be so short-sighted. Grievances and resentments untreated invariably result in upheaval,” it concluded.

There will be no national clearance board in Canada for some while, the motion picture branch of the Toronto Board of Trade decided, at a meeting to be organized this week, however, is a clearance board for Ontario, to consist of three representatives of the affiliated circuits, a like number from the unaffiliated theatres, and two representatives of the distributor; operations of this board will provide a pattern for other provincial boards, and determine the practicability of a national board, it is in member.

The Canadian Motion Picture Distributors, the group which some while ago broke contacts with the Motion Picture Producers and Distributors and have elected a president soon it is expected. The unit will probably, it is felt, elect a major company’s Canadian manager. In the interim, Colonel John Cooper has been executive secretary.

Better Canadian Business

Increased Canadian theatre and exchange earnings were reported this week, in New York, by Leo Devaney, RKO’s manager of Canadian operations. Mr. Devaney conferred with executives at the company’s home offices.

The better business has been evident for the past nine months, and particularly in the past 13 weeks, during which time there is more theatre construction. Government spending, and the proximity to theatres of enlisted or descripted men, for better or for worse, Mr. Devaney reported. Some theatres located near draftee training centers are doing remarkably well.

Between 20,000 and 30,000 men under go a month’s military training, he explained. Business apart from theatres is better, also he declared.

Unemployment is at a low in Canada.

Halifax Seeks Sunday Shows

On Thursday, the Halifax City Council was to discuss Sunday film showings. G. S. Kinley, alderman, has asserted he will move to keep the city’s theatres open at stated hours, for the war’s duration. The Halifax Ministerial Association is opposing the move.

Sunday showings in the great eastern port of Canada are being pleaded as a means to entertain soldiers and sailors. The ban on Sunday showings stems from the country’s Lord’s Day Act. It is felt there are only certain ways to nullify the law and that three: provincial legislation; an agreement between the provincial government and theatre operators, to avoid projection by the Dominion Federal Board; the obtaining in Quebec: amendment of the Act, by the Federal Government; and provision for Sunday shows under the War Measures Act.

Money Difficulties

From the country’s eastern provinces come reports that most theatres are now refusing British as well as French money. The latter was acceptable until the collapse of France.

Naval and merchant sailors of Britain, of whom there are many in some of the ports of Canada’s eastern territories, now find it necessary to exchange their money for Canadian currency at local banks, before going to theatres. U. S. money is now the only foreign accepted by the houses. For it, a premium of ten per cent is exacted by the Dominion Foreign Exchange Board, is paid at the theatres.

Local exhibitor organizations, to especially hang on to their money, put forth charitable campaigns, are a precedent in Canada, following the success of the recently formed Theatre Managers Association, of London, Ontario. The units would consider the auspices of the Canadian Motion Picture War Service, of which the general chairman is N. L. Nathanson, of Toronto.

Cooperative Books RKO

The 81 theatres of the Cooperative Circuit of Michigan will play RKO’s 1940-41 product, the Walt Disney Festival show, and “The Ramparts We Watch.”

New Independent Unit in Canada

Seven Canadian theatre managers of the London, Ontario, have organized the London Theatre Managers Association, to create new interests in motion pictures and to be in a position to give the Motion Picture War Service Committee concentrated cooperation in their war activities.

The members of the association are as follows: W. K. Trudell, Capitol and Grand Theatres, chairman; Jack Whitehouse, Centre theatre, secretary; T. H. McKnight, Patricia theatre; F. J. Simmons, Palace theatre; F. B. Jackson, Christie theatre; David Ziff, Elmwood theatre, and Ernest Parker, Rex theatre.

The Association was organized on September 6, 1940, and has received the full cooperation of the London Free Press, which devoted a three-column announcement of organizing activities with pictures of the members, and now runs a full page of motion picture news and advertisements in the regular news sections of the paper week in and away from the obituary and classified advertising sections where the film section was once placed.

In connection with the rodeo recently held in London, the association raised $611.00 for the Lord Mayor’s Fund for the British War Relief. This was accomplished through a concert held at the Loew theatre and through punch boards and private collections.

Paramount Sales Meet Slated for Panama

A sales meeting of Paramount representatives in Mexico, Central America and all of South America, except Argentina and Brazil, will be conducted at Panama on February 5th, by John W. Hicks, vice president of Paramount.

Arthur Pratchett, the company’s Central American manager is expected in New York from Mexico within the next few days for home office conferences. Other Paramount managers from the Latin-American territory will arrive in New York during the next few weeks to view current product and will return with Mrs. Hicks next month.

Chemical Snow Remover Eliminates Shoveling

Calcium chloride crystals especially prepared for keeping sidewalks free of snow are announced by the Solvay Sales Corporation in the accompanying issue of Better Theatres. Said to be inexpensive, these crystals are sprinkled over sidewalks or roads, when snow begins to fall and all snow reaching the treated surface turns to water. There is no residue to be tracked in and the chemical itself is harmless to rubber mats, carpets, etc.

New Albany House

Warrer Brothers theatre circuit will build a 700 seat house in the Delaware Avenue section of Albany, according to announcement last week from Moe Silver, Warner state zone manager. It will be finished by spring, he added. Architects are Blosnien and Van Der Bogert, of Albany.
Special Trains, Parades, Stars, Executives, Politicians Gather for Three Theatre Premieres; "Flight" and "Wind" Set

"Santa Fe Trail" in Santa Fe, latest in a three year cycle of "local city" openings, was to open Saturday evening, in the midst of a three-day celebration employing the New Mexico city’s three theatres, all its publicity resources, and the presence of newspapermen, political notables and stage and screen stars.

Meanwhile, MGM prepared exploitation angles for the "hemispheric opening" next Tuesday of its "Flight Command" in Washington, Mexico City, Havana, and Toronto, the occasion being Pan-American Aviation Day; Dick Condon, publicity director, and Frank Braden, publicity agent of Walt Disney Productions, left New York for an extensive national tour in behalf of "Fantasia"; MGM’s " Gone With The Wind" had its "general release world premiere" in Atlanta Thursday evening on the date on which, last year, the city was burnt, and when it had its world premiere; the world opening of MGM’s "Philadelphia Story" was set for that city on December 27th; United Artists continued setting openings and terms for its "The Great Gatsby" and and the same producer’s "Cheers for Miss Bishop" was announced as opening in Lincoln, Nebraska, on January 7th.

"Santa Fe" at Santa Fe

Amidst a three-day celebration, entitled "Santa Fe Trail Days" by New Mexico Governor John E. Miles, Warner Brothers’ "Santa Fe" will be the opening film in three theatres of that city, the Lomber Barro, Arley, and Paris. The local celebration, at which 65,000 persons were expected, began on Friday, with participation by Warner Brothers’ stars from Hollywood, and several thousand period-costumed Indians, who were to give the "Fiesta del 13th Fandango" at the La Fonda Hotel. The stars and political and newspaper figures were to watch the ceremonial from the hotel balcony and the Governor’s Palace.

The Saturday celebration was to begin with a reception by Governor Miles and governors from other states at the Capitol Building. After that there was to be the Santa Fe Trail Days Parade, in which to participate the Hollywood personalities, local residents, and the Indians. The three theatre premiere was to follow the parade, and to be followed in turn by a Santa Fe Trail Days Ball and pageant in Seth Hall.

The stars to be present were Errol Flynn, star of the film, Olivia de Havilland, Raymond Massey, Ronald Reagan, Van Heflin, and Alan Hale. Mr. Flynn was to be made the first honorary member of the mounted state police, during the celebration. Other stars expected were Ronald Reagan, William Lundigan, Phillip D. Craig, Grinding Gun, Martha Scott, Claude Gillingwater, George Kelson, Russell Simpson, Henry Silva, Leonard Trees, Betty Lou, Joan Caulfield, and others.

The long list of New York, Mid-west and Hollywood newspaper persons were to be present, each group having from respective centers in special trains.

Among the representatives of the press on the Hollywood train were: Jack Albin, Bill Belcher, Bill Blowitz, Mr. and Mrs. Eugene Bucaluz, Herb Bregsten, Don Brinn, Bules Bock, Ernest and Louis Campbell, Harrison Carroll, Art Carter, Mr. and Mrs. Doug Churcell, Hunter Clarkson, Walter Clausen, Carl Combz, Mr. and Mrs. Robbin Coons, Schuyler Crail, Harry Crock, Sandy Cummings, at Dal linger, Bill Denby, Natalie Draper, Mr. and Mrs. Jimmie Fuller, Mr. and Mrs. Hyman Fink, T. R. Gallaber, Katherine Graham, F. G. Garley, Chuck Hansen, Jerry Hoffmann, Ralph Jordan, Charles Judson, Ed Judson, Wolfe Kaufman, Mr. and Mrs. Hub Keavy, Read Kendall, Marlo and Rita Kendall, a world premiere, Gene Lester, Carter Ludlow, M. Lee Lyles, Alton McDiarmott, Lloyd McLean, Ted Magee, Mae Mann, Bob March, Johnny Meyer, Harry Mines, Dick Molder, Mr. and Mrs. Peg Murray, Mubly Munakata.

Also W. E. Oliver, Alexander Paal, Judge and Mrs. Harlan Palmer, Bert Perry, Frank Phillips, Fred Phillips, Dick Pollard, Loraine Ray, George Remick, Charlie Rhodes, Mr. and Mrs. Lawrence Schlesinger, Clark Schroeder, Lee Shippee, J. E. Smithson, Peter Stackpole, Mr. and Mrs. Jimmy Starr, Herb Stein, Janet Sterck, Mr. and Mrs. Harold Swisher, Clar- ice Thompson, Frank Farrell, World Tele- gram, Mr. and Mrs. Arthur Ungar, Charles A. Vallee, Bob Wallace, Raoul Walsh, George Swanger, Mrs. Len Weissman, Ed Widdis, Elizabeth Wilson, Gene Withers and Virginia Wright.

Studio Executives Attend

From the Warner Burbank studio, in addition to Charles Einfeld, were: Robert Taplinger, West Coast publicity director, Mr. and Mrs. Joseph Lethco, of the home office, were visiting the studio, Sam Clark, Lou Equisosa, Irving Fein, William Guthrie, Carlisle Jones, Ed Manion, Bayne Matthews, Scotty Welbourne and Kenneth Whitmore.

Among those who left on the train from the east were: Doris Arden, Chicago Herald Examiner, Louis Alwell, I. N. S.; James C. Austin, U. P.; Terry Ransey, Motion Picture Herald; Howard Barnes, Herald Tribune; Larry Cather, Louis Cichorz, Eddie Buehler, manager Mary Anderson theatre, Louisville, Ky.; Wally Butterworth; Kyle Crichton, Collier’s; John Cutler, Chicago U. P.; Ivan Thompson, World Telegram; Abel Green, Variety; Nat Gross, Chicago Herald Examiner; Mr. and Mrs. Sid H. Harding, Los Angeles Daily Mirror; Mr. and Mrs. Boyd Martin, Louisville Courier Journal; Harry Martin, Memphis Commercial Appeal; Mary Mason, N. B. C.; John McManus, PM; Lionel Moite, King Fea-
tures; Lee Mortimer, Daily Mirror; Mrs. Barney Oldfield, Lincoln, Neb.; Lucia Perrigo, Chicago American; Merle Potter, Minneapolis Tribune; Mappé, Chicago Daily News, Smith, Buffalo Evening News; Louis Sobol, Journal American; Louis Steverson, Bell Syndicate; Sollee, New Yorker; Prunella Wood, King Features.

From the Warner Home Office, in addition to Mort Blumenstock: Mitchell Rawson, Ralph Baur, Gil Golden and Sid Rechten.

U. S. on "Flight Command"

A special banquet at Washington’s Hotel Carlton, expected to bring together many of America’s foremost notables, is to be the prelude to the opening on the evening of next Tuesday, at Loew’s Capitol Theatre, that city of MGM’s "Flight Command," which to open simultaneously (making it a "hemispheric opening") in Havana, Mexico City, and Toronto. The day was chosen for the opening because it is PanAmerican Aviation Day. The Washington banquet is to begin at 7:30 p.m. in time for the noted guests to be taken to the Capitol for the premiere. Similar distinguished persons will gather in the other cities on the same night, prepared to see the features for the Washing- tion banquet and opening, sponsored by the National Aeronautical Association and MGM, invitations have been extended to a long list of notables headed by the President and including diplomatic, congressional and Cabinet officers.

There are to be brief talks by representatives of the State Department and Vice Presi- dent Gilboll Wilson, of the association, by the dean of the diplomatic corps in Washington, and President Franklin Delano Roosevelt.

The picture was made with the cooperation of the U. S. Navy, and has been passed by that group’s board of review, "liaison" officer between the Navy and MGM for the production of the film was Commander Harvey Haislip, U. S. N.

Hosts of the banquet, at the premiere, and at a special broadcast being arranged for the opening night, and to link the four capitals, will be a "Miss Flight Command" to be chosen from among the airline’s hostesses.

"Fantasia" itinerary

Richard Condon, Walt Disney Productions publicity director, and Frank Braden, publicist, are on an extensive national tour of key cities months in advance of the showing in those cities, of the latest Disney product, the musical feature, "Fantasia."

With a special exploitation campaign, Mr. Condon and Mr. Braden are to visit 30 cities. Contacts will be established with local units of the Music Federation, the Academy of Science, public schools, art groups, newspapers and magazines, radio stations, and the like.

Itinerary of the tour is: Boston, Philadelphia, Washington, Indianapolis, Chicago, Des Moines, Minneapolis, Detroit, St. Louis, Portland, San Francisco, Salt Lake City, Den- ver, Dallas, New Orleans, Atlanta, Montreal, Pittsburgh, Columbus, Cincinnati, Cleveland, Buffalo, Kansas City, St. Louis, Omaha, Spokane, Vancouver, Fort Worth, and Memphis.

The tour will take three months. "Fantasia" is now playing at the Broadway Theatre, New York, only.

"GWTW" Returns to Atlanta

Vivien Leigh, Lawrence Olivier, Alfred Hitchcock and other screen, stage, political, newspaper, and social luminaries were to be at Loew’s Atlanta Theatre before the curtain went up that night, at Loew’s Theatre, Atlanta, of MGM’s "Gone With the Wind." Proceeds of this sec-

(Continued on following page, column 1)
HARRIS, O'DONNELL GUESTS
OF INDIANAPOLIS VARIETY

Guests of honor at the annual installation-of-officers banquet of the Indianapolis Variety Club Friday night were to be John H. Harris of Pittsburgh, national chief Barker, and Robert O'Donnell, of Dallas, assistant national chief Barker.

They were to speak. Other speakers were to be Henry F. Schröcker, governor-elect of the state; Reginald H. Sullivan, mayor of Indianapolis; Samuel Jackson, state attorney-general; and Colonel Roscoe Turner.

New officers are Ken Collins, manager of the Indiana Theatre, and chief Barker of the local tent; Arthur Landes, assistant chief Barker; Albert Blocher, treasurer; and Fred Greenhow, secretary. Retiring chief Barker is Jack J. Wolfe.

Toastmaster was to be Carl J. Niesse, former chief Barker.

PHILADELPHIA RULES

Quiz Games Legal

Cash prizes for theatre games were approved in a meeting held down Tuesday, by Judge Judge A. Davis of the Philadelphia Court of Quarter Sessions, providing they conform to one condition—that they are games in which luck plays no part and where only skill counts. The decision is the first that motion picture theatre owners have won in the Philadelphia Courts, which hitherto have banned virtually every game devised to boost box office revenue which were not barred by anti-lottery legislation, finding that they demonstrated, “superior knowledge, skill and close attention.”

In “Cash Quiz,” questions are flashed on the screen and the movie patrol punches out the answer on a card. Cash awards are decided on the basis of the most nearly accurate card, with duplicate cash awards going to players tying.

_Here’s Answer to Exhibitor Prayers_

Older children in Public School 76, Indianapolis, have established ten rules to promote “Better Behavior in the Movies.” As transmitted by Betty Wrege, seventh grade pupil and chairman of the publicity committee of the school, the rules are:

1. You can build up or break down the good name of your family and your school by your actions in the theatre.
2. Courteous people do not show their approval or disapproval in a loud, boisterous way.
3. There are others in the theatre who have paid to see and hear the show in peace and quiet.
4. You can best show your disapproval of the unruly behavior of other children by refusing to join them.
5. Treat the furniture and equipment in the theatre as you wish to have yours treated by visitors in your home.
6. Self-control is of the greatest importance in case of fire or accident.
7. After you leave the theatre, express your opinion of the pictures as intelligently as you can.
8. Listen courteously to the opinion of others.
9. Speaking or writing to the manager about the picture is better than causing a disturbance in the theatre.
10. Following these rules is one way of being a good American.

The rules were printed and distributed throughout the school, with this preface: “When you go to the theatre, people judge you by your behavior. Their judgment depends on you.”

School Film Group Formed

The New England Educational Film Association, representing a pooling of the resources of three privately endowed colleges, two state universities, the CCC of the First Corps Area and the Massachusetts Department of Education has taken a unique step in promoting the use of motion pictures as teaching aids. The colleges and universities involved in this co-operative, non-profit undertaking are Harvard, Boston University and Dartmouth College. Members are the universities of Maine and New Hampshire. R. Haven Falconer, director of Dartmouth College Films is serving as chairman of the board of directors for the Association.

Clearing House for Information

The association serves as a clearing house for film information, co-operates in previewing, selecting and evaluating films and makes available a large library of films to schools and other organizations by means of a standardized distribution system and at lower, uniform fees.

A co-ordinated catalogue of all the films available has been compiled which groups the extensive material under four major headings—Social Science, History and Travel, the Arts and Science. Members have access to a tremendously enlarged film library on an exchange basis and the reels of all are available to any outside institutions through any one of the cooperating agencies.

The association was launched last Spring at a meeting of the New England section of the National Education Association. At that session, Dartmouth and New England softened their joint program to make educational films available to the State of New Hampshire and the suggestion that a larger co-operative program be undertaken was made. The new plan would embrace New England’s leading educational film services and would help schools, colleges and other organizations throughout the entire area.

Each member carries on its own film service while joining with others to set up a clearing house for the distribution of films. Films are distributed for a fee to members, not for profit. Since the fall, Mr. Falconer, Dartmouth College Films this year is continuing its twofold program of making educational films available in New England and of promoting films of Dartmouth life for distribution among alumni, schools and other organizations. Three new releases are planned this year and two more are expected to be in the fall. In June it recently sponsored the world premiere in Hanover of “Music of the Masters,” a 16 mm sound film produced in Hollywood and showing the technique of the leading concert artists.

Another distinction this Fall was its ability to provide news reel companies with films of the disputed and now historic “fifth down” squabble in the football game between Dartmouth and Cornell.

Renovate Pa. House

Mark Rubinsky has renovated the firehouse in Newmanstown, Pennsylvania. It is now the Lyric Theatre, the first film house in the town’s history. Mr. Rubinsky also operates theatres in St. Clair, New Philadelphia, Williamstown, Dallastown, and McClure.

Resumes Former Policy

The 2,150-seat Shubert theatre in Cincinnati, which last year, played a combination policy of stage shows and pictures, will resume the same policy December 27th. This year, it had been used as a moveover house for pictures.
WE SNEAKED A LOOK... AND WHAT A CHRISTMAS PACKAGE YOU'VE GOT IN "CHAD HANNA"!

IN TECHNICOLOR!
The Story of "Red Wheels Rolling"
by WALTER D. EDMONDS

HENRY DOROTHY LINDA
FONDA LAMOUR DARNELL
featuring
GUY KIBBEE JANE DARWELL
JOHN CARRADINE TED NORTH
ROSCOE ATES BEN CARTER

Directed by HENRY KING

Your big holiday show... and it's tagged with 20th showmanship!
Henry Fonda and Linda Darnell on the Kate Smith Hour, Friday, Dec. 13th... over CBS stations from coast-to-coast... millions listening in!

That's typical!
CHICAGO GROUPS AIM TO ABOLISH CENSORS

City Council Opens Hearings on Repeal of Ordinance Setting Up Police Board

Public hearings on an ordinance to abolish the Chicago police censor board were begun in that city this week by the judiciary committee of the city council. The police censor board has the power to determine what may or may not be viewed by Chicagoans on the screens of motion picture theatres. The first hearing, held in the council chambers of City Hall, was attended by more than 100 representatives of various civic organizations, some of whom have long and unsuccessfully fought for abolition of the censor board on the ground that it constitutes a violation of civil rights.

Dr. John A. Lapp, president of the Chicago Civic League, assailed the censor board's operations as a "censorship of democracy." The movies have become educators of the public," he said, "and therefore have become educators of democracy. To interfere with the motion pictures is to interfere with the processes of democracy; it is, in effect, to set up a censorship of democracy."

Dr. Lapp further charged that under the police censor board pictures have been rejected on moral grounds, but merely because the political or economic ideas expressed were unacceptable to the board.

The new ordinance submitted by Alderman Earl B. Dickerson, seeks to eliminate censorship of movies intended only for adults. In place of the present police censor board it would substitute a board of five persons to be drafted from a list of psychologists and educators, who would pass judgment on what films could be shown to minors.

Miss Jessie Benford, head of the Juvenile Protective Association, defended the present censor board. She declared that if an ordinance were passed which prohibited children from seeing certain movies, it would necessitate placing policemen at the doors of every theatre and demanding the birth record of each person who did not appear to have reached his maturity.

Began in 1907

The present censor board came into being in 1907 when an ordinance was passed prohibiting the showing of motion pictures without a permit from the commissioner of police, which is still the law in this city. Later, a board of movie censors was established by the commissioner of police to act for him.

The members of the censor board are civil service employees and can only be removed by formal trial procedure before the Civil Service Commission. Four of the five board, which consists of four policemen and one policeman, have served more than twenty years.

The municipal code also provides for appeals to the mayor, whose decision shall be final, if the action of the police commissioner is unsatisfactory. The ordinance provides that the commissioner can refuse to issue a permit, if in his or her own opinion the picture would tend to create "a harmful impression on the minds of children." However, if such a tendency did not exist for an adult audience, the police commissioner could then grant a permit for showing to adults only.

"The James Boys" and "Night Riders," though based on American history were banned by the censor in 1909. An appeal was taken to the Supreme Court, which upheld the power of the city to censor movies under the 1907 ordinance and held that the historical aspect of the picture did not preclude their being immoral.

1917 Case Cited

In 1917 the censor banned "The Spy." The reason given were that the picture contained scenes of torture being inflicted on the hero and his ultimate shooting by a firing squad.

The Fox Film Corporation asked for an injunction restraining the city from refusing a permit to show the picture on the grounds that the picture was neither immoral nor obscene nor objectionable under the city ordinance. The city then took the case to court, refusing to grant a permit but offering to give an "adults only" permit. The court ruled that the section of the city ordinance providing for such special permit applied to those pictures likely to create a harmful impression on the children only through those objectionable features (obscenity, crim-inality, etc.) specified in the ordinance.

Mayor Orders Deletions

The court stated that "if the glycerine tears and beads of sweat of motion picture technique were too horrifying for children, it is not for the administrator of the ordinance to say so; that it must first be so declared by the lawmakers." The order enjoining the city from banning the picture was affirmed.

Other films banned on some pretext or other were, "Chickie" in 1926 and "Alibi" a few years later. The latter was so bad that the police felt the displeasure of the censor board but the ban was quickly lifted after protests by the Chicago Civic Liberties League, daily newspapers and various civic groups.

First Nazi Film

The first Nazi film passed by the United States Customs service, the New York State Censor Board and the Hays organization was banned in Chicago. Ten days later after the picture had been seen by newspaper reporters and citizens at private showings, Commissioner Allman again overruled the censor's order and issued a permit for the showing of the picture.

On May 20th, 1940, "The Fight for Life" the United States Film Service documentary film dealing with the famous Chicago Maternity Center on Maxwell Street was viewed by the censors and banned. The picture had been shown in New York since March, 1940. As in the case of "The Birth of a Baby" the censor based its action on the 1907 ordinance banning, "pregnancy, birth, and birth as a subject for exhibition in public theatres, for entertainment."

In spite of the protests of civic organizations, women's clubs and members of the American Medical Association, the film has been sold and a ticketed showing arranged for showing in Chicago. The only concession made was permission to have the film shown before private audiences for educational purposes.

Film Seizure Illegal

Permitting contempt of court proceedings to be brought against five Birmingham city officials, the Alabama Supreme Court has ruled that the Birmingham ordinance which permits police to ban a film deemed indecent, does not also permit seizure of the print or locking the doors of the theatre where it is being shown.

The suit is the outcome of the seizure of a film from the Galax Theatre which was attempting to show "French Girls Club." The police obtained a temporary injunction against the police, who went ahead anyhow, seized the film and closed the house temporarily. The theatre thereupon filed contempt proceedings with the city attempted to block by a writ of prohibition. Ohio censors in Columbus, ordered 23 eliminations last month, compared with 30 eliminations from 510 reels in October. In November, 1939, there were 36 eliminations ordered from 680 reels.
CHETT BUTLER
CAPTAIN FLAGG
YANCEY CRAVAT
ATHER FLANAGAN
MR. DEEDS
JESSE JAMES
THE SHEIK
THE INFORMER
TOL'ABLE DAVID
MR. SMITH
THE KID
THE SCOUT IN "THE COVERED WAGON"
ARTAGNAN
DR. JEKYLL AND MR. HYDE
ROTHSCHILD

GREAT ROLES
MAKE GREAT
MONEY
PICTURES!
NOW!

PAUL MUNI

...as Pierre Radisson!
Rogue! Renegade!
Scoundrel! Killer!...
A fabulous figure who saved half a continent for the ruler who had ordered him hanged!

20th MATCHES THE GREATNESS THAT...
...WITH THE KIND OF ROLE YOU'VE
YOU’VE ALWAYS KNOWN WAS MUNI’S LWAYS WANTED HIM TO PLAY!
ADVENTURE!
ROMANCE!
DRAMA!
EMOTION!

...and the MUNI you want!

"HUDSON'S BAY"

ONE OF THE BIGGEST
OF 20th's BIG ONES!
**THE HOLLYWOOD SCENE**

**Slump**

Production slumped off badly this week with but three pictures finished and nine started, and against the nine completed and 11 begun the week before. Shootings were 43, six more than last week, and 14 more being prepared, one more than in the previous stanza, and 65 being edited, one less than last week.

The week's tabulation:

**COMPLETED**

- *39th-Fox, Western Union, Warners*
- *Footsteps in the Dark*

**STARTED**

- *Columbia, Return of Boston Blackie*
- *Producers Releasing, Secret Evidence, The Lone Rider Galopping to Victory*
- *Paramount, It Happened to Me*

**SHOOTING**

- *Productions, One short subject was completed and two started.*

**Down to Earth**

Paramount, in films recently completed and currently rolling, is leading the way with a return to true rather than cast names when the occasion warrants.

Thus, Jack Benny and Fred Allen appear as themselves in the forthcoming "Love Thy Neighbor." The rash of pictures featuring band leaders, not by any means confined to Paramount, has also helped the trend, with Bob Crosby appearing as himself for RKO, as does Kay Kyser, and Artie Shaw, Orrin Tucker, and Tommy Dorsey doing likewise for the former studio.

Deens Taylor is seen as himself in the Susanna Foster film, "The Hard Boiled Canary," as is Earl Carroll in "A Night at Earl Carroll's." And while Oscar Levant assumed the name of "Starbucks" in the recent "Rhythm on the River," the role, in the words of Paramount's own publicity department, was "pungently reminiscent of Lev-

**THERE'S NO PLACE LIKE HOLLYWOOD**

In the month are "Bad Men of Missouri," "Winged Victory," "Fiesta in Manhattan," "Sergeant York" and "Jinx Woman." The schedule has 14 of the studio's 18 stars and every one of its 13 directors working or preparing.

Latest addition to the Twentieth-Fox lot are "Tobacco Road," which John Ford is directing, and "Uncensored," which features John Loder, Nancy Kelly and Edmund Gwenn.

Also in work are "Western Union," "The Road to Rio," co-starring Alice Faye, Don Ameche and Carmen Miranda, done in technicolor: "Sleepers West," "Tall, Dark and Handsome," and "Murder Among Friends.

**Assignments**

Three films in top categories were blocked out this week by as many studios. Scheduled to go before cameras late this month is Ginger Rogers' next RKO starring vehicle, "Tom, Dick and Harry.

Robert Sisk and Garson Kanin have been assigned, respectively, to produce and direct the picture, made from a Paul Jarrico original. Messers. Sisk and Kanin were associated together on the latter's first directorial effort, "A Man to Remember." The new story chronicles the romantic adventures of a girl who can't decide whether to accept an ambitious salesman, a rich young business man or an easy going gas station attendant as her husband.

Although actual production is not scheduled to start until next fall on Paramount's still untitled Bing Crosby-Mary Martin film, the studio has announced that it will be produced and directed by Mark Sandrich, and have music and lyrics written by Irving Berlin, who will also collaborate with Mr. Sandrich on production. Currently occupied with the final editing of "Love Thy Neighbor," forthcoming Jack Benny-Fred Allen musical, Mr. Sandrich will begin preliminary work on the other picture within the next two months.

Robert Montgomery, who recently completed "Mr. and Mrs. Smith" with Carole Lombard at RKO, will be co-starred at MGM with Ingrid Bergman, loaned by David Selznick, in "Rage in Heaven," James Hilton novel. The story is the psychological story of a weakening married to a beautiful girl, whose jealousy drives him to attempt the perfect crime. Robert Sinclair will direct and Gottfried Reinhardt produce.

Owen Nash has been signed by MGM to a one-picture deal to work on the screen play of "Female of the Species."

Maureen O'Hara has had her option renewed by RKO Radio.

Ruth Hussey was signed to a new MGM contract.

Casey Robinson is working on the screen play of "Kings Row" for Warners.
Go West
(MGM)
Marx Fustest

From the opening sequence, which has George also Certificate Chico deco-
Parades, Frank Jacqueline Release June Edward minutes.

CAST

MOTION PICTURE HERALD December 14, 1940

This department deals with new product from a new view of the exhibitor who is to purvey it to his own public.

PLAY GIRL
(RKO Radio)
It's the Man Who Pays

Invitations to the preview of this Cliff Reid production described it with accuracy as "star-
ing Kay Francis in a return to her former glamorous role." It is the story, by Jerry Cad
y of a woman past thirty who, having prospered in terms of dollars, furs and checks collected throughout youth from men of wealth she has faced. Her latest investing in return save company, finds the pickings thinning and takes in hand a girl of nineteen to carry on the work under her tutelage. How her plans are frustrat-
ed by the girl's emotion for a cowboy with eleven million dollars, although she discovers a happiness for herself she has not expected, makes up a picture that its audience approved without stint.

Miss Francis' portrayal of the glamorous is one of the books. Margaret Hamilton as the maid and Nigel Bruce as the gentleman of means who pays, as do others, for the privilege of being treated as younger than his years distinguishes the support, directed by Colles and James Ellison supplying the romance that wrecks the lady's schemes.

It's what's called a dress-picture both as to costume and setting, and direction by Frank Woodruff is to the manner born.

Pre?eviewed at the Pantages Theatre, Hollywood, with a dress called by the press as of pro-

\[ Author: George W. S. ]

Let's Make Music
(RKO Radio)
Chopin to Crosby

Marking the cinematic debut of Bob Crosby, brother of Bing, "Let's Make Music" features the former's band and vocalists, dubbed "The Bobolites."


where the audience, mainly composed of stu-
dents at U.C.L.A., found the Crosby band good, but the picture as a whole somewhat slow.- W. S.

Produced and distributed by RKO Radio. Executive producer, Lee Marcus. Produced by Howard Benedict. Directed by Leslie Goodwins. Screen play by Nathan

CAST

Bob Crosby, Abhy Adams, Jean Rogers, Melvina Adams, Wilhelmina Elylase, Elizabeth Risdon, Joseph Buloff, Betty, Mr. Steve, Louis Jean Heydt, Marilyn Jones, Bessie Goodwin, John Goodwin, Mrs. Headwater, Betty, Niles Bixley, Philip Thorne, Bill Music Publisher, Benny Rubin, Frank Farnham, Pianist, and Mrs. Crosby's Orchestra

Play Girl
(RKO Radio)
It's the Man Who Pays

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ed by the girl's emotion for a cowboy with eleven million dollars, although she discovers a happiness for herself she has not expected, makes up a picture that its audience approved without stint.

Miss Francis' portrayal of the glamorous is one of the books. Margaret Hamilton as the maid and Nigel Bruce as the gentleman of means who pays, as do others, for the privilege of being treated as younger than his years distinguishes the support, directed by Colles and James Ellison supplying the romance that wrecks the lady's schemes.

It's what's called a dress-picture both as to costume and setting, and direction by Frank Woodruff is to the manner born.

Pre?eviewed at the Pantages Theatre, Hollywood, with a dress called by the press as of pro-

\[ Author: George W. S. ]

Let's Make Music
(RKO Radio)
Chopin to Crosby

Marking the cinematic debut of Bob Crosby, brother of Bing, "Let's Make Music" features the former's band and vocalists, dubbed "The Bobolites."


where the audience, mainly composed of stu-
dents at U.C.L.A., found the Crosby band good, but the picture as a whole somewhat slow.- W. S.

Produced and distributed by RKO Radio. Executive producer, Lee Marcus. Produced by Howard Benedict. Directed by Leslie Goodwins. Screen play by Nathan

CAST

Bob Crosby, Abhy Adams, Jean Rogers, Melvina Adams, Wilhelmina Elylase, Elizabeth Risdon, Joseph Buloff, Betty, Mr. Steve, Louis Jean Heydt, Marilyn Jones, Bessie Goodwin, John Goodwin, Mrs. Headwater, Betty, Niles Bixley, Philip Thorne, Bill Music Publisher, Benny Rubin, Frank Farnham, Pianist, and Mrs. Crosby's Orchestra

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Old Bill and Son (Legeran-General Film Distributors)

War Comedy

"Old Bill"—Bruce Bairnsfather’s cartoon creation—has now been elevated from comic book to screen. In the old days, the antics of the enterprising Old Bill were something more than a caricaturist’s jest, he was a national symbol, epitomizing that impermeable good humour and ready wit which enabled the British to survive and vic- toriously four years of trial and tribulation. One immediate asset this newest British war-time production possesses is that "Old Bill" and the British good humour are still alive.

There is a father and son idea behind the story with Old Bill joining the pioneers, to meet the new forward spirit in France. There is a French girl for the son’s roving eye, and a girl in khaki from home, officer buddies from the last war, the Cafe, etc., all mixed into an exhilarating pattern of comedy. There is a serious note underlying and at times the British case against Hitler is pleaded, but it is presented unexaggerated. The ending captures some Nazis—a running commentary on the British soldier’s viewpoint is almost always amusing. It is desirable for the entertainment which has gone before.

Ian Dalrymple has done a sterling job in directing so that the film is at one and the same time comedy and a document. The technical qualities are excellent, George Perinal’s camerawork being particularly notable.

Richard A. Catherwood’s "Old Bill" is a Cockney characterization but John Mills’ "Young Bill" is no less convincing and attractive. In fact, the rapport between Charlie Lumsden, Maurice Marsac as Magpie—Mrs. Bill—Rene Ray as the girl friend, and Roland Culver, are outstanding in an excellent and enthusiastic cast.

For American audiences "Old Bill and Son" has limits on its appeal—it’s essentially native flavour and humour and accents. As a contemporary comedy document it may appeal to those audiences who are interested in our states of mind.

* * *

The Lilac Domino (Select Attractions)

Western, with Comedy

A rare combination action and comedy, Universal’s "Trail of the Vigilantes" is keyed to attract attention because of its mixture of virile and comedic comedy. In a screen it is a parody of westerns, but it maintains the vim and the vigor that western fans seek, and the originality and the freshness that other film fans want.

For marquee names, it has Franchot Tone, Warren William, Broderick Crawford, Andy Devine, Mischa Auer, Porter Hall. It love interest is the pairing of Doris Nolan and Gary Alen, while Samuel S. Hinds, Charles Townbridge, Paul Fix, Harry Cording and Max Wayne complete the cast.

Harold Shumate’s original screenplay is designed to garner the maximum of laughs from the situations and dialogue, and to carry the story.

Allan Dwan, who directed, kept both elements moving at its most rapid pace. The story set before the turn of the century, concerns an investigator sent out West to probe cattle rusti-
Encore!

HERE COME...

HERE COME...

HERE COME...

All Together in the Biggest Opportunity of a Lifetime!

Warners' Billion-Dollar Naval Spectacle that

Nationwide Openings
James Cagney comes O'Brien

Is the U.S. Fleet

Pre-Booking

You've never seen such perfect timing!

If ever you've had a reason to screen a picture for yourself this is it. You'll be amazed at the up-to-the-second timeliness of its story from first scene to final fadeout so SCREEN IT IN A HURRY!
IN THE BRITISH STUDIOS

[These notes were mailed from London November 22nd.]

"Love on the Dole"
In Work at the Elstree
Into production at the Rock Studios, Elstree, has gone "Love on the Dole," screen version of Walter Greenwood's immensely successful play of working class life in the North. The picture is sponsored by British National, and is being directed by John Baxter, who wrote the script upon which the author, himself, Greenwood, has worked. Greenwood will be associated with the production from the beginning.

The cast of the film includes Deborah Kerr, as Sally, Clifford Evans, Frank Celliney on the Farm," further contribution to the screen achievements of Lucan & McShane, comedy team rapidly rising to box office heights in picture going Britain.

On these pictures, and on "This England" which has just been finished, British National will probably spend £150,000.

Next year they intend to make eight films with, probably, the story of The Red Cross, with Robert Donat as the star.

Managing Director of British National is George Parish.

"Kipps" Production
Eight Weeks in Work
Working from eight o'clock in the morning until half past five each day, the Twentieth Century unit at Shepherd's Bush, with Carol Reed directing, have now, up to the time of writing, put eight weeks of "Kipps" into the developing machines. Careful use of the "Spotter" system has enabled work to proceed with scarcely any appreciable loss of time. The afternoon's work has been devoted to one set alone, that of Shalford's drapery store in Folkestone, at 3000, a set which has given the prop men and art direction staff a full time job. From this, work has now been transferred to another major set, that of the opulent and ornate Folkestone mansion which is bequeathed to shop assistant "Kipps" in Wells' story.

Employed to add to the realism of the Edwardian settings, local Shepherds Bush tradesman Walter Bush donated his window dressing experience to the unit and working from faded photographs of his parents shop in Kent in the early part of the century, dressed the studio set in appropriate period style.

Michael Redgrave is, of course, playing in the title role, and Diana Wynyard in the feminine lead.

Meanwhile Twentieth Century announce further points on their ambitious £500,000 British film programme.

This side of Christmas Gordon Harker and Sidney Howard, the Cockney and Yorkshireman, comedians both, will go to work on "Once a Crook," from the London stage play by Evadne Price.

Harker has the role of a released convict turned publican seeking to tread the straight and narrow path.

January Holiday
For Ealing Studios
A month's production holiday is planned for Ealing by managing director Reginald Baker, who declares that he will suspend all activity during the month of January. Before the studio closes down it is hoped to have finished the new George Formby comedy at present untitled, but based upon the West End stage play "As You Are." With the February reopening studio work will commence upon Roy Kellino's picture of the Fleet Air Arm, for which exteriors have already been taken.

Mr. Baker states that one of the reasons inspiring this move is the danger of an influenza epidemic, which in the past two years has made January a difficult month for film producers.

Talent Scarce,
Sistrom Finds
Casting difficulties are pleaded by RKO Radio producer William Sistrom, who protests that it is difficult to develop a production programme because it is difficult to get hold of the right artistes, many of them being in the Services. Mr. Sistrom intends, however, to make "A Gift to His Majesty" and may possibly give the leading role to Robert Newton. The subject is based upon one of Peter B. Kyne's novels.

Meanwhile, on the floor at Denham under Mr. Sistrom's eye is another "Saint" subject, in which Hugh Sinclair has the title role under the directorial eye of actor-producer Leslie Fenton, Englishman who initially came back to this country in order to join one of the Services, and who has accepted this directorial commission pending his call-up.

"Ghost Train" at Shepherds Bush
In another part of Shepherds Bush Studios, but under the Gaumont-British-Gainsborough wing, four weeks of work have been recorded on the Arthur Askey comedy thriller "The Ghost Train," in which Askey and his comedy partner, "Stinker" Murdoch, have Carole Lynne as their female partner.

Script is by Val Guest and Marriott Edgar, who having worked with and invented gags for The Crazy Gang and Will Hay, now have a new comedy inspiration for their material in "Big Hearted" Arthur. Walter Forde is directing. Also in the cast is Morland Graham, who has scored a pronounced hit in the earlier title role of "Old Bill and Son."

"London's Got Grit" is the title of a two-reeler made by Widgeon Newman and for distribution in the U. S. The picture aims to tell of London's war effort and the story of its resistance to Hitler's hordes.
TRADE IN BRITAIN HARRIED BY SUNDAY CLOSING, ARMY COMPETITION, QUOTA

Exhibitors Unite, Between Bombs, in Move for Government Concessions on Three Problems Affecting Attendance

by AUBREY FLANAGAN
in London

Though outside observers might conclude that the British exhibitor, along with his fellow countrymen, would have all his work cut out to fight the bigger battle on the international war front, circumstances have compelled him to arm for other and not too easy fights on exclusively trade territory. His very livelihood depends upon these wars within a war.

Three sectors of the line of battle find him most heavily engaged—those of Sunday opening, of government competition and of quota. On all these three the CEA has decided, in order to preserve the livelihood of its members, to engage its heaviest artillery.

A national campaign is to be undertaken to secure the abolition of the present still cumbersome machinery under which Sunday opening of cinemas is permitted and the exhibitor charity-taxed for the privilege, a campaign which aims at turning the whole business world, like the other way around, letting the exhibitor close if he wants to, and cutting out a tax which has been described pointedly more than once as "ethical blackmail." 

Opposition both actual and potential from Government departments and from the services is being watched. The Ministry of Information's mobile cinemas and film library scheme is being closely watched and a particular eye kept on certain dangerous loopholes. The Army Council's films for troops scheme is no less bitterly opposed and any co-operation refused under present circumstances.

Not least anxiously of all does the CEA General Staff regard the quota situation, conscious of the grave dangers of a shortage of product which may leave many exhibitors high and dry, a shortage likely to be aggravated by the decreasing amount of studio space available for production. Here again approach is being made to the Government with the idea of enlightening them as to the exhibitors' difficulties in meeting his quota commitments.

Production Decreasing

This last sector of the trade battlefront is not likely to be the easiest for those fighting there. There would appear to be little doubt that the actual film situation is likely to be one of the lowest on production record. The decrease also in imported product has already caused great concern, is currently provoking widespread trade difficulties.

Many exhibitors in Great Britain have this last year past just managed to meet their quota. Many have fallen far short. The current 17½ per cent is not likely to be reached by all British exhibitors, for the simple reason that there are not likely to be enough films to be distributed to English cinemas.

Raised in more than one CEA group the question has this month been discussed at the General Council where it was decided, following the lead of the Scottish branch, to lay the exhibitors' case before the Board of Trade. Though there were differences of opinion voiced at the General Council, the feeling of uneasiness would seem to be general. George Singleton's expose was representative of exhibitor attitudes. He contended that already in competitive areas bookings had been made for the first half of the new quota year and exhibitors knew all too well what sort of difficulty was facing them. Films from British studios were limited and many of the American companies were meeting their quota by large scale subjects on a multiple quota basis.

Studio Space Requisitioned

Producers no less than exhibitors would like something concrete done to stimulate production. Greatest snags at present is the decreasing amount of studio space available. The vast majority of British studios have been requisitioned by the Government. Even those still free have been supposed by the appropriate State department. There is the likelihood that some of these may go, too. Facing this, British producers have appealed to the Board of Trade to take safeguarding action, contending that few though the films in prospect may be, there may not be the studios available wherein to make them.

Board of Trade official, helpful and sympathetic, are, however, answerable to other industries and war purposes than merely the film industry, and have done little concrete. It is on record that one producer, pointing out his program and protesting the potential impracticability of achieving it was politely advised to curtail it and make less films. It is on record, too, that, in a sincere mood to do something helpful, the board pronounced the idea of concentrating all British production on the mighty Denham Studios and guaranteeing adequate space to the companies. Other studios naturally opposed the scheme, producers complained centralization was an impracticable ideal.

Crisis is an extreme word, but it is increasingly believed that if something swift and emphatic is not done by the Board of Trade something like a crisis will face the industry here.

Army Exhibition Opposed

Meanwhile the activities of Government and Service film units is causing increasing annoyance in exhibitor circles, so much so that difficulties already acute the latter contend they can be pardoned for being both adamant and pugnacious in their attitude.

After long and repeated discussion with the KRS, the CEA remain inflexibly opposed to the Army Council's mobile film scheme, no less inflexible in spirit of the enigmatic and sustained disservice of circuit leader, Oscar Deutsch. Mr. Deutsch continues to dissociate himself from the association (and the society) in their refusal to collaborate with the Army, has written to military chiefs Lord Gort and Sir John Irwin difficult and unfortunat statements, of CEA President Harry Mears, Mr. Deutsch wrote to the former gentlemen in protesting and apologetic terms.

Only effect so far upon the CEA has been to provoke a sharp rap on the Deutsch knuckles for unconstitutional conduct and to reinforce the association's attitude and its complete accord with the KRS. All the trade army being out of step except Oscar, they were charging together with the protest that the arrangements already in existence were made at the request of the War Office, that there is no reason to believe they have not proven satisfactory and that the Army Council has been totally misinformed and all advised and sources within the War Office. In future, they suggest, if the War Office has anything to submit it should submit it to the trade associations and not buttonhole individual members.

A like critical eye is being kept on the Ministry of Information whose mobile cinemas, free films, and free projectors scheme has already been reported in Motion Picture Herald. The association insists on an unequivocal guarantee that the activities of the Ministry shall not trespass on the commercial or entertainment field. They have obtained guarantees that no entertainment films will be used, that even the documentaries distributed or shown will be done only after they have been withdrawn from trade distribution. The tenancy with which the CEA have stuck to this point of principle is redoubled on the way, spotting a loophole in the Ministry's free projector scheme, they saw a possibility that such projectors, loaned to libraries or institutions, might be used to show entertainment films. The Films Division chief, Jack Doddington, has promised reservations to educationalists.
COAST PLAYERS ATTACK REFERENDUM BY GUILD

Extraneous Question Vote Results on Abolition of Council; Cameramen Near Showdown

The advanced players and extra players of the Screen Actors Guild are still fighting, this week, in Hollywood. War by ballot having ended, war by words continues; and the latest development is the appearance of petitions among extras, charging that the recent referendum abolishing the Council, extra players’ Guild governing body, was irregular.

Leaders of the extras claim they have secured 507 signatures, affirming that the number voted for continuation of the Council. A Guild auditors’ report had said only 507 voted for continuation.

The same spokesmen for the extras charge the Council and the directors refused to allow Council checkers or observers at the counting of ballots, and that the Council was not allowed to participate in the wording of the ballot question.

Morgan Addresses Publicists

Meanwhile, support by the Guild for the eastern unit of the Screen Publicists Guild was expected to be voiced Thursday night, in New York, by Ralph Morgan. Mr. Morgan was to speak at that time to a meeting of the unit, which was also to nominate officers for the coming year.

The eastern unit is seeking recognition as the bargaining agent for publicity and advertising workers in the New York home offices of the majors, and has petitions for certification as such filed with the National Labor Relations Board.

A showdown over jurisdiction for Hollywood motion picture cameramen, was expected on Wednesday, at which time James Roosevelt’s “The Kingfish’s backlight” and Hal Mohr, former officer of Photographers’ Local 659, is the head cameraman. He has been suspended by the American Society of Cinematographers, on a non-union charges of dues. Photographers Local 659 is a unit of the International Alliance of Theatrical Stage Employees, which several weeks have empowered it to declare absolute jurisdiction over all Hollywood cameramen, thus attempting to alter a situation under which the ASC governed first cameramen, and it the rest. A producers’ agreement with the ASC provides for employment of only ASC men as first cameramen.

Screen Credit Plan Set

On Wednesday night, in Hollywood, the Screen Writers Guild is expected to approve a compromise plan for adjudication of screen credits.

Attorneys for the guild and for the producers have been conferring on the alternative agreement. The Guild several weeks ago warned its members not to sign agreements with producers with which they are not the latter than the Guild’s arbiters of credits after the expiration of the bargaining agreement.

Conferences on reclassification of extra players on a different wage scale for such were to begin next week in Hollywood between representatives of the producers and those of the Screen Actors Guild, it is hoped, with the result that they can obtain more extra calls paying about $3.50 per day.

Confidential to Mr. for the Guild, Edward Gold, president; Kenneth Thompson, executive secretary; Walter Abel, Edward Stanley, John Dales, Jr., and Lawrence Beilenson, for the production wardrobe of Frank Bensman, president of the Motion Picture Producers Association; E. J. Mannix, Herbert Preston, and Mendel B. Silberberg.

In Scranton, Pennsylvania, this week the IATSE lost a battle for its operators’ unit, in Lackawanna County Court. Judge Will-Leach refused to lift a non-picketing injunction, in the case of the Bulls Head theatre, owned by R. A. Lesaus. In addition, the Judge castigated unions which “oppress other people.”

He said the injunction preventing the IATSE projectionists from picketing the theatre was valid because the theatre was not involved in a labor dispute, the picketing being the result of a CIO-AFL jurisdictional argument. The Judge, in his remarks, referred to the organization of some labor unions and corporations as “locus-pocus.”

George E. Browne, president of the IATSE, is to move on January 1st, to the Steuben Building, Chicago. Offices of the organization will also be there.

New president of the Theatre Employees Local B-12 of the IATSE, Wilkes-Barre, is Ruth Martin. Elections were held last week. Other officers are John Demody, vice-president; Eugenio Zampino, treasurer; Carl B. Thomas, financial secretary; William Tolins, business agent.

On the executive board are Harry Jones, Robert McWilliams, Tina Morgan, and Mary Jones. Trustees are Dorothy Peters, Marion O’Neill, Daisy Mills. Delegates to the Central Labor Union are Miss Martin and Loreta Stewart.

The Hazleton unit, Local 152, has elected Vincent McCartney president. John Gallagher is vice-president; William Boyle, business agent. Anthony De Cosmo, secretary-treasurer; Henry Krisssinger, recording secretary.

Technicians Seek New Contract

In New York, the Laboratory Technicians, Local 702, has opened new contract negotiations, as contract increases, a 35 hour week, two weeks’ vacation with pay, all holidays with pay, and a minimum work guarantee of four days a week. The negotiations are to be conducted with the Eastern labs, centered in New York, expire December 31st.

The union also seeks uniform contracts. It now has 17 contracts, the Associated Actors’ presid-ent, is heading the negotiations.

Peter J. Christmas is the new president of the Orleans unit, of New Orleans and Ernest Nordin, vice-president; H. E. Pace, recording secretary; Mike Chaloupka, financial secretary and treasurer; and Fred Bergboff, sergeant at arms. Directors are Emil Hoppe, Arthur Randall, Leon Gamet, Marvin George, and Frank Elias.

Reelected president of the Philadelphia musicians’ local 77, is Frank Liuzzi. He won, in elections last week, over Charles McConnell, by 829 to 646. Other officers are Romeo Cella, vice-president; A. Rex Riccardi, secretary; Harry Kammerer, assistant secretary; Joseph Bosile, treasurer, and James Perr, sergeant at arms.

In the same city, Jack W. Miller, national representative of the American Guild of Variety Artists, has taken over the direction of the local unit, following the ouster of Tom Kelly, who was executive secretary. Mr. Kelly is proposing an actors union apart from the AGVA. He is executive secretary of the independent United Entertainers Association, of Philadelphia. His proposal was last week, in New York, by the Associated Actors and Artists of America, parent actors’ union.

MOVIE TONE NEWS—No. 26, Vol. 23—President Roosevelt leaves Miami on inspection tour of German bases....Krupps to compete in Chicago....Tobacco auction held in Kentucky....British ships battle Italian craft off Mediter- ranean....Italian airman attack England....U. S. Vice- president elect Wallace received by Mexican Presi- dent....Postmaster General Frank C. Walker asks patronage; Republicans should not appoint public officials....Spyros Skouras arrives in Los Angeles to direct movie for Greek war relief fund....Exhibitions and Sports.

MOVIE TONE NEWS—No. 27, Vol. 23—First pictures of Italy styled as the new French seacoast of Western Africa....Ten killed in skiing accident....Auction prices go up....Presi- dent and Henry Wallace display good neighbor policy....Miami Beach gets a Christmas mood....Children of Australia show patriotism....Smallest sleds established....President Eisenhower watches Washington Redskins 73 to 0 in gridiron contest.

NEWS OF THE DAY—No. 24, Vol. 12—British warship battle Italian bombers at sea....First Italian raiders bagged over London....Roosevelt says 100,000 American pilots will be committed to fighting Axis boat....Formula for pace.....How to run a naval convoy....England at war....Fascists attack vehicles....Wallace attends Mexican rodeo and bull fight....U. S. commissioner on mercy flight to Chile....Bears beat Redkins.

PARAMOUNT NEWS—No. 29, Vol. 12—F. D. R. on mystery cruise....Wallace orders all Cabinet members out of Washington....Walt Disney in Chicago....Tommy Harmon gets radio tips from Eddie Cameron....New combat boat like flying fish....Houdini’s mechanism used in war....Wallace leaves for mystery cruise....British troops as troopers....F. D. R. on mystery cruise....Wallace at New York Port....Holiday season:....Pet lays eggs in kitchen....Dog proves good traffic cop....Pigeon cats on display show....Dodge beats Giants in football contest.

UNIVERSAL NEWSREEL—No. 164, Vol. 12—British rescue downed Polish flyer....McGee’s yard show....Ambulance trip....F. D. R. on mystery cruise....Wallace at New York Port....Holiday season:....Pet lays eggs in kitchen....Dog proves good traffic cop....Pigeon cats on display show....Dodge beats Giants in football contest.

National Decency Legion Classifies Seven Pictures

Of the seven pictures classified by the National Legion of Decency in its listing for the current week, six were unobjec-tional for general patronage and one was approved for adult patronage. The films and their classification follow:


Class A-2, Unobjectionable for Adult Patronage: “Four Mothers.”

Renew Decency Pledge

The National Legion of Decency Pledge concerning motion pictures was renewed on December 9th in several churches throughout the United States.

The renewal was in response to invitation of the Bishop’s Committee on Morals of the Methodist Episcopal Church, South, to the Bishop in Cincinnati, is chairman.
Paramount Pictures

The
Paramount
SEAL

OF SUCCESS

YOUR SEAL
Gary Cooper
Madeleine Carroll
in Cecil B. DeMille's
"NORTH WEST MOUNTED POLICE"
IN TECHNICOLOR
with Paulette Goddard
Preston Foster • Lynne Overman
Robert Preston • Lon Chaney, Jr.
Produced and Directed by
Cecil B. DeMille

Claudette Colbert
Ray Milland
in
"ARISE, MY LOVE"

Produced
Directed by MITCHELL LEISEN

THE BIGGEST
BOX-OFFICE
ACT IN
BUSINESS
Fred Astaire and Paulette Goddard in "SECOND CHORUS"
with Artie Shaw & His Band · Charles Butterworth · Burgess Meredith
Produced by BORIS MORROS
Original Story by FRANK CAVETTE
Directed by H. C. POTTER

Jack Benny and Fred Allen in "LOVE THY NEIGHBOR"
MARY MARTIN · Verree Teasdale and ROCHESTER
Produced and Directed by MARK SANDRICH

Fredric March and Betty Field in Joseph Conrad's "VICTORY" (AN ISLAND TALE)
with Sir Cedric Hardwicke and Jerome Cowan
Based on the Novel by Joseph Conrad
Directed by JOHN CROMWELL

Fred's best yet... 'cause he's got Paulette!
The industry's top holiday hit!

An all-star cast in the New Year's best woman's picture

THE ESS !
THE BALANCE OF BOX OFFICE POWER IS Paramount's IN 1941!

Madeleine Carroll - Fred MacMurray in "VIRGINIA"
IN TECHNICOLOR
with Stirling Hayden - Helen Broderick - Carolyn Lee
Produced and Directed by EDWARD H. GRIFFITH

John Wayne - Betty Field - Harry Carey in "THE SHEPHERD OF THE HILLS"
IN TECHNICOLOR
with Beulah Bondi - James Barton - Samuel S. Hinds - Marjorie Main
Directed by HENRY HATHAWAY

BING CROSBY
BOB HOPE - DOROTHY LAMOUR
"ROAD TO ZANZIBAR"
with Una Merkel - Joan Marsh - Eric Blore
Directed by Victor Schertzinger

"I WANTED WINGS"
Ray Milland - William Holden - Wayne Morris - Brian Donlevy
with Constance Moore - Veronica Lake - Hedda Hopper
Directed by Mitchell Leisen

"THE LADY EVE"
Barbara Stanwyck and Henry Fonda
with Eric Blore - Eugene Poltette - William Demarest - Janet Beecher
Written and Directed by Preston Sturges

"YOU'RE THE ONE"
Bonnie Baker - Orrin Tucker and his Orchestra - Jerry Colonna
Directed by Ralph Murphy

PRINTED IN U.S.A.
Frank Walker is Honored by 1,000 At Variety Club

One of the biggest gatherings of industry personalities in the history of the Philadelphia area was the scene at the annual banquet held Thursday evening at the Bellevue-Stratford Hotel, Postmaster General Frank C. Walker was the principal guest of honor.

Almost 1,000 taxed the capacity of the ballroom to such an extent that it was necessary to dispense with the traditional tent covering this year. Instead, ceiling fans made the decorative motif, with 35 silver and gold spots playing on the ceiling, give it a festive effect. Being held for the first time away from a Sunday on a weekday night, there was the biggest representation in years of New York industry figures and other out-of-towners. A double dais was set up to accommodate 50 outstanding personalities in the world of entertainment and in city, State and national affairs.

Many Notables Present

Ben Bernie was toastmaster, and the list of speakers included Mr. Walker; Senator James D. Davis, Pennsylvania; Governor Arthur H. James, Pennsylvania; Harold G. Hoffman, of the Allied Newspaper Publishing Company; Sygros Skouras, National Theatre Amusement Co., New York; Mayor Robert E. Lambert, Philadelphia; Major General Clifford H. Powell, Fort Dix, N. J.; Dr. Alexander J. Stooland, superintendent of Pennsylvania public schools; and W. G. Van Schmus, Radio City Music Hall director.

Others seated at the double dais included Rev. Sylvester M. McCarthy, Chester Heights, Pa.; Rabbi Simon Greenberg and Rev. Herbert W. Jones, of Philadelphia; Arthur Kelly, United Artists; Red Depinet, manager, Paramount; Bob Nast, the Hollywood News diarist; Mrs. John H. Harris, of the circuit; James E. Irwin, local manager, United Artists; Sam Stirbey, manager, Loew’s, Roxy, Philadelphia; Dr. Robert E. Clark, of the Variety Club; Sam Steigel, decorations; Elmer O. Willkhoe, in charge of sound equipment; Hilkary Brown, ticket committee head; Earle W. Sweeney, reception; Bill MacAvery, electrical effects; Everett Callow, publicity; Ben Fertel, dinner; Milton Rogosiner, secretary; Sidney Samuelson, printing; Clinton Wheeler, transportation-hotel; Paul Greenhalgh, out-of-town guests; and Dr. J. Alex Ritter, physician-in-charge.

Buffalo Variety Names Directors

The Variety Club of Buffalo, N. Y., has named the following directors: Phil Fox, Columbia; Irving Fried, Tri-State Automatic Candy Corp.; Stanley Kozanowski, Rival-theatre; George F. Hany, Jr., Capitol theatre; Sydney Lehman, United Artists; Elmer F. Lux, RKO’n 12 P.J. Martin, dramatic editor of the Courier-Express; Ralph W. Maw, MGM; Sydney Samson, 20th Century-Fox; Murry Whiting, Cine Chat, Inc.; David Freeman, Inc., and Melvin Schwartz, Jubil theatre.

Robert T. Murphy, Shea circuit booker, and retiring chief booker, was nominated as Buffalo’s representative on the national board of directors.

Directors Named at Kansas City

The new directors of the Kansas City Variety Club who will elect the club’s 1941 officers are: Sam Abend, Film Delivery; George Baker, Baker Enterprises; Arthur Cole, Paramount; I. J. Griffith, Griffith Theatres, Inc.; Fenton Jones, insurance agent; O. K. Mason, Commonwealth Amusement Corp.; Jay Means, Oak Park and Baghdad theatres, and retiring president; C. M. Wuthow, 22nd Street, Va; Ward Scott, 20th Century-Fox; Robert F. Withers, Republic-Midwest, and Jere Zigmond, Newman theatre.

Cincinnati President Transferred

When John S. Allen, MGM city salesman, goes from Cincinnati to Washington to become the company’s branch manager there, he will be succeeded as chief of the Cincinnati Variety Club by William Onie, Monogram manager, who is now first assistant chief booker. Mr. Onie will advance from second to first assistant, and a new second assistant will be elected.

The Cincinnati Variety Club has set February 21st, as the date for their annual dinner and election of officers, to be held in the Cincinnati Variety Club quarters.

Testimonials for Dunbar, Moore, James, O’Shea

Testimonials were given this week for Robert H. Dunbar and “Dinty” Moore, in Pittsburgh, and for William James, in Columbus, Ohio, with many from the film industry in attendance.

Two hundred exchangemen and exhibitors of Pittsburgh directed their dinner Monday night, at the William Penn Hotel, for Mr. Dunbar and Mr. Moore. Mr. Dunbar is the Warner office manager and city salesman there, who had been promoted to manager in Cincinnati. Mr. Moore is his successor in Pittsburgh.

Toastmaster was Burtis Bishop, Jr., who recently was appointed MGM’s district manager in Kansas City. Speakers were Harry Kahn, zone manager for the Warner theatre circuit; John H. Harris, of the circuit of his name, and national president of the Variety Clubs; Senator Frank Harris; Edward T. Becdle, of Pittsburgh; Roy Haines, Warner Brothers division manager; Robert Smeltzer and Charles Rich, Warner district managers.

In New York also, a testimonial dinner is to be extended next Tuesday, at the Hotel Astor, to Arthur Schwartz, formerly chief booker for the Birck circuit. Mr. Schwartz resigned to join his father-in-law in the bakery business.

Variety Honors James

William James, who operated one of the first picture theatres in Columbus, has been given a testimonial dinner by the city’s Variety Club. Toastmaster was Max Stearn, operator of the subsequent run Southern Theatre, in downtown Columbus. Mr. Stearn started in the film industry about the same time as Mr. James.

In New York, an industry committee, meeting at the Hotel Astor Tuesday, drew plans for a testimonial dinner to E. K. ‘Ted’ O’Shea, and Jack Bowen. Mr. O’Shea, former Eastern district manager, has been appointed MGM’s Central division manager, a new post; and Mr. Bowen, the New York manager of the Roxy circuit, was listed as a member of the New York. Tentative date for the testimonial is January 9th.

Bill Strohmoe, director, and actor, was given a testimonial dinner last week at the Hotel Astor. Among the guests were Mr. and Mrs. Thomas Mann, Erika and Claus Mann, Gifford Cochrane, Mrs. Howard Dietz, Clifford Oates, P. A. Powers, E. L. Eopert, and Henri Bernstein. The occasion was Mr. Strohmoe’s return from Europe.

Bill Robinson, Negro actor and dancer, received a testimonial Sunday night at the Mecca Temple Casino, New York, from the Negro United Guild. Toastmaster was James J. Walker, attorney, and former mayor of New York City. There was entertainment. Masters of ceremonies were Dan Healy and Ed Williams. Approximately 500 attended the affair that evening.

Thomas H. Donaldson, newly appointed MGM sales manager, has announced that he will receive a testimonial dinner January 14th from industry friends in New Haven, where he has been also engaged in extensive entertainments for the dinner are Harry F. Shaye, Low-Poli division manager; Barney Ptike, MGM manager; and Lou Brown, Loew-Polish Tobacco.
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TERMS OF COPYRIGHTS NOW AFFECTED BY DECREE

Annual Report of Protection Bureau Points Out Rules Governing Licensed Bookings

The consent decree does not affect any of the problems involved in the effort by the major distributing companies to prevent unauthorized and uncontrolled distribution of pictures which are subject to the U. S. Copyright Act, according to the annual report of their Copyright Protection Bureau, made public in New York, Tuesday.

Violations Decrease

Jack H. Levin, director of the Bureau, reported that violations were found in 26 per cent of theatres in 32 states investigated upon exhibitor or distributor complaints, as compared with 28 per cent in similar investigations during the previous year.

For each single theatre found to be involved in unauthorized extensions of run or so-called "hold overs," there were seven theatres found to be involved in the same violation, said the Bureau. On the other hand, where general territorial investigations, not based upon specific complaints, were made of the theatres in a number of selected distribution territories, it was found that six theatres were involved in the holdover type to only one engaged in bicycling. Details of cases of exhibitors found to have appropriated unlicensed extra days' use at the same or another theatre, the report stressed the fundamental weakness of the distribution system of the industry, namely, that only those exhibitions booked in advance of the play date, as confirmed in writing in the regular course by the distributors for specified dates at a designated theatre, are considered licensed exhibitions. This basic principle, states the report, is unaffected by the consent decree, whether pictures are marketed singly or in blocks of any number.

Inversions of Filmed, Duped and Bootlegged Prints became a regular department of the Bureau's activities during the current year, in line with the growing practice of this activity, according to Mr. Levin, took the Bureau into 12 states, and resulted in the recovery and the return to major distributors of the whole or portion of prints stolen or taken by dispute, or by dispute, for their respective copyrighted subjects belonging to them.

Bureau Recovers Stolen Prints

The investigations ranged from the recovery of duped and stolen prints from the booking distributors to locating their sources of supply. The Bureau also obtained certain deletions of infringement proceedings from 35mm. and 16mm. negative and positive films.

On the basis of evidence submitted by Harold L. Groves, in charge of field investigations for the Bureau, Chicago police apprehended a former theatre employee who had stolen certain film as well as a netting distributor to whom he had sold such film. Both were criminally prosecuted and convicted.

The accompanying report of Edward A. Sargent of the American Federation of Photography companies in these types of copyright matters, stated:

"In conjunction with the judicial development of an exclusive right to control exhibition under the copyright secured in a motion picture film under the present copyright statute, it was brought to our attention that the increasing production of the property in the copyright. Further, the exhibitors of the industry were made "copyright conscious" by the knowledge that the various distributing companies were vigilantly investigating, through their Copyright Protection Bureau, unauthorized use of their copyrighted prints for exploitation purposes, and taking legal action against offenders through counsel under their respective copyright.

"The goal constantly in mind was as complete a deterrence as possible of pirated exhibitions, to the end that all existing play time in the United States would be available for normal licensing in advance of the use by any distributor with whom an acceptable contract could be obtained. The prints belonging to the various distributors could at all times be subject to the complete control of their respective branch offices; the honest exhibitor-customers of the industry protected against possible miss-outs or violations of contracted rights to priority of run, and against the unfair competition of local pirated ones; and a distributor-exhibitor contract morale based upon the industry's licensing system of distribution under copyright preserved and strengthened."

Auction Sale Held For British Relief

The blue scarf, silver lorgnette and bonnet worn by Vivien Leigh in the forthcoming United Artists picture, "Lady Hamilton," are among the Hollywood objects to be auctioned by the Hollywood Chapter of the British War Relief Society on Saturday, December 14th, in New York.

Among other gifts donated to the auction by the various Hollywood studios are live of Dorothy in "Young Man with a Movie," the vivid colorful shirt worn by Errol Flynn in "Sante Fe Trail," the black parasol used by Marlene Dietrich in "Seven Sinners," a dress worn by Deanna Durbin in "Spring Parade," Loretta Young's anesthetist clip from "He Stayed for Breakfast," Penny Singleton's crystal clip from "Blondie Has Servant Trouble," two signed original scene drawings, and others.

Also to aid the British War Relief plan are being pushed forward by New York branch managers at the suggestion of Major Albert Warner, vice-president of Warner Brothers.

Harry H. Buxbaum, 20th Century-Fox branch manager, who is chairman of the film exchange's committee for the New York and Brooklyn Federations of Jewish Charities is directing the organization plans.

Fay's Theatre Robbed

Two armed bandits escaped Monday with $3,100, the weekend receipts of the Majestic and Fay's theatres in Providence, R. I., owned and operated by Edward M. Fay, when Albert J. Clarke, manager of the Majestic, and Fay's theatre along with John Sergey, an usher from the theatre, as they were taking the money to the bank. The loss was insured.

Receives MGM Button

An MGM "Honor Roll" button has been added to the Studebaker, manager of the Logan Theatre, Loganport, Ind., for his exploitation campaign on "Halfabaloa."
Army Seeking More Film Men

The United States Civil Service Commission in Washington, D. C., early this week invited more applications from persons for employment with the War Department as associate animation directors.

The commission announced that applications could be received until January 3rd (January 6th for West Coast states) for the $3,200 a year position. Applicants must have had considerable experience in direction, planning and writing in the motion picture field, including familiarity with the technique of animated motion pictures.

To the Colors

R. B. Lord, laboratory superintendent at Erpi's Hollywood plant, has been called for a year's duty with the Army. Mr. Lord will report within a few days for duties as a first lieutenant.

Joe Newby of the Capitol theatre in Scranton, Pa., has joined the 106th Infantry which will leave for a year's encampment after the first of the year.

George Loring, Universal booker at Des Moines, Ia., has been called into the Naval service, in which he is a reserve officer.

The five-man staff of the Hollywood theatre in Sioux Falls, S. D., has been affected by the draft or war department orders. Two are in the National Guard and have been called while the rest will be called early in the draft.

Captain Stodter to Hollywood

Capt. Charles Stodter of the United States Army Signal Corps has arrived from Washington, D. C., to be liaison officer between the Army and the Academy of Motion Picture Arts and Sciences Research Council in the production of Army training films.

In New York, according to a ruling recently made by a local draft board, actors appearing in Broadway productions will be temporarily deferred until the finish of an engagement if one case is to be taken as a precedent for future rulings.

It is understood that theatrical productions are classed as temporary employment and in such instances draftees are not supposed to be called until out of work. The same ruling is expected to apply to vaudeville, night club and radio engagements.

The film industry's permanent Charities Committee, headed by Samuel Goldwyn, has advised Harold S. Vanderbilt, national honorary chairman of the Greek War Relief Association, Inc., that it has heartily endorsed and approved all possible aid to the association's drive. The Association's appeal passed the $151,000 mark with much of the fund contributed by film executives and workers.

Spyros Skouras has also announced that a large number of actors from stage, screen and radio will participate in the shows to be held in key cities for the benefit of Greek war relief funds.

Price Reduction on Marquee Letters

Substantial reductions in the price of embossed attraction board letters of silicon bronze have been announced by the Artcraft Sign Company of Lima, Ohio. The letter is described and new literature is offered in the accompanying issue of Better Theatres. The letters are the embossed from 18-gauge steel and have black baked wrinkle finish.

Financial Arrangements Under New Agreement Reported as Warners Withdraws Support

With Warners withdrawing their financial support of the Ho-Nomad pact because of alleged inability to make a satisfactory financial deal under the new Dramatists Guild pact; and Loew's and Paramount this week prepared to back Broadway plays, in the wake of the sight to the accord between the League of New York Theatres and the Dramatists on November 15th, permitting film companies to purchase film rights before Broadway openings.

Warners withdrawal of financial backing from the Ed Gilbert play, the first under the new arrangement, came as a surprise in view of the fact that the film company had earlier represented on the committee which drew up the agreement and had to be satisfied with it, when the accord was signed. The Group Theatre, nominal sponsors of the play are reported seeking another backer.

Loew's To Back Play

Meanwhile, it became known that pending settlement of certain disagreements on the part of film companies and the playwrights of the pact, Hollywood would mark time in financing plays under the accord. Paramount, it was reported, had only a one-third interest in "Lady in the Dark" new musical-drama by Moss Hart and Kurt Weill, and was not operating under terms of the pact.

Loew's is said to be going ahead with its backing of "Mr. and Mrs. North," Owen Davis melodrama, while certain of its objections to the wording of the pact are being ironed out. A meeting of representatives of the film companies was to be held, this week, with Sidney Fleischer, Guild attorney, at which the film companies complaints will be discussed and effort made to remedy them.

Warner's chief complaint against the pact was reported to be in connection with the split of profits with the playwright, with the ceiling payment of $200,000 having been made by the film company.

Meanwhile, it was reported that Carl Laemmle, Jr., was backing "Retreat to Pleasure," which the Group Theatre plans to present at the Belasco Theatre, New York. First appointment to the Permanent Board, designed to settle disputes under the pact, is Warren P. Musnell, Jr., business manager of the Theatre Guild, a member of the committee which drafted the accord, who will represent the League of New York Theatres. Broek Pemberton has been designated as alternate.

It was reported that Edward Childs Carpenter, chairman of the Dramatists Guild's Board, would be the representative of the playwrights. The film companies will name their representative later. John Byram, of Paramount; Jacob Wilk of Warners and Sydney Phillips of MGM, have been mentioned as possible candidates for the film companies representation.

Sunday Shows Continue

The experiment of Sunday shows is continuing in New York, with unainted success reported. The King Features Syndicate of the Associated Feature's Equity, responsible for the test. One of eight theatres participating in the experiment, the Mansfield, on December 1st, went a step further by putting on a Sunday matinee of "Horse Fever," said to be the first Sunday matinee in the history of the New York legitimate theatre. None of the other managers adopted the Sunday matinee idea, however.

Among the productions presenting Sunday shows, "Hellzapoppin," and "Tobacco Road," reported an improvement in business as compared with the first Sunday shows. In all, nine shows are being presented on Sunday nights, including "It Happens on Ice," at the Centre Theatre, which presented Sunday shows prior to the launching of the Sabrath show experiment, since it opened on October 4th.

RCA Declares Dividends; Elects Six Vice-Presidents

The Radio Corporation of America, for the October-December quarter, will pay 87½ cents per share on its outstanding shares of $3.50 cumulative convertible first preferred and $1.25 on the outstanding "B" preferred stock on January 1st to holders of record December 13th. A dividend of 20 cents on the outstanding common will be paid January 27th to holders of record December 20, 1940. Dividends were to be declared at a board meeting Friday.

Six executives of R.C.A. Communications, Inc., were elected vice-presidents at a meeting of the board of directors, Monday, W. W. Clinton, president; H. H. Beverage, first vice-president and controller; and A. B. Tuttle, vice-president and treasurer. The appointments become effective immediately.

Road Tour Planned

Preparing for the longest tour since the company was formed four years ago, the Junior Programs Play Company, which performs for children's audiences in all parts of the U. S., is currently rehearsing two plays under the direction of Saul Landcort, according to announcement of Mrs. Dorothy L. McFadden, founder-director of Junior Programs, Inc. The latter is the national non-commercial organization whose plays, operas and ballets for children, enacted by adult professionals, reached nearly a million last season, at admissions averaging 25 cents or less.

More Government Pictures

The mining, milling, smelting and refining of lead, is portrayed in two 16-mm. films added recently to the educational library of the Bureau of Mines, Department of the Interior. Each of the two 16-mm. films, in cooperation with one of the lead companies, runs about 30 minutes and is available only in sound. Titles are "Lead Mining in Southeast Missouri," and "Lead Milling, Smelting and Refining."
GONE WITH THE WIND

The Magic Name on Your Marquee
REATEST attraction in the history of show business, "GONE WITH THE WIND" is now available for booking. As these lines are printed, other lines wait eagerly at the box-office of Loew’s Grand Theatre, Atlanta, where the First Anniversary Premiere of this renowned production is being celebrated.

ITH fitting ceremony, with famed stars and festivities, "GONE WITH THE WIND" is being launched in Atlanta prior to its general release nationwide. The scene of its original, spectacular triumph again resounds to acclaim that echoes through the press of America to the far corners of the country.

HE magic name will soon be on your marquee. For the countless millions who have not yet seen this history-making entertainment—for the countless millions who wait to see it again—"GONE WITH THE WIND" comes in its entirety, exactly as road-shown. Full length! Nothing cut but the price!

HEN you book it, bear in mind that you are playing an attraction which has broken every existing box-office record for extended runs and for gross business in its road-show engagements; the picture that Gallup poll figures reveal 55 million Americans want to see. That includes your patrons.
OBITUARIES

William Franey, Silent Film Comedian, Dies
William (“Bill”) Franey, 85-year-old comedian of the silent motion picture era, died in Hollywood, Friday, December 6th.

During the past two years Mr. Franey had staged a successful comeback under contract to RKO playing the “father-in-law” roles in the “Average Man” comedy series with Edgar Kennedy. He had just completed one of the series at the time of his death.

Before the World War, he was a leading film comedian and had his own producing company. He also acted for Keystone comedies.

William A. Haynes, Theatre Manager, Dies
William A. Haynes, 51, Warner theatre manager of the Stanley in Utica, N. Y., and one time city manager of Loew’s in Cleveland, Ohio, died Thursday, December 5th, after a brief illness.

Mr. Haynes, a former newspaper man, had operated an exchange in Detroit, where he also owned the Harris Theatre. He was a widower of one hour, Franklin D. Haynes, who was in the theatre business in Philadelphia, and two sons.

E. A. Mc Ardle
Funeral services have been held in Toronto, Ont., Can., for E. A. Mc Ardle, former manager of Shea’s Hippodrome, and later of the Gaity theatre there.

Arthur J. Kellar
Arthur J. Kellar, 56, former Scranton, Pa., newspaperman who also for some years served as publicity director for the old Lyceum theatre there, died December 3rd, in Memorial Hospital, Newtown, N. J., following a long illness. He is survived by his widow, Nellie Kellar, radio commentator, his mother and a sister.

Joseph M. Gaites
Joseph M. Gaites, 67, theatrical producer at one time associated with the Shuberts, died at the Deaconess Hospital in Boston, Wednesday, December 4th.

Samuel W. McNabb, Referee
Samuel W. McNabb, 71, Federal referee in bankruptcy, died in Los Angeles, Wednesday, December 4th. He was in charge of the preliminary work of the Fox West Coast organization seven years ago.

Walter F. Hiltz
Walter F. Hiltz, owner and operator of the first motion picture theatre in Annapolis Valley and an exhibitor in Kenville, Wolfville and Windsor, Canada, is dead after an illness of two years. He was 64 years old.

Surviving are five sons and three daughters.

Art Himmelein
Art Himmelein, connected with motion pictures for some years, died in Altoona, Pa., Sunday, after a lingering illness. Until his health began to fail Mr. Himmelein was general manager of the Altoona-Public Theatres.

Irving Mintz, Projectionist, Dies
Irving Mintz, 48, a Paramount house office projectionist for the past 14 years, died Saturday, December 7th, at the Beth David Hospital in New York following a brief illness.

Funeral services were held Sunday at the Riverside Memorial Chapel, with the burial at Montecito Cemetery, Springfield, L. I. His wife, Anna, six brothers and two sisters survive.

Emma I. Ennis
Emma I. Ennis, mother of Bert Ennis, motion picture advertising and publicity manager, died at her home, 209 E. 21st Street, Brooklyn, N. Y., on December 7th. She was also the mother of the late Harry Ennis, well-known in the field of newspaper work, and is survived by another son, Leslie. The funeral was held Monday.

Maurice E. Saunders
Maurice E. Saunders, father of Edward Mr. Saunders, Western sales manager for Metro-Goldwyn-Mayer, died Thursday, December 5th, at his home in Pittsburgh. He was 85 years old.

George Puget
George Puget, 58, booking agent for the Gus Sun office died in an automobile accident last week in Detroit.

J. Clark Conover
Funeral services have been held for J. Clark Conover, 66, who for many years operated the Strand theatre in Red Bank, N. J.

NEw COURTS

Order Pascal Testimony
Gabriel Pascal, this week, was ordered to testify before trial by New York Supreme Court Justice Ferdinand Pecora, in connection with the $100,000 damage suit of Joseph Krinsky. Mr. Pascal is charged with breach of contract made in 1933, under which he is claimed to have promised Krinsky one-half interest in all future pictures. Mr. Krinsky is seeking a share of the profits of the film “Pygmalion.” Mr. Pascal is to testify upon his arrival in New York.

Reorganization Petition Filed
French Film Import Company, Inc., and French Cinema Center, Inc., on Friday, December 6th, filed petitions in the United States district court in New York with the former listing assets of $12,608 and liabilities of $10,394, and the latter assets of $30,198 and liabilities of $15,199. Among the creditors are listed Pathe Laboratories, $744, and the Belmont theatre, $865. Largest creditor of French cinema is Marcel Pagnol, French producer, with a claim of $8,564.

Change Circuit Name
Legal changes in accordance with the acquisition by the Dipson brothers of the Basil holding in the latter part of last year. In December were reflected, this week in the change of corporate names registered in Secretory of State’s office in Albany. The D. & B. Operating Co., Inc., has changed its name to Dipson Theatre, Inc., while the Dipson-Basil Theatres, Inc., has adopted the name of Dipson Realty Co., Inc.

BOOK REVIEW


Max Wylie, director of scripts and continuity for the Columbia Broadcasting System, here presents his second annual collection of “best broadcasts.” In the first paragraph of the preface Mr. Wylie points out: “Some of the pieces reprinted are very good from every standard, and some of them are very bad from every standard except mine.” That remark anticipates much criticism.

The selection of original material for radio includes six plays, five “best comedies,” six “best news reporting” as well as a number of programs separately classified. Each of the continuities chosen is preceded by a few introductory words by Mr. Wylie.

The programs have been reprinted just as they were broadcast and the reader finds the announcements, commercials and even the reeling-in print on the air. Shakespeare himself probably would not be able to write a radio script, and he certainly does not write “best scripts,” and some of them are good from any viewpoint, are really a specialized form of one of the oldest and yet by universal approval of sufficient body for screen purposes.

The first three scripts, “My Client, Curley,” by Norm Corwin and Lucille Fletcher; "In the Fog," by W. G. Morehead and “The Dark Valley” by W. H. Auden, make excellent reading. Unfortunately that level is not maintained and perhaps many of the more imaginatively group of broadcasts are reprinted. Radio comedies, with the exception of a few lines, no matter how funny over the air are rather flat in print.

Of the news broadcasts selected that by William L. Shirer from Compiègne, France, on June 21, 1940 is by far the most significant. The signing of the German-French armistice, ending the war of 1939-40 in the very same month and on the very day that the war of 1914-18 was concluded, but with the sides reversed, was described by a commentator who saw it all happen.

“Best Broadcasts of 1939-40” has a number of selections of interest to all and the whole is of great value for all those who wish to learn more about radio and what it does to win audiences.—M. Q. J.

AMPA Hears Jack Cohn
Jack Cohn, executive vice-president of Columbia Pictures, addressed the luncheon meeting of the Associated Motion Picture Advertisers, at the Hotel Edison, New York, on Thursday, on the topic: “Let’s Get Back to Showmanship.” Maurice A. Bergman, newly appointed advertising manager of Twentieth Century-Fox, also former advertising and publicity director of Columbia, introduced his former boss.

Marjorie Knapp, young singing star of Ed Wynne’s “Boys and Girls Together,” sang some of the hit songs from the musical. A large delegation from Columbia’s home office in New York was present.

Two Montreal Theatres
Construction of two new houses in Montreal has begun. One, on Sherbrooke Street, will seat 1,000; the other, on Saint Denis Street, will seat 750. Architects are Elisabeth and Greenstreet of that city. Consulting architect is Ben Schlanger.

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Columbia

**HE STAYED FOR BREAKFAST:** Loreta Young, Noble, Wyman—very nice and all made well in this beautiful picture. A very good cast. And did good business. Business excellent. Played November 22-28—Harry Shaw, Dellard Theatre, Watertown, Mo. Small town patronage.

**ISLAND OF DOOMED MEN:** Peter Lorre, Rochelle Hudson, Robert Wilcox—This is the most horrible picture probably that any crew ever put together. It was connected with it, including the salesman who sold it, ought to be shot in the early morning or last evening or any other time, just so be shot. Played November 30-21—Joseph Gray, Gray Theatre, Spencer, Pa. General patronage.

**First National**


**NO TIME FOR COMEDY:** James Stewart, Rosalind Russell, Charles Ruggles, Genevieve Tobin, Allyn Joslyn, Louise Beavers—An exceedingly clever picture and with Miss Joslyn and herhusband, in life becomes her and the support, Genevieve Tobin, Allyn Joslyn and Genevieve Tobin again. The whole cast pleased all of the patrons. It was hard for a neglected wife. Only her own town burned down and she did that very thing. It is believed that all seeing “No Time for Comedy” will get picture back. Time and money spent. Running time, 95 minutes. Played Noveember 20-21—John Gravenstein, Liberty Theatre, Estus, Neb. Rural and small town patronage.

**TORRID ZONE:** James Cagney, Pat O’Brien, Ann Sothern, William Tabbert, Lynn Bari—Fine cast. Good pictures about truck drivers but also first class performance from the entire cast. The bill did well. Ticket is left with the patrons. Running time, 95 minutes. Played November 22-28—John Gravenstein, Liberty Theatre, Estus, Neb. Rural and small town patronage.

**TUGBOAT ANNIE SAILS AGAIN:** Marjorie Rambeau, Alan Hale, Ronald Reagan, Jane Wyman—Fairly good comedy but doesn’t compare with the first one. Her office draw only fair but seemed to please. It’s different at any rate from most of them. Running time, 77 minutes. Played November 28-30—Ritz Theatre, North Vernon, Ind. Small town patronage.

**Metro-Goldwyn-Mayer**

**BITTER SWEET:** Jeanette MacDonald, Nelson Eddy. This is a very poor story. Mlle. MacDonald dashed off to gait Victorin with her singing teacher (Nelson Eddy). Her husband is killed in a duel. He might have been a great tourist. This is her guardian angel in death and his unseen presence to other. This is a very poor story. Played November 13-20—William Noble, Midwest Theatre, Oklahoama City, Ola. General patronage.

**BOOM TOWN:** Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan—It is more or less silly to write anything on this film. It is very good cast acting in a very good picture and the drawing power is amazing. My second night was hurt badly. This is a very good film. Played November 17-23—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

**SHOP AROUND THE CORNER:** Margaret Sullavan, Frank Morgan, James Stewart—MGM never made a better picture. We had a complete packed house on the same. Played November 17-23—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. General patronage.

**WOMEN IN LOVE:** Anna Ford, Luise Ritter, Gail Patrick—Good old Wallace Beery. He is No 1 star with our patrons and he never lets them down. Plenty of good acting and lots of the kind of comedy they like. And the lady blacksmith wasn’t so bad either. Running time, 80 minutes. Played November 24-30—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

**Monogram**

**IRISH LUCK:** Frankie Darro, Dick Purcell—Being Irish, I hate to pan this picture but, really, brethren exhibitors give, take a tip and double or nothing. We played to 10 people the second Thursday. Played November 24-30—Harland Rankin, Plaza Theatre, Tipton, Ontario, Canada. General patronage.

**Paramount**

**ARISE, MY LOVE:** Ray Milland, Claudette Colbert—Now here’s a picture that’s geared for first class houses. A very good picture. A picture that needs comedy, romance and action and everything. We had a little disappointed with Paramount product so far this year but this one helped. Running time, 70 minutes. Played November 30-December 6—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

**BUCK BENNY RIDES AGAIN:** Jack Benny, Eddie Quillan—A good comedy. It’s a natural in any spot. Really made a little money on the first. It is a very poor picture. Played December 2—E. M. Frehburger, Paramour Theatre, Deerly, Oka. Small town patronage.


**CHRISTMAS IN JULY:** Dick Powell, Ellen Drew Very mild little romantic comedy that was poor at the box office. One patrons got little out of it and we fail to understand where the good reviews come from. Good for cash, however. We deferred playing time. Gave us the smallest Thanksgiving picture. The reviews found us. Running time, 70 minutes. Played December 20-30—Leland Theatre, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

**DANCING ON A DIME:** Grace MacDonald, Robert Paige—A very good light musical comedy that is good for any day of the week, although it lacks “names” to bring them in on Sunday. All those who came enjoyed it. Running time, 75 minutes. Played November 22-28—Ritz Amusement, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

**I WANT A DIVorce:** Dick Powell, Joan Blondell—Good picture and well liked by all. Comments were all good for this feature and everybody seemed to enjoy it, but the draw was poor. Running time, 90 minutes. Played November 3-9—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.


**RANGERS OF FORTUNE:** Fred MacMurray, Patricia Morison, Albert Dekker, Betty Brewer—We were a little disappointed with this feature as the reviews back was high, just about what they average. Seems just a bit slow but the customers did not complain. In fact, the comments were generally good and we are playing it for another two weeks. Running time, 90 minutes. Played November 1-2—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

**REMEMBER THE NIGHT:** Barbara Stanwyck, Spencer Tracy, Bernadette Nolan—A very fine picture; pleased almost everyone. Running time, 90 minutes. (Continued on following page)
NEW AND PRODICIAL CONTRIBUTORS

One new and one prodicial contributor for What the Picture Did for Me department. The new member is:

JOSEPH GRAY, Gray Theatre, Spangler, Pa.

The prodigal contributor whose reports resume after a lapse of several months is:

G. G. BASS, Capitol Theatre, Duncan, B. C., Canada.

Read the reports of these and other contributors in the adjoining columns.

PILOCCHIO: Disney Feature Cartoon—A wonderful picture but we played it after everyone had seen it. Running time, 90 minutes. Played November 25–26—Fred Freiburger, Paramount Theatre, Duncan, B. C., Canada.

THAT'S RIGHT, YOU'RE WRONG: Kay Kyser and His Orchestra, Ginny Simms, Adolph Menjou, Virginia O'Brien. This is the show that has had too much time to show this feature picture, it was sufficient for us to have new elements even though we are still seeing it and we have recommended it very highly for running time, 90 minutes. Played November 26–28—W. J. Overstreet, Providence Theatre, Florida State Prison, Raiford, Fla., Prison patronage.


Twentieth Century-Fox

CITY IN DARKNESS: Sidney Toler, Lynn Bari—The usual Chan stuff which does not go over here, although some of us thought it was pretty good. Running time, 74 minutes. Played November 22–29—Fred Freiburger, Palace Theatre, Lewiston, Idaho. Small town patronage.

DRUMS ALONG THE MOHAWK: Claudette Colbert, Henry Fonda, Edna May Oliver, Eddie Collins—We have been running this so favorably with "The Trail of the Lonesome Pine" in all the RKO theatres that we feel that it can be considered a credit to any picture. While many in our territory are inclined toward the color photography, above the story, it cannot be denied that this picture does possess thrilling moments of danger and tragedy. Our patrons have been delightedly supplied by Edna May Oliver, who appears as a tender-hearted mother; Claudette Colbert, who is in the best in color and panoramic beauty, blood-stirring war and peaceful romance. Running time, 101 minutes. Played November 30–30—E. M. Freiburger, Paramount Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.


RKO Radio


MOTION PICTURE HERALD

December 14, 1940


YESTERDAY'S HEROES: Jean Rogers, Robert Sterling—Blocks of five new pictures is what we are going to see here this week. We will not give away this one. We have seen it and it all came about by a theorist in Washington. If you don't think what he said, don't let him write by the result of the cast. It has what it takes for small towns especially. Recommended. Played November 15–17—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.


UNITED ARTISTS

ETERNALLY YOURS: Loretta Young, David Niven, Hugh Herbert, Billie Burke, Zasu Pitts—Bad business. These affairs are bad for westerns and nobody helped any by the picture. Patrons didn't care for it. Just another Western. Played November 14–16—Fred Basha, Palace Theatre, Cleveland, Ohio. Small town patronage.


THEY SHALL HAVE MUSIC: Jascha Heifetz, Joel McCrea, Andrea Leeds—Indeed a music lover's picture. We have many who are partial to this kind of music box, of course, there were many who could not get much out of it. But when it was over, it pleased all. Running time, 101 minutes. Played November 20–21—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

WARNER BROTHERS


DISPATCH FROM REUTHER'S, B: Edward G. Robinson, Edna Best, Otto Kruger, Eddie Albert—No business on this one, although everyone said it was good. Played November 13–18—Fred Basha, Palace Theatre, New Vernon, Ind. Small town patronage.


EDGE OF THE WORLD: Niall MacGowen—One of the most beautiful and artistic pictures I've ever seen. Not much well said, only using good story.

(Continued on page 60)
(WITH APOLOGIES TO THE LATE MR. KIPLING)

IF YOU CAN LOOK AT THIS PICTURE — OR EVEN THINK ABOUT IT — WITHOUT BEING THRILLED BY ITS TREMENDOUS BOX OFFICE POWER . . .

IF YOU CAN KEEP FROM DATING THIS NATURAL RIGHT NOW AND GETTING YOUR CAMPAIGN UNDER WAY . . .

IF THE PICTURE DOESN'T FINISH UP AS ONE OF THE BIGGEST MONEY MAKING ATTRACTIONS YOU'VE EVER HANDLED . . .

THEN YOU MAY BE A MAN, MY LAD, BUT NOT A SHOWMAN.


OTTO OF THE JUNEA—First-Patrick Travel talk—Good picture.—Ray Foskens, Oconomowoc, Wis. Schoo, Loggers and mill workers patronage.

SAKATTA—The—Cronin—Cartoons—Very good. Running time, 10 minutes.—John Cook, Oconomowoc Theatre, Oconomowoc, Wis. Loggers and mill workers patronage.

SOCIAL SEA LIONS—Petree Smith Specialties—The master Smith turns out another different short and a very good one. Running time, 10 minutes.—G. G. Baas, Capitol Theatre, Eustis, Nch. Rural and small-town patronage.

SOCIAL SEA LIONS—Petree Smith Specialties—An exceptionally funny picture that will please everybody and especially all the folks. The sea lions were very sociable and made everyone laugh as the图片 to the detriment of others. Running time, 10 minutes. General patronage.


Paramount

BOWLING SKILL—Granatland Rice Specialties—A very good picture attractive to the average patron. Running time, 10 minutes.—Harry Shaw, Billiard Theatre, Wardell, Mo. Small town patronage.

GEORGE OLSON AND HIS MUSIC: Headliners—An entertaining band short. The singing of "She Died in His Arms, What the Old Sea Tore" by the chorus against a hillbilly background was especially good. Running time, 10 minutes.—Wind and the Rain in Your Hair", "Cirri-Birt-Bim" and "Happy Days". Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

DIVING DEMONS—Granatland Rice Specialties—A very good picture. Running time, eight minutes.—Harry Shaw, Billiard Theatre, Wardell, Mo. Small town patronage.

GEORGE OLSON AND HIS MUSIC: Headliners—An entertaining band short. The singing of "She Died in His Arms, What the Old Sea Tore" by the chorus against a hillbilly background was especially good. Running time, 10 minutes.—Wind and the Rain in Your Hair", "Cirri-Birt-Bim" and "Happy Days". Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.


JUDO EXPERTS: Granatland Rice Specialties—Plots of interest and action. Running time, five minutes.—John Cook, Oconomowoc Theatre, Oconomowoc, Wis. General patronage.


MOMENTS OF CHARM: Headliners—This is the most beautiful band reel we have ever played. Intriguing. Running time, 10 minutes.—F. M. Freiburger, Paramount Theatre, Dewey, Ok. Small town patronage.

MY POP, MY POP: Popeye the Sailor—A very amusing cartoon, a little different from other Popeye cartoons. Running time, five minutes.—Harry Shaw, Billiard Theatre, Wardell, Mo. Small town patronage.

NATURE'S NURSERY: Parodies—This is a series of scenes consisting of baby animals as they appear in wild life. The commentator gives very good and sympathetic children's explanations. If "The Little Bears" was well received, this also will come in for its share of the interest of the average family. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Oconomowoc, Wis. General patronage.

PARAMOUNT NEWS: No. 24—Yuletide parade in Toronto; Holland Society honors Henry Ford; Florida's Hacienda for enfeebled; John J. Lewis quits CIO presidency; first draftsmen muster; football; Minnesota vs. Purdue; Michigan vs. Minnesota; Bennington College vs. Georgetown; very interesting. Running time, seven minutes.—John Cook, Oconomowoc Theatre, Oconomowoc, Wis. General patronage.

POPEYE MEETS WILLIAM TELL: Popeye the Sailor—These Popeye cartoons keep on shipping. Still get by, but the plots have become more routine—Bill Williams, Criterion Theatre, Oklahoma City, Ok. General patronage.

POPEYE MEETS WILLIAM TELL: Popeye the Sailor—A good Popeye. Lots of the old action.—John Stafford, Royal Theatre, Leominster, Kansas. Rural patronage.

PUBLIC HOBBY NUMBER ONE: Paraphrasing—A great opportunity to tie up with a stamp club. In this town, we can barely buy regulation stamps.—Harland Rankin, Plaza Theatre, Tulia, Ontario, Canada. General patronage.


TROUBLE WITH HUSBANDS, THE: Brandeley—A very funny picture. As could be expected, everything is perfect at the "Little Someone" home. They want him to do and like "Corrigan" sail away in the direction of the kitchen. In fact, they seldom ever agreed on any one thing. Running time, eight minutes.—William Noble, Midwest Theatre, Oklahoma City, Ok. General patronage.

RKO Radio


AIR RICH: Reelings—These scenes of American bombers and pursuit planes in action are thrilling to behold and should be seen by all good cinema viewers. You won't make a mistake by looking it. Running time, 10 minutes.—John Stafford, Royal Theatre, Alberquerque, N. M. Small college town and rural patronage.


INFORMATION PLEASE: A nice short, not for the class of people who are used to the grownups. Running time, nine minutes.—F. M. Freiburger, Paramount Theatre, Dewey, Ok. Small town patronage.

INFORMATION PLEASE: A very nice short took with the kids. Running time, seven minutes.—John Stafford, Royal Theatre, Leominster, Kansas. Rural patronage.

MARCH OF TIME, No. 3: Mexico—This issue gives a very good idea of what is going on in our neighbor country. Running time, 15 minutes.—W. Variek Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MR. MOUSE TAKES A TRIP: Walt Disney Cartoons—Excellent. The trip was full of adventure and at times very exciting. Everybody saying this most excellent picture will be sure to like it. Running time, eight minutes.—W. Variek Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.


PATHE NEWSREEL: Always good and interesting. As usual this always fills the bill.—W. J. One- street, Morristown, Florida State Prison, Ralid, Fla. Prison patronage.

SILENT WINGS: RKO Pathe Sportscope—The aviation gliding enthusiasts make it look so easy that I am almost tempted to try it myself sometime. If you are near Elmira, N. Y., advertise this one. Running time, 10 minutes.—W. Variek Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.


Twentieth Century-Fox


HOW WET WAS MY OCEAN: Terry-Toons—A picture that may mean a lot to the average cartoonist. This is the only an average color cartoon. Running time, seven minutes.—W. Variek Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.


MAGIC PENCIL: The: Terry-Toons—Average black and white cartoon. Running time, seven minutes.

GET THE EDGE ON DEAD LINES BY FAST RAILWAY EXPRESS!
MOTION PICTURE HERALD

December 14, 1940

Deval Adapting Wilder’s "Bridge" for Weissman

Jacques Deval, author of "Tovarich," Broadway hit of several seasons ago, which Warner made into a film starring Claudette Colbert and Charles Boyer, is working on the screen treatment of Thornton Wilder’s “The Bridge of San Luis Rey,” in collaboration with Mr. Wilder, Henry Weissman, producer, announced this week, in his newly-established offices in the KKO Building, New York, Mr. Weissman plans to produce a new screen version of the book, which was filmed, without sound, some years ago by M-G-M.

The adaptation will be ready in a week. Mr. Weissman anticipates, whereupon he will proceed to Hollywood to engage a director, cast and production personnel, and secure a studio. He has not yet made plans for distribution of the film, he said.

Mr. Weissman is the son of C. H. Weissman, early European film distributor, producer, financier and dominant factor in Europe’s film industry until Hitler’s accession to power. He came to the United States two years ago from Zurich, Switzerland where his father’s main offices were located.

Arthur Clark Promoted

Arthur Clark, manager of the Peter Clark division of the Lamson Company, has been appointed, in addition, as district manager for the Lamson Company, in the metropolitan New York area. The Lawson factory is in Syracuse, but general headquarters are in New York. Mr. Clark assumed his new duties December 2nd, after recovering from an automobile accident.

United Artists


Vitaphone

FLAG OF HUMANITY: Technicolor Patriotic—A very human and interesting picture and the story of one unit of the American Red Cross and its first nation wartime in France. The scenes and the acting are all excellent. It is especially recommended to all patrons—John Harland, Toronto, Ont., Canada. General patronage.


GANDER AT MOTHER GOOSE: A: Merrie Melodies—This was a perfect colored cartoon. Perfect for the little kids and just as perfect for the big kids. Running time, eight minutes.—John Stafford, Royal Theatre, Leominster, Kansas. Rural patronage.


LONDON CAN TAKE IT: Special—Pr. at Vitaphone.—Harlax Rankin, Plaza Theatre, Belfast, Maine. General patronage.

MECHANIX ILLUSTRATED: No. 4: Color Parade—An interesting short that takes us inside New York City’s crime laboratory, a rubber factory and a pencil manufacturing concern. Running time, 10 minutes.—I. N. Weissman, Frisson Theatre, New Jersey State Prison, Trenton, N.J. General patronage.

OZZIE NELSON AND HIS ORCHESTRA: Melody Masters—As a singer, this leader would make a good fryer. Good running time.—A. L. Dew, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.


SNIFFLES TAKES A TRIP: Merrie Melodies—Very nice cartoon. Pleased everyone. Running time, seven minutes.—John Stafford, Royal Theatre, Leom-

Wild Hare, THE: Merrie Melodies—A first class cartoon, provoking laughs from all. Running time, seven minutes.—John Grabenstein, Liberty Theatre, East, Neb. Rural and small town patronage.

Serial

GREEN HORNET, THE, THE EPISODE 1: Gordon Jones—This serial is liked by all of our patrons, I believe. Playing it in the middle of the week has brought out a very nice crowd to keep up with it.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

WINNERS OF THE WEST: Dick Foran, Anne Nagel.—We are at the ninth chapter and our patrons are very much pleased. Better than anything I have run lately. Running time, 10 minutes, each chapter.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

Whitney Ranch

A REPUBLIC PICTURE

GENE AUTRY with JIMMY DURANTE and ANN MILLER

and BARTON MacLANE • BARBARA ALLEN (VERA VAGUE) GEORGE "GABBY" HAYES • JEROME COWAN • MARY LEE JOSEPH SANTLEY—DIRECTOR

"Why can’t those society girls stop trying to crush the show business?"
BOOKING CALENDAR for 1941

EVERY SHOWMAN NEEDS ONE!

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 1941 Calendar by ordering it today!

LIMITED SUPPLY ORDER PROMPTLY

USE THIS COUPON

Managers’ Round Table, Rockefeller Center, MOTION PICTURE HERALD

New York

Kindly send me one Booking Calendar for 1941. I enclose 25c to cover handling and postage.

NAME ___________________________ THEATRE ___________________________

ADDRESS ___________________________ CITY ___________________________ STATE ___________________________
Looking At It From This Corner

December is humming. The members say so with a barrage of reports that reach this desk with every mail. There seems agreement that the opposition of Christmas can be met, and with profit, by those who would bestir themselves in throwing every competitive weapon into the battle.

It is now time to recognize that December is just another month in the year. If December proves tougher to lick, then let there be bigger guns brought to bear in licking it. These are not brave words offered only to whip up lagging spirits. They are passed on as torches held high by those who refuse to allow the holiday month to interfere with the steady and forward course of their boxoffice operations.

* * *

accomplishments of the London, Ont., Theatre Managers’ Association are detailed in the news section of this issue. Organized in September by the seven theatres representing different circuits in the city, these theatre owners have already done a job in the interests of, and for the profit of, all.

Local charities have been the immediate beneficiaries of the association. More important is the success the members have had in securing daily theatre pages in the hitherto hard-to-crack newspapers. Secretary-treasurer Jack Whitehouse, and manager of the Centre Theatre, is willing to inform theatre owners in other areas of the benefits to be had from such cooperation.

* * *

The consistency with which Ev Callow reports those outstanding Philadelphia Warner Theatres campaigns backs up the sweat and brain-racking that go into the conception and execution of ticket-selling promotions brought to life by the division ad head and his forces.

The post occupied by Callow has a long tradition of effectiveness signaled by the doings of such stalwarts as Harry Goldberg and Jules Seltzer. Ev is carrying on.

* * *

Those of us who know him from the old days will be bending the traditional elbow in the direction of George Hoover, recently appointed by Stephen A. Lynch, president of Paramount Enterprises in Miami to City Manager of the circuit’s 15 houses. Hoover has been doing a job of work at the helm of the swanky Sheridan, in Miami Beach. He will continue to do a job of work in the newer and more responsible situation.

* * *

Pearce Parkhurst is going places. The Round Tabler’s potent activities have long been noted in these pages. Now, taking over the managership of E. M. Loew’s Larcum, in Beverly, Mass., Parkhurst introduces himself to the community via a herald-questionnaire that carries his picture, his theatre credo. To those answering all the queries in the questionnaire, a “let’s-get-acquainted” pass will be forwarded.

The answers from the public will undoubtedly aid Pearce in determining a profitable boxoffice policy. The personal introduction should do a quicker job of bringing the theatreman to an enviable face-to-face with the cash customers.

A-Mike Vogel
Round Table
In Pictures

(Above) Blown up of Bette Davis was used in window as advance for "The Letter" at the Boyd, Philadelphia. Lettering appeared on scrim for third dimensional effect.

(Left) Duplicating still from "Bitter Sweet", Bob Russell, Rivoli, New Haven, used star cutouts with flittered musical notes.

(Above) Stemming from the sequence in "Arie, My Love", where Fred Ray Milland conceals his wounds with court plaster, Francis Dillon decorated his staff similarly for the date at the Le Claire, Moline, Ill. Lapel discs carried trick tie-in copy.

(Right) Using lobby side wall for background, on "Escape" at Loew's, Houston, Tex., Francis Deering had the title and slogan line painted across the face of it in water colors in giant lettering so, as Francis writes, the crowds could not "escape" seeing it.

(Above) "World in Flames" lobby display arranged by Al Hamilton at the Empress South Norwalk, Conn., consisted of National Guard war materiel. Electric flame effect on the white background gave animation to the setpiece.

(Above) Ahead of "Drums of the Desert" at the Loew-Bijou, in New Haven, H. W. Reisinger dressed man in Arabic costume with back disc carrying appropriate tie-in copy.
Street Stunts Aid 'Bagdad' Opening

Following through on the publicity gained by the Djini float in the recent New York Macy Thanksgiving parade, United Artists used the same exploitation in the campaign for "Thief of Baghdad" at the Music Hall. Along the same lines, a huge elephant float was used as added ballyhoo.

For special newspaper attention, a screening plus laugh contest was held at Bellevue Hospital for juvenile patients. Prizes were given to children whose laughter was of the longest duration and greatest intensity. The laughter was measured by an acoustics machine. The newspapers were also aimed for, a tie-in with the Rockefeller Center Skating Rink, where an exhibit was put on by expert skaters in the original costumes from the picture.

Professional tumbling acts were also sent around town for another ballyhoo. Dressed in Arabian costume and carrying carpet which was lettered with picture title, the tumblers would roll out the carpet on busy intersections and do their stuff. This was followed by a parade of sandwich men each carrying a placard with one letter from the title to spell out the name, theatre and dates.

Special mailing of over 30,000 names was covered and all units of the public school systems contacted with special literature and posters. In addition to the numerous top Fifth Avenue windows obtained, and previously reported, showings were promoted in chain florist shops, Broadway and Rockefeller Center stores. Special 15-minute radio broadcasts featuring Lowell Thomas were planted with local stations.

"LET'S HEAR FROM YOU"

Bovim Hooks "Bitter Sweet" To Nelson Eddy Fan Club

A comprehensive tie-up with the local Nelson Eddy Fan Club provided one of the highlights of the "Bitter Sweet" campaign put over by Russell A. Bovim, Ohio Theatre, Columbus. The club furnished a choice mailing list and sent out heralds to its members. The organization's president and secretary were interviewed via several different radio programs. Members used the chain telephone stent, reaching about 5,000.

Music from the picture was widely plugged over the air. The six-part pictorial strip was planted in the local Journal. The Sunday Dispatch theatre section devoted four columns to the tradepaper caricature of Eddy and Jeanette MacDonald.

"LET'S HEAR FROM YOU"

Sobottka's Kyser Hook-In

Herb Sobottka of the Paramount Theatre, Seattle, has used a seasonal greeting theme for excellent tie-in for Kay Kyser's "You'll Find Out!" The book-in was made with H. L. Green Co., which company, under a heading in color "Season's Greetings," publicized their piano school, records and songs on a music wrapper. On the reverse side of the piece in a carved sandwich box each from the Kyser mystery show and copy urging purchase of them at Green's. Five thousand units were distributed.

To give Los Angelinos a peak in advance of the 1941 fur fashions, Tom Soriero recently tied in one of the city's leading furriers for a reported $100,000 fur show at the United Artists. Said to be one of the most elaborate held in that sector. Some 35 models took part in displaying new fur styles, the showings changed at each performance. All costs were assumed by the sponsor, including armed guards to protect the furs at the theatre. Police escort was provided in transporting furs from the store.

Show was started each evening at seven, models promenading in formation in the lobby and mezzanine until nine when they appeared on stage, as shown above. Master of ceremonies described each fur as maquetine stepped out to the orchestra lift. Furrier publicized showing through mailing list and during run, Soriero had the ushers distribute heralds on the busiest downtown corners. Elaborate windows were obtained and publicity planted in the downtown and neighborhood papers.

"Strike Up the Band" Bows to Local Charity

Promotion for "Strike Up the Band" which opened recently at the Alabama, in Birmingham, consisted of tieup with the Auburn-Howard freshman football game, all proceeds going to local charity. Mickey Rooney and Judy Garland, stars in the picture, bought block of tickets to the show. Baton used by Mickey in the picture was presented to the drum major of the high school band winning the championship in a contest in connection with the game. In addition, the theatre furnished the booths, with appropriate advertising, from which tickets were sold in downtown stores for the charity game.

KIDS' ACTING SCHOOL CLICKS FOR GATES

As a twist away from the conventional dancing tie-in, Arnold Gates has organized a juvenile acting school for Saturday morning tie-ins at Loew's Park, Cleveland. Classes are free to youngsters paying the regular kid admission, registrations being made in the lobby.

For advance, Gates covered grade schools with letters to grade school teachers and personal visits. Announcements were made by many of the teachers, as a result. Additional publicity was bad from newspaper columnists and news stories.

Boyd Invites Patrons To Stay for Breakfast

A three-way tieup was arranged by Boyd Scott of the Strand in Uvalde, Texas, in connection with "The Stayed For Breakfast." Utilities company supplied a stove which was placed in front of theatre, grocer furnished ingredients and an attendant to make biscuits, and the theatreman distributed heralds informing folks that they could come and get it. Entire cost to Boyd was cost of paper napkins which were imprinted appropriately.

So impressed was Scott with the message contained in "A Plea for National Unity" which he played recently, that before each showing, the theatreman closed the curtain and made a special announcement regarding the film.

"LET'S HEAR FROM YOU"

French, Morton Tie Night Club To "One Night in the Tropics"

Tying up with the local Beachcombers' Club in Providence, Manager George French and Bill Morton, publicist for date on "One Night in the Tropics" promoted club for plug in their radio program and plug in their daily ads reading: "Spend one night in the tropics, etc.

Morton, who is doing a Friday night air spot called "Personalities on Parade," had the Andrews Sisters with him. Bill plugged the fact that their next picture was going to be with Abbott & Costello, who were currently being seen at the Albee in "One Night in the Tropics."
**PHILADELPHIA STORY**
OPENED BY LOEWMEN

Exploitations in Rochester and Providence Highlight Dates With Smart Contest Coverage

Pre-release dates on "Philadelphia Story" which opened in a number of selected Loew's show houses, were given much publicistic coverage. The first to be reported here are those from Rochester and Providence, the highlights of which are detailed accordingly.

Comprehensive newspaper coverage in Rochester stressed the tie-in by Les Pollock with the University of Rochester, wherein 12 campus leaders, girls and boys attended a private screening. The local Democratic-Chicagoans cooperated by pictures of students and feature story on what they thought of the present moral standards as stimulated by the theme of the picture. Editors of college papers were also invited to cover the screening from the college angle. Interviews were also had with James Barrie, a local resident and brother of the author of the play, on his impressions of Katherine Hepburn in her performance in the play during the Rochester date as compared with her characterization in the picture. Pollock also dug up a feature slant for the Times Union which had to do with the city's commercial and cultural advantages in being selected as release date. Columnists also devoted space to comparisons of the Hepburn performance on stage and screen.

"Three No Crowd," Says Les

Contests were not neglected, the Loewman promoting a hundred-word newspaper tie-in on the subject "Whom would you want Katherine Hepburn to choose, Cary Grant or Jimmy Stewart?", contest plugged with scene cuts and stories. Also based on the story was another stunt for the regular Saturday night late show and termed "Three's Not a Crowd Night." Trailer and newspaper copy invited male and female to bring both of them to the special midnight showing. No concession in prices was made, Pollock depending upon the unusual slant to bring them in.

Merchants were tied in for a raft of generous size co-op ads featuring the stars and other members of the cast. The Loewman also notes tieup with Philadelphia cream cheese wherein delivery trucks were bannered and newspaper ads called attention to the socialite slant of the picture, hooking in the product as being accepted by all classes included those in the story.

Listed by Pollock for credits in the campaign were G. McGunnigle, assistant manager; A. Leonard, student assistant manager; L. Edwards, artist and J. Gilmore, MGM representative.

Providence Girl Gets "Day"

For publicity sharpening on the opening at Loew's State, in Providence, Ed McBride arranged a "Millionaire's Daughter for a Day" hookup, wherein sales girl from one of the department stores was outfitted completely by the store which took large newspaper ads to tie-in with the premiere. It was then arranged that local boy resembling Carey Grant closest, escort the "daughter" to the theatre where both were interviewed in the lobby by WPRO.

Personal star stuff was had in a three-way phone hookup between Katherine Hepburn, local movie critic, and the Rochester papers, which through Pollock were also tied in. The local girl angle was used with Ruth Hussey, who appears in the picture, a former resident. Arrangements were set to have the star's parents interviewed at the opening and Miss Hussey herself to write to six former school chums inviting them to attend the premiere.

The part that Miss Hussey plays in the picture was also seized upon for a street stunt wherein two girl with cameras covered the downtown section taking crowd shots. Cards were circulated to local press with copy to the effect: "Your picture has just been taken by the 'Philadelphia Story' photographer. Upon identification of your picture posted on the easel in Loew's State Theatre lobby you will be admitted" etc.

**COLLEGIANS COOPERATE ON UNIVERSITY SHOW**

With a Missouri University stage show scheduled at the St. Louis Fox for a five-day run before Christmas, the Kansas City Campus of the University of Missouri, under the guidance of Mr. Ed McBride, MGM exploiter, and staff members, Vaughan O'Neil, Harold Mortin, Edward Wiswell and Al Longo, has enlisted the aid of the university's journalism school to exploit the attraction.

Two students, selected to work in St. Louis with Kaufman as publicists and exploiters for the date, are being put on the payroll for the period. Some arrangement is made for coverage on the campus.

Since "Hullabaloo" was announced as the five-week program to follow "Charlie Barron," Loew's, Pa., Paul O. Klingler of the Rinconio, where the picture opened with the assistance of Charlie Barron, MGM exploiter, spread the news far and wide, especially in the newspapers which carried series of page one briefs and the headline. Copies of the advertising papers in the trading area were also covered and numerous co-op ads promoted.

For outside ballyhoo, Klingler entered a special float in the annual Halloween parade sponsored by the Lincoln Club. This was followed by a steam calipeo, all appropriately bannnered and framed by a number of boys in costume parading alongside. At the theatre, the front was colorfully decorated with giant banner swung from roof to marquee featuring the word "premiere." For the opening, Klingler promoted fire trucks for lobby lighting and the 60-piece high school band was on hand out front for special reception. Reserve section was set apart for invited guests comprising city's leading citizens. As they entered the theatre, each was invited to say something about the picture over the house p.a. system. Chrystal-themum was series of shots at the first performance and distributed by usherettes decorated with banners reading: "Leo bids you welcome.

The special lobby featured a battery of 40 by 60's, cutouts and added frames carrying production stills. Fashions, male and female, were stressed through elaborate tie-in windows and extra billing used throughout the drawing area as well as in the city.

**Klingler Campaign Greets 'Premiere'**

Wide Coverage Gained By Boyle on "Bitter Sweet"

Highly effective was the "Bitter Sweet" campaign put out by William Boyle, assistant manager of Loew's, Syracuse. In conjunction with department store he arranged a Treasure Hunt contest, with the store using 10 mounted stills and distributing 5,000 contest blanks. Ed McBride and Bart Carey, assistant manager of Loew's, Syracuse, in conjunction with department store he arranged a Treasure Hunt contest, with the store using 10 mounted stills and distributing 5,000 contest blanks. Ed McBride and Bart Carey, assistant manager, arranged a Treasure Hunt contest, with the store using 10 mounted stills and distributing 5,000 contest blanks. Ed McBride and Bart Carey, assistant manager, arranged a Treasure Hunt contest, with the store using 10 mounted stills and distributing 5,000 contest blanks.

Jointly sponsored was the "Bitter Sweet" contest, with the florist, by the local Post-Standard using a prominent florist whereby the latter furnished enough bitter sweet to attach to cards which were distributed throughout office buildings in the downtown section. In addition, the florist displayed a full window trim of bitter sweet as well as a 22 x 28 card crediting the theatre, cast and playdate. Two of the leading dining places sold "Bitter Sweet Cocktails." Bitter sweet candy tablets were distributed to hotels and restaurants. The local Post-Standard used a three-day coloring contest.

Robertson Queries Students

A tie-in between Manager Robertson of the State Theatre, State College, Pa., and The Daily Collegian published by the students of the Pennsylvania State College, netted several columns of publicity for "Too Many Girls." First a letter was published in the Collegian alleging that there were too many girls at college, which was followed by additional letters followed and while the controversy waxed warm, along came the announcement of playdate backed by advertising copy.
Among the plans submitted to bolster December grosses, Dick Wright, Ohio Warner district head, announced annual charity shows in all the houses and from December 15 on, bookings will lean to action shows found to bring the best results in this period.

Wright also outlines arrangements for the eighth annual benefit shows put on by Managers Julius Lamm and Lou Milder at the Uptown and Variety theatres in Cleveland. The show will be held a week before with the cooperation of local service club, which participates in box office and advance ticket sale. A table is set up in the lobby one week in advance of the benefit and patrons solicited to buy tickets.

The combination of stage and screen will be for one night with the Round Tablers promoting stage bands and talent from night clubs. There is to be no advance in admission. Heralds and window cards are used two weeks ahead and publicity carried in the papers which are set with stories. Promoted prizes are awarded to the members of the theatre staffs and the cooperating Club for greatest number of tickets sold individually.

Needy Families Aided

Returns from the sale of tickets are to be used to purchase baskets of food for needy families in the neighborhood, committee-designating those to be aided. In this direction, newspapers and screen trailers request names and in addition, at the Uptown, the local fire department will aid in distributing gifts and food baskets.

Beside the charity show, Lamm and Milder have made a special tieup with the Wuritzer Company of Cleveland through which both theatres get musical instruments to be given away two Saturdays before Christmas. Each theatre has a Santa Claus matinee for which prizes have been promoted.

Kal Kalberer Reports

Last moment reports on December activities from Kal Kalberer in Washington, Ind., detail a two day benefit project put on at the Indiana with the Band Boosters Club, the organization selling tickets on the outside and receiving 35 per cent of these sales. Featuring the performance was the local high school band of 80 pieces widely known in that area and appearing on the stage for two nights in full parade dress. Band provided all the dance music in the program, with the billing included work of the high school art class which made up special window cards, free of charge.

For December 18 and 19, Kalberer has a kiddie show put on, the first and second grade pupils will appear with a rhythm band of some 50 pieces, all in special red and white costumes. Performances will be held for two nights, in exchange for which the theatre has donated twenty-five dollars for the band fund. Publicity on this is comprehensive and the presentation will have a special set built by the theatre staff, with falling snow and other special effects.

For December 21 to 23 inclusive, the Round Tabler has arranged for a church boys' choir of 25 to sing Christmas carols from a special stage built over the marquee on the designated nights. Merchants are sponsoring the event and pay all costs, theatre cooperating with a free show for the youngsters. Extra business is being promoted from the members of the church.

Windup on the morning of the 24th includes a free show for underprivileged children in conjunction with the American Legion and one of the local papers. Kalberer writes that this annual affair is breaking page one consistently, everything being donated including pictures, time of the staff, advertising, etc.

Brown Ties to Community Drive

In the citywide parade that launches the Christmas season shopping in Circleville, Ohio, Manager Harry Brown, Jr., at the Chakereis Grand tied the theatre prominently for his coming toy matinee sponsored by the Firemen's Toy Fund. For this purpose, Brown was able to promote the use of bannered fire trucks for added publicity which, of course, was mentioned prominently in front-page stories.

Brown's holiday campaign includes gift ticket books which are being sold all over the circuit for Chakereis houses. He also is staging a car giveaway sponsored by 15 local merchants in which coupons are being given for all purchases up to the time of the drawing. The prize car was used in the shopping parade appropriately bannered and carrying local beauties for extra attention.

From the Lakewood section of Cleveland, Johnny Newkirk of Loew's Granada reports his annual toy drive in conjunction with the local newspaper and fire department. Fire department has arranged to collect and distribute toys and food baskets for the underprivileged children. Also included are used toys which are repaired by the fire-fighters.

Tying up local merchants in Sharon, Pa., Manager Pat Notaro at the Columbia and John Schultz at the Liberty are working on a car giveaway for the week before Christmas. Cooperating merchants distribute coupons with each admission $25 cents over, theatres giving them with each admission. Winner must be present in either house night of giveaway. The car is on display at the Columbia with appropriate data on the tiemp, while trailers at each theatre and signs in the windows of each merchant plug the event.

Script Ticket Sale Stressed

At the Fox Granada, in Inglewood, Calif., Dave Martin is making much of tickets for Christmas gifts, called “Employees Xmas Club Goodwill Tickets” for “psychologically saleable reasons,” writes the Round Tabler. The script-ticket idea is being pushed vigorously with various devices, and emphatically in the lobby through posters. Featured is a blowup of the gift ticket plus a cutout Santy in full color with lettering “Buy Now and Save.” Another display, reproduced above, shows two of Martin's ushertettes among an estate bound by “S.P.W.” copy tied to a number of keys from the lost and found department. Aiding Dave and prominently, was his assistant, Bill Erickson, who carried through.

For his Christmas Day matinee, Ed May is working on a Christmas Doll Parade, for girls, 12 years or under, at Schine’s New Paris, Paris, Ky. The event, to be held on the stage, will offer promoted gifts for the largest, smallest, most unusual, most original dolls, etc. The deal is set for the tiein with the local J. J. Newberry chain store, and May expects much of it.

Black's Fabian Talent Quest

Following up on last December's activities, which Ed Goth reports resulted in higher grosses than the month before, Harry Black's division of Staten Island Fabian theatremen are at it currently with a lineup of profit promotions topped by such giveaways as a promoted new Pontiac car, high cash awards and expensive merchandise.

Exploitations which already have clicked include the division's second annual Talent Quest wherein local entertainers competed in the preliminaries at different theatres, for representation in the finals on the stage of the St. George. Cash prizes were the big inducement. Another attractor put on last week was a Mrs. Staten Island contest to select the Island's most beautiful married woman.

Next week's program features a table tennis exhibition and tournament on the stage of the St. George. Through the local association some of the "national champions and other outstanding players will compete and since the game is widely popular in that sector, the event is expected to be an excellent gross builder.
"Have Drink on Me", Says McGinty, On Wheeler's Tieup with Brewery

Guests at night clubs and cafes in South Bend, Ind., for four nights were intrigued by a man dressed as "Great McGinty" who stopped at various tables dropping personal cards. Signed "McGinty", copy read: "Have a bottle of Drewry's on me; I'm not fooling" and on each of the cards were a genuine dime and a genuine nickel. Reverse side carried theatre copy. When the guests realized that the money was legitimate, there was plenty of excitement, with calls for "McGinty" to supply more of the cards. In some of the spots, the visitor was introduced and the picture given a plug.

The tieup was a part of Roy Wheeler's campaign for the date at the Granada, the cooperating brewery paying for everything, including 500 of the cards. In addition, Roy promoted the use of a regulation voting booth for lobby display windows. Votes were cast for "copy" and tiein sticks. Election headquarters, profusely bannered with "McGinty for Governor" copy, were established in a vacant downtown store.

At night, red flares were lighted and heralds distributed. Calling cards were placed under every apartment door in town, and all kinds of "McGinty" drinks, hard and soft, advertised widely by leading emporiums.

Keeney Goes for Schools On "You'll Find Out" Date

C. G. Keeney of the Park Theatre, Reading, Pa., for his campaign on Kay Kyser's "You'll Find Out" used a trolley car ballyhoo. The car was placed on both sides with 24-sheets and it made complete tours of the city and suburbs commencing a week in advance of playdate. Keeney also arranged for the distribution of bulletins which were given to passengers on buses and street cars. Twenty-five thousand were used.

The campaign in schools included a review and photographic reproductions in the Reading High School "Red and Black, the school bulletin with a circulation of 4,200, and announcements on bulletin boards. Announcements were also posted on Albright College bulletin boards and copy was carried in the football program for the Albright-Bucknell football game.

The radio announcements over Station WRAW consisted of six one-minute spots daily for five days preceding the opening and a one-minute announcement daily at 6:15 P. M., just after the news of the day. Window store tie-ups included Wittich, Richards, Zeswitz, Grant Store and McGuire's. There were displays of records and music from the production.

Girl Cow Milking Contest Goes Big for Cameron

Recently held by George Cameron at the Schine Strand, in Seneca Falls, N. Y. was his girl cow milking contest, which he reported as placing business well above average. Promoting use of stanchions, George nailed them to the stage floor and cows were lined up and secured thereto. Each of the bosses wore cards numbered from one to six and girls carrying cards with corresponding numbers milked the cow with corresponding numeral. After one minute, they shifted until they had milked each bovine, girl having the most weight was pronounced winner. Promoted prizes were available to each.

Member of the staff acted as master of ceremonies and was dressed with chin whiskers, toupee, overhauls, red handkerchief and lace boots. Stage was dressed for the occasion with hay stacks, etc., handy man outfitted as farm hand with pitch fork adding further atmosphere. Through tieup with local dairy, milk bar was planted in lobby at which free drinks were dispensed.

"LET'S HEAR FROM YOU"

Silver Ties "Knute Rockne" To Theatre Anniversary

Celebrating the 23rd anniversary of the Strand, in Lowell, Mass., during the showing of "Knute Rockne," Nat Silver arranged for the distribution of imprinted megaphones at local games. For street bally two boys in football costume carrying banners tied to the anniversary celebration and picture covered main streets and schools. In advance of opening, Silver contacted several local football personalities who played college football for signed statements which were published in local sports page. Each day of the week was set aside for a different school, letters over the manager's signature having been written to heads of each, urging that students attend in a body on nights designated to their respective school.

Opening day the Junior Legion Drum Corps paraded to the theatre in full uniform with banners, photos were taken of the aggregation for the papers.

Among the comprehensive campaigns put behind reissue dates of Warners' "Here Comes the Navy" is the newspaper barrage by Howard Waugh for the engagement at Warners, Memphis, as illustrated by the four-column full page reproduced.

CHANGE HOLDER PLUGS "HOWARDS OF VIRGINIA"

For advance on "Howards of Virginia", at the Chahere's State, Springfield, Ohio, Manager Oliver S. Nicklas used imprinted cellophane holders in which were placed new $1.00 bills. When a $1.00 bill was presented at the boxoffice, one of the holders was offered, together with balance of the change. Copy read, "Don't spend this dollar. Save it to see," etc.

Worked two weeks ahead, Nicklas found patrons returning the holders with the dollars intact for admissions.
Door Knob Hanger Revamped by Laby

The reliable door knob hanger stunt was given a different twist by George Laby on the occasion of a double-bill which coupled "No Time for Comedy" and "Haunted Honeymoon." at the Victory, Holyoke, Mass. On stiff white cardboard, size five inches wide by three and a half deep, the following copy had the folks talking: "This Is No Time for Comedy, Do Not Disregard: We're On A Haunted Honeymoon."

Underneath, the names of the four stars in the two pictures were set down in script type and to make the eye-appeal stronger, Laby stapled thumb-nail face photo of Jimmy Stewart at the base. Theatre name was stamped on reverse side.

To make the hanger, the cards were punched at top and slotted inserted and the night before the entire service staff covered the town making hotel rooms, downtown offices, stores and homes. There were a few squawks, writes the Round Tabler, but in the main the reaction was favorable enough to fill the house within two hours after the opening.

"LET'S HEAR FROM YOU"

Wide Newspaper Coverage Given to "Knute Rockne"

Starting practically five months ahead of opening of "Knute Rockne," Warner Cleve land ad man Manny Pearlstein and Manager Earl Filler at the Hipp started planting art and publicity breaks. Three weeks ahead a special screening was given for the football coaches of local teams from which a wide word-of-mouth campaign was started. Serialization was planted and therein with classified department brought a 600-line classified ad week ahead.

Department stores and radio shops were contacted for window displays in connection with a new portable machine, featured in all displays were stills of Pat O'Brien holding one of the new models. Contacting a local Notre Dame alumni member who was a personal friend of the great coach, large pictures of Knute and the Four Horsmen were promoted. This material along with a Notre Dame blanket were displayed in window of leading store together with a six-foot blowup of Rock.

Aiding in putting over the date was Dave Bacher, publicity representative for the Hippodrome.

"LET'S HEAR FROM YOU"

Wilson's "Syracuse" Date

Street advertising on "Boys from Syracuse" as arranged by Keith Wilson at the Marks Theatre, in Oshawa, Ontario, consisted of two lads and lassies in Roman attire parading the streets ahead handing out calling cards with tie-in copy. Special ballyhoo front was erected comprising cutouts of lighouses and a number of production stills. Painted in bright, flashy colors with plenty of silver metallics on cutout letters the front attracted. Window coverage included music and record displays while two color newspaper ads were used to plug the attraction.

Paper Bag Contest Draws for "Sinners"

SINNER NO. 1

EVE...

STARTED IT ALL OFF WITH AN
APPLE...AND IT

WAS A PIPPIN!

BUT YOU AIN'T
SEEN NOTHIN'.

TILL YOU SEE—

Marlene

DIETRICH

SEVEN

SINNERS

JOHN WAYNE

STARTING THURSDAY NOV. 28th AVON

SAVE THIS "SINNER" WHEN YOU HAVE ALL SEVEN, BRING THEM TO—

MACK'S DRUG STORE

(ATHethe BUSY CORNER)

— FOR A FREE PRIZE! —

ACCORDING to Arnold Stoltz, there were "seven sinners" of history which the Utica, N. Y., Warnerman used on a paper bag contest for "Seven Sinners" at the Avon. The idea was hooked to one of the drug stores, this way: There were seven sets of imprinted bags, numbered from one to seven and used by the store to wrap packages. Copy for each set was different, and purchaser's turning in the full set of "seven sinners" received the prizes, cosmetics for the women, shaving sets for the men.

Layout of all sets was the same and illustrated by the above on "Sinner No. 1." The closeup star shot was used throughout as was the line "you ain't seen nothin' 'til you see." Cartoon cuts at top were changed accordingly. Rest of the series starting with "No. 2," ran as follows:

"Lucretia Borgia... Claims fame because the Mucky Finn Bear's her name.

"Helen of Troy... Loved her husband that Winter... But it was Paris in the Spring.

"Madame du Barry... Was a dressmaker and How she could so and so.

"Marie Antoinette... The will of Louis XVI she would bend. But she lost her head in the end.

"Nero... Fiddled while Rome burned. Wasn't that a Duce of a thing to do.

"Hitler... Helled, while Warsaw start a blitzkrieg."

Mustache, Derby Still On the Job

Campaigns on "The Great Dictator" in the New England sector continue to lean profitably on the comic's costume and impersonators. In New Haven, for instance, Bob Russell at Loew's Poli had the ushers in derbies and mustaches the week ahead, following this with two others of the house staff in costume clowning around the Yale Bowl at one of the feature games. Another attraction proved to be talking dummy figure placed in front of the box office and on the main streets, dummy also was used on street bully. Newsboys and bookblacks gathered attention by wearing the hampered Chaplin hats. Russell's radio coverage was ample and publicity comprehensive, the latter sharpened by an editorial in the morning paper, a hard-to-get plant for theatre attractions in that situation.

For the second week move-over on the date at the Poli Elm Street, Manager J. N. Anstead picked up the campaign by arranging a parade of Liberty and Collier magazine covers delivered by American Legion Drum Corps. Hookup with Ford agency provided for banded model "T" driven around town followed by one of the newest models. Anstead further spread the word by having signs and sandwiches at leading spots named for the title and at popular drive-ins around town, promoted the girl waitresses to wear the banded black derbies.

Ties Date to Hallowe'en

In Columbus, at the Broad, Joe Sloan booked the date to the city's Hallowe'en Frolic by dropping imprinted holiday balloons to the crowds assembled for the community parade. Chaplin canes with imprinted pennants were also distributed among the merrymakers. Sloan's newspaper campaign was featured by editorials in three different papers.

Impersonators were also used by Joe Samartano in Meriden, Conn., at the Poli Palace and also in the community Hallowe'en parade in advance of the showing. Publicity here was pointed toward the theatre by offer of cash prize to the best amateur Chaplin impersonator in the parade.

"LET'S HEAR FROM YOU"

ASKS PATRONS VOTE ON REVELATION DATES

Suggested by Pat McGee, district manager, Manager Frank Nolan is bringing back bit pictures to Schine's, Athens, Ohio, with what has been termed a "Proven Pictures" campaign, attractions booked with that in mind. Patrons set down their choices on ballots distributed in lobby, the slips including space for names and addresses. When picture is booked, patron is informed a few days ahead. Campaign is being pushed in every way, with handbills and ballots distributed house-to-house.
Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

THEATRES

FOR SALE TWO THEATRES IN OHIO TOWNS close together. One in county seat, 6,000 population. Both modern, $10,000 cash necessary to handle. BOX 1351, MOTION PICTURE HERALD.

THEATRES WANTED IN NEW ENGLAND, South or Pacific coast. Buyers waiting. DELPHI AGENCY, Delphi, Ind.

POSITIONS WANTED

PROJECTIONIST, SEVEN YEARS EXPERIENCE. Any equipment. Sober, steady, reliable. BOX 1348, MOTION PICTURE HERALD.

PROJECTIONIST, TECHNICIAN, DESIRES CONNECTION with reliable concern. Possibilities important. BOX 133, MOTION PICTURE HERALD.

CAN YOU USE CAPABLE SHOWMAN MANAGER fifteen years thorough experience every phase circuit and independent theatre operation. Thirty-five, family, reliable, currently city manager three houses. BOX 1354, MOTION PICTURE HERALD.

EXPERIENCED PROJECTIONIST IN LATEST SOUND equipment, 9 years experience. References—go anywhere. Write BOX 1355, MOTION PICTURE HERALD.

EXPERIENCED ART AND DISPLAY MAN, ALL types of interior decoration. Can save circuit real money on maintenance. Fst salary, Married, Go anywhere, south or west preferred. Presently employed on circuit. BOX 1356, MOTION PICTURE HERALD.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEYS BOOKSHOP, Rockefeller Center, New York.

PREMIUMS

64-PAGE COMIC MAGAZINES, FINEST PUBLISHED. Other magazines for adults. Local agents wanted in film areas. THEATRE & RADIO ADVERTISING CO., 154 Maiden Lane, New York.

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.

COMPLETE HIGH CLASS EQUIPMENT FOR 500-seat theatre, purchased at auction. For sale cheap, MOVIE SUPPLY COMPANY, 1318 So. Walsh Ave., Chicago, III.

SACRIFICING TALKIE OUTFITS, 35 MM portable (3000 ft.) $120. Theatre installation $250. Projection booth, stereopticons, etc. GROBARICK, Route No. 4, Trenton, N. J.


NEW GENERAL EQUIPMENT

ALL AROUND REFLECTOR COMPANY'S NEW motion picture reflector guaranteed to increase screen illumination 40%. BOX 1600, CLEVELAND, O.

SENSATIONALLY LOW PRICES NOW IN EFFECT. "LIGHTMASTERS" one-kilowatt projection lamps. Unmistakably better snow-white projection light. "DUO SOUNDMASTER" sound heads, with the stabilizing gyroshaker, no-shock starting, instant horizontal adjustment; amplifiers with copper sulphide DC exciter lamp supply and calibrated voltage control; two-way horn systems. Write for complete catalog new and reconditioned sound and projection equipment. SCOTT BALLENGYNE CO., 222 No. 36th St., Omaha, Neb.

HELP WANTED

WANTED EXPERIENCED COMBINATION PROJECTOR repair and sound man. BOX 1249, MOTION PICTURE HERALD.

WANTED, EXPERIENCED ASSISTANT MANAGER to specialize in exploiting and art work. State experience and salary. BOX 1350, MOTION PICTURE HERALD.

WANTED, COMPETENT PROJECTOR and sound repair man. Sales ability preferable. BOX 1357, MOTION PICTURE HERALD.

PRINTING SERVICE

THEATRE BLOWUPS. BEST PRICES, QUALITY service. STITES PORTRAIT CO., Shelbyville, Ind.

BOOKS


MOTION PICTURE SOUND ENGINEERING—547 pages; Illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEYS BOOKSHOP, Rockefeller Center, New York.

NEW 56 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEYS BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Blue Book of Projection with a complete section of Sound Trouble-Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.75 postpaid. QUIGLEYS BOOKSHOP, Rockefeller Center, New York.

THE NEW 1940-41 INTERNATIONAL MOTION Picture Almanac edited by Terry Ramsaye, is out. The most comprehensive reference annual of the amusement industry. More than 16,000 industry personalities are listed and it contains 77 divisions in the 1,112 pages. The new edition also carries a combination cross-indexed corporation section listing more than 300 principal companies and their executive personnel. This book of facts and figures now in its twelfth year, should be in the hands of every show man. Reserve your copy today if you have not already sent in your order. $3 plus postage. QUIGLEYS BOOKSHOP, Rockefeller Center, New York.

TRAINING INSTITUTE

FOUR MOTHERS (WB-FN)
Family Drama

SYNOPSIS
Adam Lemp (Claude Rains) is in particularly high spirits when his family gathers for a reunion. There is his daughter Kay (Dietz), his sister Ellen (Emma), and a flower seller named Henry (George O'Hanlon). The day goes well until Kay's new fiancé, Ben (Dick Foran), arrives with adopted daughter Caroline, age 2.

Chint Forrest (Eddie Albert) young doctor husband of Kay Lemp, tells of his efforts to find the germ which is killing workers in the plant where he is resident physician. Yet the star of this reunion is Ben Crowley (Frank McHugh), husband of Thea Lemp (Lola Lane). He's made a fortune with his Ocean Zephyrs real estate property, with the whole town buying lots and his family beaming at his success.

The worry tranquility comes the devastating news that a hurricane has destroyed these same Ocean Zephyrs. Townspeople turn on Ben; even Adam feels Ben was responsible. But when the shareholders refuse to risk any more money, the family rallies around Ben in an effort to help him.

Then Adam loses his job as head of the Briarwood Music Foundation. How he and his wife, Clint Forrest, meet a musical job in Chicago, and a reunion with the ocean zephyrs.

A girl, a guy and a gob (RKO)
Comedy

SYNOPSIS
Galactop (Edmund O'Brien), socialite and partner in a large shipping firm, arrives at the opera to find that his box is occupied by the Duncan family, Dot (Lucille Ball), Jayne (Kathleen Howard), her mother; Pokey (Dorothy Fielding) and Pigeon (Lloyd Corrigan), her brother. An argument follows, and there is no engagement.

The following morning, the historian is engaged in explaining the situation to his partner, Abe Martin (Henry Travers), when the office manager appears in with Herrick's new secretary. It's Dot, and a spirited argument ensues, ending when Dot apologizes.

Several days later, the Herrick office is invaded by "Coffee Cup" (George Murphy), Dot's sailor boy friend. "Coffee Cup" has two ambitions—to marry Dot and to get tattooed. Dot's pet aversion is tattooing in any form.

There follows a series of adventures involving the three principals with Herrick, the erstwhile ship owner enjoying himself. Eventually the denouement arrives and Herrick and "Coffee Cup" fight over Dot, in fact they have two fights with the spoils even. "Coffee Cup" decides to re-enlist in the Navy and Herrick gets Dot.

CAST
Coffee Cup………………George Murphy
Dot Duncan………………Lucille Ball
Stephen Herrick…………Edmund O'Brien
Abel Martin………………Henry Travers
Cecilia Grange……………..Marguerite Chapman
Pigeon…………………Lloyd Corrigan
Jayne……………………Kathleen Howard
Pokey……………………George Cleveland
Corza……………………Mady Correll
Albert……………………….Frank McGlynn, Sr.
Eddie……………………..Doodles Weaver
Ivy…………………………Rube Demarest
Recruiting Officer…………Richard Lane
Pet Shop Owner………….Franklin Pangborn
Mrs. Grange………………..Nella Walker

SPECIAL REMARKS
This marks the first Harold Lloyd production in which the comedian does not appear, placing him in the same category as Charles Chaplin, who produced and directed "Woman of Paris" in 1923 but did not appear on the screen. Both of the producer-comedians have been in all their other films.

Release date, Feb. 28, 1940
**LOVE THY NEIGHBOR** (Paramount)

**Comedy, Music**

Produced and directed by Mark Sandrich. Original screen play by William Morrow and Edmund Beloin, Ernest Pagano and Z. Myers.

**SYNOPSIS**

The story opens on New Year's Eve in New York with Jack Benny preparing to make a radio broadcast. While he is in a taxi, Rochester (Eddie Anderson), is dreaming up a small heist for his girl, Josephine (Theresa Harris), to go along with his broadcast.

Fred Allen, and his sister, Barbara (Verree Teasdale), are on route to the dock to meet their niece, Mary Allen (Mary Martin), returning from a personal appearance tour in South America. Josephine is Mary's maid.

The feuding radio comedians meet when Jack drives Rochester to the boat. Fred's car runs into Jack's car and Fred is arrested. Barbara tells Mary that Fred is a nervous wreck because of Benny's continual slander.

Mary loses her dress in an accident on the dock. Jack offers to get her another one and is arrested. The following night Allen discovers that Benny has fired away his quartet, the Merry Macs, and becomes wild with rage. Mary, deciding to do something about it, goes to Benny's theater and has herself hired as "Virginia Astor."

Later, Jack takes Mary to a nightclub where the Merry Macs are singing and tells Mary that he has gone to court and this time is going to win. Fred comes in but Mary flees before she sees him. After Fred and Jack get into another brawl, Fred goes to Miami for a rest cure.

In Miami the real Virginia Astor (Virginia Dale) shows up but Jack thinks she is an impostor. Allen discovers that Benny is stopping at the same hotel and has taken Mary for a boat ride. Allen hires Rochester away from Benny and goes running for Jack in another boat. Barbara's boat colides.

Fred serves dinner the night the show is open. Rochester makes his appearance. The startled Benny throws Mary out of the show and brings in the real Virginia Astor. Josephine wins Rochester's share in the show in a dice game and gives it to Mary, who joins with Jack's partner to control 51 per cent of the show. Jack and Mary are finally as Fred seeks to have Virginia call Benny Jack and the contract.

**CAST**

Jack Benny .......... Jack Benny
Fred Allen .......... Fred Allen
Mary Allen .......... Mary Martin
Barbara Allen .......... Verree Teasdale
Virginia Astor .......... Virginia Dale
Josephine .......... Theresa Harris
Joe .......... Richard Denning
Polieman .......... Jack Carson
George .......... Barnett Parker
Mr. Harrington .......... Russell Hicks
Chambermaid .......... Mary Kelly
Judge .......... Ogden Chateau
The Merry Macs .......... Ted McMichael, Joe McMichael, Helen Carroll
Merriel Abbott Dancers

**SPECIAL REMARKS**

"Love Thy Neighbor" has received much advance publicity on both the Jack Benny and Fred Allen programs as these lending comedians continue to feud as to where the picture will be premiered. Also noteworthy is that Mary Martin sings the song that skyrocketed her out of popularity, namely, "My Heart Belongs to Daddy."
THE INVISIBLE WOMAN (Universal)

Comedy, Melodrama

SYNOPSIS
After paying off $100,000 heartbeats for his latest romantic escapade, playboy Dick Russell (John Howard) is practically penniless. His lawyer, John有问题 Lane, tells him to give up his town house and also stop furnishing to Professor Gibbs (John Barrymore), eccentric scientist, who has been conducting experiments at the Russel country estate, on the Pacific coast.

The Professor's latest discovery is a hypo-drug and a machine, which, together, will render human beings invisible. Discouraged with her job as dress model, and seeking to gain revenge on her abusive employer, Growley (Charles Lane), Kitty Carroll (Virginia Bruce) offers herself as a human guinea pig for the Professor's experiment.

The Professor makes a success but when Dick is summoned "to see" the result Kitty, invisible, has disappeared, having slipped away to give Growley a scare. Kitty eventually meets Dick at his lodge, where the butler, George (Charles Ruggles), is kept on the verge of insanity by Kitty's invisible antics.

Blanche Cole (Oscar Homolka), a fugitive gangster hiding out in Mexico, steals the Professor's machine, having an urge to become invisible in order to return to Chicago. He then kidnaps the Professor and Kitty, taking him to his hideout.

Kitty, however, becomes invisible again and in a duel with the entire mob just as Dick arrives with the Mexican National Guard.

CAST
Professor Gibbs ..... John Barrymore
Dick Russell and a machine, which, together, will render human beings invisible. Discouraged with her job as dress model, and seeking to gain revenge on her abusive employer, Growley (Charles Lane), Kitty Carroll (Virginia Bruce) offers herself as a human guinea pig for the Professor's experiment.

SYNOPSIS
Muggs (Lee Gorcey) tells his gang he needs work in order to train for the boxing championship of New York's lower East Side. Since they have no money for a country vacation, they get him to sign up, unknowingly, in a C.C.C. Camp. Muggs feels his paws have tricked him, and plans to disrupt the camp to get even. He stages a fight with the camp supervisor, Norton (Carlton Young), a promoter, sees him and offers him a bout in town.

Eve (Mary Ainsley), the Captain's fiancee, likes Muggs and invites him to visit her. On the way, Muggs sees Willie, a weakling, running away. Willie confesses that he has stolen a lunatic's earnings from the camp safe, so Muggs makes a deal with Norton to fight a match for the money to be put back into the safe before the theft is discovered. In a game fight Muggs

THE PHANTOM SUBMARINE (Columbia)

SYNOPSIS
Paul Sinclair (Bruce Bennett), a former naval deep sea diver is about to sail on a treasure hunting cruise. The night before he plans to sail, Sinclair meets and becomes attracted to Madeleine Neilson (Anita Louise), on the way home, he stumbles over a dead man and by the time he calls the police, the body disappears.

The second day at sea, Madeleine turns up as a stowaway aboard ship, claiming she is a reporter looking for a story on the treasure hunt.

Madeleine runs afloat of Drexus (John Tyrrell) who upon being discovered provoking in the hold of the ship, jumps overboard and is picked up by a submarine.

The following morning it is discovered that the prowler had prised loose a plate in the hold of the ship, causing a leak. They limp into a nearby harbor.

Henri Jerome (Pedro de Cordoba) offers help to have the ship repaired. While in port, Paul learns that the mysterious murder he reported back home is solved by Jerome as he escapes.

The ship finally arrives at its destination where Paul locates the sunken treasure. He also makes the amazing discovery that the floor of the ocean is alive with mines ready to be released and cut off the Philippine Islands from any fleet trying to come to their aid.

On coming to the surface Paul discovers that Jerome and Drexus, backed by the crew of the phantom submarine, have captured his ship and that the man of whose murder Paul has been accused also had stumbled onto the mine plot. Further, that Madeleine's real name is Carver and that her object is to find her father, a naval officer who had mysteriously disappeared in these waters. The story is climaxed by the appearance of a United States destroyer. The foreign agents are rounded up, Madeleine finds her father and all ends well.

CAST
Madeleine Neilson ..... Anita Louise
Paul Sinclair ..... Bruce Bennett
Captain Velsar ..... Oscar O'Shea
Chief Engineer ..... Harry Strang

THE PHANTOM SUBMARINE
Melodrama

SYNOPSIS
Muggs (Lee Gorcey) tells his gang he needs work in order to train for the boxing championship of New York's lower East Side. Since they have no money for a country vacation, they get him to sign up, unknowingly, in a C.C.C. Camp. Muggs feels his paws have tricked him, and plans to disrupt the camp to get even. He stages a fight with the camp supervisor, Norton (Carlton Young), a promoter, sees him and offers him a bout in town.

Eve (Mary Ainsley), the Captain's fiancee, likes Muggs and invites him to visit her. On the way, Muggs sees Willie, a weakling, running away. Willie confesses that he has stolen a lunatic's earnings from the camp safe, so Muggs makes a deal with Norton to fight a match for the money to be put back into the safe before the theft is discovered. In a game fight Muggs

HUNSONS' BAY (20th-Fox)

SYNOPSIS
After the year and very wealthy Lord Edward Crewe (John Sutton) has indulged in some drunken pranks, King Charles II of England (Vincent Price), uses it as an excuse to banish Edward and confiscate his rich properties for his own use. When Lady Barbara (Gene Tierney), the girl whom he loves, hears of this he appeals to the elderly Prince Rupert (Nigel Bruce), who suggests that she intercede with Neil Gwyn (Vincent Price), the King's mistress. But Neil is only able to secure permission for her to see the Duke before the ship carries him off to the wilds of America.

With the aid of some Indians, Edward tries to reach Quebec by canoe when he falls in with Pierre Radisson (Paul Muni), and Groscellier (Laird Cregar), nicknamed Gooseberry, two French-Canadian trappers who take him to Montreal. Then they induce him to invest what money he has in their scheme to barter for beaver pelts from the Indians around Hudson Bay.

Returning to Montreal the following year with 300,000 pelts, worth a fortune, they incur the animosity of the French Governor who had forbidden them to trade with the Indians. Without warning the Governor kills them both. It is then that Edward's friend, Captain James Stagg of the Royal Naval Service, having interviewed the Indians in their own tongue, forestalls the French Governor's plans by despatching a ship to save the company before it is too late.

CAST
Michael Shayne (Lloyd Nolan), a private detective is hired by banker Hyram P. Brightston (Clarence Kolb) to watch over his daughter Phyllis (Marjorie Weaver), young debutante, because of her love for gambling is always getting in trouble.

Harry Grange (George Meeker), big time gambler, is leading Phyllis money to play the horses and gamble at the Casino. Marsha Gordon (Joan Valerio), daughter of the owner of the gambling club is jealous of Phyllis. In an effort to discourage Phyllis from visiting the Casino, Shayne arranges a false murder which turns out to be real for Harry Grange, who is slain.

Elliott Thomas (Walter Abel), a race horse owner, is discovered as the real murderer after a series of events in which Marsha and Phyllis, with their friends (Brett, Joel, and Pierre) (Anita Atkinson, Marjorie Weaver, and John Howard) become involved with Shayne in many episodes before the murderer is finally
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<th>Runtime</th>
<th>Date Reviewed</th>
<th>Audience Classification</th>
<th>Decency Rating</th>
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<td><strong>Escape to Glory (Col.)</strong></td>
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<td>113</td>
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<td>November 23, 1940</td>
<td>General</td>
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<td><strong>Girls Under 21 (Col.)</strong></td>
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<td>110</td>
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<td><strong>The Great Plane Robbery (Col.)</strong></td>
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<td>67 minutes</td>
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<td><strong>Lone Wolf Keeps a Date (Col.)</strong></td>
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<td>November 21, 1940</td>
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<td>96 minutes</td>
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**Ole Steinmin’ Hole (Mono.)**  
Release Date October 21, 1940  
Running Time 78 Minutes  
Audience Classification—General  
Decency Rating—Class A-1

**Take Me Back to Oklahoma (Mono.)**  
Release Date November 11, 1940  
Running Time 64 Minutes  
Audience Classification—General  
Decency Rating—Class A-1

**West of Pinto Basin (Mono.)**  
Release Date December 10, 1940  
Running Time 56 Minutes  
Audience Classification—General  
Decency Rating—Class A-1

**A Night at Earl Carroll’s (Par.)**  
Release Date December 6, 1940  
Production No. 4011  
Running Time 63 Minutes  
Audience Classification—General  
Decency Rating—Class A-1

**Little Men (RKO)**  
Release Date November 29, 1940  
Production No. 110  
Running Time 84 Minutes  
Audience Classification—General  
Decency Rating—Class A-1

**Remedy for Riches (RKO)**  
Release Date November 29, 1940  
Production No. 113  
Running Time 56 Minutes  
Audience Classification—General  
Decency Rating—Class A-1

**Barnyard Follies (Rep.)**  
Release Date December 8, 1940  
Production No. 104  
Running Time 97 Minutes  
Audience Classification—General  
Decency Rating—Class A-1
Meet the Missus (Rep.)
Release Date November 29, 1940
Production No. 108
Running Time 28 Minutes
Reviewed November 23, 1940, Page 50
Audience Classification—General
Legion of Decency Rating—Class A-1

Son of Monte Cristo (UA)
Release Date January 1, 1940
Edward Small Production
Running Time 79 Minutes
Reviewed December 7, 1940, Page 42
Audience Classification—General
Legion of Decency Rating—Class A-1

The Westerner (UA)
Release Date September 20, 1940
Samuel Whitmeyer Production
Running Time 99 Minutes
Reviewed September 21, 1940, Page 26
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation Sept. 14, '40, Page 49; Sept. 21, '40, Pages 49, 50; Oct. 5, '40, Page 60; Nov. 16, '40, Pages 57, 58; Nov. 23, '40, Page 66; Nov. 30, '40, Page 54

Argentine Nights (Univ.)
Release Date September 6, 1940
Production No. 5013
Running Time 77 Minutes
Reviewed September 7, 1940, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-1

Give Us Wings (Univ.)
Release Date December 20, 1940
Production No. 5025
Running Time 62 Minutes
Reviewed September 30, 1940, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-2

Law and Order (Univ.)
Release Date October 18, 1940
Production No. 5062
Running Time 57 Minutes
Reviewed October 12, 1940, Page 48
Audience Classification—General
Legion of Decency Rating—Class A-1

Margie (Univ.)
Release Date December 6, 1940
Production No. 5026
Running Time 59 Minutes
Reviewed September 21, 1940, Page 29
Audience Classification—General

Spring Parade (Univ.)
Release Date September 27, 1940
Production No. 5125
Running Time 95 Minutes
Reviewed September 28, 1940, Page 80
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation Oct. 12, '40, Page 69; Oct. 19, '40, Page 68; Nov. 9, '40, Page 55; Nov. 23, '40, Page 71; Nov. 30, '40, Pages 54, 58; Dec. 7, '40, Page 71

Fantasia (Walt Disney)
Running Time 135
Reviewed November 16, 1940, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-2

Here Comes the Navy (WB)
Release Date December 21, 1940
Production No. 525 (Reissue)
Running Time 97 Minutes
Reviewed November 30, 1940, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1

The Letter (WB-FN)
Release Date November 23, 1940
Production No. 532
Running Time 53 Minutes
Reviewed November 16, 1940, Page 40
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation Nov. 30, '40, Page 55
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MEXican JUMPING BEANS (W.B.)
Hollywood Novelties (6303)

This subject demonstrates the amazing acrobatic feats performed by a Mexican family — The Martinos. Every member of the family is proficient in some form of acrobatic maneuver, and performs with great finesse. For generations this family has followed this athletic profession, each developing his or her own special skill. As an older Martino retires, a younger one takes his place. They perform many feats of balancing, tumbling exploits on the horizontal bars and other grueling stunts.

Release date Dec. 7, 1940 10 Minutes

YOU, THE PEOPLE (MGM)
Crime Does Not Pay (P202)

Advising that it is every individual's duty to vote in order to protect this government of the people, Crime Does Not Pay shows how race-operators, masquerading as honest statesmen, maintain themselves in office by trying to increase the "stay-at-home" vote for every "clean government" voter who doesn't go to the polls means an extra vote for the crooked politician.

Release date, Nov. 10, 1940 20 Minutes

TAKE OR LEAVE IT (Col.)
Quiz Reel (2601)

The famous radio program comes to the screen in this unique stunt which enables the contestants to win or lose depending upon whether or not they answer various questions correctly. Bob Hawk introduces five contestants who clown about and otherwise recreate on the screen the laughs that have made this program so popular on the air.

Release date, Nov. 22, 1940 9 Minutes

KIDDIE KURE (MGM)
Our Gang Comedy (C294)

In order to get his mind off himself, a hypochondriac begrudgingly accepts his doctor's advice and invites the Our Gang kids to his home for tea. During the course of the day he sees one of the kids eating his "strongest" pills by the handful. He immediately calls his doctor. The doctor assures him that the pills are not strong that they are only made of sugar. After this episode, and because the hypochondriac was able to get his mind off himself, he admits that he feels fine and is pronounced cured.

Release date, Nov. 23, 1940 11 Minutes

TATTLE TELEVISION (RKO)
Leon Errol Comedy No. 2 (13,702)

Mrs. Errol wants Leon to buy a television set like the one the Jones' have, for her birthday. Leon squares at paying $800 and looks around for a cheaper model. A salesgirl engages Leon in an exhibition of television, and at the Jones' house Mrs. Errol is astonished to see Leon cavorting on the screen with a strange girl. Suspecting he is two-timing her, she hires a detective. After a general row in which everyone concerned takes part, Leon gets away.

Release date Nov. 29, 1940 19 Minutes

KNOCK, KNOCK (Univ.)
Color Cartoon (1243)

Anda Panda and his papa are vastly agitated by a sassy woodpecker who very much likes to knock holes in the Panda roof. When the roof begins to resemble a sieve, Papa burns to a bright purple and dashes for the roof to do the woodpecker some harm and what not. Anda thoughtfully brings up the rear with Papa's gun. On the roof the woodpecker turns out to be a cocky, vicious fellow with a sneering laugh that puts ripples in Papa's spine. There's trouble when Papa tries to make the capture permanent by shooting the bird under his hat.

Release date Nov. 25, 1940 7 Minutes

BEAUTIFUL BAL (MGM)
Fitzpatrick Travel Talks (7214)

A trip through the Balinese Islands of the Dutch East Indies is taken here. The traveler gives the natives at their work cultivating rice, and in various religious dances. The subject is filmed in color.

Release date, Nov. 23, 1940 9 Minutes
HENRY BUSSE AND ORCHESTRA (WB)
Melody Master (6105)
Henry Busse and his orchestra, favorites on the radio, night clubs and stage, offer versatile renditions of popular swing tunes. Henry Busse plays several solos on the trumpet, and a vocalist sings "Hot Lips" and "Along the Santa Fe Trail." Other songs heard in the reel are "Huckleberry Duck!" and "Wang Wang Blues."
Release date, Nov. 30, 1940  10 Minutes

RODEO DOUGH (MGM)
Miniature (K231)
Sally Paine and Mary Treen attend the Palm Springs rodeo and see a galaxy of motion picture stars. They hear that there is a five hundred dollar award to anyone riding a particular wild bull around the arena and they decide to try their luck. Once on the back they find they can't get off and they win the money with plenty of lops to spare. Stars appearing are Marilyn Monroe, Roy Rogers, Johnny Weissmuller, Joe E. Brown, Tom Neal.
Release date, Nov. 9, 1940  10 Minutes

DIARY OF A RACING PIGEON (WB)
Sports Parade (6403) (Color)
This reel deals with the training of racing pigeons, from the time they learn to fly, until they have progressed far enough in their training to become race pigeons. This subject is presented in a novel fashion, with all commentary in the form of the thoughts of a pigeon. The use of carrying pigeons to carry news from isolated spots is graphically illustrated.
Release date Nov. 30, 1940  10 Minutes

MOMMY LOVES PUPPY (Par.)
Animated Antics (HIO-1)
When Mama St. Bernard sets out to make her rounds, she is very much surprised to see her little puppy scurrying along behind her. She orders him home but the adventuresome pup stays on in another direction and encounters a snoring Walrus. Mistaking the snores for moans, the pup pours an overly generous amount of "XXY" down the Walrus' gaping mouth and the expected happens. Mama St. Bernard finally rescues the pup from an embarrassing situation.
Release date Nov. 29, 1940  7 Minutes

WILD HUNTING DEER (Col.)
Sports Reel (2802)
Andre de LaVarre here goes in for a sporting event. With Mrs. LaVarre, an expert rifle shot and his own hunting dog, they set out for Sea Island, off the coast of Georgia, one of the largest hunting reserves in the United States, where he was able to film some unusually rare shots of virtually every type of wild deer.
Release date, Nov. 8, 1940  9 Minutes

WITH POOPDECK PUPPY (Par.)
Popeye Cartoon (EO3)
Popeye in one of the series has quite a bit of trouble with his father, Poopdeck Pappy. The old Rooster goes out at night and painting the town red despite Popeye's attempts to keep him at home. Finally Popeye goes to sleep and when he awakes Pappy is gone.
Release date, Nov. 13, 1940  7 Minutes

SOUR PUSS (WB)
Looney Toon (6603)
Porky and his eructive cat plan to catch some fish for dinner. A group of anglers are about to cast and Pappy is killed with a screwball flying fish. Porky and the cat are the victims of the fish until they decide to take matters into their own hands.
Release date Nov. 2, 1940  7 Minutes

WISE OWL (Col.)
Color Rhapsody (2504)
A ragged owl cooks a stew over a fire and is extremely displeased with the taste. He notices a Rock of bats flying overhead, goes to investigate, and immediately copies them at their hangout nearby. The hungry owl sees one straggling little bat and his mouth waters. His attempts to grab the bat prove unsuccessful and unavailing; yet the bat is repeatedly thrown out. After various other adventures the "wise" owl wins up his own stew.
Release date, Dec. 6, 1940  7 Minutes

BED TIME FOR SNIFFLES (WB)
Merrie Melody (Tech.) 6706
It is the night before Christmas and Sniffles the mouse decides that this year he is going to stay awake to await the arrival of Santa Claus. Sniffles starts dozing off and tries everything possible to keep awake, drinking black coffee, filling his room with a stove, but the sandman wins out and Sniffles falls asleep just as Santa Claus and his reindeer come into view.
Release date, Nov. 23, 1940  9 Minutes

SCREEN SNAPSHOT (Col.)
Series 20, No. 3 (2833)

THE MAGIC PENCIL (20th-Fox)
Terry-Toon (1504)
The chief characters in this cartoon, a goose and a cat, create others by wielding a magic pencil obtained from a radio announcer in exchange for their stories. The magic pencil causes all sorts of strange goings-on in the lives of the cat and the goose.
Release date, Nov. 15, 1940  7 Minutes

AMERICAN SPOKEN HERE (MGM)
Passing Parade (K281)
Investigating those vagaries of the English language more commonly known as Americanisms, John Pope, the narrator, explains the origin of such slang words and phrases as "fink," "brodie," "blower," "kick the bucket" and "mind your F's and Q's" and tells how and why they have crept into American speech.
Release date, Nov. 30, 1940  9 Minutes

Product Digest Section 27
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This Thing Called Love

is the only thing that could excitingly unite for the first time...

THE STAR OF "NO TIME FOR COMEDY"

and

THE MAN WHO "STAYED FOR BREAKFAST"

ROSALIND RUSSELL - MELVYN DOUGLAS

with Binnie Barnes, Allyn Joslyn, Gloria Dickson, Lee J. Cobb, Gloria Holden

Directed by ALEXANDER HALL

Produced by William Perlberg • Based upon the play by Edwin Burke as produced by Patterson McNutt • Screen play by George Seaton, Ken Englund, P. J. Wolfson
FRED ASTAIRE • PAULETTE GODDARD
Paramount's "SECOND CHORUS"

"The fans of Astaire will be pleased with the latest efforts of their favorite!"
—Sidney Skolsky, Nationally Syndicated Hollywood Columnist

"Hits the right tempo for box office appeal!"
—Film Daily

"One of the gayest, freshest and most exhilarating gems of entertainment filmed this year. In the box office bag—a show for Paramount to thunder from the roof-tops!"
—Hollywood Reporter

"Clicks along at a fast tempo for solid comedy and laughs!"
—Variety

"Should have full houses all along the line. Scores solidly!"
—Daily Variety

"Has plenty of appeal. Looks like a sure-fire winner!"
—Showmen's Trade Review

"Second Chorus" is a dandy, with Miss Goddard revealed as a first-class hoofer!"

with Artie Shaw and his Band • Charles Butterworth • Burgess Meredith
A Paramount Picture • Produced by Boris Morros • Directed by H.C. Potter • Original Story by Frank Cavett
Why Wintertime Air-Conditioning? Its Value and Costs

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A CHAIR for ALL TYPES OF Theatres

#60—Veener back, spring edge cushion — Challenger Chair.

#160—Inserted panel back, spring edge cushion — Challenger Chair.

#401—Inserted panel back, spring edge cushion chair.

#350—Padded, welted back chair — showing kick plate.

#201—Padded inserted panel back, spring edge cushion chair.

#301—Full padded back, spring edge cushion chair.

#501—Full padded back, spring edge cushion chair.

#650—Padded, welted posture back — spring edge cushion chair.

Custom built — All rubber back, cushion, and arm rests.

INTERNATIONAL SEAT CORP.

UNION CITY, INDIANA
NEW CENTURY MODEL "C" BASE
... IN ITS CLASS—IT HAS NO EQUAL!

THIS New Century Product conforms to the standards set by Century and includes all the important features of higher priced projector stands.

- STURDILY BUILT—Vibration-proof—Enclosed Base extended under sound head and mechanism for rigid support. Double support under lamphouse, and sturdily braced throughout.
- EASILY ADJUSTED—Ballbearing tilting device securely locked in desired position.
- ADJUSTABLE LAMPHOUSE CARRIAGE to align lamphouse with the optical center of the projector.
- HEAVY ONE-PIECE CARRIAGE—for all modern lamphouses.
- 100-AMPERE SWITCH and switchbox.
- SHELF COMPARTMENT for carbons, tools, etc., enclosed with hinged cast-metal door.
- FOUR-POINT LEVELING SCREWS to compensate for uneven floor construction.
- GRAY CRACKLED FINISH—baked enamel.
- CENTURY PRODUCTS are Proven BEST by Actual TEST.

IN ITS CLASS—IT HAS NO EQUAL!
Ask to see it at your local Independent Supply Dealer.

CENTURY PROJECTOR CORPORATION
729 SEVENTH AVENUE
NEW YORK, N. Y.
MARKET NOTES:

NEW DISPLAY GLASS

ANNOUNCEMENT has been made by Wagner Sign Service, Chicago, of the development for the exclusive use of this manufacturer of attraction advertising equipment, of a new type of flash opal glass. It is pointed out that the best flashed glass came from Europe and is not now procurable from that source. The Wagner attraction board panels will henceforth be of translucent opal glass (rather than opaque glass) flashed onto a clear crystal glass as developed in this country.

With translucent glass flashed onto crystal glass about 40 thousandths of an inch thick, it should be possible, the announcement points out, to reduce silhouette letter attraction board wattage without sacrificing brightness and clarity. These panels have been made available only to users of Wagner changeable letters.

CARPET CLEANER SALES

A LICENSING agreement has been completed between Bigelow-Sanford Carpet Company and the Von Schrader Manufacturing Company of Racine Wisconsin covering the manufacture and sale of Dri-Sorb-ENE carpet cleaner. The cleaner is intended particularly for use with hard-twist fabrics and for elimination of shrinkage, and was developed by the Bigelow-Sanford Company. Under the terms of the agreement, the Von Schrader Company will become manufacturers and sole selling agents for the compound.

EQUIPMENT BULLETINS

A SERIES of new bulletins describing projection and sound apparatus have been published by S.O.S. Cinema Supply Corporation of New York. The company's theatre amplifiers incorporating inverse feedback and their multi-cell horn systems are described in two of these bulletins. Others list Simplex replacement parts, Powers replacement parts, and describe the publisher's 16mm sound-on-film projectors.

NEW FLUORESCENT LAMPS

THREE NEW types of fluorescent lamps have been placed on the market by the General Electric lamp department at Nela Park, Cleveland. One adds a 3-foot length to the line of fluorescent lamps for general lighting (and as used today in many theatres). This is a 100-watt lamp.

Of the other two, one type provides a fluorescent lamp giving a white light of a particularly ‘soft’ quality, and is highly suited to theatre interiors. It has been made available in 15, 20, 30 and 40-watt sizes, and in lengths of 18, 24, 36 and 48-inches. T-8 bulbs are used in the 15 and 30-watt lamps, and the T-12 type in the 20 and 40-watt units.

The third new lamp, which has no specific application to the theatre, is of “pencil” size, 9 inches long, utilizing a T-5 6-watt round bulb.

PLASTICS CATALOG

A NEW richly illustrated catalog dealing with plastic architectural and decorative materials has been issued by the Formica Insulation Company of Cincinnati. Color schemes and patterns of available materials are shown in full color and the various types of materials are described. Three pages are devoted to constructional details, showing methods of applying materials of this kind to walls, doors and furnishings.

The advantages and limitations of each type of material with reference to color possibilities, transparency, permanence of coloring in the different materials on exposure, and other pertinent information is treated at some length. Included are full-color illustrations of Realwoods in ten different natural grains.

GENERAL REGISTER EXPANDS

GENERAL Register Corporation will quadruple existing production facilities of their ticket machine factory in Brooklyn. Equipment formerly produced in England will also be made in the enlarged plant, according to an announcement by Bruce Johnson, president of the company.

SOUNDHEAD REFINEMENT

REDUCTION of lateral weaving of the film at the point of sound scanning, even under unfavorable operating conditions produced by presence of lint, dirt or film-coating material, is the object of a refinement which the Ballantine Company of Omaha have recently incorporated in their theatre soundhead. The new device consists of a yoke with an accurate end play adjustment operating on the lateral guide roller. The roller is solid, rather than of the split variety which can be forced apart by dirt and may then permit film weave, and is further unusual in that it is provided with a felt surface.

TICKET MACHINE IMPROVED

IMPROVEMENTS have been added to the ticket dispenser manufactured by the GoldE Company of Chicago. All moving parts, including the nozzles through which tickets issue, are now precision-machined as further assurance of jam-proof operation under any circumstances. Spring clips transmit the proper ticket count to the cashier at all times.

A Section of Motion Picture Herald
PATRONS PAY TO See THE PICTURE

- The surest way to keep your patronage in the profit range is to use the best projection light available.

That means High Intensity projection—the light of daylight quality—that insures clear, comfortable vision of the fast moving, colorful modern productions.

The new "One Kilowatt" arcs now bring High Intensity projection to the small theatre—50% more light than Low Intensity projection at no increase in operating cost.

Installation costs are so low that no theatre can afford to be without this modern projection light.

Let your patrons SEE your pictures with maximum enjoyment. Satisfied patrons come again and bring others.

THE NEW "ONE KILOWATT" ARCS
USE "NATIONAL", "SUPREX"
AND "OROTIP" CARBONS

HIGH INTENSITY CARBON ARC LAMPS
SUPPLY ALL THE SPECTRAL COLORS IN ESSENTIALLY EVEN BALANCE. THAT IS WHY THEY GIVE TRUE COLOR REPRODUCTION.

The words "National", "Suprex" and "Orotip" are trade-marks of National Carbon Company, Inc.

NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation

Carbon Sales Division, Cleveland, Ohio
GENERAL OFFICES
30 East 42nd Street, New York, N. Y.
BRANCH SALES OFFICES
New York, Pittsburgh, Chicago, St. Louis, San Francisco
A CHALLENGE!
who else can Guarantee you

THIS?

★ Each 14-inch carbon will project 21,600 feet of film with pure white light.
★ The highest overall efficiency of any rotary power supply.
★ Unexcelled projection of color film.
★ A steadier light upon the screen than is possible with rectifiers of any type.

MAXIMUM
ECONOMY
plus
ABSOLUTE
DEPENDABILITY

DURING 1940
Cyclex has operated over 3,650,000 hours without a single cent spent by exhibitors for upkeep.

Cyclex
REG. U. S. PAT. OFF.

Gives You All This—plus the
FINEST PROJECTION
that Money can Buy

C. S. ASHCRAFT MFG. CO.
47-31 35TH STREET, LONG ISLAND CITY NEW YORK, U. S. A.
Preparing Another Advance in the Art

The motion picture now appears to be about ready to take another long and resolute stride ahead as a medium of entertainment. Disney's "Fantasia" has already brought a specialized expression of certain Hollywood goings-on during the past year or so. Warner Brothers have quickly followed with "Vitasound," which is more representative of Hollywood's aims. And there are other schemes similarly conceived for the important purpose of making the sound elements of motion pictures more flexible, more sensitive, more convincing dramatically and musically, to a degree likely to prove substantially stimulating to the box office.

Elsewhere in this issue (page 30) the trends in this technical thought are described. All contemplate use of multiple channels operated by a control track, a couple would introduce two sound tracks so as to achieve, at last in a practicable commercial way, the directional or "stereophonic" effect that the film's technical and creative workers have envisioned for a long time.

Whatever the method or methods ultimately adopted, the theatre operator is justified in expecting, first, sufficient print standardization, and second, convenient enough adaptation of existing equipment to make the improvement readily available to the public everywhere. Equipment on the market for a number of years readily lends itself to any really necessary modification of pickup provisions; the rest would consist in the addition of two more amplification and horn systems. Any modern sound system installed today would form an integral part of the very nucleus of the system indicated for the new style of prints.

Another reassuring aspect of the development is found in the adaptability of product already made to either the single-track (like "Vitasound") or the two-track ("stereophonic") print. Musical recordings in general have separated vocal and orchestral elements for quite some time, while dialogue could be readily assigned to either of two tracks, as desired directionally at any point in the action. When one considers the great effectiveness of the three-channel method in getting the sound "off the screen" — "across the footlights," as stage folk say of parallel matters — the notion occurs to one that it might warrant dusting off many a film musical of the past.

Altogether, the discussion of these elements appearing elsewhere in this issue, presents material that points to another significant advance in the art. Radio has improved, is attracting new interest with frequency modulation. . . . television still insists that it will be around — sometime. But the arts of the Theatre belong in the theatre, psychologically, technically. The motion picture has achieved voice, more natural color; and anyone who has seen all this happen finds it difficult to deny absolutely the possibility of a genuine effect of pictorial depth in a commercially practicable manner. The box office follows its technical advances — and there's an important one now in preparation.

Dealer Group Headway

The latest attempt of independent theatre supply dealers to form a permanent organization for the protection of territorial rights in certain makes of equipment, concerted action in dealing with manufacturers, and so on, is gaining support among dealers not originally connected with the movement. This is reported by H. W. Graham of Graham Brothers, Denver, who says that since the October meeting in Chicago, at which the Theatre Equipment Dealers Protective Association was formed, many other independent members have been received. Mr. Graham is the principal officer of the new organization.

Dealers thus far admitted to membership (in addition to Graham Brothers), with their executive heads, are:

- McArthur Theatre Equipment Company, Detroit — George McArthur
- Exhibitors Theatre Supply Company, St. Louis — Ray Colvin
- Southwestern Theatre Equipment, Houston, Tex. — A. Mortensen
- Walter Preddy Company, San Francisco — Walter Preddy
- Queen Feature Service, Birmingham — Miss Viola Harruel
- Guerrieri & Barthel, Chicago — Jim Guerrieri
- Joe Horn, Inc., New York — Joe Horstien
- J. P. Fillert Theatre Supply Company, Los Angeles — J. P. Fillert
- Oklahoma City Theatre Supply, Okla. — Sam Capkins
- American Costume Company of Seattle, Portland, Los Angeles and San Francisco, headed by B. F. Shearer.
- Others are Joe Goldberg, Chicago; Ray Smith, Theatre Supply, Milwaukee; Western Theatre Supply, Omaha, headed by F. A. Van Huan; Louisiana Motion Picture Supply — W. H. Cattay; Ger-Bai, Inc., Indianapolis — B. H. Hopkins; Western Theatrical Equipment, San Francisco — C. B. Paden; Capitol Theatre Supply

Company, Boston — K. R. Douglas; Service Theatre Supply Company, Salt Lake City — Haun & Thorburg; Superior Motion Picture Supply, Pittsburgh — A. F. Monroe; Missouri Theatre Supply Kansas City (also headed by J. Eldon Peck); United Projector & Film Company, Buffalo — G. W. Luden; and the Des Moines Theatre Supply, Des Moines, IA, operated by A. McHale.

"The equipment dealers," Mr. Graham comments in a letter to BETTER THEATRES, "have many problems not evident to those not directly connected with the theatre supply business. The dealers are confronted from time to time with the problem of possible encroachment on their business. The membership of our organization does a large volume of business annually and has an investment running into a huge sum. Many manufacturers have indicated that they are in favor of such an organization."

Robot Revenue

One of the latest additions to the technology of automatic vending works as follows: You put a nickel in the slot, you hear a sizzling, a knife slits a bun, and out comes a hot-dog nestled inside a roll, seasoned and wrapped in paper napkin. All you have to do is eat it.

This may be another item for the motion picture theatre, wherein the vending of refreshments, solid and liquid, is becoming quite a business. Once theatre operators, by and large, frowned on such intrusions; for one thing, many said, they were messy, made a maintenance problem, and the revenue wasn't enough to warrant the bother. But it is different today, increasingly so, and more and more exhibitors are buying vending equipment outright to run this end of their business themselves instead of through a concession company on a percentage basis.

The theatre, too, has changed its attitude toward wage sold by means of machines. Automatic venders once tended to be associated with questionable quality — they were, ignominiously, "slot machines." But automatic venders have been adopted in recent years for the dispensing of all sorts of advertised goods — leading brands of cigarettes, advertised candy bars, the famed cola drinks, and even razor blades, handkerchiefs, collars — and what have you? About 15% of the sales of popular-brand cigarettes are by automatic machines.

Fox-Intermountain Theatres have just begun their own operation of confectionery merchandising. Fox West Coast operates about 60% themselves, lease out 40%. Warner, RKO and Loew's so far work on the lease-percentage basis, but Paramount and some of its partners (the Balaban & Katz group in Chicago and Illinois, for example) took over this end of their business some time ago.
**Wintertime Air-Conditioning**

**THE THEATRE’S NEED OF IT . . . AND ITS COST**

By J. T. KNIGHT, JR.

**THE MOTION picture theatre business involves the presentation of entertainment under the most favorable conditions possible so as to return the greatest financial profit. There are some who have spent many years in the business who might take exception to the brief frankness of the above statement, but down deep, under the theatre man's gigantic structure, is that foundation.**

It was not so many years ago, within the memory of many of us old-timers, that a large percentage of neighborhood and outlying theatres closed their doors with the schools in June and reopened about a week before school reopened. The carrying charges on such properties continued, which meant that during the winter months the theatre carried a double burden.

Then summer air-conditioning came along, and some pioneer exhibitors had the courage to risk large investments in equipment to fight the summer shut-down evil. *Air-conditioning won.* With the increased use of summer air-conditioning the cost of installation has been remarkably reduced. And now, in the light of the many summer-time competing attractions, it is hard to see how the motion picture theatre could ever have survived the summertime slump without air-conditioning.

It is still true that people want good pictures and real entertainment values for their money; air-conditioning alone won't satisfy them. But each year, with more and more theatres being air-conditioned for the warm months, we are educating people to be discriminating in respect to the condition of the air they breathe and that surrounds them during other seasons of the year. Consequently we now face the complete problem of air-conditioning, throughout the twelve months of the year.

To those of the theatre men of the country do not give the same care and attention to the condition of the air in their theatres in winter as they do in the summer. Basically this is because a failure in the summer cooling system will, within the hour, bring complaints—and complaints indicate a possible loss of income. People are just now becoming aware of winter conditions and therefore are not yet so quick to complain.

Outside of the larger cities the theatres have less outside competition in the winter than in summer, consequently the people have less choice as to where they will spend their time. This condition will not remain long; bowling, athletic meets, stage dramas and musicals, private parties, organizational functions, boxing, wrestling and soft-ball are taking a greater share of the recreational allotment of time and money.

*Winter air-conditioning will definitely contribute to greater comfort in any theatre.* And if the theatre already has summer air-conditioning, the additional equipment necessary for the control of inside winter conditions does not involve a very great outlay of money. It is hard to understand how a theatre already equipped for conditioning during the warm months can afford not to equip for year-around conditions. In many cases, theatres without any air-conditioning can very economically equip for the winter conditioning of air.

**What We Are After In Winter Air-Conditioning**

Before going into the details of winter air-conditioning it is perhaps wise to review some of the basic human facts about air-conditioning. *Humidity, moisture vapor in the air, and the control of it represents the prime problem in winter air-conditioning, just as it does in the summertime. The air in most of our homes, our theatres, stores, hotels and other places is very much over-heated and “under-moistured” in winter.*

Many investigations have been made which have indicated that the average wintertime inside relative humidity is about 20% while outside it is probably 60%. Twenty percent relative humidity is about as dry as the Sahara desert, whereas the 60% relative humidity is the moisture of the sea coast!

During winter months a man or woman leaves his or her home and visits stores, offices, hotels or theatres—and literally dozens of times during each day is whisked from the dryness of the desert to the moisture of the Gulf Coast States. It is definitely believed by many medical authorities that this condition influences in great measure the prevalence of respiratory diseases during the winter months. It is very possible for people in a theatre heated to 78° Fahrenheit to be uncomfortably chilly, particularly so if there is no appreciable air motion, if the air is excessively dry; while there have been instances when theatre audiences have been perfectly comfortable when the temperature was 67° F., or 68° F., with 45% relative humidity.

There is however a critical point in the relationship between the wet-bulb (humidity) and the dry bulb (temperature) below which the dry atmosphere gives us a sense of greater warmth than humid air gives us. Many of us have experienced the wholesome feeling of the dry cold of the north, and also the penetrating uncomfortable damp cold of the Gulf Coast States, so there appears to be a limit to which we may go in adding humidity to the air in winter. Practical experience establishes this limit at about 45% relative humidity.

Besides the physiological effect above described, there is another condition which limits the amount of moisture to 45% relative humidity. In some instances, when more humidity was added to the air, sweating has taken place on the walls and frosting has appeared on the entrance doors. This is of course objectionable.

The clothing of the human being has much to do with winter air-conditioning of theatres. The human body, in order to withstand the lower temperatures of winter, must be provided with “heavier clothing.” By heavier clothing we really mean clothing of greater insulating value, clothing which resists the passage of heat from the body to the atmosphere, clothing with a low coefficient of heat transfer. Not so many years ago people, both male and female, dressed in winter in much heavier clothing than we do today. Today most of us prefer to wear the greater portion of the extra clothing protection in the form of a coat, topcoat or overcoat, which we remove upon coming indoors. Women especially rely upon a coat almost exclusively for the extra winter warmth. This gradual discarding of the warmer “intimate” garments is one of the contributing reasons for greater attention given to winter air-conditioning.

**Winter Air Control**

Even so, scientific research indicates that human beings are more comfortable in generally colder conditions in the winter time than they could or would tolerate during the summertime. This fact may be attributed to either the clothing or the food (or both) that is consumed, which reacts upon the composition of the blood.

The relation between summer and winter conditions is confirmed by referring to an Effective Temp-Air-Ture Indicator by Bailey-Parsons. That chart indicates the most satisfactory winter condition as 70° Effective Temperature, while the most satisfactory summer condition is almost 76° Effective. The entire range of the winter

(Continued on page 22)
To have been selected to seat the magnificent new Kleinhans Music Hall, Buffalo, N. Y. (Architects: Eliel and Eero Saarinen and F. J. and W. A. Kidd), is a rare privilege and source of much pride and great satisfaction.

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BETTER THEATRES: December 14, 1940
THE PIX THEATRE, ROCK HILL, S. C.

A Modern Neighborhood House With Functional Design Features

- Describing (including a four-page pictorial insert beginning on the opposite page) a playhouse planned to apply results of more recent studies in the functional basis of motion picture theatre architecture

THE NEW PIX THEATRE in Rock Hill, S. C., owned and operated by Robert E. Bryant, is located on a broad thoroughfare developing as a new business district in a residential area. With a population of about 15,000, Rock Hill is the seat of Winthrop College, a girls' school, which is located a short distance from the theatre. Also, there are large finishing and printing plants for cotton goods nearby. There are three theatres in the main business section of these Mr. Bryant operates one, the Capitol.

The Pix theatre, designed by Ben Schlanger, New York theatre architect, is of complete fireproof construction. The structure is of skeleton steel with terra cotta block curtain walls having a cement finish on the exterior. All floor construction is of reinforced concrete. The roof consists of U. S. Gypsum "Gypsteel" plank, Celotex insulation board, and gravel roofing. The air space below the roof has at the bottom of it a Barrett Company rock wool insulation resting on the furred ceiling. The entire theatre, including land and equipment, cost approximately $75,000.

THE FRONT

The front of the theatre is faced with blue cast stone blocks of a square ribbed pattern and a cream-colored stucco framework. The front, up to the marquee level and over the entire width of the lobby, is of clear glass. The doors are of the Pittsburgh "Herculite" glass type; the remainder, of clear plate glass, is set in straight and curved sections protected by steel members. Adjoining the lobby front is a large plate glass display window entered from the inside of the theatre. This display offers a flexible medium for advertising.

The marquee was made long and low rather than short and high to give scale and more prominence, as well as directional force, to the rest of the facade. The name sign has a corrugated metal face and is trimmed with yellow neon tubing. Blue neon tubing is used as a border at the bottom of Wagner silhouette changeable letters. The changeable letter light box is fitted with fluorescent tubes behind white opal glass. The marquee soffit has built-in reflector lights shining onto the sidewalk, the lamps used being of silvered type. The display window is lighted with fluorescent lamps, concealed all around.

THE LOBBY

The lobby is completely enclosed behind the glass front. The ticket office is built-in behind an open counter on the wall opposite the glass front.

Entrance from the lobby to the theatre is so arranged as to avoid daylight spills into the auditorium. The three inner walls of the lobby are covered with Formica Realwood and mirrors. The doors to the foyer or promenade area are natural grained hardwood, flush type.

The Realwood is natural zebra wood protected by Formica finish. Satin bronze mouldings are used between the mirrors, base and ceiling. The entire floor of the lobby is of a buff tile in a variegated pattern.

Illumination of the lobby is by a continuous border of filament tubular lamps of a sidebase type allowing placement of lamps in line with socket interruption around the entire plastered ceiling. The lamps have a strength of 40 watts per foot.

All doors have a type built into the top of the door, instead of the usual projecting type. The space entered from the lobby is a large L-shaped arrangement which serves as a foyer, passage to the auditorium, entrance to the toilet rooms, and lounge space.

LOUNGE AREAS

The lounge area of this area is uninterrupted by traffic lines and terminates with large window of Pittsburgh-Corning glass blocks. This entire area is covered with Bigelow-Sanford "Gropoint" weave broadloom in blue, while the plaster walls are painted old rose. The lounge furniture is [Article continued on page 15]
picturing the PIX theatre

FRONT EXTERIOR VIEW OF THE PIX THEATRE IN ROCK HILL, S. C.

Architect:
BEN SCHLANGER
Acoustics Consultant:
C. C. POTWIN
LOBBY: Looking through Herculite entrance doors into lobby finished in Formica Realwood and mirrors.

Above:
AISLE ENTRANCE
Note downlighting.

Left:
GENERAL LOUNGE
FORWARD VIEW OF AUDITORIUM: Showing general shaping and wall corrugations.

AUDITORIUM FROM AISLE HEAD
A view indicating slightness of floor gradient.

RIGHT REAR OF AUDITORIUM
Showing one of stairways to balcony.
THREE VIEWS OF BALCONY AREA

General view of auditorium toward rear.

Looking forward from balcony—note wall angles.

Looking across balcony—note rear wall formation.

LONGITUDINAL SECTION: Note relative flatness of floor and comparable pitches of balcony.
[PIX THEATRE: continued from page 10]  
fully upholstered, covered with a mohair similar to that used on the chairs in the auditorium. The lounge area is entirely illuminated by table and floor lamps, but the aisle passages and foyer area are lighted by a multiple system of small metal cones built flush into the ceiling. These cones each contain a 15-Watt lamp placed high enough so that it cannot be seen.

The women’s lounge room is finished in hard plaster, painted in an old rose color. One entire wall, starting at a built-in cosmetic table, is covered with a mirror, at the top of which is located a continuous filament tubular lamp of the type used in the lobby. The floor is carpeted the same as the foyer and auditorium aisles—in blue “Gropoint” broadloom. Small upholstered seats are used at the cosmetic table.

Q THE AUDITORIUM

The architectural form of the auditorium consists of numerous flat curves and slightly angular surfaces, designs primarily to provide for acoustical and lighting factors in the presentation of motion pictures. A decorative effect is obtained through architectural lines and directional forces of the forms employed. The aim of the designer here has been to effect the aesthetic quality by means of beauty of texture and basic form, to omit conspicuous decoration in order to provide a restful and neutral setting for the picture.

The auditorium walls and ceiling surfaces are made up partially of hard smooth plaster, partly of Keasbey & Mattison hard corrugated asbestos boards. The uniform corrugations appear to be like the folds of drapery, lending a feeling of softness to the surface. About 50% of the surfaces are of the corrugated asbestos board. The boards are fireproof and present an extremely tough surface capable of standing for more abuse than plastering can.

Q ACOUSTICAL DESIGN

The walls and ceiling of the auditorium are especially shaped to diffuse sound reflections and to maintain the desired amount of liveness without excessive reverberation. Also, the cubic foot volume is so proportioned in relation to the seating that sound is controlled entirely through design. As previously pointed out, the corrugated asbestos board having a hard surface finish is used for both the control of light reflections and the control of sound.

This board is used for the construction of convexly curved walls at the front of the auditorium, for the forward ceiling splay, and for the high wainscot area along the side walls. In all of these locations the hard corrugated surface of the board acts to disperse high-frequency reflections and thus helps to maintain brilliance and naturalness without distorting the reproduced sound.

The non-corrugated areas along the upper side walls consist of a series of especially designed back tilts which minimize cross-reflections and, it is important to note, also contribute to sound dispersion in the auditorium. The balcony rear wall surface, subject to direct sound incidence, is reduced in area by sloping the ceiling at the rear. The remaining area of the rear wall is designed with inward tilts of varying.
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ARCHITECTURAL

TUBULAR LAMPS
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To light both lobby and auditorium of the interesting new Pix theatre, described in this issue, TUBULAR LAMPS were chosen—because they are highly efficient—provide attractive exposed light sources—fit any curve or angle. TUBULAR LAMPS require no transformers, no auxiliaries. Low surface brightness eliminates glare. They can be operated on dimmer circuits. Architectural tubes can be included in a modest appropriation.

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PLANNING SERVICE

Better Theatres is glad to answer the questions of exhibitors theatre planning.

Better Theatres’ Service Department annually deals with hundreds of inquiries from readers regarding planning problems, equipment and furnishings, operating methods and finance, maintenance, etc.

This is strictly a service to readers for which there is no charge. Architects, however, sometimes make inquiry, or submit plans for criticism, without naming the client; and, when the architect is not a subscriber, it is requested that his client be named.

In order that questions may be dealt with effectively, they should be specific, and all conditions bearing upon them should be clearly given. Often a rough sketch, with dimensions plainly indicated, is of help.

It is of course to be understood that this service is in no way intended to supplant that of a theatre architect. Better Theatres cannot supply working plans, design sketches, etc., which must be procured from a licensed architect.

Although Better Theatres’ Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

BETTER THEATRES
Service Department
ROCKEFELLER CENTER
NEW YORK, N. Y.

A Section of Motion Picture Herald
degrees, which scatter the oncoming sound waves in such a way that they may be absorbed quickly in the extreme rear sections of the seating area.

The balcony fascia, and the lower wall areas adjoining the stairways leading to the balcony, are also designed as corrugated and irregular surfaces to scatter sound reflections.

Altogether, the acoustical design is aimed at supporting the sound, rather than to absorb or destroy any part that would contribute to full quality and naturalness.

AUDITORIUM LIGHTING

The entire auditorium is finished in a warm gray color of varying shades to contrast the blue mohair seat coverings and the blue carpet. The lighting of the auditorium is entirely by three continuous lines of filament tubular lamps. One line about 20 feet long is incorporated in the facia of the balcony, and the other two lines, each 12 feet long, flank the screen platform either side, over exit arches at a distance of approximately 20 feet from the screen. These lamps are turned on only when the picture is not being projected. Lighting during the picture projection period is achieved by small wattage lamps sunk into the ceiling of the balcony and main areas and at the balcony stairways.

The tubular lamp lighting is controlled by a Ward-Leonard motor-driven "Autoweat" dimmer operated in the projection room, with button switches placed near the projectors. These tubular lamps, of the same type noted in the lobby, are exposed to view, since the surface brightness is very low, there is no strain in looking directly at them, and greatest efficiency in lumen output is thereby achieved.

The corrugated asbestos board was also used because of the advantages gained in obtaining suitable projection period lighting of the auditorium. In using a corrugated surface, the architect explains, it becomes possible to employ comparatively bright colors in the finish. Reflected light from the screen, it is pointed out, becomes a useful means of projection period lighting instead of an objectionable annoyance to the viewers eyes, as would be the case if light finished walls of ordinary surface texture were used.

The curved formation, according to the method applied, of the corrugated surface provides reflection in multiple-planes which control light directions so that the light rays from them fall upon the top of the head or sides of the face of the viewer, rather than into the eyes. Thus, what would otherwise be annoying light becomes useful light for traffic and sense of safety during the projection period. The corrugations themselves are adjusted to certain planes, and are fixed at relative angles to the screen so as to make effective use of the screen light for running auditorium illumination.

The auditorium seats 725, with about 150 in the balcony. Rows are spaced 37 inches back-to-back. The chairs, of Amer-
ican “Bodiform” type, have backs covered with Chase ribbed mohair, deep blue in color, while the seats are covered with simulated leather, laid over U. S. Royalfoam latex cushions. Metal finish of the chairs is in a warm gray color.

The floor slope is of a combination downward and upward pitch, with a very slight gradient either way (see longitudinal section on page 14; also see floor plan on page 11, for screen-row distances and seating area dimensions).

Standee walls and low stairway walls are finished in wood and metal with limo-leum covering.

Green light is used behind all exit signs, instead of red, as proposed by the Society of Motion Picture Engineers.

Q) PROJECTION: AIR SUPPLY

The projection room is 11 feet deep by 22 feet wide, with additional spaces for generator, and toilet and lockers. The walls and ceiling are finished in acoustical plaster. The screen image is about 17 feet wide, and the angle of projection is extremely small due to the relatively flat design of the main floor and low balcony pitches.

Equipment includes two Brenkert projectors equipped with Strong intermediate high-intensity lamps supplied by Hertner motor-generators. The sound system is RCA Photophone. Shutter equipment is by Best Devices; in case of fire in the projection room, ¼-inch steel drop plates held in channels and normally above the port openings, drop into position covering the port openings. These two channels, which support the drop plates, are of formed steel, welded to 10-gauge back plates (no screws or fusible metals are used in the construction of these shutters).

Provisions for complete air-conditioning were incorporated in the design of the stalled) is under small store area located at the outer corner of the building.

EQUIPMENT & FURNISHINGS

Projectors and pedestals (Brenkert), projection lenses (Projection Optics), projection lamps and rectifiers (Strong), motor starters (Cutler-Hammer), rewind table and film cabinet (Neumade), dimmers (Ward-Leonard), reeds (Goldberg), enclosed rewinder (Gold), control panels (Frank Adam), fire shutters (Best Devices), sound system (RCA), screen (Hurley), auditorium chairs (American Seating), carpeting (Bigeelow-Sanford), change-maker (Brondt), blowers (Supreme Heater & Ventilating), attraction board letters (Wagner), exhaust fans (GE), wall sprockets (Kleigl), marquee (Carolina Sign), motors (Wagner Electric): Bryant Supply Company, Charlotte, N. C.


The New Pix Theatre
Rock Hill, S. C.

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An Independent Theatre Supply Dealer Will Arrange a Demonstration in Your Theatre Without Obligation
**A Two-Theatre System Served By a Single Refrigeration Plant**

- The Riviera and Riverside theatres on upper Broadway, New York, adjoin each other and have a common owner. Here is the way each was successfully air-conditioned with cooling by the same equipment saving in cost. An excellent example is afforded by the air-conditioning of two New York City theatres operated by the Skouras circuit. With cooling supplied by a single refrigeration plant, these two systems were effectively and economically operated throughout the past summer.

These theatres are located on the west side of Broadway between 96th and 97th Street, each seating approximately 1,700 and separated by an open court 20 feet wide. The Riverside is the southerly one with its side on 96th Street, and its standee space is separated from the Broadway building line by a three-story building some 50 feet deep. The Riviera Theatre, with its north side on 97th Street, is also separated from Broadway by an office building seven stories high, but not as deep as that adjoining the Riverside. The roof of the Riviera theatre is at the height of the seven-story office building.

The total available refrigeration load for the two theatres combined is 200 tons. Arrangements had to contemplate, however, the possibility of one theatre being filled to capacity while the other was almost empty, so two separate assemblies are used.

It was difficult to find an advantageous location for the air conditioning assemblies, each of which consists of a large single inlet, single-width fan with two-speed motor, three six-row Aerofin continuous tube cooling coils, two Aerofin non-freeze heating coils, and filters. It was decided to use the space of the 20-foot court separating the two theatres, and a new fireproof enclosure about 20x20 foot in plan, by about 12 feet high, was built across the court, the floor and roof being of steel I-beams bearing on the existing theatre side walls on either side of the court, and the floor and roof slabs being 4-inch cinder-concrete arches reinforced with wire fabric.

**Cooling Equipment**

For refrigeration, a 200-ton Carrier centrifugal machine was selected. The space chosen for it is in a vacant basement room.

Two views of the compact 200-ton Carrier centrifugal refrigeration machine located in space provided under the lobby of the Riviera.
Continued

directly under the Riviera lobby. To rig the machine into place it was necessary to cut a hole about 6 x 8 feet in the lobby floor and lower the machine through it. This was accomplished, however, in a single night.

Condenser water requirements are taken care of by circulating 642 gallons of water per minute by a 20-horsepower pump through 6-inch pipe to a mechanical draft cooling tower located at the roof level of the Riverside theatre, approximately over the projection room and supported on steel beams spanning from the rear wall of the Riverside to the west wall of the three-story office building. These two walls are separated by an open court 12 feet wide.

Chilled water is circulated from the water cooler in the basement refrigeration room, to the two sets of chilled-water air

cooling coils located in the rear court enclosure through 6-inch pipe mains. The quantity is 590 gallons per minute, and the chilled water pump is 15 horsepower. The main pipe branches into two 4-inch pipes, one to each system, having a separate automatic temperature control valve to vary the amount of chilled water passing through each system, with control by return air thermostats.

Each theatre has a system of tunnels under the orchestra floor, a balcony with space between the underside of the balcony slab and the orchestra hung ceiling below, and a hung ceiling above with a dome in the center. Steel balcony trusses and roof trusses allow ducts to be run between their lower and upper chords, and between their vertical and diagonal members.

Distribution Systems

The air distributing systems are similar for each theatre. From the discharge side of each supply fan in the new fan enclosure over the court, the supply duct runs upward outdoors in the court and divides into two branches, one of which pierces the theatre side wall above the main auditorium ceiling into the attic space; and the other pierces the theatre side wall so as to enter the theatre in the space below the balcony floor slab, but above the orchestra ceiling.

Branches are run to supply the lobbies, toilet rooms, projection room, foyers and basement lounges. The air distribution in general is overhead in the orchestra and balcony seating spaces, while in the case of the lobbies, etc., sidewall supply grilles are used.

The Riverside had been renovated some years previously and a well laid out series of circular planter plaques installed at the time in the main auditorium ceiling and the balcony ceiling. These were utilized in the case of this theatre.

The Riviera, on the other hand, had no previous provisions for air distribution, so holes were cut in the suspended ceilings and Anemostat aspirating diffusers were installed.

Outside air is introduced into the system through louvres in the wall of the new fan enclosure. Each system has two outside air dampers—one for minimum outside air requirements, equipped with an automatic damper which opens when its fan is started and closes when the fan is stopped; and an auxiliary damper which can be manually opened at the judgment of the maintenance engineer, so that on cool spring, fall, or summer days, or warm winter days, the amount of fresh air may be increased to the entire fan capacity. Thus comfort may be maintained without operating the refrigerating machine whenever outside conditions are such that the internal heat load may be offset by circulating a large quantity of outside air.

Return Air Arrangement

Return air is taken back to the coil assembly intakes through two groups of floor grilles in each system. These floor grilles are placed under the seats and are so designed that women's narrow heels will not catch them. The type of seats existing in the theatres prevented the use of the familiar mushroom type of return air inlet in that the seats swing very close to the floor.

One group of grilles was placed in the orchestra floor above a series of tunnels which were existing, and the other group of grilles was placed in the balcony floor so as to allow air to be drawn through them into the space below the balcony floor and above the orchestra ceiling. This space was used as a plenum, and a return duct piercing the theatre side wall draws air back from this space. Another return duct pierces the theatre foundation wall to the tunnel system under the orchestra floor and draws air out of the tunnels. These two return ducts join in the court, and the combined duct enters the fan enclosure at the intake filter chamber.

[Mr. Hamburger is an air-conditioning engineer on the staff of the Quinn Engineering Company, Inc., New York, which designed and installed the Riviera-Riverside systems.]
AIR-CONDITIONING & VENTILATION

WINTER AIR-CONDITIONING

(Continued from page 8)

comfort zone is from 64° Effective, to 76° Effective, while the summer zone is from a low of 70° Effective to a high of 87° Effective. With all this preamble we now come to the real formula for winter air-conditioning:

1. Temperature—A temperature range between 68° F. and 72° F. is the accepted proper temperature for theatre interiors during the winter season.

2. Humidity—Relative humidities between 40% and 50% are most acceptable during this season.

3. Air Movement—An air movement of 25 to 35 linear feet per minute is most satisfactory, producing adequate circulation of air without creating drafts which are of course particularly objectionable to most people during the winter.

4. Ventilating Air—Not less than 3 cubic feet of air per occupant should be provided each minute.

5. Air Cleanliness—All the air should be filtered—this means total air, both fresh air and recirculated.

Winter Air Impurities

Because air cleanliness is perhaps more important in winter than in summer, it is well to elaborate slightly on this subject. Air is no more impure in winter than in summer—by this I mean it carries no more dangerous impurities than in the summer—time. In winter the air is heavy, it stays closer to the ground and is not so readily blown away and dissipated by prevailing winds, therefore there is very likely to be a greater concentration of dirt in it in winter, especially because so much more smoke from the burning of coal and oil is released into it.

The amount and the nature of foreign material, such as dust, smoke, fumes, gases and disease-producing organisms in the air breathed, determine its degree of purity. In cities the number of particles per cubic foot of air may be counted in the millions. Dust carries and spreads bacteria which may cause many respiratory diseases. A very large proportion of this foreign matter may be removed from the air by mechanical filters, some of it will also be removed by an air washer. From the standpoint of health, air in theatres should be filtered. Even though the dust in the air does not carry germs, the dust is deposited in the theatre on walls, floor, draperies and furniture, and such accumulations not only add to cleaning and maintenance costs, but definitely contribute to the problems of odors in the theatre.

Of the five above mentioned considerations in winter air-conditioning, four may require some change or re-arrangement of the average theatre system, if they are to be considered—namely, humidity regulation, air movement, ventilating air, and air cleaning.

Estimating the Cost of Winter Air-Conditioning

The humidity control involves a city water connection somewhere in front of the fan intake, a pipe with several atomizing sprays, a solenoid valve in the water line (which valve is to operate from a humidistat to be located in the return air or recirculated air duct) and finally, a drip pan to catch any excess moisture from the humidifying sprays. Generally, this installation can be made for about $250, in even a large theatre.

In regard to air movement, which tends to give uniform temperature results throughout the theatre, this is widely possible with the equipment in a theatre. To accompany this satisfactorily, some adjustment of the fan speeds will probably be required, because it is not usually necessary to handle as much air in the winter as in the summer. This may involve one pulley for either the motor or the fan, and a new belt or belts. This regulation of the amount of total air can be accomplished for about $65.

Ventilating air is air from the outside. If the existing air intake is large, it can be masked down to a smaller size. Or better still, mask the opening down to a size, say, 2x3 feet and install in this opening a hand-adjusted louver, then the amount of fresh air can be regulated at any time by visiting the chamber and making an adjustment of the louver. Such an alteration should not cost more than $75.

Air cleaning necessitates filters. The mechanical type of throw-away filters come in a 20x20-inch size. Each filter is capable of filtering 500 cubic feet of air per minute, therefore 10,000 cubic feet of air would require twenty filter sections. Filters cost from 65 cents to 75 cents, the racks to hold the filters cost $1.75 to $2.25 per sections installed, thus a filter section of sufficient size to filter 10,000 cubic feet of air would cost from $48 to $60.

Totalling all of these four items up, assuming that the theatre has a source of heat, and not including any item for installing indirect heating coils, we have the following:

For humidistat control .................. $250.00
For modification of the fan ......... 65.00
For ventilating air .......... 75.00
For filters .................. 60.00

Total ........................................ $450.00

Thus we see that most theatres could have very satisfactory winter air-conditioning for an expenditure of $500.

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BETTER THEATRES: December 14, 1940
The Manager's Vital Interest
In Modern Lighting Practice

He need not know the art—but should know his needs

Good lighting is not just a passing fancy. There is practically no one who will disagree with the assertion that after adequate lighting is obtained, additional lighting can be done to create effect and to dramatize design in mass, form, shades and shadows and line. Lighting, thus, must be considered as a device of the architect, engineer, or designer to convey the usefulness of the building, be it theatre or hotel or office building. As the functional aspect of lighting is a responsibility of the architect, engineer or designer, it should be left in his hand to use, and it should be considered as part of the building. Lighting should not be considered as a part of the fixture, furniture or equipment budget, to be selected an installed by or at the discretion of a purchasing agent. As difficult as it may be for the theatre man to visualize or accept that lighting is a structural element, this point of view must finally prevail if we expect to profit most from design.

Lighting Makes Sales

Lighting is one of the newer materials which has been put at the disposal of the architect, the engineer and the theatre manager to work with. Lighting has definitely established itself in the merchandising field as a sales incentive. Lighting can even create an emotional appeal. Lighting can be used to tie design and motive together and produce a unified effect. Lighting might easily be divided into three categories, such as functional lighting, design or emotional lighting, and technical process or mechanisms of lighting.

Functional lighting embraces all of the lighting required by local codes, laws or ordinances, plus sufficient lighting to maintain a predetermined light level at given points, such as on stairways or in poster displays. This type of lighting can be done by rule andschema. Remember, good lighting is comfortable lighting, and in laying out functional lighting, this principle should be kept in mind constantly. This means, to the theatre manager, that quick adjustments of the eye are comfortable; that passing from a brilliant foyer into an almost dark auditorium is uncomfortable, and that spotlights to illuminate posters or decorations may and can be too bright in relation to the surroundings. Even the flashlights of ushers may be too strong for comfort. Highlights that are too brilliant, bright spots from exit lights, and an uncontrolled ray of light through a curtain become uncomfortable and distracting, therefore not good lighting. So, to sum up, functional lighting must be comfortable lighting.

Lighting for Emotional Effect

Design or "emotional" lighting may be identified in this way: Where there is little light, or the wrong kind, design in form or mass or color cannot be properly seen. Any light will make a form or surface visible, but the color of the light, combined with the location of the light source, make a world of difference in what we see. With careful use of light, the architect or designer can control, to a very large extent, not only what we see but what impression we get from what we see. In brief, he can control the composition of his design and thereby influence the atmosphere of the theatre. This type of lighting cannot be well done without much study, it generally cannot be done by the layman, it usually must be planned by the designer and worked out by the technician.

The technical processes, equipment and mechanisms are and must be left to the engineer to select and use to bring about the results visualized by the architect or
the designer. The result of proper technical application should be the control of utility and color and distribution, plus the regulation of any movement if that is incorporated.

Few theatre managers are competent to create or regulate the latter two classifications of lighting, yet these two classifications of lighting are very definitely theatrical and a part of our business. With some study and at least the knowledge of the obstacles that confront us in this lighting, we can be better prepared to judge good "emotional" lighting and to decide its place and value in any particular operation.

Knowledge of Lighting Tools

So much in the way of new lights and lighting equipment is being developed today and brought to the attention of theatre managers, that it is of little wonder that some of them are confused by it all. This condition imposes considerable difficulty in the mind of many towards new forms of lighting; however, with the application of some ingenuity, the newer fixtures and light sources can and will find increasing application to the theatres of this country.

A competent knowledge of lighting tools and the factors in good lighting practice can be acquired only through experience and some experimenting with equipment. Every care should be taken to be very critical of results because it is only by carefully noting results that an intelligent appraisal can be made of a certain type of fixture, let us say, and its location in relation to the area, object or space to be illuminated. With this aim in mind, every theatre manager should give some time to the study of lighting, lighting of the kinds and purposes which so importantly affect the success of his business.

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BETTER THEATRES: December 14, 1940
RATING OF MATERIALS

TO CONTINUE THE DISCUSSION OF THE SOUND ABSORPTION CHARACTERISTICS OF ACOUSTICAL MATERIALS, THE WRITER WISHES AGAIN TO EMPHASIZE THE IMPORTANCE OF STUDYING THE COEFFICIENTS AT ALL FREQUENCIES, INSTEAD OF JUDGING THE EFFICIENCY OF A MATERIAL ON THE BASIS OF A SINGLE VALUE.

The noise reduction coefficient of a material, a value standardized by the Acoustical Materials Association for sound quieting, should not be misinterpreted by exhibitors or architects as a value which is in any way related to the acoustical correction of the theatre auditorium.

Noise Reduction Rating

The noise reduction coefficient represents the net average value of the coefficients of absorption at four frequencies, namely, 256, 512, 1,024, and 2,048 cycles per second. This average value is not comprehensive enough to indicate whether or not the material is a suitable one for auditorium correction, any more than would be the value at only 512. If the noise reduction coefficient is 80, for example, it may be that the coefficients which produce this high net average are in the upper range of frequencies—that is, between 512 and 2,048 c.p.s.

The coefficient at 256 cycles is the only low-frequency value which affects the average. The value at 128 cycles, which is so important from the standpoint of auditorium correction, is not included in establishing the noise reduction coefficient. Therefore, under no conditions should the noise reduction coefficient be used as a basis for planning for sound control in the auditorium.

Auditorium Requirements

In planning treatment for the auditorium it is necessary to determine as a first consideration the amount of sound absorption needed on various surfaces. Unless the theatre is especially shaped for sound control, it is usually found that a high coefficient material, with a value lying between .70 and .85 at 512 cycles per second, is required on the rear wall; and that a material with a lower absorption value can be used on the side walls.

A practical way to make sure that the material will provide sufficient absorption at the low frequencies is to select it on the basis that the coefficient at 128 cycles is between two-fifths and one-half of the coefficient at 512 cycles per second.

These columns are regular features of Better Theatres dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants to Better Theatres. All inquiries concerning planning should be addressed to Better Theatres Service Department.

Acoustical Value of Cinder or Slag Block

THEATRE architects and exhibitors are often impressed with the characteristics of certain building units formed of cinders or slag, which absorb sound by virtue of their natural porous surface. The factor of economy is particularly attractive, because this type of material serves both as a construction unit and acoustical treatment. A frequent question regarding these blocks is, “Does the natural porous surface of the block provide suitable sound absorption for the motion picture theatre, and, if so, how may this material best be employed?”

Any material which depends primarily upon its porosity and internal cellular structure for the absorption of sound invariably has its greatest effect in the frequency range above 256 cycles per second.

Effect of Cubic Volume

From experience with the use of this type of material it appears that in theatres where the cubic foot volume is well proportioned in relation to the seating capacity, advantage can be taken of its porous surface.

On the other hand, if the cubic foot volume is excessive, it has been found in some cases where this type of material has been used, that there is a tendency toward “boombness” in the theatre. This would indicate a lack of the necessary absorption of sound in the lower range of frequencies.

In very few cases does the natural surface of this type of material provide sufficient sound absorption for the rear wall. It is usually found that a material having higher coefficients through the entire frequency range is required.

Where Blocks May Be Effective

Under normal conditions of theatre design—that is, where the cubic foot volume is moderate in relation to the seating, and the seats are of an efficient absorptive type—it is the writer’s opinion that the porous surface of these blocks can be relied upon to provide an acceptable amount of absorption along the side walls provided a more efficient material is used on the rear wall, which also has high absorption values at the low frequencies.—C. C. P.

ARRANGING SEATING IN A STAGGER PLAN

STAGGER SEATING has been installed to date in the centre bank of seats either by using an extra-wide chair to fill in the gap left by the omission of one chair in every other row, or by leaving this gap. Further research had proved that in cases where the center bank holds ten or more chairs across, it is possible to maintain an even unbroken aisle line without resorting to the oversize seat.

This is an important development because the extra-wide chair is not desirable, for two reasons. First, it is not particularly good in appearance when placed next to comparatively narrow chairs; and secondly, many patrons would be annoyed by having to sit with a stranger when the theatre is crowded.

Varied Width Method

A uniform aisle line can be obtained by developing a mixture of chair widths, the difference varying no more than 2 inches in width. However, this mixture must be so dispersed as to guarantee unobstructed vision from every angle of view subtended from all chair locations. Therefore, the seating plan must be developed showing a study of every chair location. This type of planning involves considerably more time and more careful arranging of the seating, but the results are worthwhile.

It is not possible to develop a standard plan for this purpose because of the variation of aisle arrangements and seating plan shape characteristics. The size of the projected screen image also affects the arrangement. Incidentally, this method overcomes the objections raised by some city or state authorities in regard to seating plans, inssofar as the indentation in the aisle line may be considered a hazard.

How Rows are Evened

According to such an arrangement there would still be one seat less in every other row in the center bank. For example, chairs 20 inches wide would be used in one row, while in the next row a mixture of 20’s, 21’s and 22’s, properly dispersed, would fill out the complete bank width.

Careful stagger planning takes into account the anatomy of the human head and shoulders. The latest report of the sub-

(Continued on following page)
Arranging Seating in a Stagger Plan

(Continued from preceding page, column 3)

committee on theatre design of the Society of Motion Picture Engineers, deals with the above consideration of seating arrangements, and endorses the use of staggered seating to improve viewing conditions. It is important in each instance where the exhibitor decides to purchase new chairs for his auditorium, to determine if the existing floor slope is proper and sufficient for insuring unobstructed viewing of the picture. If the floor slope is not proper, as is the case in many of the older theatres, it would be of great importance to install the new chairs in accordance with a proper stagger system. Such a change in arrangement would in most all cases result in very favorable viewing conditions.

New Plan for New Seating

If the jagged aisle line heretofore mentioned is to be avoided, the new seating arrangement should be arranged with an aisle placed on the center line of the auditorium and screen. The layout should include a center bank of seats with at least twelve seats placed across the width of this bank.

It is not necessary to stagger the seats in a certain number of the rows nearest the screen because the amount of stagger does not leave sufficient space between the heads of the preceding spectators to permit a view of the entire picture from those rows. Since only a nominal floor slope is necessary under those seats to achieve unobstructed vision, the seats in this area can be arranged on a non-stagger plan.

Balcony Rearrangement

Although obstructed vision of the picture is more common in the main floor seating there are many instances where upper levels of seating are not pitched sufficiently for full clarity of vision. Here again it would be advantageous to reset according to a correct stagger system. It is advisable that all seating plans for proposed resetting or new seating, which incorporate the stagger system, should be checked for every seat location to insure proper angle and space separation between the heads immediately preceding each viewer. Otherwise one cannot be sure of an arrangement which represents a genuine gain in visual conditions, but instead, a scheme which, while producing some improvement, does not realize the full benefits possible with a stagger system.

The ability to improve vision conditions greatly without going to the expense of re-building floor pitches should be an inventive to exhibitors to reseat their chairs according to a new studied arrangement where the chairs are in good condition; and in instances, where the chairs are beginning to show signs of ending their usefulness, re-seating with a new plan of seating developed for the new chairs assures a remarkable improvement in the appeal of a theatre.

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- **TULSA, OKLA.** Oklahoma Upholstery Supply Co., Inc.
- **WORCESTER, MASS.** Jefferson Auto Specialties, Inc., 399 Park Ave.

**THEATRES:** December 14, 1940
G. A. Acosta has purchased the Rex in Fresno Calif., from Anthony Bou.

P. W. Palmer, operator of the Rialto at Edgerton, Wis., has completed the remodeling of the auditorium and lobby of his house. The theatre has been reseated with American chairs and a new porcelain enamel front has been installed. Ray Black is house manager.

J. W. Allen of North Wilkesboro, N. C., has purchased the New Orpheum theatre there from Kyle Hayes, receiver.

James G. Ham has acquired a half-interest in the Roxy theatre at Pleasanton, Calif.

The Strand in Columbus, S. C., which has been dark since it was damaged by fire several weeks ago, has been reopened. The theatre has been redecorated inside and out, according to Curtis Mees, manager.

The newly remodeled Lode theatre in San Andre, Calif., has been reopened by Jerry Donnelly of San Francisco.

Erwin Koenigsreiter, manager of the Greendale in Greendale, Wis., location of a governmental low-cost housing project west of Milwaukee, has been elected to the village board to serve until the April election in 1942.

A Simplex sound system has been installed in the Strand theatre, Key West, Fla., by Altec, under the supervision of O. W. Hancock of the Miami office.

The Avenue theatre in San Francisco operated by the General Theatre Company, was recently damaged severely by fire. The house will be reopened after the completion of repair work and the remodeling of the lobby. A. A. Cantin of San Francisco, is planning the renovation.

Edward M. Starkey, operator of the New Rex in Berlin, Wis., has been elected president of the newly organized Farmers and Merchants Bank in Berlin.

Herman Abrams of Atlanta, Ga., purchased the Lumpkin theatre at Lumpkin, Ga., from the Cowart-Shingler interests. The house has been under the management of Mr. and Mrs. Calvin Coward since the first of this year.

The historic old Tivoli theatre in San Francisco, has been leased by Joe Meyer for reopening on Christmas day as a combination house.

Leonard A. Dorece, who is associated with his father, Steve Dorece, in the operation of the Crown theatre in Racine, Wis., was recently married to Miss Mini Schaefer.

George Allan, and his son, George Jr., have bought the State theatre in North Platte, Neb., from John Mattern.

Attending the formal reopening of the remodeled Granada in North Buffalo, N. Y., were Mayor L. Holling and a party of civic dignitaries. The theatre, which has been renovated at a reported cost of $50,000, is a Schine house. Opening festivities were arranged by Harry Tette, city manager for Schine, and Brian J. Lyons, manager of the Granada.

Friendly Theatres is remodeling the Plaza at Lindsborg, Kans. The theatre, formerly called the Wonderland, was taken over recently by the Friendly circuit from Roy Bengston. The house is managed by Eric Jernberg, mayor of Lindsborg.

The San Francisco Amusement Company has been incorporated at San Francisco, with a capital stock of $75,000, by Bert Roever and Richard E. Ryan.

P. A. Maguzzi, owner of a group of theatres in Pennsylvania, will open a new house in Nuremberg, Pa., where he is converting an existing building. Mr. Maguzzi is also renovating his theatre at Copley, Pa.

Coast Theatres, Inc., has been incorporated at Santa Barbara, Calif., with a capital stock of $10,000, by Louis Kaplan, W. W. Smith and H. R. Graham.

J. R. McElwee has taken over the Gem theatre at Richland, Mo., from Mr. and Mrs. Royal Coguer.

Joseph Faith, operator of theatres in Collinsville, Terryville and Unionville, Conn., plans to convert Red Men's Hall in Bristol, Conn., into a 750-seat theatre.

William H. Parsons, projectionist at the Strand in Swowyerville, Pa., was recently married to Miss Janet Evans of Trucksville, Pa.

Abe Solomon, president of Independent Theatres, Inc., will open a Trans-Lux theatre in Chattanooga, Tenn. The new house will have RCA equipment.

Allison Buckley of Hope, Ark., has been named manager of the Ritz at Aberdeen, Miss.

Charles Weeks has taken over the Dexter theatre at Dexter, Mo., and is redecorating it.

Bill Zeilor, manager of the Alvin theatre in Pittsburgh, Pa., which recently suffered structural collapse, has been appointed manager of the Senator in the same city, succeeding John Hooley, who has been transferred to the Harris Amusement Company relief manager list.

A. W. Heyne and C. B. Kelly of Wa-keeny, Kans., co-owners of the Kaw in Junction City, Kans., have started remodeling that house to increase the seating capacity to 1,400. Messis. Heyne and Kelly also have taken over the Community
House in Junction City, former civic recreational center, and will remodel it into a theatre. Also, at Junction City, the H. J. Griffith interests will remodel the company’s house there, and there is a possibility that another Griffith theatre, the Cozy, may be opened. Theatre expansion in Junction City is in expectation of a building program in nearby Fort Riley.

RALPH BLANK and V. GERHARD have filed articles of incorporation to own, lease or build theatres under the name of Blank Theatres, Inc. Capital stock is listed at $100,000, consisting of 1,000 shares at $100 par stock. Mr. Blank is a nephew of A. H. BLANK, Paramount partner in Iowa, Nebraska and Illinois, and was formerly district manager for Central States Theatres, Inc., in Nebraska, in which his uncle also has an interest.

The Avenue in San Francisco, operated by the General Theatre Company, has been closed to allow extensive remodeling. JESSE LEVIN is manager.

James A. Estridge, owner and operator of the Gastonia theatre in Gastonia, N. C., died recently. He was 51 years old and had been in show business in Gastonia since 1911.

With candy counters proving successful in both the Denver and Paramount theatres in Denver, Colo., RICK RICKETSON, manager of the Fox Intermountain division, has placed such concessions in about 30 of the circuit’s theatres. Press Woods, assistant manager of the Denver in Denver, has been placed in charge of confectionery sales throughout the circuit. CHUCK NORTON, chief of service, succeeds Mr. Woods at the Denver, with HOWARD FITZGERALD, former house doorman, moving up to the post vacated by Mr. Norton.

J. A. ANGROS of Coudersport, Pa., has installed the latest modern theatre chairs in his house. Seats were purchased through the A. & S. Steinberg Company of Pittsburgh, Pa., and were made by the General Seating Company.

LUCAS & JENKINS have taken over the Roxy in Atlanta, Ga., from the ROBERT E. MEYER interests of Birmingham, Ala. The Roxy, which seats 2,300, was built by Mr. Meyer in 1927.

P. S. McMANN, Jr., has taken over the operation of the State, in New Britain, Conn., following the expiration of the lease of JOHN KATA, operator of the house for the past six years. Mr. McMann is the son of the late P. S. McMann, who operated the Palace, in New Britain and other theatres in New England and New York.

The Jefferson Amusement Company has remodeled the Starland in Beaumont, Tex. ROSS LAGORNE supervised the renovation.

The Iris theatre in New York City has been leased by the Morgenthau-Seixas Company, Inc., representing BENJAMIN KOPP, to the Amsterdam Amusement Company, Inc., a client of Berk & Krumgold. The house seats approximately 600.

J. M. HEARD, operator of five theatres in Louisiana, is modernizing his Palace at Farmerville. New RCA Photophone equipment has been installed.

FRED ROWLANDS, who operates the Columbia, Hollywood, Parsons and Main in Columbus, Ohio, has acquired the suburban Bexley, recently closed because of inability to secure suitable product, according to an announcement of BURT WILLIAMS, house manager, who has been retained by the new owner to operate the theatre.

RAYMOND WITCH, formerly of Clay Center, Kans., has taken over and reopened the Wakefield theatre in Wakefield, Kans. The house has been renovated.

JOSEPH G. SAMARTANO, manager of the Loew-Poli in Meriden, Conn., has been elected to the presidency of the local Kiwanis Club.

HOWARD E. BROOKINGS has taken over the Harris at Avoca, Ia., after relinquishing his interest in the Foothill at Glendora, Calif. New RCA Photophone equipment is being installed in the Harris.

W. J. BUCHHOLTZ has remodeled the Wilt in New Haven, Mo.

The new Shilo theatre has been opened at Springfield, Ark., by W. F. SONNEMAN of Fayetteville, Ark. CLYDE ALLARD, who manages the Concord at Springdale, will also have charge of the Shilo. Mr. Sonnenman owns other motion picture theatres in Northwestern Arkansas and expects to open soon his new Uark at Fayetteville as a link in the M. A. Lightman chain. The new house there will be equipped with RCA Photophone.

The St. John in Kansas City, Mo., has been closed by E. ROLSKY, who operates the National, and the lease on the house has been taken over by C. A. SCHULTZ of Commonwealth Theatres.

GEORGE SEITOS is building a 978-seat theatre at Louisville, Ky., to be known as the Ohio. Mr. Settos has contracted with RCA Photophone for sound equipment and public address system, and Brenkert projectors.

Approximately $5,000 will be spent on the Ritz theatre in Kennett, Mo., by E. B. and EARL VANDIVER, who operate the house. The 500-seat house has been closed seven years. Messrs. Vandiver also operate the Palace in Kennett.

HARLAND RANKIN of the Plaza theatre in Tilbury, Ontario, has taken over the management of the Alexander in Wallaceburg. The house is a new one and seats 500.

KARL B. GAST, postmaster of Akron, Ind., has announced sale of his Madrid in Akron, Ohio, to MARK GATES of Indianapolis, Ind.

LESTER RETCHIN, former owner of the Howard in Chicago, recently sold to BALABAN & KATZ, has signed a lease to operate the 900-seat Oakley theatre in that city. VERNE R. LANGDON, who formerly operated the Oakley, will continue to operate the Hub and Alvin theatres.


Preparation for a New Advance in Motion Picture Sound

• "Fantasia" was a forerunner, "Vitasound" is the beginning of a technical movement to give sound greater entertainment value. Here is a summary of the trend.

The public presentation of "Fantasound" at New York's Broadway theatre in November, while interesting enough in itself as a technical achievement, was also a harbinger of things to come. Warners Brothers have since announced "Vitasound," with early inaugerals in both New York and Hollywood on their schedule. And there are others essentially ready, awaiting corporate decisions in particular, and perhaps industry opinion in general, with the Research Council of the Academy of Motion Picture Arts and Sciences offering anxious counsel to the end that the need of standardization be not lost sight of.

"Vitasound," however, definitely is representative of the current aim to give the motion picture more flexible, more dramatically convincing sound. "Vitasound" employs a control track, but only one sound track, and they are on the same film with the image. Others under consideration similarly have both sound control and sound pickup from the picture print, but use two sound tracks. These latter, as we shall see in a moment, provide "stereo-phonic" sound. Like these, "Vitasound" has horn systems, one at either side of center speakers, but in the Warner method all speakers of course get their signals from a single track, whereas in the two-track systems, the recording on one track may be associated with one side of the image, that of the other track with the opposite side.

Warners' "Vitasound"

"Vitasound" is the simplest of the group. It uses only two amplifying channels, although with three speaker systems. In a theatre which at present has regular and emergency full-power amplifiers and three sets of speakers backstage, conversion to Vitasound operation would be comparatively simple. The existing soundheads would be modified for Vitasound reproduction (they would retain their capacity to play ordinary tracks in the ordinary way). The existing amplifier channels would be modified for variable gain operation, which would not involve sacrifice of their ability to function in the usual manner; and a control panel for handling the variable-gain control currents would be installed. That, and some changes in wiring to the amplifiers and the speakers, is all that would be required.

In the case of existing systems having but one full-power channel, and less than three complete sets of speakers backstage, it would be necessary to add a second...
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channel, and a suitable number of additional speakers.

Vitasound is recorded on an ordinary track, exactly like any other sound. Additionally, however, the film carries a second track for control purposes, which is placed in the line of the sprocket holes, and carries a simple controlling signal for actuation of the variable-gain features of the amplifiers.

How Control Track Operates

The special track works in this way: When the area between the sprocket holes is entirely opaque, the special, second photocell is illuminated only when a sprocket hole passes through the special exciting light. Since there are four sprocket holes per frame, and 24 frames per second, a 96-cycle signal results. This signal is of maximum intensity when the area between the sprocket holes is entirely opaque. When the signal track permits some transparency between sprocket holes, the 96-cycle intensity is reduced, and when the region between the sprocket holes is entirely clear, the signal strength is brought to its minimum.

This signal, amplified and converted to d.c., is applied equally to both variable-gain amplifiers, but the variable-gain circuits in those amplifiers are adjusted differently and do not respond in the same way to the same control signal. One amplifier supplies the central bank of speakers, the other both of the side banks (there are, as said, only two amplifiers for three banks of speakers). The difference in the setting of their variable-gain circuits is so arranged that when the control signal is at minimum the central speakers play normally and the side speakers do not play at all.

Actuation of Side Speakers

As the control signal strength increases the side speakers begin to function, and at about medium strength of the control signal, they are playing at the same volume as the central speakers. Further increase in control signal strength (still more opacity between sprocket holes) adds amplification to both sets of amplifiers, which are then producing louder sound than they would normally give for the same soundtrack. At a maximum control signal strength (complete opacity between sprocket holes) the automatic volume control of both amplifiers has been pushed up as far as it will go and the system is at maximum volume.

What "Vitasound" Contributes

Being of what may be called a "tri-sonic" type, this system cannot produce a stereophonic effect. It incorporates the advantages of increased volume range, freed from previous limitations of on-film recording. It spreads the source of sound across the entire proscenium opening, or narrows it to the center of the screen, as required, all by means of automatic control. An illusion of true orchestral placement of instruments is produced, not as completely as with more elaborate arrangements, but nevertheless an illusion strong enough to be strikingly and to music lovers most pleasantly noticeable.

The sound acquires a very marked increase in depth and "presence." The side speakers can be used to produce a background of off-screen sound, and to some extent to tie in the audible source of sound with the pictorial source in the action on the screen.

Two-Track "Stereophonic"

An intermediate system incorporating some of the advantages of both those previously described, has been identified as "stereo-control" sound. This arrangement also carries a special control track on the ordinary film. In addition, it splits the ordinary sound track, which occupies the usual area, into two narrower tracks, playing into a dual photocell. (The control track, in the sprocket hole region has its own photocell.) This arrangement also calls for modification of existing soundheads, not for special heads separate from the projector assembly.

The signal control track, placed between sprocket holes, differs from that previously described. It does not utilize the 96-cycle modulation produced by the sprocket holes themselves, but consists of three control frequencies of variable-density recording photographed on the areas between sprocket holes. The 96-cycle sprocket-hole modulation is understood to be electrically separated from these control frequencies by filter networks, but the full details of this portion of the system are not as yet available. The two soundtracks, each half of
the normal width, are placed side by side; each carries its own signal group.

One of these tracks is amplified by the single channel which supplies the central bank of speakers, the output from the other is equally divided between two additional channels which supply the right and left speaker banks. Each of the three channels includes a variable-gain amplifier, the amplification being controlled by one of three control frequencies on the special track.

**Advantages of "Stereophonic" Method**

The results from this system approach those that can be obtained from the full stereophonic set-up. The control frequencies can silence any of the three banks of speakers; hence the sound from the second soundtrack can be made to originate at either side or the proscenium or to swing back and forth across the proscenium opening. However, the two side banks does not have the full flexibility of the elaborate "Fantasound" setup, but it gives all of the results of "trisonic" sound and in addition approaches the results of stereophonic reproduction.

In terms of equipment, it requires three channels of variable-gain amplification to Vitaphone's two; three sets of speakers backstage, and control facilities for filtering, amplifying and rectifying the control frequencies. Like the trisonic system, it needs only modification of existing soundheads, not separate soundheads.

New to the motion picture theatre, these principles of sound reproduction are not new to engineers in the field, but are the result of many years of development. Some years ago essentially the same technique was demonstrated at Carnegie Hall, New York, by Bell Telephone Laboratories. Development of related methods by Walt Disney studios, in collaboration with RCA, goes back to 1937, and university laboratories have also pursued investigations along the same lines. It is the accumulated result of all these researches that is now bringing to the motion picture theatre at least (and perhaps preferably) some one new technique in sound to greatly enhance the entertainment value of the film.

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New 120-180 ampere Peerless high intensity lamp developed by J. E. McAuley Company of Chicago for theatres requiring the highest currents for screen lighting. A pair of these lamps are used with Simplex E-7 projectors at the Broadway Theatre, New York, for the showing of "Fantasia". Lamp is also used in studios for process projection.
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A New Sound System Designed For Small Theatres

A new sound system recently brought out by RCA as designed for small theatres (the PG-134) consists in a combination amplifier-power supply monitor speaker cabinet, soundheads with rotary stabilizers, and a two-way stage speaker.

The combination-amplifier cabinet is 19½ inches high, 15½ inches wide and 10 inches deep, and will mount on the front wall between projectors. It is equipped with auxiliary input terminals for phonograph and microphone, and with independent volume controls for synchronous reproduction, phonograph reproduction, and monitor speaker.

The exciter lamp power supply, also contained in this cabinet, is of the humless type based on the principle of using line a.c. to generate an inaudible frequency by means of an oscillator tube. In this way, the lamp can be economically lighted with a.c. without producing residual hum, and without requiring elimination of normal low frequencies, as is sometimes done to avoid hum when ordinary a.c. is used for the exciter lamp.

The soundhead, which includes the driving motor in its assembly, is belt-driven,
and is equipped with rotary stabilizer identical with those on larger RCA systems. The stabilizer and the optical elements are rubber-mounted to minimize introduction of microphonic noise. Mechanical coupling to the motor is by means of a double belt.

The speaker system has a depth of only 32 inches, being intended for small theatres

where there may be a minimum of back-screen space. The low-frequency baffle is of the folded type, measuring 32 inches deep by 40 3/4 inches high and 61 3/4 inches wide. The high-frequency trumpet, mounting on top of the low-frequency baffle, is of the common multi-cellular type, containing eight "cells," and measures 13 1/2 inches high, 21 1/4 inches wide, 30 1/2 inches deep. The unit is equipped with quickly-adjustable bracket for setting its vertical tilt to give optimum sound distribution.

The small-dimension horn system.

You can greatly increase the efficiency of your projector with a Bausch & Lomb f:2 Super Cinephor—the projection lens which actually delivers 25% more light on the screen. A new process of treating lens surfaces to minimize reflections puts to work light previously lost (4 to 6% at each air to glass surface). The new f:2 lens has the light efficiency that hitherto would only have been possible at f:1.79.

The result of this increased light on the screen is a marked gain in contrast and crispness. Shadow detail is not diluted by distributed light. Color films have greater purity and brilliance.

If you want greater projection efficiency—better image quality—write for details to Bausch & Lomb Optical Co., 679 St. Paul Street, Rochester, N. Y.

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A new model RCA non-synchronous record player specifically designed for theatre work, with a special pickup circuit to give the sound from an average 12-inch record the same characteristics as sound from an average film track. The standard amplifier is thus as well matched to non-synchronous sound as to film sound. The turntable is driven at the rim instead of at the center to minimize variations in speed and mechanical vibration, and is rubber-cushioned. The cabinet is further provided with adjustable shockproof mountings. The motor is of the self-starting synchronous type. A magnetic pickup is used.

BETTER THEATRES: December 14, 1940
Deluxe Type Base Developed for the Smaller Theatre

A new pedestal of modern design has been brought out by Century Projector Corporation for the medium- and small-sized theatre. Pedestals of this type make available to the restricted-budget projection room the advantages of complete protection and perfect shielding for power and sound wiring, and the sturdiness inherent in four-square construction.

The new Century pedestal occupies a floor area of 39 x 18 1/2 inches, and weighs 240 pounds. The forward lip of the lower casting extends out under the lower magazine to assure complete stability regardless of projection angle; the principal point of support for the lamphouse carriage is likewise carried forward, over this lip and as close as possible to the projector, with a view to minimizing any leverage between the projector and its support that might otherwise amplify projector vibration. A double support is provided for the rear of the lamphouse carriage. The pedestal is internally braced for additional rigidity.

A ball-bearing tilting mechanism operates on the rear supports to afford projection angles approximately from 30° downward to 5° upward, and the adjustment is not altered in any degree by locking it. Four levelling screws are provided in the base casting which can be set to compensate for unevenness of the floor. The lamphouse carriage is equipped with set-bolts in each of its four corners for fine adjustment of the lamphouse position, which can thus be aligned with extreme accuracy.

The door of the compartment is of cast metal, and of the hinged, not the removable, type, and opens on a shelf provided for carbons, small tools, etc. A 100 -amper switch and switchbox are mounted at the rear of the pedestal for control of the arc current supply.

F. H. Richardson’s COMMENT

Management Today Must Follow Through

DURING THE PAST 30 years I have been something of a "preacher," I have preached projection—more projection, and always better projection. I have preached it from all angles. And verily, I say unto you, that the very best projectors in the world, run by the very best projectionists in the world, will achieve no reward if management does not perform "good works" from one end of the theatre to the other.

Sometimes a manager, although otherwise far-seeing, thinks thoughts which run something on this order: "Wonder, should I have that screen cleaned? It's pretty dirty, but it will be a lot of bother and will cost quite a bit to do it. The audience doesn't know it is soiled, so maybe I'd just better let it go as it is for awhile longer." The answer is: Nope, the audience does not know! And you do not know that your box office returns are all that they might be. And if you do, you may be guessing at the causes with too much self-assurance.

Theatregoers, by process of elimination, eventually track down the theatres where the managers are on their toes, have good projection, well illuminated screens, convincing, dramatically effective sound; comfortable seating and air; clean, snappy surroundings; courteous, attentive service, etc. Management today must follow through on all these things.

How does the process of elimination of one theatre after the other take place in the theatregoer? There are any number of theatres within a radius of a few miles as distances go today which are showing first- and second-run pictures. Certain theatres, regardless of product, are more popular than the others and the answer is obvious: The theatregoer has tried them all and finally developed an inclination toward certain theatres. Specific pictures and various stunts can overcome such an inclination on occasion. But a theatre operates 52 weeks a year!

A New Type of Takeup from Texas

IN THE LAST ISSUE I told you something of the work of Clarence Nelson, projectionist at the Alabama theatre in Houston, Tex. I shall now tell you of more of his recent doings, for Nelson doesn't stop as soon as one job is finished; instead, as soon as he has cracked one nut and dug the meat out, he proceeds to crack another. One of the latest kernels that he has extracted is a takeup employing a brand new principle for such devices.

Ever since the theatre industry first takeup there has been a constant, and to some extent successful, effort to produce a device that would be thoroughly reliable in its action, deliver a steady, even pull on the film throughout the entire run, and at all times deliver just enough pull (in pounds) to ensure its continuous rewinding during projection.

Brother Nelson explains his new takeup in this way:

"The basic principle is by no means untried. The first application of a fluid coupling to automobiles in the United States was made at about the time I was experi-

Diagrammatic representation of the Nelson takeup. A2—main casting with small pulley; A3—inside paddle fastened to reel shaft W5; A4—two screws to remove outside large-diameter pulley; A5—brass thrust washer; A6—oil seal; A7—brass bushing; B195W—takeup bearing; C282W—collar; W5—chrome steel reel shaft.

A Section of Motion Picture Herald
and returning again to the driver for more energy. It is quite possible to get a smooth, even start without any chance of damaging the film.

"Theoretically, the tension of the film at the beginning of the reel, no matter what the size of the hub, should be exactly the same as it is at the finish, whether there are one thousand or three thousand feet of film. We have been unable to reach this perfection, however; by testing the pull of the film we find that at the beginning of a 5-inch hub we have approximately 12 ounces of pull, and at the end of the reel we have approximately 9 ounces (2,000-foot reel). Please remember, this refers to the pull on the film, while the pull at the hub of a full 2,000-foot reel has increased over four ounces."

"The unit will function satisfactorily at all anticipated extremes of temperature. By bringing it down to about 40° the pull of the film is increased approximately 2 ounces. By raising the temperature to 150°, the pull is decreased 1 ounce. This means that on the temperature extremes there is never a total of 3 ounces difference in the takeup—and in the present day takeup it is impossible by spring tension to adjust the takeup within five ounces."

I questioned Brother Nelson about the deterioration of the oil and am assured that because the unit is completely sealed, so that no air or oxygen can get to it, it is good for the life time of the takeup; he is backed up in this statement by the engineers of a large oil company who developed an oil especially for this purpose.

I also questioned the possibility of the reel latch breaking off; however, this is made of high-grade chrome-nickel, stainless steel shaft.

The entire takeup is decidedly well made, both inside and out. The case is of highly polished aluminum trimmed in red and is modern and attractive in appearance. It can be attached very quickly—between reels, in fact.

Coating Lenses To Reduce Loss

WE ALL recognize the fact that there has been a heavy loss of light all through the past due to reflection caused by the angle at which the light or most of it, meets the surface of the first element of the projection lens. This, as I say, is now recognized by all, but it still deserves mention occasionally. Before me lies a letter from Donald Pilcher, projectionist at the Palace theatre, Gilman, Ill., which says:

"In the matter of coating the surface of the Bausch & Lomb lenses to reduce loss of light through reflection—can this be done to lenses that have been used? If so, please advise as to how it can be done by a competent projectionist.

"I have seen quite a number of articles on projecting green or newly cleaned prints. I have no trouble with them because with each loading I completely wipe out the film path through the mechanism with my finger, then using a good wax, such as "Simonize," with a pipe cleaner thoroughly coated, I wax the tension shoes. I find that if this is done, the prints do not stick. Do you approve of this plan?"

"If carefully done, yes—F. H. R.

"I am a small-town projectionist, yes, but I do try to keep abreast with the latest improvements so far as possible. I endeavor to be especially careful of the prints, because I know others must employ them to supply entertainment for other audiences, and if I needlessly damage them I have worked injury to the enjoyment of perhaps thousands of people."

"We have Simplex projectors which, by the way, I have painted pure gloss white. I like them very much better than when black. True, it adds illumination to the room which cannot be commended, but if you saw them I think you could not help but approve."

"As to the matter of coating lenses, I believe Bausch & Lomb are in a position to coat cinephor lenses. I suggest writing them to get their reaction to such a proposal."

Your method of waxing the aperture plate tracks and other frictional surfaces is to be commended. To some it might have one grave fault—it requires some work. Each time, before the grease is applied, all surfaces should be thoroughly wiped clean.
CATALOG BUREAU

Authentic information on equipment, furnishings and materials will be sent to theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

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902—Acoustic service
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922—Projector parts
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924—Public address systems
925—Reflectors
926—Reel end alarms
927—Reels

928—Reflectors (arc)
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930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
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936—Soundheads
937—Stereoephonics
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1205—Rigging & hardware
1206—Scenery
1207—Switchboards

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1302—Changemakers
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1306—Tickets
1306—Tickets
1307—Ticket holders
1308—Ticket registers

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A Section of Motion Picture Herald
Cecil Wood, one of America’s Noted Projectionists says...

E-7 PROJECTOR is the Best Ever

FORTY YEARS EXPERIENCE

In my forty years as a Projectionist I have never found any equipment which compares with the Simplex E-7 Projectors installed in “The Broadway” for the New York “Fantasia” premiere. With the Simplex E-7 we get an extremely steady picture and no trace of travel ghost. Positive lubrication applied during operation without an oil can, remarkably quiet operation, easy, visible and accurate threading, correct loop size and cool mechanism at all times are definite advantages. Every detail of Simplex E-7 mechanism makes a man proud to operate it and anxious to keep it always in the pink of condition.

(Signed)

Cecil P. Wood, Sr.
Chief Projectionist
“The Broadway”,
New York City
You wouldn’t call this the modern way to go Christmas shopping…

But isn’t it just as old-fashioned to use an outmoded sound system for modern movies?

Thousands of Theatres Increase “Takes” with

MODERN RCA PHOTOPHONE
MAGIC VOICE OF THE SCREEN

To boost the box-office power of every picture, Hollywood studios pay a great deal of attention to sound recording, spend huge sums to keep their equipment modern at all times. Because they know modern moviegoers are keen judges of sound quality.

You will gain greater financial benefits from this Hollywood policy by using modern sound in your theatre. The RCA Photophone Magic Voice of the Screen will help you "up" your "takes" because it reproduces modern movie sound the way your patrons like it.

Your RCA Photophone representative will be glad to give you full details about the Magic Voice of the Screen—designed and priced for theatres of every size.

Better sound means better box-office—and RCA Tubes mean better sound

New!

RCA MAGIC SCREEN
gives better picture and sound performance…at lower cost!

Greater reflection
Finer sound
No discoloration
Reduced power consumption

Ask your RCA Photophone representative for details!

THEATRE EQUIPMENT

Photophone Division, RCA Mfg. Co., Inc., Camden, N. J. • A Service of Radio Corporation of America
FEATURES REVIEWED:

Santa Fe Trail
Love Thy Neighbor
Flight Command
Four Mothers
Pony Post
Victory
Kitty Foyle
Lone Star Raiders
South of Suez
Where Did You Get That Girl
The Living Dead
Misbehaving Husbands

Independent exhibitors report on 1940-41

POLICIES & PRICES

Allied’s Survey on buying and selling

AAA Demands Minimum Fees for Arbitration
Jack Benny “No. 1” in M. P. Daily’s Air Poll
“Bank Night” Tax for Pennsylvania Pensions
Myers Tells Owners to Bulk Decree Complaints
“Films are not Properly Sold,” Says Jack Cohn
Zero Hour Nears in Ascap-BMI Song Battle

VOL. 141, NO. 12

DECEMBER 21, 1940
FULL OF GOOD THINGS!

CLARK GABLE, HEDY LAMARR in “COMRADE X” • ROBERT TAYLOR in “FLIGHT COMMAND” • CARY GRANT, KATHARINE HEPBURN, JAMES STEWART in “PHILADELPHIA STORY” JAMES STEWART, HEDY LAMARR in “COME LIVE WITH ME” THE HARDY FAMILY • GREER GARSON, WALTER PIDGEON in “BLOSSOMS IN THE DUST” (Technicolor) • WALLACE BEERY in “THE BAD MAN” • WILLIAM POWELL, MYRNA LOY in “MR. CO-ED” • SPENCER TRACY, MICKEY ROONEY in “MEN OF BOYS TOWN” • JAMES STEWART, JUDY GARLAND, LANA TURNER, HEDY LAMARR, TONY MARTIN in “THE ZIEGFELD GIRL”.

"May your Christmas stocking overflow with bounties all of 1941"

The Friendly Company
IF EVER A PICTURE MERITED ALL THE SPECIAL HANDLING AND PLAYING TIME YOU CAN GIVE IT, 'SANTA FE TRAIL' IS IT!

Available from WARNERS for Xmas and New Year's engagement.
"TOBACCO ROAD" has played 2,990 performances---the world's record for a consecutive run!

"Tobacco Road" is now in its 3rd week of production at 20th Century Fox...John Ford directing!

"TOBACCO ROAD" is the industry's greatest property!
THE BIG TRAIL

N all the much that has been said of those junket-to-location previews, it is yet to be observed that possibly quite as much benefit has been had in showing the country to the picture business as in introducing the picture to the country.

It is at least one device which for its occasion forces contact with the customers under the white light of promotion. This reveals to grease-painted Hollywood and ink-stained New York that there is a great region of patrons to whom the product is not "just another picture".

So it was at last weekend when Warner Brothers publicity caravans converged on high, chill Santa Fe in New Mexico. The conclave of the citizenry, pouring in from mountain and desert, with eager interest in this visitation from the world of make-believe, was for some an encouraging suggestion that this industry has plenty of customers, plenty of market, and requires only a flow of merchandise to be assured of doing business.

This "Santa Fe Trail" occasion, and attentions to it from the daily lay press, the radio and the magazine pundits are calculated, too, perhaps somewhat beyond the manifestations of some kindred expeditions, to impress the experienced observer with the distance that the screen has traveled, and of the status which it enjoys.

Despite the continuing complex of problems, it may be accepted that the screen is to this America the wide way into the romance road of entertainment, the box office the best toll gate. The expeditions of "The Santa Fe Trail" can look back into the vistas of the transcontinental distances and see that there's gold in them hills.

FOR PEACE

THE bitterly threatening controversy between the American Society of Composers, Authors and Publishers and the radio industry, as represented by Broadcasters Music, Inc., is one of those continuing absurdities growing out of a lack of perspective. The clash and disaster that threatens is somewhat like what happens to the pedestrian who would exercise his right-of-way, even against a fire engine—and that goes for both sides.

Once again our new media, including the traffic of the air, raise new questions—just as the motion picture did in the copyright situation so many years ago. They are not to be settled by the rules of the status quo ante. Yesterday may guide, but not make, laws for today and tomorrow.

Clearly this is a time when the situation can be constructively controlled, to the benefit of all interests involved, only by a clear view of both sides and the middle, by a competent understanding and a constructive sympathy with the divergent causes. Also something more than that is indicated, too: a personality of persuasive qualities able to sell the effective compromises which represent practicality.

The whole of the scene and its people seems to present one reasonable nomination in a man who combines experience, perspective and diplomatic capacity of decided practicality—and for all of his sundry ties, radio, cinema and newspaper—in the most independent position, Mr. Merlin Hall Aylesworth—"Deak" to most of us, and one of the most plain spoken persons who ever came to Broadway. He has a fashion of saying things so they will stay said.

WHO SAVES?

OW comes Mr. William Dieterle, able director, with a piece in Liberty asking: "Will Hollywood Give Up Intelligence?" He seems to think that Hollywood has "come to the fork of the road". It is another of those statements about an issue between entertainment and "a victory over ignorance".

Mr. Dieterle seems to think that a policy of purveying entertainment only leads to a "dead end". He insists on "intelligent entertainment".

It goes on like that for quite a while until he says: "Far better than dropping serious pictures, Hollywood should continue to produce them, but on a different budget. They should contain no overpaid stars, no highly priced writers, directors. They should be made entirely with the accent on the story.

"At first," observes Mr. Dieterle, "lacking names like Gable and Flynn and Garbo, these pictures may not be supported by the masses, but, little by little the average person would get the habit of intelligent pictures."

There is so very much to commend Mr. Dieterle's ideals, so little, also, in a practical sense. Mr. Dieterle is forgetting quite that he is asking for an intellectual revolution, which is the last revolution that is going to be had.

The problem of the motion picture, and all other amusements, is serving the customers as they now are.

A NEW hotel, one among the many, many new ones, in Miami Beach, advertises that it has been constructed so that every guest gets a corner room. Is this leading us toward a theatre where every pair of seats will be "two on the aisle"?

—Terry Ramsaye
This Week
in the News

A Law with Teeth

THE question whether the state can put a theatre company out of business in Mississippi if one of the circuit's houses operates on Sunday in the face of the state's "blue law," is before the courts for a decision in Hattiesburg, Miss.

Involved are the 23 houses in Mississippi of Saenger Theatres, which operate also in Florida, Alabama, Louisiana and Texas. In court at Hattiesburg Saenger put a value of $300,000 on its Mississippi properties and declared it had a mortgage for $241,000 on all its Southern property.

Judge F. Burkitt Collins left undecided when he adjourned court last week, questions in two quo warranto proceedings, which District Attorney Alexander Currie filed against Saenger and against Royal-Sigler Theatres, Inc., a one-house Saenger company. Court will convene again until January. If the state wins, all the corporations' property in Mississippi will have to be put up for sale, under the law.

District Attorney Currie asked the judge to oust from Mississippi the two corporations because they defied the Mississippi blue laws and operated on Sundays. Saenger claimed it had not been served correctly, but the court held it had. Then Saenger, which brought four different firms of attorneys into the case, claimed that the case can only be tried in Jackson, Miss., where its resident agent lives. The court had not ruled on that when it adjourned.

New Sound for All

THE three-horn-system, control-track type of sound is to be made available soon to all theatres, according to developments this week. Equipment manufacturers are awaiting only the adoption of standards by the Academy of Motion Picture Arts & Sciences to market equipment for the adoption of existing sound systems to the new method.

Edward C. Cahill, manager of the Photophone division of RCA, announced this week that as soon as the Academy standards were issued, equipment for a system to be called "RCA Panoramic Sound" would be placed on the market. The systems being installed in Warner Brothers' Strand, New York, and Hollywood in Hollywood, under the name "Vitasound," are of this type. Employing two channels of amplification, the apparatus requires two additional horn systems, one for each side of the stage; auxiliary amplification, and a control track pickup. The control track, which cuts in the side speakers for selected musical passages and effects (according to the present schedule), and also controls volume in both main and auxiliary channels, is located in line with the sprocket holes, while the control pickup is inserted into the soundhead to occupy space already available, using existing screw holes for attachment.

Herbert Griffin, vice president, and George Friedl, director of engineering, of the International Projector Corporation, have just returned from Hollywood where they were in consultation with sound engineers in preparation for adaptation of Simplex sound systems to the new method. Mr. Griffin also announced this week that equipment would be made available by his organization as soon as the standards are adopted.

POLICIES, PRICES of new season product indicated in second report of Allied's ALD; one-third of exhibitors have not bought enough for year Page 12
ASCAP war with Broadcasters nears climax as talk of Government suit settlement is heard and AAA offers services Page 15
FEES to be paid arbitrators under decree studied by AAA Page 14
CONCENTRATE complaints under decree and report them to Allied headquarters, Myers tells exhibitors Page 16
NEW FINANCING will be needed by Big Five under consent decree, Schaefer warns Page 18

SERVICE DEPARTMENTS

Asides and Interludes Page 29 Reviews Page 41
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Films Sell Baseball

PITCHER Bob Feller throws a baseball in competition with a speeding motorcycle, racing 75 miles an hour. ... Ted Lyons tosses a spheroid at an archery target to test his marksmanship ... scenes from the 1940 world series between the Reds and Indians ... these are among the scenes in the new, annual "Official American League Baseball Film" being prepared for release by the independent Chicago Film Laboratory, for the American League.

The film, to be issued next year, for free showings, only, will be the seventh of the series. Some 25,000,000 baseball fans are estimated to have seen the films to date. Approximately 150 prints of last year's film are still in circulation. They are generally used just before each new season to popularize the game.

Val Lindberg was production manager, working with a crew of eight. David Scott supervised the baseball players' dialogue.

The Balaban and Katz Circuit, in Chicago, has co-operated with the Chicago Daily News in showing the films.

TAX on chance games to support old age pension proposed; their legality tested Page 23
CHICAGO factions roused by proposal for new, limited censorship Page 24
TRUCE reached in studio cameramen's dispute on union jurisdiction Page 30
RADIO POLL by Motion Picture Daily for Fame gives Jack Benny first position over Bergen and McCarthy Page 32

EPIDEMIC of "flu" leaves 500 Hollywood workers ill, disrupts schedules Page 40

The Latin Problem

HOW to increase business in Latin America and participate in the United States' program of good-will to other nations in the Western hemisphere continues to be a topic of discussion this week for the major motion picture companies in New York. Two basic plans, both involving the use of radio, are still being considered. National Broadcasting would like to have the American distributors use its short-wave facilities and certain foreign department film executives favor a plan of sending records to Latin American radio stations for transmission on the local standard broadcast bands.

RKO has scheduled three sponsored short-wave programs over the NBC short wave station for January, Phil Reisman, vice-president in charge of foreign distribution, said RKO would do something about regular broadcasts after January 1st.

Although NBC's price for a weekly broad- cast, sponsored by the majors, to build goodwill was reported to be about $500, company foreign departments remained enthusiastic. David Blum, MGM, has sent a questionnaire to the company's branches in Latin America seeking to find out reactions to the plan for making records in this country and sending them to the Spanish speaking stations in South America.

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The War & Contracts

CABLES from England this week reported that the dispute between the Cinematograph Exhibitors’ Association and the Kinematograph Renters’ Society (distributors) over the disposition of contracts on closed theatres continues.

English distributors maintained that while they sympathize with the position of exhibitors in situations created by the war the basic policy of distinguishing between theatres closed by enemy action and those voluntarily shut down is unreasonable. Representatives of the KRS and CEA will meet after Christmas in an effort to find a practical solution of the booking problem with respect to theatres which have been forced to close on account of the war.

The monetary export agreement between the English government and the eight major American film companies was reported to be agreed upon and final approval expected in England by Christmas. English representatives of American distributors were said to be awaiting instructions from New York on what they should do. The agreement will be allowed to withdraw $12,800,000 from England from October 31, 1940 to October 31, 1941, approximately two-thirds of the sums remitted during the first year of the war. Public and non-profit organizations receive no tax refunds in the British government.

Tax Warning

IN a pointed warning to exhibitors that the federal administration taxes they collect are the Government’s money, Guy T. Helvering, Commissioner of Internal Revenue, Washington, calls attention to the heavy penalty imposed early this month by Federal Judge William Bondy, in New York, upon an exhibitor who failed to accompany his monthly tax returns with the necessary deposit.

Following a plea of guilty, Pietro Garofalo, owner of the Lax Corporation, which operated a New York theatre, Judge Bondy handed out fines of $5,000 upon the corporation and $2,000 upon Garofalo, who also was sentenced to a term of two years in prison. The corporation was ordered to send to Italy upon completion of the sentence.

Garofalo made his return to the collector of internal revenue each month, but failed to remit the tax. He was charged with embezzling the admission taxes collected from his patrons, offering as his defense that he used the money to pay the operating expenses of the theatre and corporation.

In a five-to-four opinion considered to be of importance to some motion picture companies, and to other businesses operating in inter-state commerce, the U.S. Supreme Court, on Monday, held valid a Wisconsin law imposing taxes on dividends paid by out-of-state corporations.

The Supreme Court reversed a decision of the State Supreme Court that such corporations were not subject to tax in the state, and ruled constitutional the tax of two and one-half per cent imposed by Wisconsin on dividends declared and paid out of income derived from property owned or business transacted within the state.

While the decision was rendered on a contest of the law by a chain-store company, it will apply to all corporations doing business in Wisconsin, including motion picture distributing and theatres companies, it was said.

Less than one-third of the amusement corporations of the country including film, were involved in this case, and the ruling was said to be an appropriate one for a state to impose such a tax.

REPRINTS AVAILABLE ON FINAL DEGREE

Exhibitors, exchange men and others in the industry can still obtain copies of the final, official, revised Consent Decree, which has been reprinted in pamphlet form by Quigley Publications, together with the Rules of Arbitration, the Map of Jurisdictional Districts and the Department of Justice’s statement of policy and procedure under the consent settlement of its trust suit against the Five Big distributors. The pamphlet is available, without charge. Copies will be mailed without charge to those taxable receipts for Motion Picture Herald, Rockefeller Center, New York.

IATSE Challenged

THEATRE owners know well of the unsuccessful attacks by labor unions on the film industry in the past. The IATSE, or International Alliance of Theatrical Stage Employees, who are the new Teamsters on the lot, will have another challenge this time hurled by the Upholsterers International Union of North America, which filed suit in New York Supreme Court for an injunction to restrain the IATSE from manning the installation of draperies, curtains and wall hangings in theatres.

Both unions are members of the American Federation of Labor. The Upholsterers claim the AFL parent organization had originally given them jurisdiction over this work, and refuse to be outflanked in their suit that the IATSE moved in some time ago and has since been exerting exclusive rights in hanging theatre draperies.

Side-line

FOX WEST COAST theatres have completed installation of candy counters in all their theatres in the Los Angeles area, and have figured that one in every five persons buying admission will spend five cents for candy. Expectancy is that for every admission ticket purchased, one cent will go for candy.

However, title of the “Candy King” goes to Harold Kopp, manager of the Fox Uptown, Los Angeles. For every admission ticket sold at the house, two cents is spent for candy, a record.

Mr. Kopp is using a trailer instructing patrons who want candy to motion to the nearest usher, who will take the money and bring the candy.

The trailer also announces a three-minute intermission to be used by patrons for visiting the candy counter in person.
NO STRAPHANGERS. W. G. Van Schmus, managing director of the Music Hall, and John D. Rockefeller arrive at the Center theatre for a celebration of the opening of the new Sixth Avenue subway following a ride on the first train, at 12:01 A.M., December 15th, the only uncrowded one so far.

JACK COHN, Columbia vice-president, urges members of the Associated Motion Picture Advertisers to start a crusade toward "showmanship." Flanking Mr. Cohn at the AMPA luncheon meeting in the Edison hotel, New York, are Maurice A. Bergman, formerly of Columbia now of 20th Century-Fox; A. Schneider, Columbia Pictures treasurer, and Georgina Dieter, singer. Mr. Cohn and Mr. Bergman were the guests of honor.

BOSTON EXHIBITORS meet Boris Morros, in that city on behalf of his latest production for Paramount, "Second Chorus." In the group at the Copley Plaza hotel are: standing, Herman Rifkin, Rifkin Theatres; William Spragg, M. & P. district manager; Stanley Sumner, University theatre; Max Levenson, Levenson Theatres; Chester Stoddard, M. & P. district manager; Phil Smith, Smith Theatres; Burt Jacocks, Warner Theatres; Julian Rifkin, Rifkin Theatres; Harold Stoneman, Interstate Theatres; seated, Joseph Levenson, Levenson Theatres; A. Silverman, Strand theatre; Mr. Morros; Robert Sternberg, M. & P.; Phil Seletsky, M. & P. Theatres; Edward Ansin of the Interstate Theatres circuit, and, seated in front, Hy Fine.
CLOSE HARMONY. Monroe Greenthal, newly appointed publicity and advertising manager for United Artists is given a luncheon in Hollywood by publicity directors for various UA producers. Left to right: Producer Richard A. Rowland; John LeRoy Johnston, representing Walter Wanger; Mr. Greenthal; Miss Grace Fischler, United Artists Hollywood bureau; Jerry Dale, representing Alexander Korda; George Glass, of the Russell Birdwell office representing Loew-Lubin; Albert Vaughn, representing Sol Lesser-Ernst Lubitsch, and John R. Miles, representing James Roosevelt.

NATE GOLDSTEIN, of Western Massachusetts Theatres, a Paramount circuit associate, visits the offices of the International Seat Company in the Paramount Theatre building in Times Square, New York.

DANIEL J. LYON, vice-president of the Cooperativa Vitalicia of Santiago, Chile, owners of theatres and radio stations, greets Victor Francen, second from left, at a press screening held by RKO Radio of the French picture, "The Open Road," starring Mr. Francen. Also shown are Daniel Lyon, Jr.; and Mr. and Mrs. Henry Lyon Young.

PAUL SHORT, right, newly elected Chief Barker of the Texas Variety Club, and National Screen division manager at Dallas, attends an AMPA luncheon during a visit to New York.

EDGAR KERNER, Columbia manager in the West Indies, home for a vacation reports business in the Caribbean territory better than last year in spite of the war. Mr. Kerner's office headquarters are in Trinidad, B. W. I.
Second "AID" Report Indicates One-Third of Exhibitors Have Not Bought Enough Product To Operate Through Year

Seven per cent of exhibitors reporting to Allied's Product Information Department have not signed any contracts with the 10 large distributors for 1940-41 product, and nearly one-third have not contracted for sufficient product to run their theatres during the present season, according to the second AID report on 1940-41 product policies and prices, buying and selling, completed for Allied States Association of Motion Picture Executives.

Sidney E. Samuelson, head of the AID, points out that the survey “is based upon hundreds of cards received from independent exhibitors.”

Highlights from the report included the following:

Twentieth Century-Fox had sold the largest number of contracts on which reports were received, over 13 per cent of the total.

Sixty per cent of the exhibitors paid the same or less for product this year as compared with last, and nearly 22 per cent more.

Twelve percent of all pictures nationally sold to members reporting to AID were sold on percentage; 88 per cent on flat rental terms.

MGM sold the highest number of percentage pictures, averaging 11 each contract.

Fifty-eight percent of the contracts reported on were partly percentage and partly flat rental.

Over 50 per cent of the percentage pictures contracted for were at 35 per cent terms.

Guarantees were asked on 31 per cent of the percentage pictures reported on and preferred playing time was specified on 53 per cent of the percentage features sold.

MGM granted the greatest cancellation rights, on over 92 per cent of the contracts.

Twentieth Century-Fox was said to have forced shorts in over 60 per cent of the shorts contract on which data was supplied.

MGM was reported to have made the least variation and Universal the greatest from "the announced sales policy."

The "hundreds of exhibitors" sending information on product buys to Allied's Information Department reported that only 67.8 per cent had bought sufficient product to run their theatres for the year and 32.2 per cent still required product. AID announced that in terms of playing time "exhibitors have only bought sufficient product to operate their theatres eight months of the year."

This shows that with the selling campaign in its sixth month nearly one-third of the required product has not yet been contracted for.

The following chart compares the standing of each company in the two AID reports in the matter of the total number of contracts sold. The first report was published September 27th and this, the second, is dated December 13th:

<table>
<thead>
<tr>
<th>Company</th>
<th>1st Report</th>
<th>2nd Report</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLUMBIA</td>
<td>Tied for 2nd</td>
<td>7th</td>
</tr>
<tr>
<td>METRO</td>
<td>5th</td>
<td>5th</td>
</tr>
<tr>
<td>MONOGRAM</td>
<td>10th</td>
<td>10th</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>6th</td>
<td>4th</td>
</tr>
<tr>
<td>REPUBLIC</td>
<td>9th</td>
<td>9th</td>
</tr>
<tr>
<td>RKO</td>
<td>1st</td>
<td>3rd</td>
</tr>
<tr>
<td>20TH CENTURY-FOX</td>
<td>Tied for 2nd</td>
<td>1st</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>7th</td>
<td>8th</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>4th</td>
<td>6th</td>
</tr>
<tr>
<td>VITAGRAPH</td>
<td>8th</td>
<td>2nd</td>
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</tbody>
</table>

Allied's data showed that Twentieth Century-Fox has sold the greater number of contracts to members, or 13.7 per cent of the total number of national contracts reported. The table indicates the position of each company and its percentage of the total number of contracts signed by those forwarding information to the AID: in the number of contracts:

<table>
<thead>
<tr>
<th>Company</th>
<th>Standing</th>
<th>Sold</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLUMBIA</td>
<td>7th</td>
<td>9.9</td>
</tr>
<tr>
<td>METRO</td>
<td></td>
<td>10.9</td>
</tr>
<tr>
<td>MONOGRAM</td>
<td>10th</td>
<td>3.4</td>
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<tr>
<td>PARAMOUNT</td>
<td>4th</td>
<td>11.0</td>
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<tr>
<td>REPUBLIC</td>
<td>9th</td>
<td>4.2</td>
</tr>
<tr>
<td>RKO</td>
<td>3rd</td>
<td>11.2</td>
</tr>
<tr>
<td>20TH CENTURY-FOX</td>
<td>1st</td>
<td>13.7</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>8th</td>
<td>8.9</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>6th</td>
<td>10.8</td>
</tr>
<tr>
<td>VITAGRAPH</td>
<td>2nd</td>
<td>12.0</td>
</tr>
</tbody>
</table>

Totals: 100

EXHIBITORS URGED TO CONSERVE FILMS

In order to make the transition next Summer from the old system of buying pictures to the new one established by the consent decree as easily as possible, exhibitors should save some pictures from the present contract for next season, according to Abram F. Myers, general counsel of Allied.

Mr. Myers said in a bulletin published this week that the indications were that four of the five consent companies would try to have two or more groups of five ready by September 1st. "Refrain from buying more than necessary," he said, and to give him time to buy out his own group. "It would just needlessly squander pictures between now and next Fall."

It was suggested that consideration be given to the future selling system before pictures are cancelled or withdrawn. "Extended playing time on strong pictures may be a good policy for more reasons than one," Mr. Myers remarked.

Allied in announcing the figures showing the 21.6 per cent said that they paid higher terms for flat rentals and guarantees than last year, and said "there is absolutely no justification for the demands for increased film prices." Nearly 60 per cent of the exhibitors answering the questionnaire said that they closed contracts for the same or less flat rentals and guarantees than in the 1939-40 season. According to the following table, Metro-Goldwyn and Universal are the two companies which have closed one-third or more of the deals this year on higher terms than last year.

<table>
<thead>
<tr>
<th>Company</th>
<th>Same or Less</th>
<th>More</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLUMBIA</td>
<td>69.5</td>
<td>9.8</td>
</tr>
<tr>
<td>METRO</td>
<td>60.0</td>
<td>33.3</td>
</tr>
<tr>
<td>MONOGRAM</td>
<td>90.7</td>
<td>7.2</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>53.3</td>
<td>27.3</td>
</tr>
<tr>
<td>REPUBLIC</td>
<td>52.2</td>
<td>28.4</td>
</tr>
<tr>
<td>RKO</td>
<td>74.2</td>
<td>7.5</td>
</tr>
<tr>
<td>20TH CENTURY-FOX</td>
<td>88.1</td>
<td>14.2</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>41.4</td>
<td>16.2</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>46.1</td>
<td>38.2</td>
</tr>
<tr>
<td>VITAGRAPH</td>
<td>56.0</td>
<td>26.0</td>
</tr>
</tbody>
</table>

Totals: 9.9 21.6

It was asserted that "without exception exhibitors in organized territories paid a lower percentage of the gross for film than did exhibitors in non-organized territories. This also holds true when the buying of members of the exhibitor organizations is compared with that of non-members in the same territory."

Percentage Deals: 12%

Only 12 per cent of all the pictures sold nationally to members reporting to AID were on percentage and about 88 per cent were contracted for on a flat rental basis. The comment of Allied was, "the obvious conclusion is that the distributors have arrived at the point where practically all the good pictures are sold on percentage, leaving the exhibitors with high flat rentals for the poor pictures.

11 MGM Percent Films

AID reported that an average of 11 MGM films were sold on percentage. The next highest was Twentieth Century-Fox, with something over six and a half, followed by Paramount and Columbia. According to the statistics gathered by Allied, both Monogram and Republic sold only a fraction of one picture, on the average, on a percentage basis.

<table>
<thead>
<tr>
<th>Company</th>
<th>Percentage Pictures</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLUMBIA</td>
<td>4.4</td>
</tr>
<tr>
<td>METRO</td>
<td>11.0</td>
</tr>
<tr>
<td>MONOGRAM</td>
<td>3</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>4.7</td>
</tr>
<tr>
<td>REPUBLIC</td>
<td>2.2</td>
</tr>
<tr>
<td>RKO</td>
<td>2.9</td>
</tr>
<tr>
<td>20TH CENTURY-FOX</td>
<td>6.6</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>2.9</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>7.9</td>
</tr>
<tr>
<td>VITAGRAPH</td>
<td>5.1</td>
</tr>
</tbody>
</table>

The next study made by AID was a comparison of the number of all-flat rental contracts and the part-percentage contracts. Allied stated, "The figure of the survey definitely proves that, with the exception of Metro, the distributing companies sold all-flat rental contracts. This disposes of the claim by the various companies that the offer of a national is a policy requiring the exhibitor to buy some pictures on percentage."

Fifty-eight per cent of the contracts were sold with some percentage features and 42 per
EXHIBITORS REPORT ON CONTRACTS

percent on an all-flat rental basis, according to the figures. The figures were:

<table>
<thead>
<tr>
<th>Company</th>
<th>Contracts</th>
<th>Total Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLUMBIA</td>
<td>36.6</td>
<td>63.4</td>
</tr>
<tr>
<td>METRO</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>MONOGRAM</td>
<td>96.4</td>
<td>3.6</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>16.5</td>
<td>83.5</td>
</tr>
<tr>
<td>REPUBLIC</td>
<td>92.5</td>
<td>7.5</td>
</tr>
<tr>
<td>RKO</td>
<td>45.2</td>
<td>54.8</td>
</tr>
<tr>
<td>20TH CENTURY-FOX</td>
<td>44.3</td>
<td>55.7</td>
</tr>
<tr>
<td>United Artists</td>
<td>67.2</td>
<td>32.8</td>
</tr>
<tr>
<td>Universal</td>
<td>64.0</td>
<td>36.0</td>
</tr>
<tr>
<td>Vitagraph</td>
<td>35.0</td>
<td>65.0</td>
</tr>
</tbody>
</table>

Total All Companies: 42.0 58.0

Only a "very, very few exhibitors paid 50 per cent for one picture, the majority of these in non-Allied territory," the report said. Of the total number of percentage pictures 31.5 per cent were sold at 40 per cent; 31 per cent at 35 per cent and 17.5 per cent at other percentage brackets. Allied's figures were as follows:

<table>
<thead>
<tr>
<th>Percentage Terms</th>
<th>Over 25 Per Cent</th>
<th>Per Cent</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLUMBIA</td>
<td>17.0</td>
<td>43.8</td>
<td>39.2</td>
</tr>
<tr>
<td>METRO</td>
<td>40.0</td>
<td>39.7</td>
<td>13.4</td>
</tr>
<tr>
<td>MONOGRAM</td>
<td>37.2</td>
<td>50.3</td>
<td>19.8</td>
</tr>
<tr>
<td>REPUBLIC</td>
<td>39.0</td>
<td>59.7</td>
<td>6.3</td>
</tr>
<tr>
<td>RKO</td>
<td>31.8</td>
<td>83.9</td>
<td>15.7</td>
</tr>
<tr>
<td>Universal</td>
<td>44.0</td>
<td>55.5</td>
<td>19.9</td>
</tr>
<tr>
<td>Vitagraph</td>
<td>31.5</td>
<td>51.0</td>
<td>17.5</td>
</tr>
</tbody>
</table>

Sliding scale contracts and automatic revision contracts reported were not included in the above table, the AID statement pointed out. The report also said: "The chart shows that exhibitors generally are paying too high percentages for film."

Guarantees Asked

Over 50 per cent of the percentage films sold were conditioned on preferred playing time and over 30 per cent asked a guarantee, according to the AID table. Paramount asked prefered time on 70 per cent of its pictures sold on percentage and Monogram sold 60 per cent of its percentage films with a guarantee clause, according to the figures compiled by AID. Allied commented, "during the 1939-40 season it was generally understood that where a guarantee was offered against preferred paying time was to be eliminated. The chart shows that the Big Eight companies continued to require guarantees from exhibitors and, in addition, forced preferred paying time."

<table>
<thead>
<tr>
<th>Percentage Pictures</th>
<th>Guarantees</th>
<th>Preferred Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLUMBIA</td>
<td>23.0</td>
<td>31.5</td>
</tr>
<tr>
<td>METRO</td>
<td>19.1</td>
<td>35.1</td>
</tr>
<tr>
<td>MONOGRAM</td>
<td>60.0</td>
<td>40.0</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>31.9</td>
<td>79.6</td>
</tr>
<tr>
<td>REPUBLIC</td>
<td>55.5</td>
<td>22.2</td>
</tr>
<tr>
<td>RKO</td>
<td>32.9</td>
<td>36.1</td>
</tr>
<tr>
<td>20TH CENTURY-FOX</td>
<td>33.1</td>
<td>28.6</td>
</tr>
<tr>
<td>United Artists</td>
<td>30.3</td>
<td>30.3</td>
</tr>
<tr>
<td>Universal</td>
<td>46.0</td>
<td>49.4</td>
</tr>
<tr>
<td>Vitagraph</td>
<td>14.1</td>
<td>53.9</td>
</tr>
</tbody>
</table>

Average Totals: 31.1 53.2

Over 92 per cent of the MGM contracts gave cancellation privileges, according to the AID survey. The report said: "Columbia, RKO and Universal generally resisted the exhibitors' rights to cancel." The table also shows the percentage of the exhibitors not answering the particular question. The following percentages were based on the total number of contracts as 100 per cent:

<table>
<thead>
<tr>
<th>Company</th>
<th>Cancellations Preferred</th>
<th>No Cancellations</th>
<th>Question Not Answered</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLUMBIA</td>
<td>45.3</td>
<td>16.3</td>
<td>35.4</td>
</tr>
<tr>
<td>METRO</td>
<td>35.9</td>
<td>32.3</td>
<td>32.3</td>
</tr>
<tr>
<td>MONOGRAM</td>
<td>25.0</td>
<td>36.0</td>
<td>39.0</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>83.3</td>
<td>5.5</td>
<td>11.0</td>
</tr>
<tr>
<td>REPUBLIC</td>
<td>30.6</td>
<td>13.4</td>
<td>53.3</td>
</tr>
<tr>
<td>RKO</td>
<td>49.4</td>
<td>7.5</td>
<td>43.1</td>
</tr>
<tr>
<td>20TH CENTURY-FOX</td>
<td>69.9</td>
<td>5.3</td>
<td>24.8</td>
</tr>
<tr>
<td>United Artists</td>
<td>1.4</td>
<td>25.7</td>
<td>72.9</td>
</tr>
<tr>
<td>Universal</td>
<td>3.8</td>
<td>67.2</td>
<td>30.0</td>
</tr>
<tr>
<td>Vitagraph</td>
<td>78.0</td>
<td>8.0</td>
<td>14.0</td>
</tr>
</tbody>
</table>

According to the AID figures, 46.7 per cent of the total number of short contracts sold were reported to be forced by the exhibitors sending information for the survey. Twentieth Century Fox, RKO and Vitagraph and MGM were all said to have forced shorts in over half the total number of short subject contracts.

<table>
<thead>
<tr>
<th>Forced Shorts</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLUMBIA</td>
<td>46.7</td>
</tr>
<tr>
<td>METRO</td>
<td>55.7</td>
</tr>
<tr>
<td>MONOGRAM</td>
<td>0</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>41.2</td>
</tr>
<tr>
<td>REPUBLIC</td>
<td>56.7</td>
</tr>
<tr>
<td>RKO</td>
<td>61.9</td>
</tr>
<tr>
<td>Universal</td>
<td>61.4</td>
</tr>
<tr>
<td>Vitagraph</td>
<td>55.7</td>
</tr>
<tr>
<td>ALL COMPANIES</td>
<td>46.7</td>
</tr>
</tbody>
</table>

The AID reported deviation from the announced sales policies in the following order: First, Metro (least variation); second, Paramount; third, Vitagraph; fourth, 20th Century-Fox fifth, RKO; sixth, Columbia; seventh, Universal.

United Artists, Monogram and Republic had no announced sales policies, AID's report said. The AID reported that future studies would be made with relation to population, seating capacity and run.

MPPDA Meeting Has "Usual Discussion"

At a meeting of the MPPDA in its New York office Wednesday there was the "usual general discussion of the foreign situation." It was announced that there was no direct or indirect consideration of a new contract for Will H. Hays, president. Mr. Hays' five-year contract expires next March. Also discussed was the result of the industry's cooperation in the annual Red Cross drive. A special short, prepared by Warner Brothers was shown in some 7,500 theatres during the two weeks drive in November.

Those present were: Barney Balaban, Jack Cohn, E. B. Hatrick, Joseph H. Hasen, W. C. Michel, Charles D. Frutman, George Schaefer, Murray Silverstone, M. Hays and Frederick L. Herron. The meeting was adjourned to December 27th.

O. Henry Briggs Resigns From Pathe Laboratories

O. Henry Briggs has resigned as president of Pathe Laboratories, Inc., and plans to enter independent film production shortly.

He had been sales manager of DuPont Film Manufacturing Corp., from 1924 to 1935 when he became president of Pathe Film Corp. Two years ago he left that post to become president of Pathe Laboratories.

Succeeding Mr. Briggs at Pathe is E. M. Travis, Hollywood manager for the company.

Copeland Switch January 1st

Raymond H. Copeland, present manager of the Paramount branch at Des Moines, will assume the managerial post for the company at Kansas City on January 1st. Joseph M. Marshall, manager of the Kansas City office, will switch to the Des Moines branch on the same date.
AAA to insist on minimum fees for arbitrators under decree

Maximum is $50 a Day but Lower Usual Payments Are Seen; Little Three Wins Point as Trial Proceeds

Arbitration fees, specified as not to exceed $50 per day in the consent decree, will be kept at a minimum by the American Arbitration Association, administrator of the arbitration system, and in many cases the fee for the arbitrator will probably be $10, $20 or $30, in certain types of cases no fees at all.

J. Noble Braden, executive secretary of the AAA and director of the arbitration system, which is being set up in as many key cities, completed preliminary work in organizing boards in the Far West and after spending Monday at the New York headquarters of the Association, returned to the Midwest to select personnel and locations for local offices. Mr. Braden will return to New York just before Christmas and complete arrangements for boards in the East shortly after the first of the year. All nominations for arbitrators and clerks will be submitted to the AAA's arbitration committee for final decision.

Paul F. Warburg, chairman of the administrative committee of the industry's arbitration system, announced Monday that Mr. Braden had reported that in all the key cities the Association had received complete cooperation from local organizations.

Fees Studied

One of the important questions now receiving attention from officials of the AAA is the fees for arbitrators. Section XI of the Rules of Arbitration of the decree states: "The American Arbitration Association shall fix for each arbitration district the per diem rate of the arbitrator in such manner as to prevent the payment of any fee over $50.00 per diem. The arbitrator shall be entitled to the per diem fee for each day or part thereof that he shall attend a hearing or make an inspection, unless through the authority of the Association to set the fee is given to the Association, the organization in this, as in other matters connected with the arbitration, will consult with the Department of Justice before any decision is made.

The AAA has been opposed to the principle of paying fees to arbitrators. In the thousands of cases handled in its 14-year history fees have been paid to very few arbitrators and then only as the consent of both parties. In its regular work the AAA has been able to get the type of men desired for arbitrators without paying any fee. Arbitrators for the motion picture industry are expected to be the same type of men, conforming to the AAA's standards. In fact prospective arbitrators for the motion picture tribunals are being more thoroughly investigated than has been the case for others.

Fees for Arbitrators

But the Department of Justice, during the negotiations for the decree, insisted that the film arbitrators would be called on much more frequently than in other industries and should receive some compensation. The policy of the association, however, that no one will be selected for an arbitrator who is looking for the position on account of the fees involved.

In a recent case described in the New York Times, Mr. Braden, secretary of the Allied, the Association said no member of its board might receive any compensation or benefit from any arbitration held in the

PARAMOUNT PREPARES DECREE INSTRUCTIONS

Amint C. Keough, vice-president and general counsel, and Louis Phillips, home office attorney, are preparing an analysis of the consent decree for the instruction of the field sales force. A similar booklet is being prepared by Twentieth Century-Fox.

After the Paramount decree instruction summary is completed, Mr. Keough and Mr. Phillips will begin personal tours of the company's exchanges to discuss the decree with sales personnel. The tours are expected to last for the next three months.

Metro-Goldwyn-Mayer, Twentieth Century-Fox and RKO are also working on written instructions for the sales force and scheduling trips to branch offices by sales heads and lawyers.

"Little Three" Win a Point in Their Suit

The "Little 3," Columbia, United Artists and Universal, not parties to the consent decree, won the first point, even though minor, in their defense of the Government's anti-trust suit which was originally directed against the eight majors. The Department of Justice agreed not to simultaneously try the New York case and the three field suits in which the three non-theatre owning companies are also defendants. Schine suit in Buffalo, Griffith, in Oklahoma City and the Crescent in Nashville. The trial order of the four suits was to be agreed upon this week.

Raferty Files Motion to Dismiss Complaint

On Monday Edward C. Raferty, O'Brien, Driscoll & Raferty, filed a motion to dismiss the Government's amended complaint on the charges that no cause of action was stated. The hearing has been scheduled for January 7th before Judge Henry W. Goddard who signed the consent decree ending the action against the five theatre-owning companies November 20th.

Mr. Raferty also requested that if the motion to dismiss the complaint is denied that references in the complaint to the five consenting companies be stricken out as well as other sections which, he alleges, have no application to the case.

It was reported that Columbia, represented by Louis D. Frohlich, of Schwartz & Frohlich, would join United Artists and Universal in the motions to dismiss the amended complaint or to strike out references to the "Big 5." Mr. Frohlich at a recent court hearing said that he would not consent to the consent decree to the Supreme Court, if necessary.

If the "Little 3" find that the Government is not trying the four trust suits in "an orderly fashion" they may file again their motion to have Judge Goddard remand the Government's proceedings pending the outcome of the suits in the field until the New York case is settled.

Additional Costs in B. & K. Settlement

In the settlement of the Chicago Balaban & Katz decree violation suit Paramount, Balaban & Katz and B. & K. Management must not only pay fines totaling $10,000, court costs of two or three thousand but a $10,000 fee for Edgar Eldredge, special master who took testimony and made a report which was accepted by the court, according to reports from Chicago.

All the original defendants, with the exception of the "Big 5" which have been dismissed from the case, have until January 2nd to file objections against or answers to the Government's interrogatories in the Griffith Amusement Company case in Oklahoma City, Robert L. Wright, Wisconsin U. S. District Court, Grand Chute, and the "key" New York action for the Department of Justice has said that the Oklahoma case will be ready for trial first. But he did not announce whether whether or not January 2nd will actually be tried before the New York action.

Fox Wisconsin Amusement Company won Marion, Wis. a three-month decree over the By the Oriental and Tower Theaters, controlled by M. L. Ambrameng. Circuit Judge Gustave Gehrz ruled that there was no breach of contract and that the motion for clear- ance was vested in Fox Wisconsin and could be used as it wished in the matter. It had been settled in favor of Fox's Shorewood State theatres.

Frederick W. Pride, of Dwight, Harris, Koege and Caskey, represented Fox Wisconsin.

Ellis Suit to Federal Court

The $67,500 damage suit filed by Abe Ellis, operator of the Tower, Camden, against Twen- tieth Century-Fox, dismissed by Judge Milton P. Common Pleas, charging failure to deliver films which had been contracted for, has been trans- ferred to the U. S. District Court, to the New York court, at the behest of the picture company's attorneys.

Counsel for Mr. Ellis, on Tuesday, filed a petition for a hearing on Friday, this week, and in a date the suit will be set for trial. Despite the transfer of the case to Federal Jurisdiction, it remains a breach of contract litigation.

The Folley, Midwest, Interstate Cases

The Folley Amusement Corporation has informed the U. S. District Court in New York that it will take depositions of Henry Decker, Roy Haines and Edward Schnitzer, of Warner Brothers, before trial. The examinations are in connection with the triple-damage anti-trust suit against the eight majors, Republic and Monogram, charging that the plaintiff was forced to close the Folley in Brooklyn on account of lack of product.

In January trial is scheduled for three suits brought against the Interstate Circuit of Texas and also for a suit brought for the Atlantic in 1939, that contracts between Inter- state and the distributors, requiring that subse- quent runs charge a minimum profit of 25 cents ad- mission violated the anti-trust laws. Inde- pendent exhibitors have charged that they were forced to raise admission prices from 20 cents to 25 cents and suffered losses as a result. The trials are scheduled to open on January 13th, 15th and 20th in Dallas. A fourth case brought by Louis Richter was settled out of court.
MEDICATION OFFER BY AAAA IN 11th HOUR OF ASCAP-BROADCASTERS WAR

Wired Proposal Comes as Settlement of Government Suit Against Society Is Discussed; Deadline January 1st

On Tuesday afternoon the American Arbitration Association acted to try to end the ASCAP-broadcasters' fight by offering its services to arbitrate any existing or future dispute. The AAA is the duly appointed agency for arbitrating film disputes under the film consent decree. Lucius R. Eastman, chairman of the board of the AAA, sent the following telegram to Gene Buck, president of the society, and to Neville Miller, head of BMI: "The American Arbitration Association offers its services to ASCAP and BMI for arbitration of any controversies that may arise under any consent decree or contract establishing trade practices. Its panels of arbitrators and rules of procedure in all parts of the United States are non-profit organizations, and this association will appreciate the opportunity to be of service."

Mr. Miller said Tuesday night in Washington that his organization had no intention of leaving the dance floor on the ASCAP contract. John G. Paine, ASCAP general manager, said ASCAP was willing to negotiate with the broadcasters under any auspices.

A consent-decree settlement of the Government's six-year-old suit against the American Society of Composers, Authors and Publishers appeared in the making this week, although Department of Justice officials denied that anything definite had yet been developed and refused to hazard a guess as to how long it would take to reach an agreement with the music society.

On Wednesday Justice Department officials pointed out that immediate action could be taken in the matter if ASCAP wished to conclude the suit before the end of the year.

Department of Justice officials Monday characterized as "premature" published reports that the terms of a settlement had been reached, pointing out that it was a common phenomenon for stories of settlements to appear long before they were perfected, citing the AAA's offer to give the motion picture consent decree as an example.

"Per Use" Payments Seen

The reported basis for settlement of the case was abandonment by ASCAP of its demand for a percentage of the total commercial receipts of broadcasters in favor of a plan for a "per use" basis, long agitated by the radio industry. It was said also that a "clearance" system would be adopted, under which the networks would pay ASCAP on the basis of five cents instead of the individual stations.

Such a revision of the license system is being sought by the Government, but department officials would not say whether the music association has agreed to it. The reported settlement basis would eliminate the basis for the current complaints of the broadcasters and ASCAP, which has led to the effort to work ASCAP music off the air.

The Government's formula for settling the suit with ASCAP, according to the New York Times, has the following key points:

That ASCAP would discontinue blanket licensing of radio stations for the use of its music; that payment to ASCAP would be on a per program basis; that ASCAP would not seek any minimum guarantee; that music would be cleared at its source; that there would be no discrimination between stations; that composers and publishers would have an option on whether they wanted to vest their catalogues in the society; that the ASCAP board would be reorganized to provide for the election of new members; that the ASCAP method of distributing fees received would be revised; that the required clearance fee per song would be five cents; that five songs published after joining ASCAP would be eliminated, and that publishers would pay ASCAP a regular fee for clearance of their catalogues.

On Tuesday it was also reported that both the broadcasters and ASCAP had independently approached the American Arbitration Association, which is administrator of the motion picture arbitration system to learn what clause might be inserted in a future contract to avoid a "battle" like the one this year and other technical details of arbitration. The AAA's policy is to arbitrate contractual disputes whenever such cases offer the prospect of two parties. Frequently the AAA learns that it has been designated to arbitrate disputes arising from a contract only after the parties and the parties cannot agree among themselves.

ASCAP officials and representatives of the radio interests admitted there was some possibility of a settlement of the differences between them. As far as the possible conclusion of the trust suit launched by the Government six years ago over ASCAP, Miller said: "What will come of the negotiations, or whether anything will come of them, cannot be predicted at this stage."

The Metro-Goldwyn-Mayer music interests figured in the AAA as a week as the only film affiliated publishing houses not signed with ASCAP, and the chief holdout.

Justice Department settlements of the Government suit and through that re-moving of the broadcasters' chief objections against ASCAP persisted, ASCAP and Broad-cast Music, Inc., continued the fight with statements, answers, charges and counter charges coming from all interested parties. BMI announced that over 550 radio stations would sign its contracts by the time the ASCAP licenses expire. Over 537 have already signed, representing over 92 percent of the total dollar volume in the air, BMI said.

Neville Miller, president of BMI and the National Association of Broadcasters, said 370 composers had contributed BMI music and over 260 new numbers are available. BMI pays at the rate of one cent per station per broadcast for each tune. It estimated that composers, under that arrangement, would receive between $1,200 and $1,800 for the three-month period during which a song enjoys its greatest popularity.

Other announcements from BMI were that it planned to publish, about December 21st, for distribution to member stations a hymnal containing the compositions controlled by the radio music group; that the Sociedad Argentina de Autores y Compositores de Musica de Buenos Aires had assigned its performing rights to BMI; and that BMI's New Year 1st. Tango music is included in that organization's 30,000 songs.

Miller, speaking at the Eastern States Broadcasters' meeting in Washington on Friday of last week, said that not more than eight independent radio stations had signed the new ASCAP contract.

Independent stations in the metropolitan New York area were considering signing with both ASCAP and BMI for the performance of popular music, it was reported. One New York station, WHN, is controlled by Loew's, Inc., and will probably follow the decision of the Metro music interests in the fight. It has been reported that the Metro music group will stay with ASCAP.

Theatres Might Benefit

It was reported that theatres might obtain some extra business if the fight between ASCAP and the radio stations and networks continued, and as a result would pay ASCAP music from the air. If the radio audience becomes dissatisfied with radio musical programs which are not permitted to be among the most popular, there may be more attendance at motion picture theatres, it was said.

ASCAP meanwhile issued a statement saying that a number of leading conductors and musicians appearing on the radio would not be able to play their own compositions when ASCAP music is barred after January 1st.

The national press this week was taking sides in the radio-ASCAP battle. A number of papers had pieces favoring ASCAP. It was reported that the old animosity between newspapers and radio, even though newspapers own or control about one-third of the radio stations in the country, might break out again in connection with the ASCAP-BMI music dispute.

Editor and Publisher, newspaper trade magazine, had an editorial title "Get Together!" saying "the society represents the best in American music" and urging both parties to get together and spare our people a deluge of for-eign hearsay radio bickering. It has announced that subscribers to the NBC Theasurus will have on hand 2,000 royalty-free selections by January 1st.
CONCENTRATE DEGREE COMPLAINTS
ALLIED'S MYERS TELLS EXHIBITORS

FRANCHISES PROTECT AFFILIATED CIRCUITS

Theatre circuits affiliated with the five companies consenting to the decree in the Government's "key" antitrust suit are reported to have franchises with one or more of the other distributors, thereby protecting them from any product shortage under the block-of-five and trade show provisions of the decree. Furthermore, sales of a company to its affiliate are exempt from the decree so, it was reported, some of the circuits will not face the buying problem confronting independents under the decree when the selling provisions become effective on August 31st.

Clearance questions and non product were reported to be a concern of the affiliated circuits. It was said that severals of the companies were nego-

tiated with circuits looking to ad-

justments in clearance to avoid arbi-

tration proceedings. Revisions of the existing clearance arrangements might result in a general reduction in admission prices, according to some affiliated circuit and other chain operators.

J. Cheever Cowdin, chairman of the board of Universal Pictures, in New York, disclosed Thursday, December 12th, following a special meeting of the company's directors, that the company had asked tenders for sale to Allied of a portion of the stock authorized the use of $1,000,000 for such purchase. Tenders of these shares are to be submitted to the Commercial National Bank and Trust Company, New York, transfer agent, before 2 p.m. on December 30th, 1940, with delivery of and payment for such stock as may be accepted to be made on or about January 6th, 1941. There are 15,330 shares of preferred stock of the company at present outstanding. (Universal preferred stock, on the New York Stock Exchange, Tuesday afternoon closed at $117; low for the year was $59.)

"Since the issuance of the first preferred stock of the company in 1925," the call for tenders said, "all sinking fund payments thereon have been met up to and including June 30th, 1941, except for the years 1933 to 1939, both inclusive, when operating losses made such payments inadvisable. In view of current earnings, the company feels that it can now make further sinking fund payments. Such payments will have to be made out of capital surplus, since the company has no earned surplus. Although the credit of the company's accounts for the fiscal year ending November 2nd, 1940, has not been completed, it appears from the company's books that the net earnings after all charges including estimated taxes were approximately $2,400,000," declares the Universal statement. "During the year the company accumulated, and there is included in such earn-

ings, approximately $300,000, which were blocked in Great Britain; the value of such pounds at the present official rate of exchange is $1,560,000.

"The first preferred stock acquired for the 1940 sinking fund payments was purchased at an average price of $86.81 per share, and the stock so far purchased for the 1941 sinking fund payments was purchased at an average price of $81 per share.

"The right is reserved to reject any and all offers," it was stated.

Thomas To Succeed Lipton at Universal

Dan Thomas, newspaper and publicity man for some years, has been placed in charge of affairs of Joseph, Universal publicity and advertising director. He succeeds Dave Lipton, who has joined Columbia as advertising and publicity director. Mr. Lipton has moved into an office in Columbia's New York office and is taking over his duties in the New York home office. Mr. Lipton is expected to report to New York after the first of the year.

Asks Members to Report on
Decree's Adverse Effects to
Headquarters so "National Scope" Can Be Shown

Protests against the decree, based on actual experience, may be expected to have more influence on the Department of Justice than any of a number of the Department adverse effect, according to National Allied which this week urged its members not to forward separately claims of alleged violation or damage done by the decree to the Government but to send them all to National Allied so that "the full scope and national charac-

ter of the violation can be pointed out." (See page 14 for further developments on the consent decree.)

Afram F. Myers, general counsel and chairman of the board of Allied States Association of Motion Picture Exhibitors, pointed out from Washington last Saturday that the effects of the decree would be under supervision of a unit of the Department of Justice, headed by Robert L. Wright.

"The selection of Mr. Wright," Mr. Myers said, "will evoke no cheers from the exhibitors who place responsibility for the deci-

sion on him and his associate, James V. Hayes. Nevertheless, Mr. Wright is ac-

quainted with all the details of the situation and from that standpoint is well equipped for the work.

"Those who cried that the Needy Bill in-

volved governmental regulation have con-

sented to a decree that places them under the thumb of the Department of Justice," Mr. Myers remarked. But the supervision by the Department will check out the activi-

ties of the distributors and the arbitrators and will make it possible to decide whether additional relief is necessary, according to Mr. Myers.

March 26th Protest Cited

The part of Allied in the negotiations which led up to the consent decree was ex-

plained again in the bulletin. It was said that Allied was the only exhibitor organiza-

tion to protest when the trade showings and selling in small block proposals were first made public in March, pointing out that Al-

lied sent a protest dated March 26th, to the Attorney General.

It was announced that each Saturday Mr. Myers "studied the latest drafts at the De-

partment of Justice and to the extent that they were at variance with the position taken by the board of directors, he criticized and opposed them." The report continued, "while the Department would not recede from its position in regard to the selling plan, and could not obtain the consent of the defend-

ants to the more important suggestions made by Allied, it nevertheless is true that a con-

siderable number of Allied's minor suggestions were adopted and embodied in the de-

gree."

Mr. Myers pointed out that Allied had formed a policy of instructing its members in the practical, as well as theoretical significance of the decree, and discussed it at many conventions. At the various meetings it was discovered, Mr. Myers said, "there are some exhibitors who have lost a particular run of pictures and want to regain it, or who want to obtain some run of a picture for whom have clearance troubles, to whom the decree affords an opportunity to arbitrate their problems. It is idle to suppose that these exhib-
nitors will boycott the decree and refuse to institute arbitration proceedings there-
under. The regional associations have per-
formed a service in acquainting them with their rights. The organizations can per-
form a further service by aiding them."

On the question of the arbitration system established by the decree Mr. Myers made the following remarks, "some exhibitors have expressed skepticism as to the kind of a job the American Arbitration Association will do in providing arbitration under the decree. Undoubtedly its relations with the Hays Association at one time were very close. However, it is headed by a group of high-minded men and it deserves a fair chance to show what it can do. If it in-

dulges in unethical practices or is guilty of partiality, a scandal will result and the whole system can and will be kicked over."

A poll is being conducted to determine whether the suggestion of the Allied direc-
tors will be held. It was pointed out that on account of the Presidential Inauguration the sessions could not be held on January 19th, 20th or 21st. S. E. Samuelson has suggested the directors be held its by the first month of January so that another Allied Informa-
tion Department (AID) report can be con-

sidered by the directors.
A SALUTE TO
North, Central and South
AMERICA
President Roosevelt has designated
today as
PAN-AMERICAN
AVIATION DAY

The ties that bind us together
in the Americas were never
closer. This is a day of hemispheric
patriotism.

The motion picture industry plays
its part. As you read these words
gallant pilots are winging their way
through the air with prints of
FLIGHT COMMAND (the new
Metro-Goldwyn-Mayer picture star-
ing Robert Taylor) to Toronto, to
Washington, to Havana, to Mexico
City and on down through the capi-
tals of all Central and South Ameri-
can countries. Banquets will be held
preceding the simultaneous interna-
tional preview.

Watch for FLIGHT COMMAND!
It is unquestionably a momentous
achievement in the drama of the
skies. Remember M-G-M’s “Hell
Divers”? “Test Pilot”?
You’ll never forget FLIGHT
COMMAND.

ABOVE: Newspaper advertising dramatizes an important film event from Coast-to-Coast!

THIS AD APPEARED
TUESDAY IN 43 PAPERS!

Something new in launching a Film Premiere and of course M-G-M does it first! Direct box-office tie-up! Practical linking of a front-page story of national importance with M-G-M’s new giant entertainment! When “Flight Command” comes to your theatre it’s preceded by promotion that sells tickets in advance. Friendly Company, friendly to your box-office!

**ADDITIONAL FINANCING NEEDED UNDER DECREE**

Schaefer Sees Acceleration of Production, with Delay in Liquidating Negative Costs

The major companies need additional financing, because under the consent decree five of them are observing, they must accelerate production of pictures, and at the same time hold those pictures so they can be formed into blocks of five for sale, thus delaying liquidation of their investments, George J. Schaefer, president of RKO, pointed out on Wednesday.

"Pressure" in Studios

Mr. Schaefer arrived in New York this week, after a month at the studio; and shortly thereafter called in the trade press, informing them of many of the details of the decree, among other things, that he might return to the studio in January, possibly for a stay of several months, because his presence was needed. He also revealed that he must be applied to have as many pictures ready as possible when the decree begins operating September 16.

Mr. Schaefer refused to confirm or deny reports of expected executive studio changes. He said he did not like to talk about the subject.

The additional financing needed by the companies because of the decree is one of its most serious aspects, Mr. Schaefer emphasized. He said a part of it is that you now have to carry more inventory, without getting any more money for it. You can’t liquidate your investment as fast.

He predicted an even greater tightening of budgets at the studio but added that the result probably would be a "decided change" in the quality of pictures. "Men," he said, "will be rewarded for their creative ability, rather than for having invested a substantial sum.

Provisions for this practice in other companies, he favored. So do others in the RKO organization, he said. People of ability are not afraid to "take the gamble," he asserted.

Exchanges in key cities, under the decree, will soon cooperate in hiring a local theatre for traveling shows of pictures. And first using their own exchanges, he predicted.

**Film Selling Costly**

Selling of pictures under the decree will be more costly; more salesmen will have to be used; but how much more costly he found it on Wednesday difficult to estimate; and how many more salesmen are to be added to the RKO staff, he said he would take up this week with the home office sales staff.

RKO will probably have "42 to 45" pictures ready now and about 40 next year. When the company will operate fully under the decree, he declared. It will have "five to eight" pictures ready by August 31st, he predicted.

Reminded that a figure of 40 pictures for the next year is a reduction from the average annual number for the company, Mr. Schaefer insisted that "too many smaller" pictures have been made; too many "program" pictures.

Of the 40 films, about 35 will be RKO’s own; the rest will be independent producers. He said they would not be those who would, by admitting negotiations are now going on between the company and several independent producers therefore released through RKO. He admitted that Gene Towne and Graham Baker, producing team, have left RKO, and probably would join United Artists.

**PLAN TO RE-OPEN LONG-DARK HOUSE**

The Minnesota theatre in Minneapolis, which has been dark for nearly a year may be reopened New Year’s Eve with a policy of vaudeville and motion pictures it was learned Monday. Attorneys for the Minneapolis Theatre Co., owners of the theatre, are preparing to petition Walter H. Newton, referee in bankruptcy, to call a meeting of creditors to consider the deal. Under the deal the theatre would be operated by the Middle States Corp., operating theatres in Milwaukee.

Harry Goetz and Max Gordon, also, will not produce for RKO, he said, unless they make "The American Way." Herbert, if Goetz will continue making pictures for the company, he confirmed.

Mr. Schaefer hopes RKO will have the first block of films under the decree, ready by June, and the second block ready some time in September, but added that this spacing did not necessarily represent the spacing of books, which will be observed when the company gets into decree routine.

He reminded those present that "this thing is new," and said probably more time would be needed to sell the first two blocks.

Sales conventions will become a thing of the past, except for "educational purposes," Mr. Schaefer predicted. Anent the latter purpose, he insisted about 98 per cent of the salesmen and exhibitors still regarded the decree as "Greek" and needed it explained to them.

**Cooperation Expected**

The average exhibitor will probably take the groups as arranged by the company, Mr. Schaefer predicted. He thinks, also, that while the first run will probably be able to obtain only one block at a time, the second and third runs will be able to secure several blocks at a time, because of the schedules.

He did not see collision between the majors, in offering groups at the same time, beyond admitting that, because all will be trying to produce and group as many pictures as possible, coincidence will possibly occur in the offering of groups during a certain period.

A shift of home offices sales and publicity departments from New York to Hollywood is not seen by the RKO president. He thought merely that more persons would probably be employed by those departments.

No shortage of product will occur, he predicted. Possible slower delivery of product will enable exhibitors to catch up on back bookings, try other companies not previously contracted, and play their pictures longer, for all the major buyers, he predicted.

Mr. Schaefer also predicted a revision in the U. S. tax laws. He said the present effect was to make exhibitors lower admission prices. A general policy of lowered admissions, he asserted, would be "disastrous" for the industry at a time when it had lost most of its foreign markets. He thought a beneficial revision would have the tax start on the first ten cents.

**Harris Added**

New additions to the Paramount sales staff in Philadelphia is Nat Harris.

**Swedish Industry ‘Unhurt’ by War**

The Swedish film industry has been virtually untouched by the war, according to reports submitted to the U. S. Department of Commerce from the American commercial attaché in Stockholm.

Although one or two of the smaller producing companies have been eliminated since 1939, the larger companies are operating at levels equal to or exceeding last year. Since the German occupation of Norway and Denmark, shipping lanes have been restricted for imports into Sweden and foreign exchange regulations have been tightened, but importation of films continues.

During this year, no theatres have been bombed or damaged, none has been closed and no new houses have been opened. There are, in Sweden, 2,134 theatres, all wired for sound. The Swedish Government plans no quota legislation on films from the United States. During the first six months of 1940, a total of 3,831 pictures, including prints, were censored. Of this total, 1,028 were American, 2,278 were Swedish, and the balance were from the various other countries.

The Swedish Government rejected the request because of political implications. During the first half of the current year, 11 films were banned, seven of them from the United States. For the most part, positive prints are shipped to Sweden from America.

**Masters to New York To Confer with Kelly**

Haskell Masters, Canadian sales manager for United Artists, left Toronto on Tuesday for New York, where he will confer with home office executives on the new executive sales post which has been offered to him.

Arthur W. Kelly, UA vice-president and general sales manager, said he would have no statement to make regarding Mr. Masters’ prospective appointment until he had discussed the matter with him.

**Paramount Schedules Eight Films for Siegel**

Paramount has assigned Sol C. Siegel, new producer, to supervise production of from eight to 12 features during the 1941-1942 season. Included among them will be Owen Wister’s "The Virginian," in color, probably with Joel McCrea in the lead.

Mr. Siegel is also expected to produce "Two Bad Angels," a Henry Aldrich comedy, and "Two Bad Angels," concerning British refugee children. Eugene Zukor, Joseph Sistrom and Jules Schermer will assist.

**Army Film for Republic**

"Rookies’ Roost," a comedy on national conscription by F. McGrew Willis, will go before the cameras at the Republic studios soon. Albert J. Cohen will supervise production.

**Dart Becomes Booker**

Kermit Dart has become Booker for the Lyric Theatre, Indianapolis, and others, and is working in Chicago. He was formerly production manager at the Lyric. William McMillain replaces him there.
WHAT AMERICA NEEDS IS A RIOTOUS ROMANCE!

The scene above shows CLARK GABLE and HEDY LAMARR after a battle in which she bites, kicks and crowns him but it's just her way of demonstrating love. "COMRADE X" is much funnier than "Ninotchka" and easier to pronounce. It is a King Vidor Production with Oscar Homolka, Felix Bressart, Eve Arden. Screen play by Ben Hecht and Charles Lederer. Directed by King Vidor. Produced by Gottfried Reinhardt. M-G-M made it with both eyes on your box-office!
MOTION PICTURE HERALD

December 21, 1940

METRO PUTS ON OPENING SHOWS FOR
‘FLIGHT COMMAND’ IN FOUR NATIONS

WARNERS "SANTA FE TRAIL" PARTY
IN NEW MEXICO; PARAMOUNT
HAS BROADWAY PREMIERE FOR
BENNY'S "LOVE THY NEIGHBOR"

Concentrated local field previewing of new product went out of normal bounds this week, when Metro-Goldwyn-Mayer put on a "world premiere," not in four or five theatres in one city, but in four theatres in four different countries, opening its "Flight Command," a story of the U. S. Navy, Tuesday, in Washington, D. C., Mexico City, Havana and Toronto. In each the theatre premières were part of the observance of Pan-American Aviation Day.

Meanwhile, Paramount, with a Jack Benny picture to open in New York, "Love Thy Neighbor," closed its first run "show-window," the New York Paramount, for several hours Tuesday afternoon, preparatory to a full-fledged "Broadway opening," preceded by a "tremendous" cocktail party at the Stork Club, attended by Jack Benny, Mary Livingston, Fred Allen and the Jello troupe, and crowned by attendance of these and others at the opening in the newly decorated theatre that evening.

"WIND" PREMIERED AGAIN

And, even as the news of these two openings this week was reported by press and radio, serving as aids to attendance at those pictures, the reverberations of last week's openings were slow to die. With a fanfare of three days, Warner Brothers' "Santa Fe Trail" had opened in that New Mexico city Saturday; and, in Atlanta, in the same theatre, on the same date, December 12th, in which last year it had a world premiere, MGM last Thursday opened its " Gone With The Wind" for general release, and happily reported, after the opening, that a canvas of the audiences showed more than 70 per cent of the persons there were seeing the film for the first time.

One company, it appears, has the opinion that a "quiet opening" might, in these times, attract some attention. So RKO will open its "Kitty Foyle," much heralded in the magazines and newspapers, and in the literary world, in Philadelphia next Friday, without the usual Hollywood fanfare. Not a star will be present.

"Hemispheric Opening"

In four chief cities of four countries on the North American Continent, Canada, the United States, Cuba, and Mexico, MGM on Tuesday evening opened its "Flight Command." In each of the cities, Toronto, Washington, Havana, and Mexico City, the openings were preceded by banquets, celebrations, and speeches, attended by Governmental, aviation and political officials, and other luminaries; for MGM had tied in the opening of its picture, which itself is based on the U. S. Navy air arm, with the Western Hemisphere's celebration of Pan-American Aviation Day.

The head-off dinner was in Washington, at the Carlton Hotel, under the sponsorship of the National Aeronautic Association, with Howard Dietz, director of advertising and publicity for MGM, as the toastmaster. Among the notable present at this dinner, which preceded the premiere at the Loew's Capitol, were Admiral Harold Stark, chief of naval operations for this country; General George Marshall, U. S. Army Chief of Staff; Leo Rowe, director-general of the Pan-American Union; Juan Terry Trippe, head of the Pan-American Airways; Senators Sherman Minton, Robert Wagner, and James Davis; Eugene Meyer, Nathan Straus, C. V. Whitney, Thomas Fortune Ryan, III; and Major General H. H. Arnold chief of the U. S. Army Air Corps.

Mr. Dietz sounded the keynote of the industry's co-operation in national defense, when he pointed out that, while the movies don't produce tanks or airplanes, their importance lies in their ability to create "morale-power."

Hostess at the dinner was Miss Adeline Cox, 20-year-old Pennsylvania Central Airline stewardess, earlier named "Miss Flight Command" after being judged the prettiest of all airline hostesses. Present from among MGM star ranks was Walter Pidgeon, who in the film portrays a flight commander.

In Mexico City, Senator Manuel Avila Camacho attended, accompanied by his cabinet, and representatives of other Latin-American countries.

On Sunday evening, the picture was previewed to newspaper and Washington notables on board a PCA transport plane, flying from the latter city to Kitty Hawk, North Carolina, "birth-place of aviation."

The Advertising Club of Washington, last week commended MGM for its "civic consciousness and its spirit, and its high standards," in connection with the "hemispheric premières."

"Santa Fe" Excitements

Not the least important in the occurrences during the three-day celebration in Santa Fe, New Mexico (Friday, Saturday, Sunday) incident to the opening of Warner Brothers' "Santa Fe Trail" in three theatres of that city, were the collapses of two of the company's stars, May Robson and Olivia de Havilland. The former, 72 years old, fell ill Friday night, December 13th, first day of the ceremonies. The high altitude was blamed; and she was rushed to a hospital in Albuquerque, 2,000 feet lower than Santa Fe. Miss de Havilland collapsed the same day of appendicitis. Doctors decided not to operate.

Both cases received national publicity.

The celebration and premiere in the old New Mexico city was marked by Indian ceremonial dances, the dressing of costumes by locals and visitors, much jollity; and by the presence of two huge delegations, one from Hollywood, the other from New York, both consisting of newspaper and photgraphers, the company's executives, and the stars.

Festivities began as soon as the Eastern contingent met the western crowd at Lamy, New Mexico, on Friday, the 13th, and journeyed, en

(Continued on following page)

SHOWMEN TO FIGHT
NEW SUNDAY LAW

Exhibitors and sports promoters are reported contemplating legal action to restrain Palmaya, N. J., officials from enforcing a new ordinance restricting the showing of Sunday movies, voted by the electorate November 5th, last. Under the new law, shows would be restricted to the period between 1 and 6 P. M., and between 8 and 11:15 P. M. It also prohibits "special inducements" such as prizes or lowering of admissions and compels exhibitors to repeat Sunday shows on week-days.

At the three theatre world premiere of Warner Brothers' "Santa Fe Trail" in Santa Fe, N. M.; above left, Nathan Solomon, Mrs. E. J. Greer, Terry Ramsaye, editor of Motion Picture Herald, and E. J. Greer, executive of the Gibraltar circuit. Above right, Senator Carl A. Hatch of New Mexico greets Errol Flynn, Jean Parker, Donald Crisp and Rita Hayworth, of the Hollywood group.
masse, into Santa Fe. The next day, 20,000 lined the streets of the town to watch the galaxy of stars and players greet the crowds from a "covered wagon" platform between the Alley and Lenox theatres. Meanwhile, Rudy Vallee directed a street show, contributed by the personnel on the junket. From S. Charles Einfeld, Warners' director of advertising and publicity, led groups of publicity and news men from the home office and the studios. Mort Blumenstock led the Eastern contingent and Robert Tapfinger headed the studio group. Ed Manson handled some details on the eastern train, while the Coast train was handled by Bill Belcher, Jerry Hoffman, Carlyle Jones, Ken Whitmore, Irving Fine, Bill Blowitz and Lou Espinosa.

The official program listing said it was "the greatest conglomeration of movie stars celebrities, and official personalities" ever. Some of the newspaper men referred to their trip as the "junket to end all junkets." On the program were the public reception on Friday to the visitors from Hollywood, Chicago, and New York, at Fort Marcy Stadium, a "monster pioneer pageant," coronation of Miss de Haviland as "The Queen of Santa Fe," an Indian ceremonial, "The Burning of Zozobra," the "Friday the 13th Fandango," also by Indians, and the Governor's Grand Ball. Saturday's events included a sports carnival at the city's Ski Club, a luncheon, a pioneer parade, Pueblo Indian ceremonial, the triple theatre premiere, and a Grand Jubilee Ball. The special trains left Friday.

"Wind" General Premiere

With crowds thronging the street in front of the theatre, blocking all traffic at the five-street intersection, and with a battery of powerful lights illuminating the front, and a 26-foot anniversary birthday cake atop the marquee, MGM's "With the Wind" returned to Loew's Grand Theatre, Atlanta, Thursday evening, December 12th, the date on which it had its world premiere last year. The occasion this time was the "general release world premiere," and proceeds of the brilliantly attended opening this time were to go to the British War Relief.

The area's great attended; among them the Governor of the state, E. D. Rivers, Mayor Hartsfield of Atlanta, and Margaret Mitchell, author of the best selling book from which the film was made.

The airplane carrying Lawrence Olivier, Vivien Leigh, and director Alfred Hitchcock to the premiere was grounded by fog, after circling the city several times. The personalities were forced to stay in Augusta. However, from the standpoint of the company, regrettable as their inability to attend the premiere may have been, the publicity gained from the missed opportunity being carried over by the wire services.

Mr. Hitchcock was to have directed a scene, with Miss Leigh, from the picture, on the theatre's stage.

Corroboration of the estimate of 50,000,000 persons as still an audience for the film was found when MGM home office officials, from a poll of the audience at the opening Thursday evening. It was said that 70 per cent of the people, asked if they had seen the picture, declared they had never before seen the picture.

Read to the audience was a message from Leslie Howard, now in London with the British Army, gold and, the American people, for support of the British.

"Foyle" in Philadelphia

The world premiere of RKO's "Foyle" is to be held at the Boyd Theatre, Philadelphia, next Friday. None of the stars of the picture, among them Ginger Rogers, will be present.

The fact emphasizes that the premiere will be "quiet." The celebration attendant on the opening will be local, and will have Christopher Morley, author of the book, as guest of honor. A local society group may sponsor the opening for charity. Plans for that were being worked on this week. In conjunction with the Philadelphia Daily News, the Warner circuit is conducting a "search" for a local "Kitty Foyle." A serialization of the book has been running in the Philadelphia Bulletin.

"Love Thy Neighbor"

World premiere of the Paramount-Jack Benny film, "Love Thy Neighbor," occurred Tuesday evening at 9:00 P. M. at the New York Paramount Theatre "show-window" of the company's affiliated theatre circuit, after the theatre had been closed earlier that afternoon for special lobby displays, a new stage program incident to the picture, and radio equipment. The special Broadway opening was unusual to the theatre; so was the special broadcast over radio station WOR, of the Mutual Broadcasting System.

Mr. Benny and Mr. Allen appeared together for the first time on the stage at the Paramount, although they have appeared together before on the radio. Don Wilson, announcer, announced on Mr. Benny's program, acted as master of ceremonies on the WOR broadcast.


Interviews, cocktail parties, and dinner, participated in by the picture's principals and newspaper men, preceded the opening. Advance festivities for the premiere in fact got under way Sunday evening, with the devotion by Mr. Benny and a goodly portion of his Jello radio program to the picture and its world premiere.

On Monday, Mr. Benny, Fred Allen, and others of the Jello troupe were interviewed by newspaper, radio and syndicate writers; and then attended the amateur boxing matches at the Madison Square Garden. On Tuesday afternoon, Messrs. Benny, Allen and the members of their respective radio groups were guests of honor at a special cocktail party in the Stork Club. They then went to the theatre, where, before seeing the film, they were interviewed at the radio microphone in the lobby.

Neil Agnew, Paramount vice-president in charge of sales, said on Monday the film would have 247 day and date Christmas showings. National release is next Friday.

J. P. O'Loghlin Heads Canadian Distributors

J. P. O'Loghlin, general manager of 20th Century-Fox, Ltd. of Canada, has been elected president of the Motion Picture Distributors' Association, it was announced this week in Toronto. The organization represents all major distributing companies in Canada.

Colonel John A. Cooper continues as chairman of the board. The association will function virtually the same as the Motion Picture Producers and Distributors of America operates in the United States. It will have only an indirect connection with the latter organization.

Postpone Meeting

In order not to conflict with the testimonial luncheon on Thursday at the Hotel Astor, New York, to E. K. O'Shea, newly appointed central division manager of MGM and Jack Bowen, newly appointed New York district manager, the meeting of the amusement division of the Federation of Jewish Charities was postponed until Friday, this week.

Also postponed until Friday was the luncheon meeting of the Associated Motion Picture Advertisers, scheduled for Thursday at the Hotel Edison.

Colonel Joy's Contract

Col. Jason Joy, public relations head at 20th Century-Fox studios since 1935, has been signed to a new two-year contract, it was announced today.
Pennsylvania legislators want theatre "Bank Nights" to pay for state old-age pensions; Ohio exhibitors seek a state tax on Bingo games conducted non-theatrically in competition; the legality of Bank Night hangs in the balance in a court action in Ohio; cities in several territories are cracking down on games, as the practice grows locally. Thus do legal and legislative arguments continue over giveaways and chance games in cities and states.

Ohio ITO's Attack

Citing the fact that admission tax collections by Ohio are lower than those of other taxable lines, due to dwindling box office receipts, caused, he says, by outside competition on which the tax would not levy an impost, rather than to the quality of the product, according to Mr. J. Wood, secretary of the Independent Theatre Owners of Ohio, Columbus, has asked exhibitors to make a detailed report of "Bingo" activities in their communities, which will have to be brought before the State Legislature and Federal Congress. Mr. Wood estimates a 12.5 per cent increase in sales tax collections for the first 11 months of this year, compared with the corresponding period of 1939, while admission tax collections had increased only a six per cent increase. In the numerical breakdown, he shows 30 per cent increase in automobile taxes, 12 per cent in radios and musical instruments, and 11 per cent in jewelry. There is no breakdown available of the tax between various lines of amusement.

A report by Eugene T. Weatherly, Cincinnati police chief, which shows total attendance of 266,182 at 253 local Bingo parties, in November, which in $205,597; prices were $49,960, leaving a net of $155,636 to sponsoring organizations. Average net cost per player was $4.47.

October figures were 253 games, attended by 308,538 persons. Gross was $222,818; prizes, $54,346, and net, $168,571. Average net cost per person was 44.6 cents.

Bank Nights in Ohio

Pending a decision by the Ohio Supreme Court, in Columbus, on the legality of Bank Night in the appealed case of Troy Amusement Co., against which suit was brought by a tax-payor complaining the games at the Middletown theatre, in Troy, because it violated the Ohio lottery law, Common Pleas Judge Fred B. Cramer, at Hamilton, will determine in a test case, at Middletown, involving the validity of an anti-gambling ordinance, put into effect there October 5th.

The Middletown city solicitor has filed motion seeking to dissolve a temporary injunction granted Northish Theatres, Inc., in which police were granted to prevent persons who have purchased admission tickets to participate in Sweepstakes at the Paramount, in Middletown.

The Middletown solicitor also is seeking to dissolve a similar injunction granted a church which conducts weekly Bingo parties.

Bank Night, in Moline, Pa., that bars Bingo from theatres and yet finds the game mushrooming under promoted auspices all over the city, is causing concern among local theatre men. The issue may come to a head during the holidays with local newspapers carrying advertisements of almost 40 Bingo games, using more space than the theatres, offering everything from roast dinners to candlewick spreads and other inducements. The bingo parlor, with a 30 to 40 cent admission price range, all have added door prizes as added inducement. It is estimated that there are between 25 and 30 parlor bingo parlors in the city. While theatres can play bingo for merchandise, they are of the opinion that the policy sports the amount of give-aways of the regular bingo establishments. Money giveaways, even use of baby government, bonds, are prohibited.

Pennsylvania Proposal

In Pennsylvania a plan to legalize bank-nights in motion picture theatres has been included in the drafts of legislative bills completed by State Senator John J. Haluska, Democrat of Cambria County, calling for a State "Townsend Plan" that would give residents of Pennsylvania sixty years of age or over an assured income of $60 a month. The bill, to be introduced in the next session of the legislature, opening January 7th, would be financed by legalizing and taxing all forms of gambling, including pari-mutual horse racing, slot machines and bingo as well as bank nights.

Exclusive of bingo, the financing program would yield about $185,000,000 a year, according to Senator Haluska's estimates. He said he was working on surveys to determine the revenue that might result from a levy on chance games receipts. Based on estimates of figures from New York and New Jersey, horse racing would bring in more than $20,000,000; slot machines would yield about $150,000,000, and bank nights would account for approximately $15,000,000 a year, the Senator claimed.

Slot machines would be taxed on the basis of $50 a year for one, $35 each for two, and $25 each for all over two in a single establishment; while theatres featuring bank-nights would be taxed a flat rate of $1,000 a year. The Senator predicted a "battle to the finish" on the measures.

A favorable decision on the legality of two cash giveaway games introduced in Philadelphia theatres this week was given by Judge Howard A. Davis, Philadelphia, following a hearing on a friendly test suit. Charles Goldfine, operator of the Alden theatre, and David Moline, owner of the 695 Spa, a large slot theatre, where "Zingo" and "Cash Quiz" were introduced, brought action against Superintendent of Police, Howard C. Frank, seeking cancellation of the permit issued under the act to run the games. The latter, including transcriptions, trailers and cards, seized in a raid on both houses.

David Yaffee, attorney for the theatre operators, argued that in spite of the cash awards, the games did not constitute gambling, but rather a display of skill. "Zingo," played in the manner of "Bingo," employed the same principles as those of a drawer, it is a question and answer game, calling for yes or no answers to the queries.

Increase in Wilkes-Barre

In Wilkes-Barre, Pa., Bingo continues to be one of the leading amusement attractions for the local citizenry. A recent survey shows that in the past year, Bingo has increased from forty to fifty, practically all giving cash prizes, with about forty of the games advertised in the Wilkes- Barre Record.

Meanwhile, the Lockwood & Gordon and M & P theatre circuits in Boston have installed "Cash Quiz." The games will be distributed by Premium Promotions Syndicate, in that city.

As part of the anti-gambling drive inaugurated by Attorney General Stanley W. Switter has warned the theatres of that town the games must stop, and that arrests will follow if they fail to obey.

At the present time, the largest theatrical bingo game is that operated twice weekly by Al Gilbert in his Riviera and Brightdon theatres, with admissions prices of 75 cents, while Kentuck's Cameo theatre is planning the installation of bingo games with a 60 cent admission.

The South Fair theatre, in Schenectady, one of the theatres, both in Syracuse, are reported to be doing capacity business with the first running "Dollar Bingo" on Wednesday nights and the latter giving away four-door sedans on Mondays and Saturdays.

After several weeks testing in Rochester, N. Y., the Cameo circuit dropped chance games from three of its larger theatres, the Lake, Webster and West End. However, "Super Bingo" games are staying at the Riviera, Madison and Monroe theatres. Also Schine theatres—on Wednesday nights and business at these houses is reported to be good.

Theatre Combine on Giveaway

In Seattle, Wash., five first run theatres, operated by three competing circuits, combined on a mammoth automobile giveaway held Friday, December 13th. On that night, the First Avenue, Orpheum and Paramount theatres of the Hamrick-Evergreen circuit, John Dan's Palomar theatre and Jensen-VonHerberg's Liberty theatre jointly raffled two Dodge sedans. Tickets for the raffle were given away with all paid admissions to any one of the theatres.

The Oud-Carlin Theatre Managers Association have inaugurated a new attraction idea by which they will give away various electrical appliances. The theatres located in Rock Island, Moline and East Moline, Illinois, and in Davenport, Iowa, are cooperating in the idea with the local utilities companies.

Meanwhile in Illinois, theatre Chief Stanley W. Switter has warned the theatres of that town the games must stop, and that arrests will follow if they fail to obey.

The law concerning minors in games of chance may suffer at the hands of Attorney General John Cassidy, who is enforcing to the utmost state laws concerning gambling and games of chance. The first to be affected so far by court order are the local bookies.

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Hearings Continue on Proposal for New Censorship Plan

The controversy in Chicago between those who wish to maintain the city police censor board and those backing a proposed ordinance, which would establish a group empowered only to prevent minors from seeing pictures, continued this week in public hearings before the judiciary committee of the City Council.

To Be Appointed by Mayor

The proposed ordinance which would eliminate censorship for adults was introduced by Earl Dickerson, negro alderman, and is sponsored by the Civil Liberties Committee.

The new body which the ordinance would substitute for the present police censors would be appointed by Mayor Edward J. Kelly.

The present censor board is under civil service rule, and its members were selected by a competitive examination held some years ago at which time both educators and college professors competed on the merits of the applicants for the positions on the board.

Those speaking at the hearing on Monday in favor of retaining the present censor board included Mrs. M. McClure, president of the Better Films Council of Chicago; Dr. and Mrs. George Hanson of the Catholic Women's League. The proposal was in favor of the people who spoke for the proposed change in the ordinance.

The consent decree was injected into the hearing by Rev. George Gibson of the Hyde Park Congregational Church; Mrs. William Wolf; William Wolf, International Ladies Garment Workers; Ira Latimer, executive secretary of the Civil Liberties Committee.

The present censor board was defended by Mrs. McClure who said that only 25 percent of the films released in Chicago had been approved by the Better Films Council as suitable for theatre consumption. Certain groups need censorship, she asserted. It was also pointed out that the Legion of Decency condemned nine out of 250 pictures reviewed by the Chicago censor board.

Mrs. McClure defended the U. S. Supreme Court decision in the documentary film "The Fight For Life" as a great picture, but stated that it should be shown to select audiences of doctors, educators and special groups, not in a theatre where people go to be entertained. She identified this film as an educational film, not in the entertainment classification.

"If doubt in an opinion which I hold about a film which is classified as educational, it seems that this type of film is not as profitable as a picture with entertainment as the theme," she continued.

Ad Supervision Suggested

A suggestion that perhaps the advertising in front of the theatre as well as that placed in newspapers be supervised was also made by Mrs. McClure, who pointed out that the better theatres such as State and West Madison street used sex as an attraction in their advertising in front of their theatres.

Mrs. McClure pointed out that statistics show that 65 percent or 75 million people in the United States do not have more than an elementary school education. Therefore, the film industry should have text-books for majority of Americans. With such a condition I wish to state that I am in favor of the present censor board, as I believe they are doing their utmost to do a job that will benefit the majority of people.

Mrs. Charles Merriam, wife of a University of Chicago professor, told the committee that she objected to the term censor and suggested that "regulation" be substituted. She claimed that the censors had a monopoly for the world had regulations for minors with respect to movies, but that because of "powerful movie interests," this was not so in the United States.

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$15,000 IN CASH PRIZES

TO 369 THEATRE MEN WHO PUT ON THE BEST CAMPAIGNS FOR A SHOW WORTH ALL THE EFFORT!
YOUR CHANCE TO CASH in two ways on a big promotion idea for a big show! . . . Go after one of these 369 CASH PRIZES, in the great showmanship contest on publicity, advertising and exploitation campaigns that tie in "Little Men" and "Elsie," the most famous cow in the world . . . the cow whose tons of publicity make her a real Hollywood "personality" . . . the bovine now being featured in big national magazine, newspaper and billboard campaigns . . . the contact that will put you in touch with your share of 525,000 retail dealers ready to co-operate. Learn all about it in the special press sheet; about the stills, stunts and tie-ups without end. Get started early and win one of those top cash prizes!

Contest begins November 1, 1940, and continues to, and including, April 15, 1941. The contest applies to all "Little Men" engagements opening within this period. All entries must be postmarked or sent not later than midnight, April 25, 1941. In the event of ties, duplicate prizes will be awarded. Full details available without cost at any RKO Exchange.

**Here’s the $15,000.00 as Cash Prizes**

**IN CITIES OF 100,000 OR OVER**

<table>
<thead>
<tr>
<th>First Run Theatres</th>
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</thead>
<tbody>
<tr>
<td>1st Prize</td>
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<tr>
<td>2nd Prize</td>
</tr>
<tr>
<td>3rd Prize</td>
</tr>
</tbody>
</table>

**SUBSEQUENT RUN THEATRES**

| 1st Prize | $250.00 |
| 2nd Prize | 100.00 |
| 3rd Prize | 50.00 |

Seventy-five of $25.00 each

**IN CITIES UNDER 25,000**

<table>
<thead>
<tr>
<th>All Theatres</th>
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</thead>
<tbody>
<tr>
<td>1st Prize</td>
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<tr>
<td>2nd Prize</td>
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<tr>
<td>3rd Prize</td>
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</tbody>
</table>

Ten of $50.00 each

Fifty of $25.00 each

**IN CITIES OF 25,000 & 100,000**

<table>
<thead>
<tr>
<th>FIRST RUN THEATRES</th>
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<tbody>
<tr>
<td>1st Prize</td>
</tr>
<tr>
<td>2nd Prize</td>
</tr>
<tr>
<td>3rd Prize</td>
</tr>
</tbody>
</table>

Five of $50.00 each

Ten of $25.00 each

**IN CANADA (ALL CITIES)**

**FIRST RUN THEATRES**

| 1st Prize | $250.00 |
| 2nd Prize | 100.00 |

Two of $50.00 each

Three of $25.00 each

**SUBSEQUENT RUN THEATRES**

| 1st Prize | $200.00 |
| 2nd Prize | 100.00 |

Two of $50.00 each

Twelve of $25.00 each

**RKO NATIONAL CIRCUIT**

| 1st Prize | $400.00 |
| 2nd Prize | 200.00 |
| 3rd Prize | 100.00 |

Two of $50.00 each

**RKO METROPOLITAN N.Y. CIRCUIT**

| 1st Prize | $300.00 |
| 2nd Prize | 200.00 |
| 3rd Prize | 100.00 |

Four of $50.00 each
Streamlined to the screen from one of the most popular novels ever written... with two lovable rogues added to the most laughed- and cried-over group of folks ever caught between the covers of a book... All as a million hearts have pictured them, all as millions more will love them... in a drama-suspense-excitement show with a box-office call in every one of its dozens of crowd-pleasing angles.

GENE TOWNE presents

Louisa May Alcott's

Little Men

with

KAY FRANCIS • JACK OAKIE • GEORGE BANCROFT

JIMMY LYDON • ANN GILLIS • CHARLES ESMOND and

“ELsie” (THE COW)

Directed by NORMAN Z. MCLEOD
Produced by GENE TOWNE and GRAHAM BAKER
Screen play by Mark Korn and Arthur Caesar
Soon to be previewed preparatory to early release, is Harold Lloyd's production for RKO Radio, "A Girl, a Guy and a Gob," a riotous comedy-romance-drama featuring such players as George Murphy, Lucille Ball and Edmond O'Brien. The Hollywood tipoff is that the show has everything it takes for sensational popular entertainment—fast plot, uproarious situations and wise-cracking dialogue, with every scene touched with the movie magic of its producer, and its director, Richard Wallace.
Late one night last week, radio station WOR, Newark, received a mysterious telegram from Tacoma, Washington. It read:

CONTACT BILL BOJANGLES ROBINSON
COLORED TAP DANCER COME TO
TACOMA SOON AS POSSIBLE. VERY
IMPORTANT. NO NEWSPAPER PUBLICA-
TION

CAPTAIN JAY CHAVIS

The cryptic wire sounded urgent, so the WOR master control room engineer who took the telegram immediately telephoned Nat Abrnson, the WOR Headquarters in New York for a fuller explanation.

The Army conducted a speedy investigation and the next day broke the news to WOR: The "Captain" is a resident of a Tacoma mental institution.

Right smack alongside those criticisms from outside groups, about a new Hollywood tendency toward borderline material in motion pictures, comes a statement from the press department of Westinghouse Electric, announcing "New Folder Tells How to Eliminate Diet Hazards," by way of a new device called the Precipitin.

That big "million-dollar" yacht belonging to Axel Wenner-Gren, which carried the Duke of Windsor and his Duchess to Miami, from Bermuda, the other day, for the Duchess' tooth extraction, is the same vessel on which Hollywood's Greta Garbo "hid-out," a few years ago. Hollywood wondered and wondered about her long unexplained absence. She was on the yacht at sea, with Wenner-Gren and his wife, Greta's compatriots from Sweden.

Elaine Barrie, returning to New York from Hollywood, told reporters that "there will be no more reconciliations" with ex-husband John Barrymore. "One reason for that," chirped Elaine, "is that we have exhausted all the lawyers in California."

Anything may now be expected from Wally Butterworth and Parks Johnson, Columbia broadcasters. Visiting Arizona, recently, they hiked along the Hassayampa River, and drank lustily of its waters. An old Indian legend has it that one drinking from the Hassayampa will never again tell the truth.

Streamlined movie exhibition is growing. At the Paris, Burro Castle and Lennie theatres in Santa Fe, New Mexico, where Warners, last weekend put on their big opening for "Santa Fe Trail," visiting reporters and film critics sat comfortably during the performance in rocking-chair loge seats. Originator of the idea in that western land was a man known as "Grandma" Greer, father of E. John Greer, present operator of the three theatres. Seems that "Grandma" Greer is a great old movie fan and insisted upon homey comfort while he was seated to watch his screen favorites.

The Log Cabin theatre, conducted by C. S. Buckingham, in Oklahoma City, goes even further. It boasts of a crying room for wailing babies, 50 large, double-width seats, for lovers, for large persons or for two children. It has rocking chairs, too, and kiddie rides for tiny tots, a fountain and grill and free parking—all for 15 cents admission.

L. Wawatosa, Wisconsin, movie theatre has introduced the love seat.

It is designed for young courtship. The theatre management considered the conventional single-seat chair an impediment to adolescent romance and decided to do something about it.

The love seat is a well-upholstered, roomy theatre chair which will accommodate two occupants.

To get a closeup of the love seats, an Oklahoma City reporter visited the movie house. He went alone.

The love seats were there, all right. There was one at each end of every other row in the center section—about 40 in all.

But romance had deserted the theatre. The reporter found only one love seat occupied, and in that sprawled, low-headed lad.

United Artists press agents hired three acrobats, the other day, to do "turns" at Broadway street corners, to exploit its picture, "The Thief of Baghdad." The "Three Arabians," as they called themselves, rolled out the carpet, on which was lettered the title of the picture. As they performed for passersby, some seemed interested, others were not. Few, if any, knew that one of the tumblers was Frankie Parrish, of the old acrobatic vaudeville team of Parrish and Peru, who, years ago, toured the world in top spots, making a thousand or two every week.

J. A. Tanney, president of S.O.S. Cinema Supply Company, dealing in supplies for theatres, is in receipt of a letter from the Arkansas Casket Company, "manufacturers of fine caskets and coffins," of Pine Bluff, Arkansas, asking for prices of second-hand movie seats.

Sign-of-the-Departments, being an advertisement inserted in a motion picture publication by an unnamed Hollywoodian:

Private Party
MUST SELL BY CHRISTMAS
IS-Karat Diamond
Rare Bargain
Phone Exhibition 1295
Shown at Bank Vault
By Appointment

Rahal charges in the suit, that the character Arthur Aldridge in the film, played by Louis Calhern, is despicable, and Aldridge, pictured as editor and publisher of a magazine also named "Tomorrow," becomes so despicable he finally gets murdered.

The jury, once back in Judge Broaddus' court room, listened to the reading of depositions taken in California from persons engaged in the manufacture of the picture.

The depositions revealed that it was Hollywood's inconstancy and change of mind which really brought about the coincidence which led the suit.

In the first place, testimony taken from an assistant producer revealed, Warren William was sought for the part of Aldridge. William wouldn't play in the picture because Edgar Bergen and Charlie McCarthy would get top billing, so Calhern was chosen.

In the second place, Aldridge, the "heavy" in the film, was first to be depicted as a newspaper editor and publisher. For some inexplicable Hollywood reason, it was decided he would be a magazine publisher, instead.

He was to be publisher of a magazine called "Today." But there once was a magazine of that name so the studio mogul decided to change the name of the publication to "Tomorrow."

The associate producer's testimony admitted that the part called for Aldridge to be a "ruthless, aggressive man, unsympathetic," but there would be justification for his murder.

The deposition declared the company had no knowledge of Rahal's magazine "Tomorrow," or of Rahal.

The court dismissed the suit.

That suit filed by exhibitor Dave Natner, of White Bear, Minnesota, against exhibitor Mrs. J. L. Jensen, a competitor, for alleged unfair competitive film buying practices, is unique. Mrs. Jensen is also the landlord of the theatre which Rahal operates.

Vladimir Selinski, violinist-conductor, whose album of "Serenade" will be released soon by Columbia records, gives non-vegetarians something to think about with the disclosure that three sheep have to be killed to make ingredients for one violin. It seems the strings are made from intestines of sheep. National inquirer you listen to the Philharmonic-Symphony, says Selinski, remember the 170 innocent lambs who gave their lives for the violin string, and ask yourself if you're going to make a tom-tom, the calf who lives forever as a kettle-drums, and the horse whose tail becomes a violin bow scraping divine music out of a sheep's stringed instrument.
STUDIO CAMERAMEN
IN JURISDICTIONAL TRUCE

Mohr Reinstatement by ASC
Ends Dispute with Local 659; Publicists Negotiate

Hal Mohr, first cameraman on James Roosevelt's Globe Productions' "Pot O' Gold" has been reinstated by the American Society of Cinematographers in Hollywood, after being suspended for alleged non-payment of dues, during which case appeared to be a festering point in the current dispute between the Society and Local 659, studio photographers' union affiliated with the International Alliance of Theatrical Stage Employees.

The reinstatement, and the failure of Local 659 to discipline those of its members falling to honor an order of several weeks ago, to withdraw from the Society, seemed this week to produce a truce, in a situation which, if developed, could easily hamper production in Hollywood.

Ordered by Browne

The order, by Local 659 officials, that their members withdraw from the ASC, came after Herbert Allen, its business representative, returned several weeks ago from the American Federation of Labor convention in New Orleans. It was referred to George Browne, IATSE president, who, he added, was opposed to dual unionism (i.e., the possession of membership with both the ASC and the Local 659), and committed to a policy in which Local 659's claim of sole jurisdiction over all cameramen would be emphasized anew, to the producers.

The current IATSE agreement with the producers gives the local jurisdiction over all but first cameramen and directors of cinematography, except in location work, where the Local 659 does first cameramen's work.

The ASC contract, which is for the first cameramen and directors of cinematography, and runs until 1942. The producers' attitude in the threatened battle was that they would live up to this agreement, regardless of the IATSE claims.

After the recent declaration by Mr. Allen, the ASC contract was reexamined and the contract, and the consensus was that it was valid.

Mr. Mohr's suspension was only of several days. It came soon after Mr. Allen's declaration of the new IATSE policy. Mr. Mohr is a former president of the IATSE Local 659.

During the squabble, other IATSE studio unions were not heard from. It was recalled that the ASC at some time ago reentered the studio basic labor agreement, it recognizing the ASC's right to certain categories of cinematographers.

Wages, Hours Survey Underway

His report will not be ready until January. E. M. Cocking, Los Angeles director of the Wages and Hours Act, said last week. He has been surveying workers in studios, in line with recommendations made late in the summer by the Act's Administration in Washington, reclassifying workers. He has been observing the working conditions, and the wage scales must be submitted to superiors in Washington.

Mr. Cocking remarked complexities in classification of work for various departments, and the professional categories. Aiding him in the making of the report is Wesley O. Ash.

When the report is approved in Washington, it will then be subject to hearings in Hollywood, at which producers and workers may protest.

John Stellars, local Act enforcement inspector, will use the report as his guide.

Mervyn Freeman, cameraman, has filed suit against the Pathé newsreel company, for $7,572 in alleged back wages, and a like amount for medical expenses, made him sick in the Hollywood area under the Wages and Hours Act. He is a member of Local 659. He charges in his complaint that his job is subject to provisions of the Act.

The Screen Writers Guild has turned down a "compromise" on a plan to create a credit dispute machinery, after the expiration, April 10th, of the present bargaining contract with the producers. The plan called for arbitration by the guild of disputes over such, for one year after the pact's expiration. This was regarded as an alternative to the clause now being inserted by the writers to be warned against by the guild, giving the producers sole authority over credits. If writers must sign such contracts, the guild further warns, they should only write protests after the offending clause.

Guild Meets on Extras

On Thursday, the Screen Actors Guild negotiating committee and one from the producers were to meet in Hollywood over the proposed new scale and working conditions for extras. To represent the SAG were Kenneth Thomson, John Dales, Jr., Laurence Bellensun, Walter Abel, Edward A. Engstrom, and the producers, Y. Frank Freeman, E. J. Mannix, Herbert Freston, and Mendel Silberberg.

Mr. Thomson has been added to the Guild Standing Committee to be a member of the SAG contract. He will aid the committee's plan to reduce the number of casual extras, and also create more regular extra. The Guild has ordered members not to work for Louis Weiss productions after next Saturday. The contract with the producer has been cancelled. It is alleged Mr. Weiss refused to allow a Guild representative to go on a set. Actor's agents have been warned by the Guild not to live up to the negotiations with Mr. Weiss, or his corporation.

In New York City, the Screen Publicists Guild is about to discuss a meeting Thursday night, December 12th, that negotiations of the companies with the National Labor Relations Board, on bargaining contracts with the Guild, were to begin before Christmas. The union is asking the companies for recognition and a closed shop. It is reported the companies have asked for proof the union represents a majority of employees. The union has taken its case to the NLRB.

Ralph Morgan, president of the SAG, pledged its support to the publicists at the Thursday meeting. Also, at the meeting, Joseph Gould was nominated by acclamation as president. He is now in that capacity. Other offices are to be contested, at elections to be held this week or next.

Wage scales and working conditions for musicians at the studios have been charged somewhat, and the changes will become effective after January 1st, the American Federation of Musicians announced in Hollywood last week.

Union Moves on "Slot-Movies"

Secrets being made for the "nickel-in-the-slot-machines" are being developed, have been regarded with suspicion by the theatrical unions; and, this week, two of them moved to court. cybersecurity.

Local 47, Hollywood unit of the American Federation of Musicians, issued regulations concerning work of members in the new 16 mm films; and the Hollywood unit of the IATSE projectionists, Local 150, began a survey of the number of projectors in Los Angeles cafes, to determine the basis for negotiations for agreement to cover servicing of the machines.

The musicians' union has ruled that members must obtain clearance from the office of J. W. Gillette, international studio representative, before signing a contract, or accepting work in a 16 mm film designed for use in the new machines.

In addition, "all records of 16 mm films must have a license from the AFM," members being barred from rendering service to an unlicensed recorder.

In disclosing the IATSE survey, Ralph MacDonald, business agent at Local 150, said it was permitting the machine companies to service their own machines at present, but would start negotiations when it was determined how machines were in use to warrant IATSE projectionists.

The actors, writers, and directors' guilds have designated representatives to serve on the Academy of Motion Picture Arts and Sciences awards committee, for the annual awards event.

Local 702 Pact Discussed

Officials of six film processing laboratories in New York met in that city Thursday, December 12th, with officials of the Technical Union, Local 702, on a new contract to be effective December 31st, expiration of the present pact. The new contract, with wage increases, two weeks' vacation for all employees, and the 35 hour work week. The laboratory officials are to meet again with the union after formulating a policy among themselves.

Exchange Unions Elect

William Z. Porter, Monogram branch manager and booker, has been reelected president of the Philadelphia Exchange Printers Union, Local B-7. Elections were Tuesday, December 13th. Other officers are: Fred Fortunate, vice-president; James McWilliams, recording and financial secretary; Martin S. A. Flynn, business manager; Al Holmstock, sergeant-at-arms; and Henrietta Weinberg, treasurer. Other elected were: Harry Bache, Charles Donahue, Charles Smith, James Keating, Anthony Blose, William McLaughlin, Peg Fogarty, and Violeta Van Story.

In St. Louis, Louis Lofto has been reelected business agent for Local B-1. Presidency of the unit will be decided next Saturday, December 15th, with officials of the Laboratory Technicians Union, Local 109, its executive board, and Jeanette Bennett, Max Fried, Harry Margolies, and Mr. Gelber, directors.

New Deals for Projectionists

Local 143, St. Louis projectionists' union, has renewed a wage contract with Harry Holloway, over the Gem, Colony, Clearview, and Odeon theaters, neighborhood houses, ending a dispute which had closed the theatres for one day. The contract terms are the same as those which expire December 1st.

Projectionists in Seattle will receive wage increases of from five to 10 per cent for next year, resulting from negotiations ended Saturday. The union had threatened a strike.

In New Haven, Local 74 of the IATSE has rejected all offers, said James S. Connell, president, and Ralph Sagienski, business agent.

In Columbus, the projectionists' Local 386 renewed a contract with Robert Greer's Carnival, the operator of four theatre's, and engaged the support of photography about the first of the year. Ansel Adams, California photographer, will be consultant.

Museum Opens Photo Dept.

The Museum of Modern Art in New York has established a Department of photography about the first of the year. Ansel Adams, California photographer, will be consultant.
PLAY THESE
RKO RADIO SPECIAL ADDED ATTRACTIONS

**The Dionne Quintuplets**

**"Growing Up"**
The Dionne Quintuplets going on seven... with Dr. Dafoe telling you all about it.

**Walt Disney's**

**"Fire Chief"**
Donald Duck's three nephews—a false alarm—and a real alarm, in a flaming riot.

**"Pantry Pirate"**
Pluto plundering the kitchen—and mixed up in a million-bubble bath that's a scream.

**The March of Time**

**"Arms and the Men, U.S.A."**
The full story of the first peacetime conscription in U.S. history.

**"Labor and Defense, 1941"**
Every man a vital cog in the wheels of industry as the U.S. girds for total defense.

**Information Please**

LOUIS BROMFIELD, famous novelist, guest expert, and the regulars, Fadiman, Kieran, Adams, Levant.

WENDELL L. WILLKIE, guest star in his second appearance with the famous foursome.

**In the Sportscopes Series**

**"Snow Eagles"**
Skiing, skating and other snow sports at Sun Valley... Sportscope crammed with action and fun.

**A New Picture People Release**

with Carole Lombard, Robert Montgomery, Alfred Hitchcock, Edgar Bergen, Charlie McCarthy as your public wants to see them.
CHAMPIONS OF RADIO COMMUNICATIONS

December 21, 1940

ROOSEVELT—WILLIKIE IN THE RUNNING

Just as in 1936 when Motion Picture Daily conducted its first radio poll, this year's presidential election was reflected in the ballots. Editors who gave President Roosevelt a place in the 1936 vote for Champion of Champions cast scattered votes for both candidates in the same classification this year. Some apparently still bitter, gave both Willkie and Roosevelt their votes as Best Comician.

Most surprising, however, was the fact that Willkie received enough votes for Outstanding New Star of the Season to tie with Carol Bruce for fourth place in that category.

Barber was third and Stan Lomax and Bob Trout tied for fourth. Lomax, of WOR, was the only non-network star to place.

Quiz programs having established themselves as more than just a passing fad, a quiz category also was added to this year's poll. Among the question-and-answer shows, "Information, Please," as was to be expected, proved the winner. The caustic wit of any show in any classification, leaving no doubt as to its leadership. The genial Dr. L. Q., was second, Bob Hawke's Take It or Leave It, third; Kay Kyser's College of Musical Knowledge, fourth, and Prof. Quiz tied with the precocious Quiz Kids for fifth place.

Whether radio editors don't like the daytime serials, or whether they just haven't got time to listen during the early hours, is still a moot question, but a number of them expressed considerable distaste and refused to express an opinion on the best. Far and away the first choice was Vic and Satsie, while the remaining were closely bunched with Big Sister, Mary Martin and the Goldberg's tied for second place, and Bachelor's Children, Life Can Be Beautiful, and The O'Neill's, tied for fifth.

Kyser Leads Musical Shows

The best popular musical show on the air, according to the editors, is Kay Kyser's College of Musical Knowledge, last year's winner. The famed Waring show, Kraft Music Hall and Your Hit Parade were tied for second place, and Musical Americana, Raymond Page's new program, made its bid by coming in fifth.

The musical, the Forest Sunday Evening Hour again was named the best musical show with the New York Philharmonic-Symphony, Orchestra second, and the NBC Symphony, second last year, was in a third place tie with the Voice of Firestone, while the Cities Service Concerts, the Metropolitan Opera broadcasts and the Telephone Hour were in a triple tie for fifth.

Among the loud who make radio pay for itself, the announcers' battle for control over the products that make the American system of broadcasting possible, the old favorites of both the editors and the cash customers remain almost unchanged, although there are slight shifts in the relative standings. Don Wilson, who has never been headed in five years, remains on top. Jay Van Zell has moved from the fourth post to the second, Milton Cross, from second to third, Ken Carpenter is fourth and Bob Trout rounds out the top five.

Crooks Wins First Place

Turning to the classical singers, there are a number of surprising changes. Richard Crooks is the 1940 top man, as compared to third position last time. James Melton, who did not place last time, is second. John Charles Thomas moved from fourth to third, while Nelson Eddy and Lawrence Tibbett, who were second and third last year, are tied for fifth this time. The vote was a testimonial to Tibbett, especially. He has not sung this season. Margaret Speaks, winner for the past two seasons, was won over by the feminine artists. Lily Pons was promoted from third to second, Lucille Manns and Jessica Drag., third for the past two years, both haven't been listed in these columns since 1937, was fifth.

Radio orchestras were divided into three

Jack Benny Ousts Bergen and McCarthy from first position after three years

I t's Jack Benny back on top again. Returning to the top spot as 'Champion of Champions,' after a lapse of three years, during which time he yielded the front position to Edgar Bergen's blockhead, Charlie McCarthy, Benny was handed the laurel by the more than 200 radio editors in the United States and Canada polled by Motion Picture Daily on behalf of Fame in its fifth annual poll.

For the first time, the poll showed radical changes. Not only did the old-timers favorites returning to top rank and many previous top notchers placing below the first five in the varying classifications.

Following closely on the heels of Benny is Bob Hope in the number-one spot, a big step forward from his No. 7 ranking of last season. Bing Crosby, always up among the leaders, retained his hold on third place, while the big surprise of the ballots was the slip from first to fourth place of Bergen and his pal, McCarthy. Fred Allen, dropped from the big five last year after considerable difficulties with his scripts, has returned to tie for fifth place with Helen Hayes. The latter, returning to the air with a show all her own, went back among the leaders.

Dinah Shore Top New Star

The editors picked Dinah Shore as the brightest new star in the radio firmament—the outstanding new star of the season. Yvette, the golden-haired songstress, and Miss Hayes follow closely behind. Carol Bruce, who made her debut with the new Dinah Shore show, placed fourth, but there were enough votes for another radio newcomer, one Wendell L. Willkie, to create a tie for that fourth position. Whether Willkie's poll figure was up or down is left open.

His appearance on "Information, Please," and "America's Town Meeting of the Air" drew the editors' attention. In any case, while radio editors expressed their regard for his personality by ranking him high among the new stars.

Radio contributed heavily to public understanding of current affairs during the past years but it has now learned to do the job so efficiently that there is little of the confusion and excitement which were attendant on coverage during the early crisis days. Day by day coverage of the European war was picked by most editors as the most impressive contribution, although many expressed preference for the coverage of political conventions and the remarkable handling of the returns themselves—a long way from radio's first efforts some 20 years ago.

Edward G. Robinson climaxed his steady climb upward during the five polls by clinching the position as most effective film player on the air, while Don Ameche slipped back to second place. Basil Rathbone, never before listed, rose to third with his portrayals of the famous detective, Sherlock Holmes, with Bebe Davis, another newcomer, and Helen Hayes tying for fourth.

Bob Hope and Jack Benny traded their last year's places with Bob as the best comedian this time. Jack was second, Fred Allen retained third position, Edgar Bergen continued fourth, while Jack Benny, that veteran of radio, Benny's dandy valet, walked right in among the leaders with his boss, to take fifth place.

There was a radical shakeup in the commen-
Most Popular Radio Performers
Listed in Order of Preference

Champion of Champions
Jack Benny
Bob Hope
Bing Crosby
Edgar Bergen (Charlie McCarthy)
Fred Allen
Helen Hayes

Vocalists: Male
(Choral)
Richard Crooks
James Melton
Sonny Burgess
Nelson Eddy
Lawrence Tibbett

Vocalists: Female
(Choral)
Margaret Speaks
Lilly Pons
Lucille Manners
Jessica Drumheller
Grace Moore

Vocalists: Male
(Popular)
Bob Crosby
Kenny Baker
Lanny Ross
Frank Parker
Frank Mum

Vocalists: Female
(Popular)
Kate Smith
Dinah Shore
Connie Boswell
Frances Langford
Ginny Simms
Bea Wain

Comedians
Bob Hope
Jack Benny
Benny Goodman
Eddie Cantor (Charlie McCarthy)
Eddie Anderson (Rochester)

Comediennes
Fannie Brice (Baby Snooks)
Gracie Allen
Mary Livingston
Marion Jordan (Molly Mee)
Jane Ace
Portland Hoffa

Comedy Teams
Fibber McGee & Molly
Burns & Allen
Breda & Coleba
Abbott & Costello
Amos 'n Andy
Benny & Livingston

Comedy Series
Alfred Lake
Jack Benny Jello
Bob Hope
Easy Aces
Fred Allen Texas Star

Announcers
Don Wilson
Harry von Zell
Milton Cross
Ken Carpenter
Bob Trout

Commentators
Raymond Gram Swing
Lowell Thomas
H. V. Kaltenborn
Elmer Davis
Gabriel Heatter
Wytche Williams

Sports Announcers
Bill Stern
Ted Hudson
Red Barber
Stan Lomax
Bob Trout

Film Movers on Air
Edward G. Robinson
Don Ameche
Basil Rathbone
Bing Crosby
Bette Davis
Helen Hayes

Dance Orchestras
(Popular)
Guy Lombardo
Wayne King
Fred Waring
Kay Kyser
Tommy Dorsey
Glen Miller

Dance Orchestras
(Swing)
Glenn Miller
Tommy Dorsey
Benny Goodman
Artie Shaw
Jimmie Lunceford

Musical Programs
(Popular)
College of Musical Knowledge
Fred Waring
Kraft Music Hall
Your Hit Parade
Musical Americana

Orchestras
(Choral)
N. Y. Philharmonic-Symph.
NBC Symphony
Frank Black's Cities Service
Ford Sunday Evening
André Kostelanetz
Raymond Paige's
Alfred Wallenstein's

Musical Programs
(Choral)
Ford Sunday Evening Hour
N. Y. Philharmonic-Symphony
NBC Symphony
Voice of Firestone
Cities Service
Metropolitan Opera
Telephone Hour

Educational Programs
American School of the Air
(CBS)
University of Chicago Roundtable
Information, Please
American Forum of the Air
American Town Meeting
of the Air

Quiz Programs
Information, Please
Dr. I. Q.
Take It or Leave It
College of Musical Knowledge
Prof. Quiz
Quiz Kids

Season's Outstanding
New Star
Dinah Shore
Yvette
Helen Hayes
Carole Bruce
Wendell L. Willkie

Special Events
CBS—European Roundup
CBS, MBS, NBC—Conventions and Election Returns
NBC—Graf Spee Scuttling
NBC—War Coverage
NBC—Refugee Children
Telephone Tally
CBS, MBS, NBC—War Coverage
NBC—Draft Drawings

December 21, 1940

Motion Picture Herald
United Owners President Sees Record Year for State; New Equipment, Plans Reported

by KENDALL OLDS

in Springfield

Downstate Illinois exhibitors will end 1940 with a record of the best business in several years. Not only have grosses been higher, but the prosperity has been reflected down the line in increased building activity and installation of new theatre equipment.

Downstate exhibitors also will end the year more unified, through the comparatively new United Theatre Owners of Illinois, headed by Edward G. Zorn, which boasts a membership of more than 250 theatres.

"Big Pictures" Credited

The business increase is attributed to several factors, principally to the number of big pictures that have been released during the past year.

"Exceptional pictures do exceptional business while average pictures do less than average business," Mr. Zorn said.

A survey of virtually every section of downstate Illinois reveals that more theatre building has been done in the last year than in any other year in the last decade. A majority of the new buildings have taken place where the developing oil fields have skyrocketed the population of once small towns. Downon the oil fields which formerly could support only one house now are supporting two and in some instances three. Exhibitors expanding through new building are going in to strictly modern, streamlined houses but are not installing too elaborate equipment.

Further new building is anticipated in several other sections of the state due to the national defense program. Centers expected to benefit from this, more than others, are those located near the army camps and canteens such as Camp Sheridan and Scott Field. Already exhibitors in these towns have reported increased business. H. N. VanMare, Jr., head of a string of Rockford theatres, reports sharp gains due to the new activity at Camp Grant. The same reports come from Charles Leon, A. Rockford, A. L. Revert of Rockford, Noah Blossom of Belleville and the Fox theatres in Belleville.

From the oil fields the reports of better business come from Robert Cluster of Salem, Henry Tanner of Pana and Vandalia and from many other exhibitors.


Equipment Sales Increase

Equipment sales, particularly in southern Illinois, have increased to a large extent as evidenced by seating equipment jumping from 12 to 25 per cent. Other types of equipment also have shown an additional increase.

Through its executive Secretary William F. Crouch, the UTOI has already branched into every section of downstate Illinois. The organization will hold a convention shortly in Springfield to which not only members but exhibitors from throughout the state have been invited. One of the foremost subjects will be state legislation. Recalling the action two years ago of a number of state legislators in sponsoring a bill to prevent control of films, the UTOI will complete a program in connection with new legislation expected.

During the past few months the door has been virtually open to every type of picture. About half the houses in the state employ them.

In downstate Illinois there has been a tendency to get away from double features. Triple bills, outside of Chicago, are practically unknown in the state. Ms. and Mr.

The most unpleasant situation created during the year was the establishment of ten-cent movies during midweek in a number of towns where competition is exceedingly keen.

Richey Urges Decree Aid

H. M. Richey, assistant to William F. Rodgers, MGM general sales manager, speaking at a meeting of the Theatre Owners of Oklahoma during their convention at the Skyrin Hotel in Oklahoma City on Monday, told exhibitors that they should face the fact that the Federal consent decree will be with the industry until 1942, and should approach it with the idea of finding ways of getting around certain sections which, in practice, may prove to be unworkable.

Mr. Richey said at the meeting that MGM would live up to both the letter and the spirit of the decree and hopes, through it, to improve the relationship between exhibitor and distributor. The consent decree is not, hopes to be able to say at the end of the first year that it was not necessary for a single exhibitor to bring an arbitration case against a company.

Mr. Richey incidentally urged the exhibitors to greater showmanship efforts to keep the industry in favor of the amusement seeking public and, also, as their part in the essential task of overcoming the industry's foreign market losses.

Ed Kuykendall, president of the MPTOA, told exhibitors at the convention on Monday that nothing but trouble could be expected for exhibitors from the consent decree.

This is the first time the Government has entered the theatre industry 25 years ago. The decree would never have existed if the distributors had granted the ten-point price reduction that the MPTOA has been told.

Morris Loewenstein, president of the organization, was in charge of the meeting. At the after noon session he was re-elected president for another year. Other officers re-elected by acclamation were Max Brock of Lawton, vice president; Leonard White of Weatherford, secretary-treasurer.

New directors elected were: Louis Grove, Oklahoma City, representing the Oklahoma City district; Lou Chainham, Griffith theatres, Tulsia; Ed Holt, Colgate; Ed Crow, Waurika; Glenn Thompson, Healdton; Crawford Speaman, Edmond; Gerald Stettmull, Chandler; Homer Jones, Alva, and Yvonne Conley, Pote- ton, Texas, representing the Texas district.

Complying with the request of radio station KOMA in Oklahoma City, a round table discussion of exhibitor problems and the consent decree was held Sunday, December 15th, before the opening of the Oklahoma exhibitors convention in the Hotel Kuykendall. Mr. Loewenstein and Neal Barrett, manager of the station, participating.

KMTA's Convention Held Tuesday

The one-day convention of the Kansas-Mis- souri Theatre Association was held Tuesday in Kansas City with Ed Kuykendall, H. M. Richey and Dave Palfreyman of the Motion

Picture Producers and Distributors of America, Inc., as regional representatives.

The consent decree is a step towards government regulation, and does not give the exhibitor anything he did not have before, Mr. Kuykendall told the convention.

As in the past, the real problem for the exhibitors is to sell their product in a positive manner, without being overruled by arbitration. This is the theory held by Mr. Kuykendall.

Officers elected were: R. R. Blechel, of the Osage Theatre, Kansas City, president; Tom Edwards, Oake Theatre, Eldon, Missouri, vice-president; and Fred Meyn, Park Theatre, Kansas City, Kansas, secretary-treasurer. Mis- souri directors are: Frank Casil, Rialto Thea- tre, St. Joseph; George Hartsman, Armour Theatre, North Kansas City; and Rex Barrett, Uptown and Boone theatres, Columbia, Kansas directors are: J. E. Pennington, Cozy Theatre, Topela; Homer Stroig, Plaza Theatre, Abil- eene; and C. A. Schutz of Kansas City.

Northwest Allied To Discuss Legislation

Plans are being considered for a special meeting of the Allied Theatre Owners of the North- west early in January to act upon a suggestion of Louis F. Schwartz, attorney for the association, that legislation be sponsored to circumvent provisions of the consent decree inimical to the best interests of the independent exhibitors.

All independent exhibitors in Minnesota, North and South Dakota, Wisconsin and upper Michigan are being asked to participate in the proposed meeting to be held in Minneapolis.

Milwaukee Unit Names Committee

The independent Theatres Protective Associa- tion of Wisconsin and Upper Michigan, Inc., has announced committee appointments for the new year. It is follows: Charles W. Trampe, Milwaukee; F. J. McWilliams, Port- age; Henry Ringling, Baraboo; John Adler, Marshfield; and A. L. Seibert, Milwaukee, committee, Charles W. Trampe, Bert Nathan and Oliver Schmidt, all of Milwaukee; finance committee, A. C. Gutenberg and Oliver Trampe, Milwaukee; and A. C. Berlin, Union Bank; membership committee, Mark Morgan, Cedar- burg; Mrs. Franck Eckhardt, Wisconsin Rapids, and George Laugherich, Milwaukee, and Louis Orlove. MGM exploitation man, publicity.
Equity Raises Initiation Fee

Actors' Equity Association has raised its initiation fee from $30 to $109 and has cancelled the privileges of deferment it was announced through the Associations' house organ, Equity, in an editorial Saturday, December 14th. While this was an admittedly mild restrictive measure, it is the first time Equity has ever taken any steps to limit the number of actors for the legitimate stage.

Nearly all the actors deplored the hardships of young actors trying to get a foothold on the stage, but it was agreed that it might discourage persons from entering the theatre casually.

Howard Lindsay, who plays the role of "Father" in the current Broadway production "Life With Father," said that although he opposed restrictions in principle, he agreed that too many persons in the acting profession hurt the theatre and estimated that about 85 per cent of the profession was in debt.

Representing the producers point of view, Theresa Helburn, director of the Theatre Guild, declared that overcrowded from the profession appeared to too actors, there were not enough good actors.

"We've had a lot of trouble casting plays this fall," she said. "The trouble is that the minute an actor gets enough experience to be worthy anything, the movies or the radio grabs him."

Coast Representatives
On Whitney Committee

A committee consisting of David O. Selznick, Water Wanger and Frank Capra, has been appointed in Hollywood to co-operate with John Hay Whitney in formulating plans for the industry's part in the U. S. Government's campaign to improve relations with Latin-America. Mr. Whitney is the representative on the coast of Nelson A. Rockefeller's coordinating committee of the Government for the Latin and South American republics.

Mr. Wanger outlined features of the proposed campaign at a recent meeting of industry leaders, including the heads of the Actors, Directors and Writers Guilds.

Pool Two Houses

Complete pooling of two theatres owned by two separate circuits, was announced in Chicago last week by Jack Reos, secretary-treasurer of the Illinois-Indiana Theatres. The theatres are the Commercial, of the H. & E. Theatre circuit, and the Gayety, of the S. & C. Theatre Corporation. Harry Balaban is the principal of the first circuit; Mr. Rose, of the latter.

Buys Theatre Interest

Ralph Dunbar, Warner officer manager in Pittsburgh has been appointed manager of the Warner exchange in Cincinnati to succeed Ralph Kinsler. The latter resigned recently to assume management of the Monte Vista and Emery, Cincinnati suburban theatre, part of the estate of Elmer Shard, in which Mr. Kinsler has purchased an interest.

"Films Not Properly Sold," Says Jack Cohn

S HOWNMANSHIP and its place in the motion picture industry were discussed on Thursday of last week by Jack Cohn, vice-president and chairman of the board of Columbia, at a luncheon meeting of the Associated Motion Picture Advertisers at the Hotel Edison in New York City.

"The trouble with the business," Mr. Cohn said, "is that pictures are not properly sold and in many cases are not sold at all." There are some showmen in the country, he pointed out, who are skilled in "putting over a picture" and will do well even though the same picture is unsuccessful in many similar situations.

In some cases the exhibitor has too many theatres or too many things on his mind, Mr. Cohn asserted. Too many pictures are taken out of a theatre after three or four days when, with proper exploitation, the full potentialities of the film could be realized and the run would be two, three or more weeks, he said.

Mr. Cohn stressed in general terms how pictures should be sold by a showman. As an example of how not to advertise a motion picture he cited a clipping from the December 4, 1940 issue of the Pittsburgh Post-Gazette, reproduced above.

"Films Not Properly Sold," as it appeared in the Post-Gazette.

Pointing to the advertisement Mr. Cohn said the exhibitor without any permission, had changed the name of the Columbia Picture, "Glamour for Sale" to "Girls on Call." "That ad," he remarked, "is an insult to the industry." He added that although there was no Federal control at present such types of advertising invited Government censorship.

Maurice Bergman, former advertising and publicity director for Columbia and now advertising manager for Twentieth Century-Fox, introduced Mr. Cohn. Announcing the speaker's topic, Mr. Bergman gave his own definition, "Showmanship consists in doing the absurd thing at the logical time." Chaos is the background of the motion picture business, he remarked.

Other Columbia executives at the speaker's table were A. Schneider, treasurer, and Nate Springfield, son of J. Bamberger, head of AMPA, president.

Wurtzel Touring South America

Sol Wurtzel, production executive at Twentieth Century Fox, this week was scheduled to be visiting Mexico City, and to fly from there to Buenos Aires, for vacation. It is said that, while in South America he will investigate background material for stories.

Louisiana Improvement

Virtually all theatres in Louisiana report excellent business. Crops have been good, and the port of New Orleans is doing well. The several army camps and government spending, are also factors.
YEAR-END ELECTIONS IN
SEVEN VARIETY CLUBS

Short, Blotcky, Stearn, Gran
Lehman, Griffith and Hicks
Are the New Chief Barkers

Variety Clubs, of local motion picture, theatrical and press participations, are formulating new activities and new management programs, some executive and boards, or electing new ones—Philadelphia, Dallas, Cleveland, Milwaukee, Buffalo, Oklahoma City and Baltimore chapters moving this week in this usual year-end direction.

Postmaster General Frank C. Walker’s speech before nearly 1,000 guests at the sixth annual banquet of the Philadelphia Variety Club, December 12th, and the naming of R. J. O’Donnell, Texas Circuit head, as honorary life chief barker of the Dallas Club also highlighted the week’s activities of the various Variety clubs throughout the country.

Sees Industry “Undersold”

Mr. Walker told the assembled guests in Philadelphia’s Bellevue-Stratford Hotel, last Thursday, that a better understanding of the industry’s vital role in American life was becoming more evident every day. The guests at the dinner included persons from all parts of the country, including scores of New York executives.

The speaker, who was guest of honor and made the principal address, said he thought the motion picture business was “undersold” to the public. He hoped that, with the stimulus of the national defense program and the industry’s own efforts, the American people would come to place a higher value upon the work of the industry and its personnel.

He predicted that a “fitter association” between the Government and the industry would be achieved through the consent decree and expressed the hope that this might be the prelude to a better understanding of the interests of the industry’s members as a group.

He paid tribute to John H. Harris of Pittsburgh, founder and president of the national Variety Clubs.

Ben Bernie, toastmaster, on behalf of the club, presented a $2,000 check to Superintendent of Schools Alexander J. Stoddard for construction of a playground for paralytic children at the Martin Orthopedic School. Dr. Leon Levy, incoming chief barker, announced that Mr. Bernie had turned a check for his services back to the club for its charity fund. Other speakers included:

Harold G. Hoffman, former New Jersey Governor, and Mark J. Davis; John B. Kelly, Philadelphia political leader; Spyros Skouras, head of National Theatres; Major General Clifford R. Powell, commandant of Fort Leavenworth, and Herbert Jones, who gave the benediction, and Mr. Stoddard. Benny Fields was master of ceremonies, Benny Morfis and his orchestra furnished music.

Jay Emanuel, retiring Chief Barker, was presented with a set of candelabra in appreciation of his work.

Jack Beresin, chairman, was assisted by David E. Weinberg, Fred Schluoger, Earl Westing- gert, Edward Callow, Hillery Brown, Charles A. Goodwin, Benjamin Fertel and Milton Roganoff.

Proceeds of the dinner at $10 a plate, nearly $10,000 went to the club’s charity fund. Frank L. McNamara, former RKO manager in Philadelphia, said the club’s drive in cooperation with the Philadelphia County Pediatric Society, the Orthopedic Society and the Emergency Aid. Dr. Leon J. Davis, who is national chairman.

R. J. O’Donnell, who retires after five years as chief barker of the Dallas Club will be succeeded by Paul Short. The latter will be installed at the club’s annual New Year’s Eve party, at the Adolphus Hotel. The club’s first luncheon of the year January 13th, will be under the O’Donnell’s honor. Guests will include all of Dallas exchanges, employees of the Griffith, Robb, Rowley, Jefferson and Interstate circuits, as well as members of the Variety club.

A special feature of the New Year’s eve jamboke will be a “jam session,” featuring Richard Rahmer, singer in the city that evening. Among bands invited are; those headed by Sterling Young, Henry Busse and Louis Panico.

At the first meeting of the Dallas club, over which Mr. Short presided, it was voted to extend activities throughout the State and change name to “Variety Club of Texas.”

Chief Barker Short announced the following appointments: Eph Chanirsky, personal representative for the San Antonio area; Henry Hall, president of the Southeastern Texas; Clifford Porter, Beaumont; L. M. Crim, East Texas; Al Lever, Bayou City district; Lane Jones, Long Beach, Fort Worth; J. Yell Robb, West Texas; R. N. Smith, Rio Grande Valley; Ben Ferguson, Central Texas; Joe Bryant, Lubbock and R. C. McPherson, Wichita Falls.

New Officers in Minneapolis

The Variety Club of the Twin Cities installed its new executive officers in Minneapolis on Monday, as follows: Chief Barker, Ben Blotcky; assistant barker, M. Frank McCormick and Hy Chapman; Joe Podofillo, treasurer; Moxi Ehrlich, secretary. Directors in addition to the officers, include: Gilbert Nathanson, William Elson, Leroy J. Miller, E. R. Robb, Max Torrdor and Harry Dryer. Mr. Blotcky and Mr. Podofillo will be deputes to the national convention in Atlantic City, with V. A. Steffes and A. A. Kaplan as alternates. Chief Barker Blotcky and Treasurer Podofillo this week, made the presentation of two ultra-violet ray lamps to the Lymphhurst Health Center, and will, in addition to the Minneapolis Variety Club, on behalf of the Twin Cities club.

The Cleveland Variety Club, last Saturday, December 14th, installed Bert M. Stearn as chief barker, M. B. Horwitz, second assistant barker; I. J. Schmerz, treasurer, and Frank H. Boyd, secretary. Appointed, 241 directors and 149 associate directors.

Mr. Stearn, former chief barker of the Los Angeles Variety Club, said theis week, made the presentation of two ultra-violet ray lamps to the Lymphhurst Health Center, and will, in addition to the Minneapolis Variety Club, on behalf of the Twin Cities club.

Barker at the annual installation banquet and dance at the Hotel Hollenden. Retiring Barker is Nat L. Lefton. Other officers installed were: Lester Zucker, first assistant chief barker; Frank Drew, second assistant barker; I. J. Schmerz, treasurer, and Frank H. Boyd, secretary. Appointed, 241 directors and 149 associate directors.

Mr. Stearn, former chief barker of the Los Angeles Variety Club, said theis week, made the presentation of two ultra-violet ray lamps to the Lymphhurst Health Center, and will, in addition to the Minneapolis Variety Club, on behalf of the Twin Cities club.

Chief Barker

The Milwaukee Variety Club, at its annual election, last Tuesday, December 10th, at the Hotel Schroeder elected L. F. Gran, chief barker, to succeed Oscar Olson. Mr. Gran is general manager of Schroeder Theatres.

Harold J. Fitzgerald was chosen first assistant chief barker, and Alfred D. Kvool, second assistant barker. B. J. Miller was re-elected secretary and Ace Bloch, treasurer. At the meeting and approval to the board of governors were: Mr. Fitzgerald, Mr. Gran, Mr. Kvool, H. J. Mirisch, George Fisher, Roy Percy, Harry McDonald, Edward Apestros and Oscar J. Ruby. Members of the board who hold over are: Mr. Olson, Sam Shmitter, E. J. Weinfleid and Charles W. Trampe.

Elected chief barker of the Buffalo Variety Club is Sydney Lehman, former chief barker for United Artists. He succeeds Robert T. Murphy, who becomes a three-year member of the board of directors. Other new officers are: Joseph G. Akas, assistant chief barker; George F. Hammy, jr., second assistant barker; W. E. J. Martin, secretary and treasurer. The directors installed are: Joseph G. Akas, Thomas F. Lux, Sydney Samson, Ralph W. Maw, Melvin Schwartz, Murray Whiteman and Jacob Laveloe. Officers will be installed January 11th.

L. C. Griffith, chief of Griffith Amusement Company, has been re-elected chief barker of the Oklahoma City Variety Club. Others elected include; Lloyd Anderson, assistant barker; H. R. Falls, second assistant barker; W. B. Zoeller, re-elected "dough guy," and Seat Barker, property man. Directors installed are: Dan V. James, C. B. Akers, Henry S. Griffith, Robert D. Hutchinson, B. J. McKenna, and Jimmie Hobbs.

Okahoma Club Aids Stations

The Oklahoma City Club and the Motion Picture Operators’ Union, were to collaborate in giving 13 parties for shut-ins in orphanages, children’s hospitals, homes for wayward girls and others, from December 17th to December 24th, according to Howard Wortham, chairman of the committee in charge for the Variety Club.

The Latter’s portable projection equipment will be transported to the hospitals for the showing of films and each child will be given candy, nuts and fruit. Union projectionists will donate their time.

The Baltimore Club has elected the following officers: C. William Hicks, chief barker; O. D. Weems, first assistant barker; Edward Perlow, second assistant barker; Joseph Grant, treasurer and Barry Goldman, secretary.

More than 2,000 children, wards of Cincinnati institutions, were invited to a Pediatric Variety Club at the annual Christmas party at the RKO Orpheum theatre, Saturday, December 21st. The club was to provide transportation, stage and screen entertainment and to distribute gifts and candy to the children, around a big Christmas tree.

Al Kolitz has been named chairman of the committee to arrange for the annual installation dinner of the Cinema Club of Cincinnati, to be held at the Variety Club’s quarters in February, on the first Saturday of the month.

The group will include: Mrs. M. G. Parton, M. R. Cus- mings, Lev. Bugie, Nat Kaplan, Nate La Vene and Irving Sochen.

Forum Names Distributors

Sam Nathanson, vice-president and general manager of Forum Films, Inc., left Hollywood last week on a tour of key cities to appoint distributors to handle the 16mm. and 35mm. color educational product made by Forum. First two subjects are: “I Want a Job,” and “Minutes are Pennies.” Six new subjects are in production, the company planning to produce 26 subjects a year.

AMFA Plans Anniversary

Plans for a twenty-fifth anniversary celebration were to be discussed Friday at a business meeting of the Associated Motion Picture Advertisers in the College Room of the Hotel Edison in New York. A vote was to be taken on proposed changes in the organization’s constitution which mail ballots were sent out recently.

Signs Ten-Year Pact

With the signing of a ten-year franchise agreement, the Premiere Exchanges in Denver and Salt Lake City will assume the name of Select Attractions, Inc., for both exchanges.
PAUL MUNI
...as Pierre Radisson, the First Canadian... in
HUDSON'S BAY
with
GENE TIERNEY
LAIRD CREGAR • JOHN SUTTON
VIRGINIA FIELD • VINCENT PRICE
NIGEL BRUCE
Directed by IRVING PICHÉL
Associate Producer Kenneth Macgowan
Original Screen Play by Lamar Trottí
NOVEMBER BOX OFFICE CHAMPIONS


Hollywood Shooting Schedules Disrupted as 500 Stars and Workers Are Stricken

Losses amounting to hundreds of thousands of dollars have been caused and theaters in the Hollywood and Los Angeles area by an epidemic of influenza which struck high and low among executives and the back lot workers, causing loss of work and delays in shooting. Theatre attendance in the area dropped sharply.

500 Workers Stricken

The epidemic, still current but diminishing in intensity, but every studio in various degrees, overloaded studio hospitals engaged in precautionary measures, made necessary the rearrangement of shooting schedules and, in some cases, caused postponement of filming.

Approximately 500 persons on regular studio payrolls were stricken to such degree that they had to remain hospital. How many others, ill, especially those in the casual worker classes such as extras and day-to-day mechanics and the like, is impossible to estimate.

Following a succession of patients—John Hubbard and Marjorie Weaver, leads, and Ray Carey, director, 20th Century-Fox closed down "Murder Amour Friends" for more than a week. Approximately 80 others were stricken throughout the lot.

Universal's entire studio unset shooting was "Nice Girl," due to the illness of Deanna Durbin, its star. About 70 others were stricken among office workers.

Columbia had its headaches with "Blondie Goes Latin." First director Frank Strayer was bedded, and producer Robert Sparks took over the direction. Penny Singleton took ill, then Larry Single. Finally, Strayer caught the germ and the set closed down.

With nothing to do, Strayer, who in the meantime, had recovered, spent one afternoon shooting material for the main titles.

The Columbia studio hospital, after examination, sent 30 persons home. The total stricken on the studio payroll was 150.

Paramount, congratulating itself that the epidemic had not caused any shooting delay, over the weekend was forced to suspend "New York Town," when Director Charles Vidor and star Mary Martin were unable to report for work. Schedules on the picture had been re-arranged when Fred MacMurray and Margareeta Hayes were ailing, as were those on "I Wanted Wings," when Brian Donlevy and William Holden were stricken.

A total of 90 were reported ill at Paramount, including producers Jack Moss and Anthony Veiller.

Illness of Edmund O'Brien delayed shooting for "A Guy, a Girl and a Ghe," Harold Lloyd production for RKO. Producer Lou Brock, Eddie Barrie and about 40 others were out for several days or more at RKO.

Producer H. S. Brown, Jr., Judy Canova and 35 backlot workers at Republic reported illnesses, but no production delays were caused.

MGM artists said 75, from front office to backlot, were missing from work, while the studio hospital was overloaded with incipient "flu" victim treatments.

Monogram's W. C. Ray Johnston, Edith Fellows, C. M. May and about 12 others suffering from the epidemic.

In the most drastic of studio shooting, schedule revisions, Warners, as a precautionary measure, ordered five of its seven companies in production to work on outdoor sets in order to avoid contamination from colds. "The Great Lie," with Bette Davis and Mary Astor, was set on location at Victoria. James Cagney, Olivia de Havilland and Rita Hayworth and other members of the cast of "Strawberry Blonde" were taken to Griffith Park for scenes there. "She Stayed Kissed" continued shooting at the Warner Ranch, although several actors came into the studio. "The Sea Wolf" was put to work at the lot's outdoor lake, and backlot outdoor scenes of "Here Comes Happiness" were taken.

As a result no player illness was reported, although approximately 50 of the studio's office force were stricken.

RKO Hillstreet and Pantages theatre officials blamed the epidemic for losses in grosses last week. Theatre business was off generally, as city and county health authorities advised against public gatherings. School officials, who for a time discussed the possibilities of closing the institutions temporarily, warned youngsters not to attend theatres and other indoor gatherings.

Arthur Doyle Named To Far Eastern Post

Twentieth-Century-Fox has named as Far Eastern manager, Arthur Doyle, manager in Japan. Mr. Doyle will supervise the company's interests abroad, although when he arrives will come into the studio. "The Sea Wolf" was put to work at the lot's outdoor lake, and backlot outdoor scenes of "Here Comes Happiness" were taken.

As a result no player illness was reported, although approximately 50 of the studio's office force were stricken.

MGM Opens New Offices

New offices of the Chicago branch of MGM on the fifth floor of the Warner Theatre Building, 1307 South Wabash Avenue, were opened on Monday, this week, with a banquet in the evening participating in the dedication. The offices are air-conditioned and sound-proofed. J. E. Flynn, district manager, whose headquarters formerly were in Detroit, has moved his offices to Chicago. William E. Banford is branch manager.

Anderson Gets Pin

A. W. Anderson, Warner's Des Moines manager, was presented with a gold and diamond pilot's pin by his staff, prior to his departure for Minneapolis, where he will assume the managerial post.

Francis L. Harley to U. S.

Francis L. Harley, British managing director for Twentieth Century-Fox, is expected in New York about December 20th via Clipper, for a Christmas visit.

AlliedAddsMember

Jack Kirsch, president of Allied Theatres of Illinois, has announced the addition of the Loew's Theatre, Chicago, to membership in the organization.

Caldwell an Operator

Wally Caldwell, manager of Loew's Stillman, Cleveland, has resigned that post to operate his own house, the Esquire, Toledo.

Eastern SMEE Meets

Three papers were read at the meeting of the Atlantic Coast section of the Society of Motion Picture Engineers at the Hotel Pennsylvania, New York City. They were "The Twentieth Century Camera and Accessories," by D. B. Clark and G. Laube, of Twentieth Century Fox; "Production Quality Sound With Portable Equipment," by D. Y. Bradshaw of the March of Time; and "A Molded Plastic Screen With Contoured Surface," by R. O. Walker, of the Walkers-American Corporation.

Mesibov to Paramount

Sidney Mesibov has resigned from the publicity and advertising staff of the Warner Philadelphia circuit, for a position on the home office publicity staff of Paramount Pictures, in New York, under Alec Moss.
Santa Fe Trail ( WARNERS-FIRST NATIONAL )

Accent on Americana

"Santa Fe Trail" is Americana in personal action, garnished and glamourized and be-splashed with the colors of romance. The background is West Point, Kansas Territory, Washington and Harper's Ferry. The story is out of the pages of the history of the land of "the middle border" from 1834 to the hanging of John Brown.

Meanwhile, for the purposes of the showman retailing at the box office, background and history are to be held strictly atmospheric and and the merchandise continues to be the established screen personalities of Flynn, DeHavilland and Massey, with, it may be added, no little accent on the Massey contribution.

Also the Santa Fe Trail itself contributes more motivation than specifically direct participation—it is Why rather than Where. But all of the forces, personal and political, that were to lead to the "birth of a nation" are components in their fashion.

There's "Beauty" Stuart, of the Virginia cavalry; George Custer, he of the "Last Stand"; Phil Sheridan, George Pickett and Jim Longstreet among others, when cadets at West Point and as junior officers at the then furthermore western outpost of the Army, Fort Leavenworth; Robert E. Lee, then a colonel; Jefferson Davis, secretary of war, and, of course, John Brown, the "Kansas Terror.

Raymond Massey's performance in his portrayal of the Abolitionist can be compared to his "Abe Lincoln." Errol Flynn and Ronald Reagan are Stuart and Custer, respectively, and though they may not see eye to eye on the question of slavery, they see eye to eye on the charms of Olivia de Havilland's "Kit Carson Holiday," whose father Cyrus Holiday, has dressed up a railroad along the Santa Fe Trail. Glenn "Big Boy" Williams and Alan Hale, portraying rough and ready Kansas boys, are the focal point for most of the comedy.

Kansas is dominant in the story. It is there that the Young West Point graduates are sent after an argument at the Academy over John Brown and slavery. "Rader" (Van Heflin), an enthusiast of abolitionism and an undercover agent for Brown, and Stuart get into a fist fight, resulting in "Rader's" discharge from the Academy and Stuart's appointment to Leavenworth. "Rader" makes his way to Kansas and for a price becomes John Brown's military expert.

"Rader" and Stuart meet again when Brown attacks a convoy of goods, guarded by Stuart's troop. The attack results in the turning out of the entire garrison in search of Brown. Stuart does some private scouting and is captured by Brown's men. About to be hanged, Stuart escapes into a barn, which is set on fire. The arrival of the cavalry saves the future Confederate general from the pillory.

John Brown heads east and after social amenities at the fort, Stuart and Custer, now captains, go to Washington. They are dancing at a ball the night "Rader" comes to sell John Brown down the river, and thus join Colonel Lee's troops in the raid on Harper's Ferry and the hanging of John Brown.

To the accompaniment of "John Brown's Body Lies A-Moulder in the Grave" Stuart and Custer head west once again. On the train Stuart and "Kit" are married.

Covering the years immediately prior to the War-Between-the-States the picture is chiefly of entertainment and secondarily of setting up for the discussion of an issue of the day, namely, slavery. The issue is presented for what it is—John Brown's theory is one thing and John Brown's fanaticism another.

Although avoiding direct mention of the impending Civil War, subtle references to it have been inserted in the script. The legislature when the young people have their fortune told by a squaw. They laugh when they hear they will be fighting against each other shortly in a bloody conflict. In the group are such names as Stuart, Custer, Sheridan, Hood and Longstreet.

Then again, at the ball in Washington, Custer meets a Miss Davis. Questioned by her father's occupation, Custer receives the reply: "He's a politician, but I think he's going to lose his job." The father's first name was Jefferson.

"Santa Fe Trail" was directed by Michael Curtiz, who turned out "Virginia City" and "The Sea Hawk." The original screen play is by Robert Service, and the music is served to heighten the dramatic qualities of the picture, by Max Steiner.


John Stuart..........................Errol Flynn
Kit Carson Holiday....................Olivia de Havilland
John Brown..........................Raymond Massey
George Custer........................Ronald Reagan
Tec Bell..............................Alan Hale
Bob Halliday..........................William Lundigan
Jefferson Davis......................George B. Seitz
Jason Brown..........................Gene Reynolds
Windy Brody.........................Glenn "Big Boy" Williams
Alma Hale.........................Alma Birt
Martin..........................John Litel
Robert E. Lee.........................Robert Emmett O'Connor
William Sherman.....................Phillip Sheridan
Barber Doyle........................David Bruce
Hobart Cavanough.....................Spencer Charters
Jonathan Edington....................Charles D. Brown
Kazemily............................Joe Sawyer
James Hackett.......................James B. Sheehan
Frank Wilcox.........................Frank Wilcox
Towdley..............................Ward Bond
Shelob Morgan.......................Russell Simpson
Gentry.............................Charles Middleton
Jefferson Davis......................George Pickett
Conductor..........................Spencer Charters
Charlotte............................Suzanne Carnahan
George Brackett.....................William Marshall
John Hood...........................George Haywood

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Kitty Foyle (RKO Radio)

Profile of a Working Girl

This is the kind of picture that built the business, built all the theatres and all the studios and, from time to time and often in the nick of it, rebuilds that business. It is the kind of picture producers dream about making and exhibitors pore over the HERALD'S PRODUCT DIGEST in quest of, a picture in the groove of today, yet in no groove, with something for every man and woman in every level of life expressed in terms very one of them can grasp without a struggle and hold onto with satisfaction.

For expediency in informing the customers about what to expect, a simple may start by saying that in this performance Ginger Rogers makes all her other performances look like rehashes. Some credit has been taken, twice, by Life magazine, that the film is a picturization of a novel by Christopher Morley which had the nation by the eyes some months back and which, when told to them that Life magazine, for all its devotion of page upon page to the subject, is for once guilty of understatement, that the camera has again made a beggar of ink and paper as an instrument of narration.

Mr. Morley's story, scripted by Dalton Trumbo, is a story of Ginger Rogers as a girl working with gain with regard rather than loss of power, is about a Philadelphia working girl in love with a young man born on the right side of the tracks, her experiences there and in New York, during and after this romance, ending with her decision as to where her happiness and welfare lies. It is more than a melodrama, it is a romance, it is a story of a million dollars, but the camera has managed to distinguish the picture from a thousand others that have gone before, and there is nothing in the finished film that the producer or any of them.

Produced by David Hempstead of executive producer Harry Edington, the picture displays in every sequence and in the sum of them the craftsmanship of Tom Wood, director of "Goodbye Mr. Chips" and "Our Town," manifested here in ways and by means recalling neither of these achievements. A device by which winning with gain rather than loss of power, is about a Philadelphia working girl in love with a young man born on the right side of the tracks, her experiences there and in New York, during and after this romance, ending with her decision as to where her happiness and welfare lies. It is more than a melodrama, it is a romance, it is a story of a million dollars, but the camera has managed to distinguish the picture from a thousand others that have gone before, and there is nothing in the finished film that the producer or any of them.
"Here is a picture far and above anything Autry has made in the past and one worthy of a smashing exploitation campaign. A perfect blending of comedy, music, and excitement makes this palatable screen fare for all types of movie fans.

- Showmen's Trade Review

"Not only does this give the western fans the usual action they enjoy—tight costumes and shooting—but it presents entertaining and shooting also for those who do not ordinarily go to the movies. An excellent example of this type. It is not a typical western, but a western which stresses comedy, music, and romance. A strong supporting cast, which should aid in introducing the Nation's No. 1 Cowboy Star to countless fans who avoid typical western fare.

- Film Bulletin

"Drama and melodrama, comedy and music—the appeal is far greater than that of the general outdoor action picture. Cast names of marquee value.

- Motion Picture Daily

"A high-rating musical comedy destined to have the greatest audience appeal of any Autry film. Metropolitanites as well as hinterlanders will go for the music, romance, and comedy.

- The Exhibitor

"Swell fun. Knock-out comedy sketches... Ann Miller's inimitable dancing... Jimmy Durante has one of his best roles... Vera and how he does go to town... Mervyn LeRoy clicks Vogue very good... Mary Lee clicks Vogue very good... George Hayes is excellent for a hit... Horace MacMahon does a bang-up comedy job. And Gene Autry was never better.

- Hollywood Reporter

"Most elaborate Autry and a very good show... excellent production values, plenty of song, comedy, and action. Ann Miller, effective feminine foil, and Jimmy Durante, swell comic.

- Boxoffice

"Well-made musical comedy... has strong pop appeal... Autry at his best! Exhibitors everywhere can play this one with confidence.

- The Film Daily

Gene Autry's First $5 Melody

Gene Autry
"Republic's bid for de-luxe playing for Gene Autry comes off rather soundly with 'Melody Ranch,' a pretentious western dressed up with music, production embellishments, and a cast not usually found in prairie sago. The songs, comedy, and general troupings by cast point to another successful venture for studio in hoisting the Autry name into class spots."

- DAILY VARIETY

"Republic's most pretentious film for Gene Autry...combines splendid comedy, gags, songs, dancing, fights, thrills, excitement, and suspense."

- HOLLYWOOD M.P. REVIEW

"Republic has here Mr. Autry's first half-million production, sprinkled liberally with singable music and comedy sequences, action shots for those seeking such entertainment...good direction and widened appeal. Possessing many exploitation angles, the picture has been tied in with the Gene Autry radio show, aired by CBS over 67 stations coast to coast."

- MOTION PICTURE HERALD

"This is the Gene Autry special that the fans have been waiting for, with the singing cowboy of his best. The best story he's had yet...plenty of melody...swell fun."

- PICTURE REPORTS

**RANCH**

**AUTRY**

JIMMY DURANTE ★ ANN MILLER

BARTON MacLANE • BARBARA ALLEN (VERA VAGUE) • GEORGE "Gabby" HAYES

JEROME COWAN • MARY LEE • JOSEPH SANTLEY—DIRECTOR

A REPUBLIC PICTURE
**SHOWWEN'S REVIEWS OF PRODUCT**

**(Universal)**

**Pony Post**

The days of the old West, Indian raids and the pony express are revived again this time in Universal's John Mack Brown-Fuzzy Knight vehicle "Pony Post." Action is the keynote with Mac Brown's comedy and romance spiced with musical renditions to provide all the basic elements of an hour's entertainment.

Ray Taylor is again cast as the justice-seeking cowboy who must contend with an outlaw ring and Indian raids while operating a pony express relay station. Justice, of course, triumphs.

In supporting roles and lending romantic interest to the picture are Nell O'Day and Doro- thy Shorty with Jimmy Wakely and his Rough Riders bringing action as well as musical renditions to the picture. Ray Taylor directed from an original story and screen play by Sherman Lowe.

**Love Thy Neighbor**

**(Paramount)**

Benny and Allen Fight It Out

Only Crossley knows how many millions of listeners to Jack Benny's Jello program and Fred Allen's Texaco airshow have been hearing about his picture for the last few months.

But showmen have in this report the word of a listener attentive to both comedians' catchphrases that it is "true to life." They've said it is true to life and to a Tuesday night audience in downtown Los Angeles, everything a showman listening to all the promises made for it via radio would be just as expecting it to do. In a word, it won 'em.

The Allen-Benny feud engaged in for several years on the radio is carried forward in the picture, on which Benny and the Merry Macks from Allen for a stage review and Allen stealing the services of Rochester in reprise. Other means of revenge, employed by both, include a duel on a pacer, fire at a motor boat pursuer, and circle involving controlling interest in a show, submarine to Allen, and finally, Benny's marrying of Allen's niece.

Written by William Morrow and Edmund Beloin, who wrote Benny's program, in collaboration with Ernest Pagano and Z. M. Myers, the script keeps faith with the characters the stars have established on their programs, adding all the background and accents associated with them. It divides emphasis between the comedians with favor to neither and plenty of punishment for both.

Mary Martin heads the feminine contingent, portraying Allen's niece and singing Cole Por-

ter's "My Heart Belongs to Daddy," which brought her fame on Broadway. Verne Tudsdale is Allen's sister and Mary "(Hello, Kid)" Kelly as a chambermaid. Rochester shares a duet and a number of crap games with Theresa Harris, while the Merry Macks, seen as Allen's henchmen, are in the same way singing with those won renown on the Allen program. There are several production numbers featuring the Merrell Abbott Dancers.

Production and distribution are handled by Mark Sandrich, entitled to credit for preserving the essentials of two radio shows without sacrificing the interests of his picture as entertainment in its own right. Produced by Johnny Burke and Jimmy Van Heusen, whose "Isn't That Just Like Love" fronts as a hit.

**Precipitated at the Paramount Theatre, Los Angeles, where it followed the highly successful "Christmas in July" and had the audience in virtually uninterrupted merriment from start to finish.** — W. R. Wed. 20


- Jack Benny
- Fred Allen
- Mary Martin
- Barbara Allen
- Veronica Teadale
- Ferris Fain
- George Bancroft
- Virginia Oster
- Virginia Dale
- Josephine
- Theresa Harris
- George Bancroft
- Policeman
- Jack Carson
- Storekeeper
- Mr. Harrington
- Russell Hicks
- Judge
- Chester Clute
- Mr. Madison
- Bud Yorkin
- Joe McMichael
- Helen Carroll

**MORRELL Abbott Dancers.**

**Victory**

**(Paramount)**

**Mood Indigo**

This is a study in mood. It is derived from Joseph Conrad's book of the same title dealing with the experiences which enable a man to overcome his bitterness at his fellow humans through a woman's love and trust.

In this Dutch East Indies, the protagonist portrayed by Freidie March has decided to finally renounce society and live alone save for a contact in another port of call. To him, in terror, the girl enacted by Betty Field flies when she is "sold" by the owners of a girl's band with whom she has been a friend. The chief hotel-keeper is interpreted by Sig Rumann.

To the hotel, after the man and girl have fled to the island, come three melody characters whose brutality is matched only by their daring. Seeing his chance of getting rid of his unwelcome guests and of getting revenge on the man and girl at the same time, he decides that the island is fully of the treasure he believes the man to have stolen.

Changing its key from the sour and insistent beat of tropic terror to the high pitched note of direct action as the trio is killed off one by one, the film ends with its principal character, Ed Watson, in the arms of his girl, Finding Cedric Hardwicke, Jerome Cowan and Lionel Royce match their performances against those of other cast members, respectively, the bored and ruthless gang leader, always a "gentleman," and his assistants in crime.

Anthony Bellert produced and John Cromwell directed the John L. Balderston screen play, which follows the spirit and conveys the overtones of the Conrad novel while changing the ending. Leo Tover, the direction by Hans Dreier and Robert Usher contribute in large measure to the transposition from the printed page to screen.

**Precipitated at the Paramount Theatre, Los Angeles, where a professional and lay audience remained absorbed at the unreeling of the tale, and at its interpretation by the picture's cast and its makers.** — WALTER SELKEN.
Four Mothers (Warner Brothers-First National) Domestic Comedy-Drama

Continuing the chronicle of the American family Lemp, introduced to the theatergoers in "Four Daughters" and again in "Four Wives," this, the third film, has as its heroine Margaret "Priscilla" Lemp, the daughter of Los Angeles millionnaire Stanley Lemp, who has invested his fortune in a diamond-mine, and is being cast as a screen star to replace the deceased Margaret "Rosemary" Lemp. It is from the General classification.

Misinformed in New York projection room—J. F. C.


CAST
Stony Brooke
Robert Livingstone
Lowry Bosworth
Coral Evans
Harry Crape
Layphy Linley
Lucy Delaney
Alfred Nicholson
Ellis France
Walter Manners
Bob Wadlow
Daisy Johnson
Dr. Willastar
John Milton
Rev. Alexander Hayes
Sadie Johnson
Sheffield
Dr. Eddie Barnes
Dr. Raymond等

South of Suez (Warner-F.N.)

Melodrama

A melodrama at bottom, but containing also romance and emotionalism overshadowing action for much of its length, this story of murder and its consequences opens in the diamond-mine fields of Africa and progresses to London, where it finds its finale in a court of justice. Two murders are involved in the narrative, one as a fundamental and one as an incident, the experiences of the hero stemming from the first of these.

George Brent is cast as the hero, accused of murdering his partner in a diamond-mine, who, it is revealed, had bewitched himself as a man of finance, sets out to find the daughter of his deceased partner, with the purpose of dividing his wealth, but who, in the course of events, is the girl, who falls in love with the hero without knowing him to be the man alleged to have killed her father, and Lee Patrick plays the girl. "SOUTH OF SUEZ" is one of the cases that solves the hero when brought to trial for two murders.

Presented at studio—W. R. W.

Produced and distributed by Warner Brothers. A

Some fine pictorial displays of horse flesh as placed against white canvases of rugged out-of-doors environments. Rufe Davis makes the beat appearance of the Mesquites with his designations of events and utilization talents.

The minute girl angle is formulated by the first screen appearance of June Johnson, daughter of screen star John Johnson and "Heliapollopin." Sarah Pad- den is the sweet old lady from the poor house and George Douglas is chief culprit. George Stevens takes the events from the scenario of Joseph Moncure March and Barry Sullivan.

Where Do You Get That Girl? (Universal) Comedy with Music

Another in the series of Universal films moder- nizing formerly popular songs, "Where Do You Get That Girl?" deals with the adventures of a group of New York youngsters who form a partnership to win a horse race, do a swindle and attempt to crash "Big Time." They achieve their purpose of getting on a transcendental broadcast, but not before becoming innocently involved in a $40 burglary.

Leon Errol as the Scotch pawn-broker, Helen Parish and Charles Lang for the romance—Sidney Luft, Hepcu, Franklin Pangborn, Fanck, Tom Dougian and others comprise the cast. Songs featured in addition to the usual "Treasure Chest" theme are "Opal," "Tobias Kalmar, are "Sarcastic Swing" and "Rag Cuttin' 'Romeo" by Milton Rose and Everett Carter.

Arthur Lubin directed from a screenplay by Jay Dratler, Paul Franklin and Stanley Crea Rubin, who adapted the former's original story. John L. Sanford is associate producer. Precised at studio—V. K.


CAST
Helen Borden
Helen Parrish
Joe Olsen
Eddie Quillin
Lilly Minaud
Jeff Brant
Susan Wadlow
Charles Lang
Pam Murphy
Tom Dougian
Robert Slaveskis
The Living Dead (J. H. Hoffberg) Murder-Madness Melodrama

This was produced in 1932 by Gabriel Pascal who has subsequently passed from the handling of the script to the direction of "Prince of Players" and "Major Barbara" by George Bernard Shaw, a feat equally difficult and trying. The film is (Continued on page 48, column 3)
MOTION

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PICTURE

PICTURE

BUYS

FIVE

Metro-Goldwyn-Mayer, within the last fortnight, has added five story properties to its vaults, ranging from biography to fantasy in subject matter.

All are originals.

The fantasy is "Mama's Angel", an original story by dancer Anysa Enters, and is set for production early in 1941.

Its theme is that of a child reared to be a perfect product of modern education.

William Rankin's story treatment of the life of newspaper editor William Allen White has been purchased as a Spencer Tracy starring vehicle, and will be filmed with Mr. White's cooperation.

Vaudeville in its heyday is the background of "The Big Time", Howard Emmett Rogers' story which will be produced by Arthur Freed. The yarn follows a song and dance team from their start to an engagement at New York's Palace Theatre.

The scene shifts to Burma and Hong Kong in the case of Hans Kafka's "The Uniform", which will be placed in production by Hunt Stromberg. It is a story of international intrigue.

"Gilded Lady", by Robert Andrews and Barry Trivers, deals with an imposter in the ranks of a group of New York women who organize to clean up vice in San Francisco in 1849.

Koster next plans an original by Ludmillaus Fodor, with Norman Krasna now at work on the screen play, titled "Almost An Angel." As was the case with the last two pictures he directed, this and the succeeding film will be billed as "Henry Koster Productions," with Joe Pasternak producing.

Following "Almost An Angel" will be a Deanna Durbin vehicle, the fifth film starring the youthful player on which Messrs. Pasternak and Koster will have collaborated as a producer-director team. This is to be based on a well known stage play. Then will come Mr. Koster's first Technicolor picture, a re-make of "Phantom of the Opera." The director explains that the story will be "dusted off and streamlined; it couldn't be produced any more as it was with Lon Chaney, but it can be made most effective with modernization. The opera sequences, for example, really demand sound." The last on the Koster agenda is to be a story of the Russian ballet.

Mr. Koster points out that not one of his projected films have anything to do with war, for, as he says, "I'm trying to make pictures that will help people forget what is going on in the world. I'd refuse to try and make a picture which concerns today's events, or try to educate people with regard to political, economic or social philosophies. I want my pictures to be entertainment for the people who see them, to have music and laughter in them whenever possible."

Coming to Hollywood in 1936, Mr. Koster has been associated with Mr. Pasternak since 1929, first as a writer and then as director, the latter having been his ambition from the time he was a boy of 16 in Berlin. Then, studying art and music, he did commercial drawings, and, by dint of answering an advertisement in a daily paper, started to draw animated cartoons, used in theatres at the time for advertising purposes, with five or six of them, each running a minute or so, put on the screen in succession.

From that he went to writing, conceiving the idea of having the props, instead of people, act in the cartoons. This led to a job with Terra Films, and gradually he gave up drawing altogether to concentrate on writing for movies. His first directorial effort was "Adventures of a Beautiful Woman," made in Berlin; his second, made with Pasternak, won the award for the best direction given by the International Motion Picture Exposition in Moscow in 1935.

The next year came Hollywood, and succeeding seasons brought Deanna Durbin's "Three Smart Girls," "One Hundred Men and a Girl," "Three Smart Girls Grow Up" and "First Love," as well as "The Affairs of Maupaus" and "The Rage of Paris." As noted above, the future has been mapped out, too.

Claudette Colbert has been signed to a new Paramount contract. Edmund Grainger received a new associate producer's contract at Warners. Larraine Day is to have the title role in MGM's "Trial of Mary Dugan." Harold Wilson will act as associate producer to Sol Siegel at Paramount. William K. Howard will direct "Bad Men of Missouri" for Warners. Earl Baldwin is writing an original story for Columbia. Jack Carson has been signed to a term contract by Warners. Guy Kibbee will have the title role in RKO's "Scattergood Baines." Theodore St. John and Alan Lomay are working on the script of "Rurales" for Paramount. Brian Donlevy and Armin Toodroff, who appeared together in "The Great McGinty," have been cast in Paramount's "Buy Me That Town." C. Gardner Sullivan has been assigned the screen play "Lucky Lady" at Fox. James Cagney, George Brent and Ronald Reagan will have principal roles in Warners' "Dive Bombers."
FAME
The Audit of Personalities

SCREEN
CONCERT
RADIO

SEVENTH ANNUAL EDITION
NOW IN PREPARATION BY
THE WORLDWIDE STAFF OF
QUIGLEY PUBLICATIONS
EDITED BY TERRY RAMSAYE

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK
EQUITY, DRAMATISTS' GUILD AGREE ON PLAN FOR TRYOUTS OF NEW PLAYS; AMATEURS ARE BARRED

Climaxing ten years' study and two years' actual planning by Actors' Equity and the Dramatists' Guild, an additional source of acting and writing talent for Hollywood and stage is expected to be developed with the launching, this week, of a national experimental theatre, just as the Equity and the Guild.

The first formal meeting of the joint committee, convened last Friday, December 17th, at Equity headquarters in New York. Winifred Lenihan, actress, was temporary chairman. The next meeting is tentatively scheduled for next Monday, December 23rd. Thomas Breslin, is acting as liaison representative for the Guild, during preliminary conferences. Mr. Breslin pointed out that matters of policy have not yet been determined.

PLAYERS INTERVIEWED, SCRIPTS READ

Meanwhile, joint committees of Equity and the Guild, have interviewed about 100 professional dramatists and players, individually and in groups, during the past week, to their availability for the project, and have read scripts, which promise of meeting requirements of the tryout group.

It was emphasized by spokesmen for the joint enterprise that only professional playwrights and performers are eligible and that amateurs are not sought. It was pointed out that only members of Equity or the Guild will be used.

"National Experimental Theatre," was the title originally planned for the project, but the term was discarded. Martin Stuart, of New York, was chosen as the chairman of the committee to be appointed, which will handle administration and supervision of the tryout group.

An article titled, "The Experimental Theatre Is On Its Way," the Equity, official publication of actor's Equity, states in part: "After more than ten years of consultation and study, and following negotiations with the Dramatists' Guild which have consumed more than two years, a joint agreement has been reached between Equity and the Guild, under which experimental productions may not be made, but will receive both encouragement and a limited amount of assistance."

"Few problems presented to Equity have been more complicated and difficult of solution than this. With increasing unemployment, actors and playwrights alike, have besought Equity for permission to present experimental productions which might increase the scope and power of their work and display their ability to prospective agents and managers.

DANGER SEEN

"The Council has always been sympathetic to these pleas, but it has also been mindful of inherent dangers of such work and other experiment. Given too much scope they would probably be used by certain managers as cheap tryouts of plays under consideration for production, thus nullifying the experimental character of the project which had taken years to establish.

"Nor was the council unmindful that if plays were produced and the actors involved paid, the results should be found through these experimental productions, the acts whose talent had made that possible, should share in the profits for which they were to some extent responsible."

Appointed by Equity Council to serve on the joint committee were: Winifred Lenihan, Beatrice Hawthorne, John Alexander and Hugh Rennic. Phillip Loeb had originally been appointed, but resigned because of previous commitments. Allan Adler took his place. Representing the Dramatists' Guild are: Arthur Kober, Herbert Rudley, Robert E. Sherwood, Russell Crourse and Clifford Goldfinger.

CONDITIONS OF CONTRACT

The contract which creates the experimental theatre, is for one year and expires November 15th, 1941. In order to encourage undiscovered talent, both actors and writers, Equity and the Guild mutually agree to make concessions on established minimum standards and other conditions governing employment of their members.

It is anticipated that the proposed theatre will receive the financial support of the American National Theatre and Academy. It will have the advantages of an unlimited run of productions, including selection of play, director, cast, etc. Equity and the Guild, will have no financial or other responsibility, except to waive their minimum standards.

If an author receives a bid to have his play produced by a commercial manager after acceptance by the experimental group, he may withdraw it on condition that rehearsals have not yet started.

An important part of the agreement is the stipulation that all plays "shall be produced without scenery." It shall be rehearsed for a period not exceeding four weeks and be presented for not more than three performances in a theatre loaned for that purpose . . . sans rental. No royalty will be paid to the author nor shall any salary be paid to the actors or the director in the project.

The advisory board will decide whether admission is to be by invitation or upon payment of an admission fee.

The tryout group will be entitled to two per-cent of the gross weekly box office receipts of a play produced by it, if the play is presented by a commercial manager within six months (not including June, July and August) from the time it was staged by the experimental theatre. It also will be entitled to five per-cent of the proceeds of all subsidiary rights, such as movies, serialization, etc., provided for in the Guild Minimum Basic Agreement, which percentage shall be paid out of the manager's share.

The director and players who participated in the production of the experimental play will receive 50 per cent of the receipts from the manager in such proportion as recommended by the Advisory Board. Any dispute which may arise of these proportions is to be arbitrated in accordance with the rules of the American Arbitration Association.

Equity and the Guild further agreed that their respective councils would co-operate in giving advice to the newly-formed group; also that they would grant concessions relating to payment of scale, and advance royalties to authors and salaries to players. 

ROSENBLATT APPOINTED

Isadore Sokoloff, Omaha manager of National Exhibitors, has appointed Max Rosenblatt a salesman in the Nebraska territory to succeed Mike Roth. Mr. Rosenblatt was formerly associated with Capitol Pictures in Omaha.

REVIEW

(Continued from page 45)

reminiscent, in theme at least, of its predecessor in the field of paranoia, is the celebrated "The Cabinet of Dr. Caligari," but it falls short in the execution.

The bow between sanity and insanity begins with the discovery of a murderer who has escaped from a insane asylum, where he has been kept and where patients have locked up their keepers and assumed control. In the final round the reporter discovers his paranoid prey as head of a fashion industry, the man whom he has stalked, who has owned and controlled the operations of the two major labor organizations. The subject chosen concerns millions. Running time, 19 minutes.

March of Time, No. 5, Vol. VII (RKO Radio)

Labor and Defense—1941

The country's two largest labor organization, the American Federation of Labor and the Congress of Industrial Organization, embarking a campaign to mobilize all the part these organizations play in the lives of American people are brought to the screen in a series of large scale projects. Here in repertory fashion is revealed to the audience not only the achievements of these organizations but also their failures, both affecting the members, individually and collectively, and the country as a whole. Through the medium of the camera the big labor strikes of the past twenty-five years are brought to the screen while off-screen commentary recalls that during the first eighteen months of World War I the two-and-a-half million skilled workers of the AFL voted on more than 2,000 strikes, many of which affected U. S. war industries. Samuel Gompers, Eugene V. Debs, and other outstanding labor leaders of that era figure prominently in several historic scenes. Labor conditions of today, during this period of defense production and organization leaders including William Green, president of the AFL, John L. Lewis, retired president of the CIO, Phillip Murray, recently elected president of the CIO, David Dubinsky, President of the Textile Workers Union, Westbrook Pegler, newspaper columnist whose attacks on some labor organization methods are presented in Scripps-Howard newspapers, is used in the March of Time feature column. March of Time in presenting "Labor and Defense—1941" has given the theatre audience the opportunity to recapture the impact of the operations of the two major labor organizations.
Army Plans Four Theatres At U.S. Posts

The War Department at Washington last week announced plans for the construction of theatres in the following Army posts: Boston, Mass.; Charlotte, N. C.; Bangor, Me., and Tucson, Ariz. The Army expects to have at least one theatre in each post in the U.S.

Theatre possibilities, outside Army areas, are being explored following announcement of plans for the construction of an Army camp to house an estimated 40,000 officers and men near Rollo, Mo., about 100 miles southwest of St. Louis. It was reported that a number of unidentified exhibitors plan to erect a 750-seat house in the territory.

Army Accepts MGM Booth

MGM's World's Fair booth at Times Square, New York, was formally turned over to U.S. Army authorities, on Wednesday, as a recruiting station. The ceremonies were broadcast over WNEW, at 2 P.M., via transcontinental radio; the dedication, itself, was at 1 P.M. Speakers included: Colonel E. B. Pierson, U.S. Army Recruiting Service; Borough President Stanley Lasker; Howard Dietz, MGM director of advertising and publicity, and Colonel John Reed Fitzpatrick, of Madison Square Garden.

Major Ray Perkins, radio performer, was chairman. A public address system brought the speeches to thousands who filled Times Square. The 16th Infantry Band furnished music.

Actors Seeks Deferment

Actors Equity was asked, this week, to seek a ruling on defferment of actors in hit shows who are about to be conscripted. The first actor called for Army service, Phil Johnson, dancer and understudy in "Hellzapoppin," in making a test case, cites the fact that his job will be over in June, 1941. If he is called in January, 1941, he would lose six months' work, he claims, and may not get another job or another hit for months after his release from the Army. Mr. Johnson also claims that he would be ineligible for unemployment insurance for a year following his return to civilian life.

Col. Arthur V. McDermott, New York Selective Service Board director, ruled, however, that actors as a class were not entitled to blanket deferment or exemption.

Warner theatre employees in the Philadelphia district who enlisted for military service include: Thomas Radcliffe, main office; John J. Edwards, Parker, Darby, Pa.; Debert Devitt, Earle, Philadelphia; Charles Prather, Fort Monmouth; Albert Call, enlisted in the Marines; Nathan Lieberman, Orient, Philadelphia; Stockton W. MacElhony, sign shop; Robert L. Friel, Capital, Lancaster, Pa.; Irene L. Duck, Philadelphia; W. J. Woodworth, Roosevelt, Philadelphia, in the Navy; and in the Army, Robert B. Charles, Strand, York, Pa.; William J. Jacob, Capital, York, Pa.; Morris Rutter, Jr., Karlton, Philadelphia; and Boyd B. Rose, Strand, Philadelphia.

Newest film industry recruits to the Civilian Air Reserve in the New York area include Walter Reade, Jr., of the Walter Reade Circuit, and Thomas D. Unger, Universal. Such independent donations, it was announced, this week, by Lester Tobias, adjutant of the CAR in the metropolitan district.

Tickets posted in all Hollywood studios advised all employees of draft age to submit reports detailing their mechanical and special training, so that Uncle Sam can best use their trained services in case of emergency. The

The motion picture industry, which, months ago, advised the United States Government that it stood ready to aid National Defense in any way required, is now fully organized, in nine committees, as outlined in the organization chart above, with executives of motion picture corporate management, production, distribution, publicity, newsreels, exhibition and short subjects serving. The industry's liaison officer is Francis S. Harmon, of the MPPDA, working between the various committees and the War, Navy and State Departments, and the Government's Advisory Commission to the Council of National Defense.

Motion pictures are being produced, in Hollywood and at Government places, on preparedness and defense, recruiting, military training and related subjects. Newseum cooperation is being effected and other matters arranged.

Van A. Nomikos Leads Drive

Van A. Nomikos, Chicago circuit operator and president of Ahepa, national Greek society, announced in Washington last week, that the film industry's quota of the $30,000,000 Greek War Relief campaign would be $3,000,000. He expressed gratification at the response, thus far, from the industry.

Mr. Nomikos announced that Samuel Goldwyn was formulating plans for an international broadcast in the interests of the campaign, in which Prime Minister Churchill and King George of England, General Metaxas and King George of Greece, and officials from Canada, would speak between entertainment furnished by Hollywood stage and screen personalities.

Midnight shows, proceeds of which would be given to the war relief fund, also are planned. Mr. Nomikos is responsible for organizing the independent exhibitors, while Spyros Skouras is directing the circuits' drive. Studios are expected to make independent donations.

After a meeting in the Hamilton Hotel, Washington, last week, Mr. Nomikos announced that a large portion of the reserve fund of the Ahepa Society would be turned over to the fund.

Approximately $500 has been donated to the drive by employees of Warner's and its affiliated theatres, throughout the United States.

Last Tuesday, December 10th, Warner employees presented a check for $5,000 to the British War Relief Society to purchase two motor kitchens, each capable of feeding 200 persons, and 30 hospital-bed units. Women employees have already knitted some 500 garments for war victims.

Incorporate Three Firms

Papers of incorporation for three concerns in the motion picture and radio businesses were issued recently by the New York Secretary of State. The firms are: FM Radio Broadcasting Company, Inc., principals of which are P. K. Leberman and Richard Sanderson of Newark, and Carl J. Schaefer, of New York; Color Classics, Inc., principals of which are Stan Barnett, Clarence H. Hill and Millicent E. Smith, of New York; and Cornwall Amusement Inc., principals of which are Frederick Unger, Samuel Stiefel, and Harold J. Klein, of New York.

More GM Free Shows

Two more free touring shows are being sent on the road by General Motors, according to Detroit report. One, an outdoor show, "The Parade of Progress," is to play the South's large cities; the other, indoor, "Previews of Progress," is to play the West's smaller cities. Both shows feature highlights from the company's exhibitions at the New York World's Fair and the San Francisco Golden Gate Exposition.
Two Companies Introduced
One Third of Film Stars
Rosten Study, on Carnegie Money, Reduces Stars to Statistics

Midseason Traveling Between Coasts

Sales executives from major's home offices in New York continue now, in the midst of the companies' mid-season, to shuttle to the Coast for conferences with their production chiefs. Recent customers of the transcontinental airplane and railway lines have been George J. Schaefer, of RKO; Joseph Seidelman, Nate Blumberg, W. A. Scully, and J. Cheever Cowdin, of Universal; Herman Wodler, Fox, and James R. Gringer, of Republic.

Mr. Schaefer, president of RKO, returned to his New York offices Monday morning, after conferences at the company's studio. He plans to go to Hollywood and back to New York later.

Mr. Wodler, vice-president in charge of distribution for Twentieth Century Fox, plans to spend the holidays with his family in San Francisco, and then to go to the Hollywood studio for conferences with Sidney R. Kent, president of the company, and Darryl F. Zanuck, vice-president in charge of production.

Mr. Scully and Mr. Seidelman, general sales and foreign sales managers respectively, of Universal, arrived in Hollywood Monday for product conferences with Mr. Blumberg, president of the company, and Cliff Work, its production head. They were scheduled to return to New York on January 16th.

Mr. Gringer, president of Republic, left the New York home office Monday evening, for the Coast, to spend the Christmas holidays there with his family. En route he was to stop at key exchanges.

National Decency Legion Classifies Fifteen Films

Of the fifteen pictures classified by the National Legion of Decency in its listing for the current week, six were unobjectionable for general patronage, six were approved for adult patronage, and three were condemned. The films and their classification follow:


Taylor Wins Again

Charles Taylor, advertising exploitation director of Shen's Buffalo, who was the first recipient of MGM's Honor Roll Button, has received recognition again from the company for his exploitation campaign on "Third Finger, Left Hand." Mr. Taylor received the first award for his campaign on "Boom Town."

De Titta to Coast

Arthur De Titta, formerly with the Movietone News in Europe, has been shifted to the West Coast as manager, succeeding Jack Darrock.
In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is the function of the exhibitor to address all communications to:

The Picture Did the Box Office for Me

WHAT THE PICTURE DID FOR ME

December 21, 1940

MOTION PICTURE HERALD

Columbia

BLONDIE PLAYS CUPID: Penny Singleton, Arthur Lake, William Tabbert, William Tabbert, Sr.-This is a blonde in preference to some of these so-called big pictures. It is the kind of a feature you can make a little dough without splitting it a couple of ways. Bette Davis and Bogart made a killing years ago at a business good. Running time, 67 minutes.-A. E. Eliassen, Alexandria Theatre, Paynesville, Minn. Rural and small town patrons.


MAN FROM TUMBLEWEEDS: Bill Elliott—An other cowboy picture, if you like cowboy pictures. I don't. However, to give due credit to Columbia we'll say that this one is just as good as any other on the market. Running time, 64 minutes. Running time, 59 minutes. Played November 17-18.-Ritz Amusement, Mo. Small town patronage.

METRO-GOLDWYN-MAYER

ANDY HARDY MEETS DEBUTANTE: Mickey Rooney, Judy Garland, Lewis Stone, Celia Parker. This is one where you can show off and make some money. Playing a fair box office, but not to par with his other shows. Drew a fair crowd. Running time, 57 minutes. Played November 29-30.—Harry Nell Parkhurst, Kildale Theatre, Wardell, Mo. Small town patronage.


ESCAPE: Robert Taylor, Norma Shearer, Nazimova, Conrad Veidt—Very fair. Taylor good; in my opinion he's very good in this. Rather a strong dish to set up in a German community, but if you like your bad guys live once anyway. Running time, 104 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patrons.

ESCAPE: Robert Taylor, Norma Shearer, Conrad Veidt, Nazimova—The further the producers play the customers the more they are going to lose. Running time, 85 minutes. Played December 2-3.—E. Freburger, Paramount Theatre, Dewey, Okla. Small town patronage.}

I LOVE YOU AGAIN: William Powell, Myrna Loy, Frank McHugh. Edmund Lowe—This much heralded production finally didn't come through. You don't hear any kick when your patrons walk out after having a show that had a reputation of being the greatest picture of the year. Running time, 121 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patrons.

ESCAPE: Robert Taylor, Norma Shearer, Nazimova—Great disappointment. You never feel any kick when your patrons walk out after having a show that had a reputation of being the greatest picture of the year. Running time, 121 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patrons.


In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is the function of the exhibitor to address all communications to:

WHAT THE PICTURE DID FOR ME

First National

DR. EHRLICH'S MAGIC BULLET: Edward G. Robinson, Jean Arthur, Donald Crisp, Otto Kruger.—What a flop for entertainment for a small town audience. Fancy asking your patrons to come pay for a show to see how they discovered a cure for syphilis. A real treat for the younger folks from the farm for an evening entertainment. Plenty of walkouts on this. My Saturday night business killed to nothing. Put it in the can and forget it in a spot like mine. Running time, 90 minutes. Played November 21.—A. L. Dowell, Bragaw, Siskiyou, Canada. Rural and small town patronage.

LETTER, THE: Bette Davis, Herbert Marshall, James Stephenson, Gale Sondergaard—Bette Davis was superb and also was Herbert Marshall and only Bette could have carried out the very difficult roles and expressive actions emanating with Love Divine and courage in the darkness of a Hell and the faultless acting as only a star of the first magnitude can delineate shine and shine without dimness or loss of lustre and James Stephenson—Miss Davis's attorney, a great lawyer, yet humane and even tender at times and a beautiful woman. Played November 19-20.—A. L. Dowell, Bragaw, Siskiyou, Canada. Rural and small town patronage.


CHRISTMAS CAROL, A (reissue): Lionel Barrymore, John Standing, Arthurfamily, Philip Stainton, and others. This subject that brought very favorable comments from both theatres.—H. E. R. Kim, Minneapolis. Small town and rural patronage.


ESCAPE: Robert Taylor, Norma Shearer, Nazimova, Conrad Veidt—Very fair. Taylor good; in my opinion he's very good in this. Rather a strong dish to set up in a German community, but if you like your bad guys live once anyway. Running time, 104 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patrons.

ESCAPE: Robert Taylor, Norma Shearer, Conrad Veidt, Nazimova—The further the producers play the customers the more they are going to lose. Running time, 85 minutes. Played December 2-3.—E. Freburger, Paramount Theatre, Dewey, Okla. Small town patronage.}

SOMETHING TO DO: Bors Karfko—Another of the "Mr. Wong" series. Better than I expected. Viewed it once only and I think it well. Monogram is trying hard. (Continued on following page)
**MOTION PICTURE HERALD**

**December 21, 1940**

**MEN AGAINST THE SKY:** Richard Dix, Wendy Barrie, Hume Cronyn—A nautical saga; Dix goes to Santa Claus arrival, great business; Picture is good, running big. Running time, 75 minutes. Played December 21-23.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

**SIXTY GLORIOUS YEARS:** Anna Neagle, Antonio Moreno—A Dean special; good. Running time, 75 minutes. Played December 21-23.—A. E. Eliaisen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**THEY KNEW WHAT THEY WANTED:** Carole Lombard, Charles Laughton—An exceptional feature that will have application in the radio field. Good business. Running time, 75 minutes. Played December 21-23.—A. E., Eliaisen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

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**ARISE, MY LOVE:** Claudette Colbert, Ray Milland—A Buck Jones Production. Claudette Colbert turns in a splendid performance. Received many fine notices. Running time, 69 minutes. Played December 4-5.—Harry Shaw, Dilard Theatre, Wardell, Mo. Small town patronage.


**VIOLETS FOR VICTORY:** Harry Langdon, Nan Grey, Richard Arlen—A risqué, risqué film. Running time, 75 minutes. Played December 5-7.—D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.


**THE GILDED LILIES:** Claudette Colbert, Ronald Colman—A Fred Niblo Production. Running time, 90 minutes. Played December 6-7.—Wayland, Wardell, Mo. Small town patronage.

**THE TIDE OF TIME:** Leatrice Joy, Dane Clark, Phyllis Brooks—A RKO Production. Running time, 75 minutes. Played December 6-7.—George Taylor, Wardell, Mo. Small town patronage.


**DANCE WITH A STRANGER:** John Ireland, Joan Leslie—A RKO Production. Running time, 60 minutes. Played December 7-8.—George Taylor, Wardell, Mo. Small town patronage.

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**MOTION PICTURE HERALD**

**December 21, 1940**

**SKY BANDITS:** James Neill, Louise Stanza—A very popular picture enjoyed by many. Drew a crowd far above the previous Pal Nite and was given a high praise. Running time, 62 minutes. Played December 3.—Harry Shaw, Dilard Theatre, Wardell, Mo. Small town patronage.

**REPUBLIC**

**COLORADO:** Roy Rogers, George "Gabby" Hayes—A solid Western picture. Cute little boy and girl by necessity. Running time, 75 minutes. Played December 1-2.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

**FRIENDLY NEIGHBORS:** Weaver Brothers and Elivy—Good action comedy to above average Sunday- afternoon feature. Played December 1.—E. A. Eliaisen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**GIRL FROM GOD'S COUNTRY:** Chester Morris, Charles Bickford, Jane Wyatt—Didn't do the business anticipated. Played December 1-2.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

**REPUBLIC**

**LOVE:** Colorful Western with Mary Livingstone, Bill Elliott. Played December 1-2.—Alfred, N. Y. Small college town and rural patronage.

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**TWO THOUSAND YEARS:** Louis Calhern, Frank Albertson, Robert Lowery—A classic, classic! Played December 1-2.—Alfred, N. Y. Small college town and rural patronage.

**THE BELLS ARE RINGING:** Ava Gardner, William Shatner, John Karl—Great! Played December 1-2.—Fort Langley, Colo. Factory and farming patronage.


**THE RETURN OF FRANK JAMES:** Henry Fonda, Brian Donlevy—An RKO Production of "Our Gang's" making. Played December 1-2.—Fort Langley, Colo. Factory and farming patronage.

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**ROCKETEER:** John Ireland, Leatrice Joy—A RKO Production. Played December 1-2.—Fort Langley, Colo. Factory and farming patronage.
the dark girl by herself; rumpus ends with scene of him lying on top of the girl on davenport. What an audience has to take for Art's sake. Running time, 81 minutes. Played December 4—E. K. Manseh, Star Theatre, Fort Lupton, Colo. Small town and rural patronage.


Warner Brothers


CITY FOR CONQUEST: James Cagney, Ann Sheridan—This is a very good picture but did not seem to draw the business. However, this below average business might have been caused by bad weather. Running time, 90 minutes. Played November 21—E. K. Manseh, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

FLOWING GOLD: John Garfield, Frances Farmer, Pat O'Brien—Not what it was cracked up to be. We didn't see any gold flowing into our box office. Running time, 80 minutes. Played November 24—E. K. Manseh, Parkhurst, Lacrom Theatre, Beverly, Mass. General patronage.

MILLIONAIRE HOB: Phyllis Coates—A very remarkable short revealing the effects of a man receiving a million dollars but thinking that he was getting a million dollars. Something unusual. Running time, seven minutes. Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

BOB HAWK'S "HAVE A LAVISH TIME!"

SIDNEY MEYER, president, Wometco Theatres, Miami Beach, sends word: "Audience reaction...audience comments...very, very favorable!"

A COLUMBIA "QUIZ" REEL — NOW BOOKING
MOTION PICTURE HERALD

December 21, 1940

ALTEC SERVICE CORPORATION
250 West 57th Street, New York City

CHANCE TO ALTEC SERVICE • A CHANGE FOR THE BETTER

BONE TROUBLE: Walt Disney Cartoons—Another Disney cartoon. It's a Disney; of course, it's good. Running time, eight minutes.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

HE ASKED FOR IT: Leon Errol Comedies—Real good comedy. Well received.—Harland Rankin, Alexander Theatre, Walla Walla, and Plaza Theatre, Tilbury, Ontario, Canada. Small town and rural patronage.

MARCH OF TIME: I seem to enjoy these subjects but my audience don't seem to care for 'em.—K. K. Menagh, Star Theatre, Fort Lupton, Colo. Factory and farming patronage.


Twentieth Century-Fox


MOVIE NEWS: Vol. 21, No. 31—Holland Home* in England bombed; English planes in main production; first man under Selective Service taken into army; Japanese bombs Burma Road; Lt. P. Worth debacles Will Rogers Coliseum; plant turns military planes over to the army, etc. Running time, 10 minutes.—William Noble, MidWest Theatre, Oklahoma City, Okla. General patronage.

"MAYBE I'LL BETTER THINK THAT OVER!'" There's no percentage in being uncertain about any phase of your business. How can you be certain whether the credit of your rural patrons is functioning at its highest possible efficiency? About that, you never need to be in doubt again. An Altec sound service agreement and an Altecooth parts agreement bring you the knowledge that your theatre is operating at its best, not part of the time, but all of the time. Change to Altec today!

PLANE GOFFY: Terry-Toons—This is a fairly good cartoon that gets away from the usual track to some extent. Running time, seven minutes.—A. C. Stock, Plaza Theatre, Alfred, N. Y. Small college town and rural patronage.

Vitaphone

CIRCUS TODAY: Merrie Melodies—Kids ate this up.—Rite Amusements, Inc., Ritz Theatre, Walla Walla, and Plaza Theatre, Tilbury, Ontario, Canada. Small town patronage.


LONDON CAN TAKE IT: Special—Excellent. Running time, 10 minutes.—A. C. Stock, Frosquos Theatre, Petrolia, Ontario, Canada. Small town patronage.

MALIBU BEACH PARTY: Merrie Melodies—The producer tried to make a good cartoon but it isn't. Running time, seven minutes.—A. C. Stock, Frosquos Theatre, Petrolia, Ontario, Canada. Small town patronage.


PORKY'S HIRD HAND: Looney Tunes—Just a flake black and white cartoon. Running time, eight minutes.—Freiburger, Paramount Theatre, North Vernon, Ind. Small town patronage.


SHARK HUNTING: Hollywood Novelties—Very exciting and instructive and the bow and arrow shooting as good or better than a gun and the nimrod got his shark every time. Running time, eight minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

STAGEFRIGHT: Merrie Melodies—Here is a very good color cartoon with plenty of laughs. The little bird has always been a hit and this bails the show in this one. He would be a dandy character to star with the humans in the cartoon and in the same series. There would be plenty of possibilities for humor. The idea behind this cartoon is a very good one so two good ones and a trained seal on the stage of a theatre. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Serials

Columbia


Universal


Close Christmas Eve

Fifty Detroit theatres will be dark Christmas Eve this year. These houses are to be closed regardless of what other circuits may do. Co-operative Theatres of Michigan took the initiative in the Christmas Eve closings.
Testimonials for Roy, Donaldson O'Shea and Bowen

E. K. O'Shea, newly-appointed central division manager for M-G-M, and Jack Bowen, who succeeds Mr. O'Shea as district manager for New York and New Jersey, were given a joint testimonial luncheon at the Hotel Astor, New York, on Thursday. Approximately 1,000 exhibitors, film executives and leaders in various other fields, were present.

Proceeds of the luncheon are to be given to the charity fund of the Motion Picture Association of America, New York, and the houses were distributed under direction of Joseph Lee, of Twentieth Century-Fox. Arthur Rapf, head of the Rapf & Ruden Circuit, was treasurer. Harry Brandt was chairman. Assisting him were 61 leaders in all branches of the industry.

Roy Feted in Utica

Andrew M. Roy, manager of Warners' Strand in Allbany, was, this week, transferred to Warners' Stanley, in Utica, was feted, on Wednesday by about 300 circuit and exchange men at a testimonial in Jack's Restaurant, Albany. M. A. Silver, zone manager, was principal speaker and Jack Swartout, manager of the American Theatre, Troy, toastmaster.

Mr. Roy, who managed theatres in South Bend, Rochester, Cleveland and Syracuse, before coming to Albany, will succeed the late William C. Haynes, pioneer exhibitor, as manager of the Utica house. Jules Curley, zone advertising manager, will replace him.

Industry men from Boston, New Haven and New York, will give a testimonial to Thomas G. Donaldson, MGM's New Haven exchange manager, who has been transferred to the Boston office, at the Hotel Taft, New Haven, on January 14th. Harry F. Shaw, Loew Poll division manager and Barney Pitkin, RKO manager, are co-chairmen, assisted by Lou Brown.


The party will also honor Morey Goldstein, MGM salesman in Boston, who will become New Haven manager on January 1st. John S. Allen, MGM salesman in Cincinnati, who leaves January 1st to become Washington exchange manager, was guest of honor at a testimonial, this week, at the Cincinnati Variety Club. He was recently elected chief banker of the local Variety Club.

Photographers' Dance

Celebrities of the stage, screen and radio are expected to attend the 12th annual dance and entertainment at the Hotel Astor; Friday night, February 14th, of the Press Photographers' Association of New York. Joseph Heppner and Robert A. Wands, are co-chairmen.

Prudential Adds House

Prudential and Playhouses Operating Co., of which Joseph M. Seldier is president, has purchased the Larchmont Theatre property, Larchmont, N. Y., from the Palmer Amusement Corp. Prudential, which operates theatres on Long Island, Connecticut and New Jersey, as well as in Westchester, N. Y., contemplates modernization of the theatre according to Berk and Krumgold, theatre reality brokers, of New York.

The Larchmont Theatre was erected in 1932 by the Palmer Amusement Corp. John J. Shafter, New York attorney, represented Prudential, while Benjamin Ditenfiss represented the seller. Prudential operates some 40 theatres.

Grace Distributes S.O.S.

W. R. Grace and Company, exporters, have been appointed exclusive distributors of S. O. S. projection apparatus, for several Central American countries. S. O. S. Cinema Supply Corp., of New York, recently installed a complete projection and sound system at the Southwestern State Hospital, Marion, Virginia, and at the Northfield Schools, in Northfield, Mass.

"Kitty Foyle" Serialized

RKO has obtained the newspaper serialization rights to "Kitty Foyle," Christopher Morley's novel adapted to the screen with Ginger Rogers in the title role. S. Barrett McCormick, director of advertising and publicity for the company, has announced. The serial will appear in hundreds of newspapers in installments tuned with the general distribution of the picture which begins New Year's week. More than 250,000 copies of the book have been sold and it still has an estimated daily sale of 2,500 copies.

New Exchange Formed

The Allied Film Exchange, Inc., new independent film exchange, has established offices in the Film Exchange Building, Detroit.

Kiwanis Honors Charles Picquet

The Kiwanis Builder's Cup, emblematic of "constructive service to the community," was awarded, December 12th, to Charles W. Picquet, showman of many years' standing, who at present operates the Princess theatres in Pinchur and Southern Pines, N. C., at the annual meeting of the Sandhills Kiwanis Club.

Presentation of the "man of the year" trophy was made by Attorney W. B. Sabinson of Carthage, a member of the club's board of directors. Mr. Sabinson pointed out some of the highlights in the varied career of Mr. Picquet, who achieved many "firsts" in films and theatricals.

Abandoning his orchard business, he presented the first musical comedy ever produced in the territory. For three years he was manager of the Herald Square Opera Company, touring every state in the Union, except California. He published the first daily newspaper at Pinehurst, the predecessor of the present Outlook. He was, for a number of years, vice-president of the National Motion Picture Theatre Owners' Association and president of the North Carolina Theatre Owners' Association.

May Roadshow "Wings"

"I Wanted Wings," Paramount's aviation film, has been withdrawn from release and indications are that the picture may be road-shown or pre-released at advanced admissions. The film was set for national release March 21, 1941 and stars Ray Milland, William Holden, Wayne Morris and Brian Donlevy.

Plan New Year's Shows

Cleveland and Columbus RKO theatres plan special midnight shows in all houses in these cities on New Year's Eve. A reserved seat policy at advanced admission prices will be in effect at the Palace, Cleveland and the Palace, Columbus, with stage shows at both theatres.
Ernest Kent Dies
In Auto Accident

Ernest Kent, maintenance supervisor and executive of Fox West Coast Theatres, Inc., and brother of Sidney Kent, president of Twentieth Century-Fox, was killed instantly Monday morning in Hollywood, when the automobile he was driving skidded and crashed head on into another car coming in the opposite direction.

Mr. Kent, who was 59 years old, was survived by his mother, three brothers, Sidney, Larry and Arthur, and a sister, Mrs. Olive Barber. Funeral arrangements were to be made Thursday upon the arrival of Sidney Kent from New York.

Jacob Lourie, Boston Film Executive, Dies

Jacob Lourie, 66, prominent in Boston theatrical circles for many years, died Tuesday in Brookline, Mass. Mr. Lourie was former president of the Netoco theatres and was reported to be one of the first showmen in the United States to show talking pictures and was also for some time president of the New England branch of the MPTOA. Mr. Lourie was affiliated with Paramount Pictures as director of the Public Netoco Theatre Corp., and at the time of his death was associated with M & P Theatres and director of Public Netoco Theatres. Funeral services were held Wednesday morning.

William V. Mong

William V. Mong, screen actor, who made his debut in "The Connecticut Yankee" in 1910, died in Glendale, Calif., Wednesday, December 11th. He was 63 years old. Mr. Mong appeared in comparatively recent years in such films as "Dark Hazard," "Treasure Island," "The Hoosier Schoolmaster," "The Last Days of Pompeii" and "Whispering Smith Speaks."

Wilfred Lucas, Stage And Screen Star, Dies

Wilfred Lucas, film producer who worked with D. W. Griffith and was one of the first to direct Mary Pickford, died Friday, December 13th, in Hollywood, after an illness of six weeks.

Mr. Lucas was well known on the New York stage before going to Hollywood in 1910. He played the lead role in "Acquitted," for which he was awarded an award from several film magazines for the outstanding performance of 1916. Another of his better known screen works was his characterization of Enoch Arden in the silent film of the same name. In recent years he had taken parts in several scores of pictures, principally for Warner Brothers. He leaves a widow, a son and three foster children.

Harold Neuberger

Harold S. Neuberger, part owner and advertising director of the Fifty-Fifth Street Playhouse, Fifth Avenue Playhouse and the Thalia theatre in New York, died Friday, December 13th, at his home in Rye, N.Y., from leukemia after a sickness of several weeks.

Following graduation from Columbia University in 1929, Mr. Neuberger went to Germany where he worked as a film cutter for a number of independent producers. When the Nazi regime came into power he returned to the United States and shortly after purchased interest in the three theatres mentioned. He is survived by his wife, one son, his sister and mother.

Clarence MacDonald

Funeral services for Clarence A. MacDonald, 44, head of the MacDonald circuit and a director of the Ohio Independent Theatre Owners, were held on Monday with a funeral following at the Union Cemetery. Mr. MacDonald died Friday, December 13th, of a heart ailment in Columbus, Ohio. He is survived by his widow, a son and a daughter.

John Hyams Dies

John Hyams, former vaudeville actor and father of Leila Hyams Berg, motion picture actress, died last week at the age of 71. Mr. Hyams appeared for a number of years in vaudeville then turned to Hollywood to appear in short subjects and feature pictures.

SALESMEN WANTED

Men capable of introducing and selling a new service to exhibitors in the Atlanta, Chicago, Kansas City, Denver and Detroit film exchange territories.

Commission earnings of present sales staff average between $50 and $75 weekly.

Automobile essential. Write giving full particulars.

BOX 841, MOTION PICTURE HERALD

December 21, 1940

IN COURTS

Fanchon & Marco Awarded $33,500 in St. Louis

A decree awarding $33,500 to Fanchon & Marco, Inc., and two affiliates in their suit against William H. Ward, John S. Slab, Lambert W. Walther and Harold F. Hickey, was entered last week by Judge Joseph J. Ward of the St. Louis circuit court.

The decree orders that 215 notes for $200 each executed by Fanchon & Marco December 3, 1936 and payable to Mr. Leaby, be cancelled and annulled. The defendants having failed to answer the complaint, the court also enjoined the defendants from prosecuting for collection on the notes. Fanchon & Marco sued for $42,200 as the sum of certain legal fees paid the lawyers, but the court decided on $33,500, which included interest from the time the suit was filed in July, 1939.

The suit alleged the attorneys represented the theatrical concert in forming a company to lease the Ambassador, Missouri and New Grand theatres and failed to provide for a legal basis for the lease. The suit alleged that the plaintiffs were not paid any fees because Mr. Leaby failed to disclose his personal interest in the deal. Mr. Leaby denied this contention and says he will file a motion for a new trial. The testimony in the suit lasted 55 days.

Complaint Held Insufficient

Holding the complaint failed to state facts sufficient for legal action Justice Benn Kenyon of the supreme court, dismissed the suit filed last month by Mrs. Florence L. Purdy of Ithaca, to void a two-year contract lease under which H. G. Carroll Theatre, Inc., operates the Strand theatre. Suing as a minority stockholder of the theatre, Mrs. Purdy was an objector to the lease. She is owner of the Strand theatre building, Mrs. Purdy demanded an accounting and that the lease and any other agreements between the estate corporation and the Carroll corporation be declared fraudulent and void.

Annenberg Company Loses Suit

Judge Gustave G. Lehrm of the Milwaukee circuit court on Monday, ruled in favor of Fox-Wisconsin Amusement Corp., in the action brought against it by the M. L. Annenberg Investment Co., charging Fox-Wisconsin with breach of contract in the management of Annenberg's Oriental and Tower theatres between 1924 and 1937. Fox-Wisconsin was charged with failing to hold bookings in favor of other theatres. The court ruled otherwise.

Awarded $4,500 Costs

The National Broadcasting Company, Columbia Broadcasting System, Warner Brothers, and a number of music publishing houses last week were awarded $4,500 costs by Federal Judge Samuel Mandelbaum in the suit brought against the companies by Joseph John Davila. The suit claims that "The Desert Song" infringed upon the plaintiff's composition, "If I Were a Spider and You Were My Fly." Judge Mandelbaum had dismissed the suit.

Henie Appeals Verdict

Formal notice of appeal of a verdict directing the payment of $27,133.44 to Dennis R. Scanlon has been filed in the Supreme Court by Sonja Henie. Mr. Scanlon sued for the sum, claiming that he was entitled to 20 percent of her earnings under the terms of an oral contract.

RKO Decision Reserved

Decision on an application by Helen Twelve trees to temporarily restrain RKO from distributing "I'm Still Alive" was reserved Monday by the New York supreme court by Justice Ferdinand A. Pecor. Miss Twelve trees seeks $100,000 damages claiming the film is based on her life.
A Right Merry Christmas, Friends

Dear Round Tabler:

The Yuletide is upon us and our heartiest go to all and sundry for seasonal greetings and gratifying messages of appreciation.

You're a great gang to work with—and for. It's a cinch that any bows we have taken are due to the fine cooperation given by you folks in the field.

Checking back a bit over 1940 reveals it hasn't been such a bad year, has it? Nothing terrific, perhaps, but surely more than just "adequate." In fact, the records turn up a lot of easy reading vital statistics.

For instance, 1940 shows a goodly number of members taking the marital hurdle with grace and dispatch. Many have become proud "poppas." And thankfully, few have passed on.

On the important side of health, Round Tablers happily rate high. Little serious illness was reported. Most of those so afflicted have come around and are back on the job with the old zippers. And that a lot of the members evidently are happy in their work becomes apparent in the quantity and quality of campaigns reaching this desk. State of mind and state of health largely determine the soundness of boxoffice activities, don't you agree?

That would have bearing on the new distribution set-up. It needs no Einstein to figure that individual pictures are scheduled for more, much more comprehensive exploitation in the field. Theatremen who know the answers will have much to do with the fate of the new procedure. The manager who is adjusted physically and mentally is obviously in better shape to take over. (And, confidentially, 1941 may well be the year he does take over.)

Of course, business practices—new, old, or revamped—won't mean a thing if product fails to hold up. To encourage the excellent work done during the year, it becomes evident that coming pictures allow plenty of opportunity for showmanship selling. This is intended as no especial pitch for product but the line-up for the coming year certainly bears a very healthy look.

From what the boys tell us, the fortunes of many have mended, improved. Some good men have lost out. In most cases, however, they have regained much of the ground. Then, 1940 saw scores of Round Tablers stepped up to bigger jobs—and doing well too, thank you.

Some were kind enough to credit their successes in the Quigley Awards. That is nice to know. With hundreds of hardhitters competing for the honors, bossmen probably have good reason to select winners for extra consideration. What 1940 winners have to say, incidentally, will be set down in early issues.

Early issues will also carry details of the 1941 Awards. There are to be some changes but essentially, the Competitions remain the same.

* * *

Gosh, gettin' late, and how we do run on. So let's close with personal wishes for everything good in 1941 for you and yours. It's sure nice knowing you. And it's sure good to be in the only business that sells entertainment.

May the New Year be the best yet for all of us. May we be permitted to continue on our bright and untrammeled way in providing relaxation for a sorely troubled world.

△ △ △

The news is that Bill Pine, associate producer for Cecil B. DeMille, and Bill Thomas, former Paramount producer, have joined hands in a new producing unit. Soon, there will be evidence of this partnership on the screen which should be occasion for applause from among those who are familiar with the Pine-Thomas backgrounds.

With long years of theatre and picture-making experience to guide them, the heads of the new unit will be turning out a product that should ring the bell. Round Tablers will welcome these efforts from the two Bills as another proof that theatremen who have sold pictures at the boxoffice also have the savvy and imagination to fashion the kind of product theatremen will have little difficulty in selling.

A-Mike Vogel
Forwarded by Manager R. B. Gorham at the Liberty, Horton, Kan., was Santa lobby setpiece executed by Archie Clark, theatre artist. Gaily packed gift packages at base carried forthcoming attraction titles.

Giant cutout shamrock in lobby of the Utah, Salt Lake, was used by Charlie Pincus for Judy Garland’s first starring vehicle “Nellie Kelly.” Featured on the setpiece were title and cast.

Photos taken at last year’s college prom for which Kay Kyser and orchestra appeared were used by Frank Bickersstaff at the Palace, Athens, Ga., on “You’ll Find Out.” Students identifying themselves in shots blown up for lobby display were rewarded with theatre tickets. Automatic music box played Kyser recordings from past and present picture.

For bally on “Meet the Missus” at Loew’s Bijou in New Haven, H. W. Reisinger had usher push store wax figure on rollers through downtown area. Sandwich sign carried copy “Make a date for today to see” etc., etc.

To inaugurate permanent tieup on five and dime scales, J. F. Rogers at the State, Harrisburg, gave tickets to those getting weight cards bearing photo of any star shown on posted scene still. With each change of program, Rogers planted new stills.
With the campaign on "Arizona" at the Warner Stanley, in Philadelphia, Ey Callow, zone ad head, aimed to sell the date distinctly away from a western, by tying in the newspapers for an unusual advance screening wherein the editors and critics of the five Philadelphia papers sponsored a screening. Most of the hand-picked list of guests were selected by personal invitation of the newspapers. One of the material results was endorsement letters from principals of the public and high school system and also endorsement trailers in the principal Warner theatres throughout the city.

Literature and ballyhoo were combined in the distribution of heralds by models costumed as cow-girls who held forth at Franklin Field, KOLL college and other busy centers. The model cowgirl theme was used on opening day, when with the cooperation of leading restaurants and health council, Phoebe Titus pies were given away on the downtown corners to any purchaser of Christmas seals.

Full windows and interior displays were arranged in nine leading downtown department and book stores. The newspapers were widely covered in advance with publicity, among the other outside stunts was plane flying banner at the recent Penn-Cornell game.

"LET'S HEAR FROM YOU"

Market Celebration Hooked To "Knew What They Wanted"

Learning that the largest local market was celebrating its birthday coincident with the booking of "They Knew What They Wanted" at the Palace, in Canton, Ohio, Manager Ralph W. Russell hooked the celebration to a twin, copy line reading "a quarter of a million people shopped here last year because they knew what they wanted." Over 25 merchants in the market having separate stalls were promoted by the theatreman to run posters etc., tied directly to the picture. At four distinct times during the day numbers were drawn for prizes offered by the merchants, theatre coming through with four passes, which necessitated the constant plugging of the picture title over p.a. systems.

In connection with "Mark of Zorro," Ralph was fortunate enough to promote a local collector of edge weapons for an elaborate lobby display. Each item was tagged and the display was good enough to rate a special story in local daily. For interior, Russell covered the orchestra pit with an illuminated cutout of Zorro which he says proved quite a novel attraction.

"LET'S HEAR FROM YOU"

Brien Ties Steel Mill To "Hot Steel" Date

With what he reports to be the largest wrought iron mill in the world, situated in Ambridge, Pa., Lige Brien, formerly at the Prince there and now at the Belmar in Pittsburg, for "Hot Steel" promoted advertising manager of company for actual mode' of a recently built bridge. This was planted in lobby together with various applications of the many kinds of steels manufactured in Ambridge and the ways they were used in construction.

Steel plant further cooperated printing jumbo cards which were posted at strategic spots around the mill, near time clocks in each department, bulletin boards, lunch rooms, etc. Steel company went along further by paying cost of printing and distributing 1,000 heralds.

"LET'S HEAR FROM YOU"

Terrell Plays Cupid On "Arise, My Love"

As an advance teaser stunt for "Arise, My Love" engagement at Loew's Palace, in Washington, Dan Terrell distributed two fold leaflets front cover of which carried copy: "Three ways to be a Great Lover, by Ray Milland. Right out of the script of "Arise, My Love."" Inside spread featured cuts of Colbert and Milland with a piece of court platter over his nose. Pasted along side was a piece of band-aid with instructions to use it in case Claudette gave the girl friend an idea.

Addressed to all the Kellis in phone book and all members of the Friendly Sons of St. Patrick, Terrell sent a special letter calling attention to opening of "Little Nellie Kelly." Letter head carried shamrock cut, superimpossed on which were photos of the stars, and all type was in bright green.

"Convoy" Gets Premiere In San Francisco

The sea thriller "Convoy" made in cooperation with the British Admiralty had its American premiere at the Golden Gate Theatre, in San Francisco, highlight of which was a detachment of National Guardsmen in uniform on duty in the lobby. Display of machine guns, trench mortars, rifles and other equipment was featured.

For outside decoration, a huge sea action scene was planted on marquee with sound effects. Special art 25-sheet and lobby panels were displayed week ahead and bulletin boards of city schools carried announcements of the engagement. Through tieups with Stations KGO, KPO, KSAN, KROW and KFRC, RKO stars were interviewed.

"LET'S HEAR FROM YOU"

Bulnes Gives "Lincoln" Wide Coverage in Trinidad

Concentrating on a newspaper barrage to get across the "Abraham Lincoln" date at the Globe Theatre, in Port-of-Spain, Trinidad, RKO Manager James J. Bulnes fired the first gun of his campaign by running three-column ad carrying cuts of the emancipator and Hitler. Ticin copy was included representing Democracy and Dictatorship respectively. The same personalities were again featured a few days later with a double spread, and each succeeding day for practically a month ahead of opening either writeups or ads appeared in the press.
Folks Vote "McGinty" In Roberts Campaign

Week ahead of opening of "Great McGinty" at the Shawnee, in Plymouth, Pa., Will Roberts constructed a voting booth in his lobby. Patrons were invited to cast their votes on lucky number ballots which were later good for guest tickets. Special lobby displays and newspaper ads featured shots of Roberts and Brian Donlevy taken in Hollywood when the former visited the "McGinty" set.

Opening day street parade was held headed by Plymouth High band dressed in full regalia, followed up by bannered cars. Directly in back of band in open car rode "The Great McGinty," dressed in checkered suit, brown derby, etc., who doffed his hat in true political style.

"LET'S HEAR FROM YOU"

Football Score Card Used By Benji for "Girls"

Distributed at football game between Northwestern and the University of Wisconsin were Ed Benji's combination heralds and football score cards used for "Too Many Girls" at the Capitol, Madison. Noveltty invitations were also mailed to officers of all fraternities and sororities, various instructors and civic and social leaders.

A unique ballyhoo was that of a special six-sheet mounted on a frame with handles and carried behind the band at stadium before the game. A mobile car with posters covered the town day of the game.

Future Contest Aids On "Mountie"

Recognition of reader potentialities in "North West Mounted Police" was realized quickly by Manager Harry Holdsworth for the date at the Tri States Des Moines, in Des Moines by having in the town's most popular columnist to the "How to Get Your Man" contest. Interest was further titillated by classified ads in the Sunday papers reading: "wanted. Information regarding a person residing in Iowa who was formerly in the service of the North West Mounted Police. Write Manager, Des Moines Theatre, Des Moines, Ia."

Radio coverage included tieup with Drake University with students from the school of radio giving a drama taken from the script. In addition 60 word spot announcement was landed over KRNT. Art department made up a special front with red oilcloth as a background utilizing paper from the 24, six and three sheets. Boxoffice was completely covered and painted to resemble a stockade. Street bally included man dressed in "Mountie" uniform who covered downtown area, in addition, staff was dressed in keeping.

Course of a history of the Royal Canadian Mounted police were given to the public library with a picture of the presentation landing in local dailies. Special screening was held for high school class in journalism, which brought revisions by the students in the high school papers. In addition letters went forth to class presidents of small schools within a radius of 40 miles advising that special prizes would be made if students attended in groups.

"LET'S HEAR FROM YOU"

Sobottka's Diploma Stunt In "You'll Find Out"

Manager Herb Sobottka of the Paramount Theatre, Portland, Ore., used diploma throwaways in his campaign for Kay Kyser's "You'll Find Out." Those diplomas signed by the theatre manager entitled the holder to free admission. Where the signature was omitted a diploma headed "Stoo-dents! Enroll Now in Kay Kyser's College of Musical Knowledge" served as an advertisement.

Sobottka spotted in the lobby a large tube upright in the shape of a diploma. A 24-sheet board also was used in the lobby. The theatre printed music wrappers with tie-in copy which were used by Meier Franks and Newberry's Music Department.

"LET'S HEAR FROM YOU"

Serialization Planted By Deering on "Dictator"

Three days ahead of his opening of "The Great Dictator" at Loew's, in Houston, Manager Francis Deering planted a serialization on the life of Chaplin with appropriate theatre and picture credits. Additional publicity was gleaned by the theatreman through a special showing at which 200 children were entertained as guests of woman editor of the Houston Junior Post. Paper's photographer was on hand to take pictures which were planted together with story.
Laughter Analysis
Sells 'Road Show'

Concentrating on the laugh value of 'Road Show' for its world premiere at the Stanley Theatre, in Pittsburgh, Frank Seltzer of the Hal Roach Studios tied in with the American Institute of Humor Analysis. Followed through by Joe Feldman, Warner ad head in that situation, 24-sheets blanketed the town advising movie-goers not to see 'Road Show' until they were 'humer analyzed.' To further sell the idea, large posters were set up in the lobby of the theatre, Gimbs, and in a special laboratory trailer which toured the city.

At each of the clinics one of the new psychometers was installed, the machine measuring the sensitivity of eight different kinds of humor. A series of cartoons were displayed singly as the patrons held electrodes which measured the intensity and density of their laughter.

Newspaper ads broke tying in the "Get Measured for Pleasure" campaign which was followed with a broadcast over KDKA, which presented Rube Goldberg as master of ceremonies, Louella Parsons, et al. The following week was spent by the Institute to Hal Roach broke in papers several days ahead of premiere. "The Board of Directors accepts your challenge to defend our scientific studies of humor by applying them to your comedy 'Road Show.'" No matter how hilarious 'Road Show' may be, we are confident our humor-analysis quiz will reveal certain limitations. We shall identify these limitations for you and for those whom we humor-analyze.

"LET'S HEAR FROM YOU"

Theatremen Honor Lightman, McCoy

All of the Malco theatres are now engaged in the circuit's "Employees Loyalty Drive" honoring M. A. Lightman and M. S. McCord, the event covering December. To aid the movement, a detailed manual has been compiled by the committee, of Round Tablers W. Clyde Smith, Ollie Brownlee and Paul Jones.

To be noted are such ideas as "Queen of the Holiday," a festival tied in with merchants, schools, colleges, fraternal organizations, each to offer a candidate for the honor. The "Queen" of course is elected through a voting campaign. The committee also forwards a Christmas Eve preview slant on a possible tie-in with local hospital guild, etc., to sell tickets on a split basis. Support of all civic clubs through managers' membership is also suggested as a builder in the Festival tie-ins and other holiday months. For additional stage slants, Tiny Tot Revue and Leap Year Stage Wedding are stressed.

"LET'S HEAR FROM YOU"

Andrews "Monster" Window

To give a gala atmosphere to his date on "Strike Up the Band," Ted Conklin at Schine's Federal, in Federalsburg, Md., containing the idea for use of floodlights opening night. Picture started with a midnight showing, lights attracting folks from that sector.

Essay Contest Sells "Escape" for Higgins

"What is your favorite form of Escape" was the title of an essay contest staged by Manager John Higgins of the Capitol, in Hazelton, Pa., in connection with showing of that picture. Contestants were asked to describe their favorite form of escape and how it brought success or happiness, how it renewed interest in business, one's profession, etc. Winners received copies of the book promoted from local dealer with guest tickets to runners-up.

School Dedicates Game To "Rockne" for Smith

Through the efforts of Malco city manager, Clyde Smith, arrangements were made for the local junior high school to dedicate their football game to "Knute Rockne" opening at the Paramount, in Hot Springs, Ark. Winning team was presented with a trophy by the theorem, which was good for stories and art. School arranged and put on a special 30-minute broadcast over KTHS from their auditorium, skit being built around the awarding of the trophy to the winner. Attractive was the special theatre float depicting a football field with cutouts of Knute in the center, which formed part of the parade held opening day. For further coverage float was taken to football field, while the band paraded playing Notre Dame marches.

"LET'S HEAR FROM YOU"

Forry's "McGinty" Cards

Dressing a young man in a loud checked suit, derby hat, white spots and gloves, yellow tie, cane, etc., Manager Fred E. Forry, at the Colonial Theatre, in Lancaster, Pa., sent him out on to cover entire business district during peak hours distributing teaser visiting cards with the message: "I am the Great McGinty." Working week ahead of opening, man visited ball parks and wherever crowds assembled passing out the cards
**MOTION PICTURE HERALD**

December 21, 1940

**FPC Movie News**

Published by Burke

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**MANTA-MEN FORMULATE CITYWIDE PROMOTIONS**

Indiana-Illinois Round Tablers Engage Cooperation of Civic Heads in Recent Campaigns

Continuous and vigorous exploitations by the Round Tablers of the Indiana-Illinois circuit are in evidence currently as represented by the movement forwarded by the longtimers among the Manta-men, as well as by the newcomers in the circuit. Some of what the boys have been doing to present their work is outlined in the following, leading off with Art Wartha, of the Eko, in Elkhart, Ind.

Since Elkhart is the center of the band instrument industry, Wartha saw an opening for unusual publicity on "Strike Up the Band." He called a meeting of the industry heads and sold them on full page ads to impress the importance of their business. The layout was in regular news style, with banner heads and feature stories all having to do with the industry itself and the picture. It was illustrated with cuts of Rooney and his orchestra in action.

Merchants were worked into the campaign on a "masked players contest" wherein a set of MGM star stills was placed in the lobby. Copy advised patrons that duplicate stills, masked, would be found in leading windows, and those turning in a list of the stars and correctly signed in each mask would be guests of the theatre. The "mask" effect was obtained by painting out the eyes of the stars in the windows.

Haney's "Horror-Midnight" Jamboree

At the circuit's "B" Elkhart unit, the Bucklen, Leo Haney crashed through with what he announces as a tremendous Hallowe'en Horror-Midnight Jamboree, springing on the audience with an "American's Home." Tickets were sold in advance to turnaway business. Copy used for the campaign is well represented by the trailer Haney sprang on the customers, in three frames:

"Your teeth will chatter. Your skin will creep. Your heart will leap. But you'll have the horror fun time of your lifetime at once—Hallowe'en Horror Jamboree. Midnight, Saturday, October 26. Doors open at 11:30. The terror starts at midnight (the witching hour). Tickets now on sale. No children's tickets sold—it's too scary.

"Don't Be A Sissy. Get up a party-join the fun! And—if the Goblins Get You—you can say, 'You've had a swell time.' Here's the eerie picture surrounded by really spooky shorts," etc., etc., etc.

For the youngsters, Haney put on a costume contest during his regular Saturday kid show matinee which was advertised as was the Horror Show in circus-type pluggers, paid for by merchants ads on reverse.

**Tomkins Parades "McGinty"**

The city of Whiting, Ind., stages an annual Hallowe'en costume parade in which hundreds of youngsters participate and which draws crowds from all over the area. Opening "Great McGinty" on Hallowe'en night and just before election, Chick Tomkins, at the Hoosier, finally got the Mayor to allow a theatre ballyhoo in the procession, a "first-time" according to Chick.

So Tomkins spotted an old-time political torchlight bally right behind one of the bands which had two boys carrying a large muslin "McGinty for Governor" banner. This was followed by McGinty himself, in costume, to lead in the picture, with campaign cigars which he passed out in the crowds. For further buildup, he even kissed a few babies. Following were harnessed cars, telling about the "McGinty Rally" at the theatre and the distribution of "free cider and doughnuts."

At the theatre the lobby was occupied with lots of the promised drink-and-doughnuts which Chick promoted, all of which had considerably to do with the reception recorded for the date during the run.

**Griffith Holds "McGinty" Straw Vote**

Playing the picture right after election, Bob Griffith, at the Lex, Chicago, worked out a different advance "straw vote" tien for "Great McGinty" in the form of a "penny" promotion. On a large lobby board, 10 feet by eight, Griffith placed pictures of both presidential candidates with copy that patrons could vote for their candidate by dropping pennies in either of two large jars, each labeled accordingly. Picture copy also was carried.

With each penny, numbered registration card was given and those holding the "lucky," posted at the theatre on election night, were accepted as guest on that night only. All pennies collected were turned over to the Chicago Community Fund, which was advertised in the downtown papers in calling attention to the unusual "poll" hookup.

**School Dedicates Game to "Rockne"**

Transferred to the Roxy, in La Porte, Ind., with just a few days to work out a campaign for "Knute Rockne," W. F. Borns lost no time in getting the Mayor to proclaim a "Rockne Week" covering the date, which of course was duly noted in the papers. Borns then persuaded the school board to have an important high school game a few days ahead dedicated to the famed coach—and the sports editors did the rest by featuring the tien.

For outside attention, the manager promoted the high school freshman football squad, in costume, to carry theatre banners around town as they ran through formations and otherwise engaged the interest of Saturday shopping crowds. Windows around town were spotted with special cards and the eye-stopping Rockne photo enlargements.

Since the high school band is very popular in Goshen, Ind., Roy E. Hanson tied in to the fly-by the outfit parade. At the Jefferson opening night of "Strike Up the Band," give a concert outside, then assemble on the stage for another performance. The paper made much of the event in photo and story and Hanson reports the school bands highly receptive to the hook-up.

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**MOVIE NEWS**

PREVIEW OF OCTOBER ATTRACTIONS

at the BRANT THEATRE

ONE OF BURKE'S "NEWS" COVERS
EXPLOITATION BRIEFS FROM A-FIELD

Effective co-op page was arranged recently by M. E. Berman for the personal appearance of Teri Lewis at the Orpheum, in Springfield, Ill. Each merchant's ad was featured in an outline of the comedian's well-known top hat. Contest angle was brought in through list of questions pertaining to the star's life which were scattered throughout the ads. Guest tickets went to winners.

For his engagement on "Boom Town" at the Paramount, in North Adams, Mass., Round Tablet Francis Faille stretched a banner across the street in front of his house which featured title, cast and playdates. Newspapers came through with nice editorials plugging the picture and mentioning the banner.

Effective was the transportation company ticket arranged by Herman Levy at the Orpheum, in Sioux City, for "Boys from Syracuse," whereby 24-sheets covered entire sides of street cars during rush hours. Levy planted a quarter page two-color ad which proved an attractor.

For his date on "Bitter Sweet" at Loew's, in Houston, Texas, Francis Deering practically dominated his color ad pages which ran in the three dailies. Balance of page was devoted to art work and publicity on current and coming attractions.

Over his signature, Marlowe Comer at the Sheboygan, Sheboygan, Wis., circularized his mailing list in connection with advance publicity on "The Letter." Title was featured across top of sheet, followed by copy "When you expect a letter, you expect news... and this is great news for you!" In fact it's always great news to announce a Bette Davis picture." Balance of letter was devoted to picture copy, cast and playdates.

To interest kid patronage in his "Young People" date at the Oakwood, in Toronto, A. Easson distributed imprinted blotters to all schools in theatre district. In addition, second feature and short subjects were plugged.

By way of welcoming a large delegation of the Knights of Columbus in Abbeville, La., M. E. Ferrera at the Dixie entered his "Strike Up the Band" float. Drum corps rode on the truck, either side of which carried cutout figures of Rooney and Garland playing drums.

"Babes in Hollywood" was the headline over a full page of baby pictures of M-G-M film stars planted by Milt Young, Warners Philadelphia publicist, in the local Sunday Record.

A full-page layout showing Fay Holden, the Ma Hardy of M-G-M's popular series, carving a turkey, was featured in the Dayton Sunday News a week before Thankgiving. It was planted by Sam Gilman, Loew's.

BRITISH WAR MATERIEL SHOWN WITH "BLACKOUT"

Collected by the American Committee for Defense of British Homes, an exhibit of rifles, binoculars, helmets, etc., to be sent abroad, was displayed in the New York Globe as a ticket with "Blackout." Patrons were asked to donate like items for distribution to British civilians and similar tieups are contemplated nationally with local committees in the movement.

Hugh Martin, exploitation manager for the Martin Circuit, in the Atlanta and New Orleans territory, used the home town of Lum and Abner, Pine Ridge, Ark., as a springboard for a big mailing campaign on "Dreaming Out Loud." Some 20,000 post cards bearing a message from Lum and Abner were mailed from Pine Ridge to the lists of a large number of the Martin Circuit theatres.

"What is your favorite form of escape?" was the basis of a contest planted in the local Times-Star by Matt Saunders, Poli, Bridgeport, as part of his campaign for "Escape." Readers were asked to submit letters with guest tickets awarded to winning entries.

An ad-writing contest among Syracuse U.'s journalism students, with the winner receiving a cash award, was one of the highlights of the "Comrade X" campaign put over by Frank Murphy, Loew's, Syracuse.

Keen-eyed amateur sleuths of Harrisburg were offered cash and guest tickets for identifying a "mystery shopper" in local stores as part of the "Little Nellie Kelly" campaign put over by Bill Eckel, Loew's, Harrisburg. Those recognizing the young lady, and announcing "You are Little Nellie Kelly," were given the awards.

For his "Dulcy" campaign, Morris Rothhol, Loew's Poli, Bridgeport, had a pretty young lady in uniform stroll through streets with a package marked "Kisses from Dulcy." To all the curious she tendered a candy kiss.

Highly effective were the windshield sticker distributed by A. Easson for "Convoy" at the Oakwood, in Toronto. With the line so popular right now, copy read "There'll Always Be an England." Cut of the union jack in color was also run. These were also used on windows by cooperating merchants.

General exploitation for "Boom Town" at the Strand, in Helper, Utah, as put over by Cy Condon included spot announcements over radio in which the picture was generously plugged. Herald cards were widely distributed to surrounding mining communities as were window cards. Entire staff were imprinted jokes week ahead and, through team with merchants, tinted photos were available. On all highways into town directional arrows with title were conspicuously planted and red flares promoted from railroad were burned atop marquee.

Since one of Maurice Crew's ushers at the Strand in Waterloo, Ia., has organized a swing band, the theatreman put them to work on "Strike Up the Band." Bampering a truck, lads covered entire city and surrounding area playing hit tunes from the picture.

Folks in Whiting, Ind., were invited to pitch rings in front of the Capitol theatre as part of Bud Boris advance exploitation on "Lucky Cisco Kid." Display boards above called attention to the stunt with guest tickets offered to "ringers." Theatre attendant was on hand to make awards.

Gaily colored directional arrows were used on all poles leading into Holyoke, Mass., as Milton Wainstein's advancement for "Trail of the Lonesome Pine." Arrow carried title, theatre and playdates.

Special trailer was made up by Bill Burke for "Knute Rockne" at Schine's State, Boston, which created much comment. Theatreman used a Victor recording of Rock talking to his team, this from the oldUniversal picture "The Spirit of Notre Dame." Promoted footballs were sent to the coast for Pat O'Brien's autograph and later presented to the local high school teams. Stunt broker papers with stores and art.

Street bally for "Sailor's Lady" at the Victory Theatre, in Holyoke, Mass., as arranged by George Laby consisted of lad dressed in woman's attire parading downtown area with back banner. Copy read: "If you think I'm funny, wait until you see," etc., etc.

An identification contest was one of the features of the "Third Finger, Left Hand" campaign put over by Milton D. Lewis, Fischer, Danville, Ill. An usher, impersonating Myrna Loy's "missing husband," toured several department stores with a copy of the local newspaper under his arm. Customers recognizing him received guest tickets to the theatre.
This beautiful ring binder at actual cost plus handling

A well known manufacturer of ring binders has agreed to furnish leather ring binders (11" x 12 5/8") for the PRODUCT DIGEST section which appears in the MOTION PICTURE HERALD every other week at the actual manufacturing cost of 54c, which includes handling charges.

MAIL TODAY

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK CITY, N. Y.
Please send me a leather ring binder for the PRODUCT DIGEST section of MOTION PICTURE HERALD.
I enclose 54c covering the manufacturing cost, which includes handling charges.

Name
Address
City State
Name of Theatre
THE CHART

Productions are listed alphabetically under distributors. Parenthesis after title denotes audience classification: (A) Adult; (G) General.

Numbers following titles are production numbers. Asterisk (*) after release date designates 1939-40 product, all others are 1940-41.

Release dates are furnished as soon as available (advance dates are tentative and subject to change).

Running time is subject to change.

Managers’ Round Table exploitation references may be found in the Product Digest Section, which is published every other week alternately with the release chart.

For complete listing of 1940-41 Short Subjects see Product Digest, page 19.

COLUMBIA

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<th>Roll Date</th>
<th>Minutes Reviewed</th>
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<td>10.12.42</td>
<td>98.40</td>
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<tr>
<td>Across the Sierra (2212)</td>
<td>Bill Elliott-Louisa Walthers</td>
<td>Feb. 13, 41</td>
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<td>Arizona (G)</td>
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<td>125. Nov. 23. 40</td>
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<td>Before I Hang (4242)</td>
<td>Boris Karloff-Evelyn Keyes</td>
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<td>50. Nov. 22. 40</td>
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<td>Beyond the Barbed Wire (2213)</td>
<td>Bill Elliott-Evelyn Keyes</td>
<td>Nov. 14, 40</td>
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<tr>
<td>Blondie Has Servant Trouble (G)</td>
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<td>July 25, 40*</td>
<td>70. July 27, 40</td>
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<td>Blondie Goes Latin (G)</td>
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<td>Blondie Plays Cap (G)</td>
<td>P. Singleton-A. L. Smith</td>
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<td>Devil Commandos, The</td>
<td>Richard Fiske-Anne Revere</td>
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<td>Darwin's Kid (G)</td>
<td>Bill Elliott-Louisa Walthers</td>
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<td>61. Aug. 31, 40</td>
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<td>Ellery Queen—Master Detective (G)</td>
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<td>69. Nov. 30, 40</td>
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<td>Escape to Glory (G)</td>
<td>Pat O'Brien-Constance Bennett</td>
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<td>74. Nov. 22, 40</td>
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<td>Face Behind the Mask, The</td>
<td>Peter Loret-Lorey Keyser</td>
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<td>Fight for Life (A)</td>
<td>Myron McCormick</td>
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<td>Five Little Peppers in Trouble (G)</td>
<td>Ethel Fans-Dorothy Am Scene</td>
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<tr>
<td>Fugitive from a Prison Camp (G)</td>
<td>Jack Holt-March March</td>
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<td>50. Aug. 18, 40</td>
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<td>Glamour for Sale (A)</td>
<td>Roger Pryor-Asita Loucks</td>
<td>Oct. 30, 40*</td>
<td>37. Nov. 9, 40</td>
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<tr>
<td>Girl in Trouble (A)</td>
<td>Jack Holt-March March</td>
<td>Nov. 15, 40*</td>
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<tr>
<td>Good Time Charlie (G)</td>
<td>Jack Holt-March March</td>
<td>Aug. 29, 40*</td>
<td>70. Aug. 29, 40</td>
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<tr>
<td>Georgia (G)</td>
<td>Jack Holt-Vicki Lester</td>
<td>Dec. 9, 40</td>
<td>53. Nov. 24, 40</td>
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<td>Great Swindle, The</td>
<td>Jack Holt-Marjorie Reynolds</td>
<td>Nov. 29, 40</td>
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<td>He Stays for Breakfast (A)</td>
<td>Jack Holt-March March</td>
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<td>58. Aug. 29, 40</td>
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<td>Housewife of Virginia, The (G)</td>
<td>Jack Holt-March March</td>
<td>Aug. 29, 40*</td>
<td>58. Aug. 29, 40</td>
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<td>I Married Adventure (G)</td>
<td>Jack Holt-March March</td>
<td>July 24, 40*</td>
<td>78. July 20, 40</td>
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<td>Lady in Question (G)</td>
<td>Jack Holt-March March</td>
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<td>74. Nov. 22, 40</td>
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<tr>
<td>Lean Wolf Keeps a Date, The (G)</td>
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<td>Sidney Rohey-Johnson</td>
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<td>Nobody Lives in the North Star (2213)</td>
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<tr>
<td>Outlaws of the Panama Canal</td>
<td>Bill Elliott-Rita Hayworth</td>
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WAGONS Roll at Night (WD) | WD 1030 | Bill Elliott-Louisa Walthers | Dec. 16, 40 | 90.40 |
| Walt Disney Festival, The | WD 1030 | Bill Elliott-Louisa Walthers | Dec. 16, 40 | 90.40 |
| Way Of All Flesh | WD 1030 | Bill Elliott-Louisa Walthers | Dec. 16, 40 | 90.40 |
| Western Union | WD 1030 | Bill Elliott-Louisa Walthers | Dec. 16, 40 | 90.40 |
| West of Abilene | WD 1030 | Bill Elliott-Louisa Walthers | Dec. 16, 40 | 90.40 |
| Who Are You? | MGM 1151 | MGM 1151 | | |
| Where Do You Get That Girl? | MGM 1151 | MGM 1151 | | |
| Who Killed Aunt Maggie? | MGM 1151 | MGM 1151 | | |
| Who’s Crazy Now? | MGM 1151 | MGM 1151 | | |
THE RELEASE CHART

TWENTIETH CENTURY-FOX

| Title | Star | Running Time | Rating | Date | Review
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<td>Little Men 193</td>
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<td>Mr. and Mrs. Smith 117</td>
<td>Carroll Goodman-Robert</td>
<td>July 1, '38</td>
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UNITED ARTISTS

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<td>Murder (See Product Digest, page 23)</td>
<td>John Hubbard-Marjorie Weaver</td>
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<td>Murder Among Friends 109</td>
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<td>(Color)</td>
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UNIVERSAL

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THE RELATIVE PICTURE

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THE RELEASE CHART

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<tr>
<td>Bury Me Not on the Long Voyage</td>
<td>Johnny Mack Brown - Fuzzy</td>
<td>May 1940</td>
<td>60 Min.</td>
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<td>Donovan's Gam.</td>
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<td>June 1940</td>
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<td>Dark Streets of Cairo</td>
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<td>Devil's Pipeline</td>
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<tr>
<td>Donovan's Frontier</td>
<td>Bruce Cabot - Lara Cietara</td>
<td>Aug. 1940</td>
<td>74 Min.</td>
<td></td>
</tr>
<tr>
<td>Fugitive</td>
<td>Ralph Randolph - Diana Wynne</td>
<td>Sept. 1940</td>
<td>84 Min.</td>
<td></td>
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<tr>
<td>Give Us Wings</td>
<td>W. C. Fields</td>
<td>Nov. 1940</td>
<td>75 Min.</td>
<td></td>
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<tr>
<td>Johnny Night</td>
<td>John Howard</td>
<td>Nov. 1940</td>
<td>73 Min.</td>
<td></td>
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<tr>
<td>Honeymoon for Three</td>
<td>G. B. C. Sherlock - Donald Crisp</td>
<td>Dec. 1940</td>
<td>90 Min.</td>
<td></td>
</tr>
<tr>
<td>The Lone Wolf</td>
<td>Basil Rathbone</td>
<td>Dec. 1940</td>
<td>69 Min.</td>
<td></td>
</tr>
<tr>
<td>Nobody's Wife</td>
<td>William Tabbert - Billie Burke</td>
<td>Jan. 1941</td>
<td>89 Min.</td>
<td></td>
</tr>
<tr>
<td>The Story of Louis Pasteur</td>
<td>Charles B. Fitzsimons - Helen Hayes</td>
<td>Feb. 1941</td>
<td>90 Min.</td>
<td></td>
</tr>
<tr>
<td>We're Not So Tough</td>
<td>Tom Brown</td>
<td>Mar. 1941</td>
<td>71 Min.</td>
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WALT DISNEY PRODUCTIONS

<table>
<thead>
<tr>
<th>Title</th>
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<th>Running Time</th>
<th>Release Date</th>
<th>Minutes Reviewed</th>
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<tbody>
<tr>
<td>Fantasia (1940)</td>
<td></td>
<td></td>
<td>113 Min.</td>
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WARNER BROTHERS-FIRST NATIONAL

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
<th>Release Date</th>
<th>Minutes Reviewed</th>
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</thead>
<tbody>
<tr>
<td>Four Mothers [WB]</td>
<td>Mary Livingstone-Peggy MacLeish - Gypsy Rose Lee</td>
<td>Jan. 1940</td>
<td>86 Min.</td>
<td></td>
</tr>
<tr>
<td>Just Like a Mother [WB]</td>
<td>Helen Mack</td>
<td>May 1940</td>
<td>74 Min.</td>
<td></td>
</tr>
<tr>
<td>Here Comes the Navy [WB]</td>
<td></td>
<td>May 1940</td>
<td>80 Min.</td>
<td></td>
</tr>
<tr>
<td>Knockout [WB]</td>
<td></td>
<td></td>
<td>90 Min.</td>
<td></td>
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<tr>
<td>Knute Rockne—All American</td>
<td></td>
<td></td>
<td>90 Min.</td>
<td></td>
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<tr>
<td>Lady in the Dark [WB]</td>
<td></td>
<td></td>
<td>80 Min.</td>
<td></td>
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<tr>
<td>Let Me Live [FN]</td>
<td></td>
<td></td>
<td>80 Min.</td>
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<tr>
<td>Moreland's Mystery [WB]</td>
<td></td>
<td></td>
<td>80 Min.</td>
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<tr>
<td>Nobody's Star</td>
<td></td>
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<td>80 Min.</td>
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<tr>
<td>Old Man River [WB]</td>
<td></td>
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<td>80 Min.</td>
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<tr>
<td>The Right Stuff [WB]</td>
<td></td>
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<td>80 Min.</td>
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<tr>
<td>Money and the Woman [WB]</td>
<td></td>
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<td>80 Min.</td>
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<tr>
<td>My Love Came Back [WB]</td>
<td>Oliverio de Mello - Jeff Donnell</td>
<td>Sept. 1940</td>
<td>85 Min.</td>
<td></td>
</tr>
<tr>
<td>Neon [WB]</td>
<td></td>
<td></td>
<td>80 Min.</td>
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<tr>
<td>Pecking Order [FN]</td>
<td></td>
<td></td>
<td>80 Min.</td>
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<tr>
<td>The Road to Hollywood [WB]</td>
<td></td>
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<td>80 Min.</td>
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<tr>
<td>The Sea Hawk [WB]</td>
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<td>80 Min.</td>
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<tr>
<td>The Wolf, the Girl</td>
<td></td>
<td></td>
<td>80 Min.</td>
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<tr>
<td>They Drive by Night [FN]</td>
<td></td>
<td></td>
<td>80 Min.</td>
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<tr>
<td>The Truth</td>
<td></td>
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<td>80 Min.</td>
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FOREIGN AND STATE RIGHTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
<th>Release Date</th>
<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Among Human Wolves [V/F]</td>
<td></td>
<td></td>
<td>90 Min.</td>
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<tr>
<td>Dangerous Cargo</td>
<td></td>
<td></td>
<td>90 Min.</td>
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<tr>
<td>Heart of the Cops [V/F]</td>
<td></td>
<td></td>
<td>90 Min.</td>
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</tbody>
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FULL PAGE

**THE READER'S DIGEST**

December 21, 1940

MOTION PICTURE HERALD

69
**CLASSIFIED ADVERTISING**

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 p.m. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

---

**THEATRES**

BUY OR LEASE SMALL TOWN THEATRE
New York State. Box 1538, MOTION PICTURE HERALD.

WANTED THEATRE NEW YORK OR NEW ENGLAND
Box 1399, MOTION PICTURE HERALD.

FOR SALE - THEATRES IN IOWA, KANSAS, WASHINGTON, ILLINOIS, TEXAS, TENNESSEE, COLORADO. DELPHI AGENCY, Delphi, Ind.

---

**BOOKKEEPING SYSTEM**

THEATRE MANAGEMENT RECORD AND TAX REGISTER. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $30.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

---

**PREMIUMS**

64-PAGE COMIC MAGAZINES. FINEST PUBLISHED. Other magazines for adults. Local agents wanted in film areas. THEATRE & RADIO ADVERTISING CO., 134 Maiden Lane, New York.

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**HELP WANTED**

WANTED, EXPERIENCED ASSISTANT MANAGER to specialize in exploiting and art work. State experience and salary. Box 1390, MOTION PICTURE HERALD.

A WELL KNOWN THEATRE CIRCUIT OPERATING throughout the Eastern states has several vacancies for theatre manager. Only experienced go-getters need apply. Write Box 1290, MOTION PICTURE HERALD stating age, education and experience.

---

**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.

COMPLETE HIGH CLASS EQUIPMENT FOR 500-seat theatre, purchased at auction. For sale cheap. MOVIE SUPPLY COMPANY, 1138 So. Wabash Ave., Chicago, Ill.

CLOSING OUT TRADED MERCHANDISE.

SOUND CAMERA, 35MM NEWSREEL TYPE.
Tri-tool, lenses, motor and amplifier equipment. $600. MOVIESOUND COMPANY, Jamaica, New York.


---

**NEW GENERAL EQUIPMENT**

ALL AROUND REFLECTOR COMPANY'S NEW motion picture reflector guaranteed to increase screen illumination 40%. Box 1889, CLEVELAND, O.

SENSATIONALLY LOW PRICES NOW IN EFFECT, "LIGHTMASTER" "one-kilowatt" projection arc lamps. Unmistakably better snow-white projection light. "DUO SOUNDMASTER" sound heads, with the stabilizing gyrofilter, go-b lock starting, instant lateral adjustment; amplifiers with copper sulphide DC exciter lamp supply and calibrated volume control; two-way horn systems. Write for complete catalog new and reconditioned sound and projection equipment. SCOTT BALLANTYNE CO., 222 N. 16th St., Omaha, Neb.

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**PRINTING SERVICE**

THEATRE BLOWUPS. BEST PRICES, QUALITY service. STITES PORTRAIT CO., Shelbyville, Ind.

---

**BOOKS**

CAMERON'S OUT OF PRINT EDITIONS.

MOTION PICTURE SOUND ENGINEERING—467 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THE NEW 1940-41 INTERNATIONAL MOTION PICTURE Almanac edited by Terry Ramsaye, is out. The most comprehensive reference annual of the amusement industry. More than 6,000 industry personalities are listed and it contains 75 divisions in the 1,112 pages. The new edition also carries a combination cross-indexed corporation section listing more than 300 principal companies and their executive personnel. This book of facts and figures now in its twelfth year, should be in the hands of every showman. Reserve your copy today if you have not already sent in your order. $3 plus postage. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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**TRAINING INSTITUTE**


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**THEATRE MANAGER WANTED**

AMATEUR or PROFESSIONAL THEATRE MANAGER WANTED.

RESERVE POWER

CAMERAMEN depend on the extra ability of each Eastman negative film to meet inevitable emergencies, and by so doing to help maintain exacting shooting schedules. This reserve power always has distinguished Eastman raw films.

Eastman Kodak Company, Rochester, N.Y.

J. E. BRULATOUR, INC., Distributors
Fort Lee Chicago Hollywood

PLUS-X for general studio use
SUPER-XX when little light is available
BACKGROUND-X for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS
• No matter which way you look at it you win if you properly advertise your pictures and your theatres.

• The moth is attracted to the flame...people are attracted by color...beauty and display...that's why business paints its store fronts...buildings have their faces lifted.

• **Dress up...look well...change your act!** That's the watchword of this streamlined age...the watchword of modern merchandising...one of the most important avenues to increased business...Show Business too...

• And right here at hand...in one centralized spot you've got the class of the dress-up...seat-selling theatre advertising...TRAILERS...LOBBY DISPLAYS...STANDARD ACCESSORIES...a co-ordinated whole ready and waiting to do its stuff for you.

• Use it...take advantage of our experienced, expert organization to sell seats for your theatre and your show.

**NATIONAL Screen SERVICE • NATIONAL Screen ACCESSORIES ADVERTISING ACCESSORIES, Inc.**
THE TEN BIGGEST moneymaking stars

MICKEY ROONEY       JAMES CAGNEY
SPENCER TRACY        BING CROSBY
CLARK GABLE          WALLACE BEERY
GENE AUTRY           BETTE DAVIS
TYRONE POWER         JUDY GARLAND

...as designated by the nation's exhibitors, reporting on their box office experience in the annual poll by Motion Picture Herald

VOL. 141, NO. 13

DECEMBER 28, 1940
1941 COMES IN LIKE FOUR LIONS!

This is a good year to be on the safe side. Momentous changes are ahead for all of us in this industry and there's a comforting sense of calm and security when your theatre is anchored to the wise, kindly, seasoned executive-management represented by the Friendly Company.

1941 truly comes in like four lions. Imagine starting a New Year with a barrage of such big-time entertainments ("Comrade X", "Flight Command", "The Philadelphia Story", "Come Live With Me"). They will be followed by many others of equal importance.

Happy M-G-M New Year to You!
Santa Fe Trail is paved with GOLD!

PAVING THE WAY FOR WARNERS' TOP YEAR OF ACTION!

ERROL FLYNN
OLIVIA DeHAVILLAND

"SANTA FE TRAIL"

PACIFIC STANDARD PICTURES • ASSOCIATED PRODUCERS • WARNER BROS.

DIRECTED BY MICHAEL CURTIZ

STARRING RONALD REAGAN, OLIVIA DEHAVILLAND, ERROL FLYNN
HAPPY WARNER YEAR!

A BELL-RINGER EVERY WEEK FOR THE NEXT 12 WEEKS...
SANTA FE TRAIL (Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan, Alan Hale)
FOUR MOTHERS (The '4 Daughters', Claude Rains, and the whole family)
STRAWBERRY BLONDE (James Cagney, Olivia de Havilland, Rita Hayworth, Geo. Tobias, Alan Hale)
FLIGHT FROM DESTINY (Geraldine Fitzgerald, Thomas Mitchell, Jeffrey Lynn, James Stephenson)
HIGH SIERRA (By author of 'Little Caesar'; Ida Lupino, Humphrey Bogart, Alan Curtis)
HONEYMOON FOR THREE (Ann Sheridan, Geo. Brent, Charlie Ruggles, Osa Massen, Jane Wyman, Wm. T. Orr)
WAGONS ROLL AT NIGHT (Frank Capra, Sidney Green, Eddie Albert, Joan Leslie)
MEET JOHN DOE (Spring Byington, Barbara Stanwyck, Edward Arnold, Walter Brennan, James Gleason, and Gene Lockhart, Screen play by Robert Riskin)
THE GREAT LIE (Lucille Watson, Hattie McDaniel)
THE DARK (Lucille Watson)
Remember when women wore hats like this? It was in 1933!...and "Tobacco Road" has been running ever since!

"Tobacco Road"---coming soon to the screen---will also make history for your theatre!

"Tobacco Road" NOW THE MOTION PICTURE INDUSTRY'S GREATEST PROPERTY!
ORTUNATE are we of the motion picture that in a day of world ordeals, deep national concerns and all humanity on trial with its woes of adjustment, we have as our function and share of service the happiest job on earth—the purveying of entertainment. Through the medium of make-believe that makes dreams come true, we open vistas of heart’s desire attained, declaring for the screen’s hour of grace a truce with fact in a shadowland where, for the while at least, a perplexed people may enjoy peace on earth and goodwill.

MARTIN QUIGLEY.
This Week in the News

Taxes and More Taxes

ADMISSION TAX collections for 1940 will run well in excess of $40,000,000, more than double the $39,876,312 received in 1939.

The Internal Revenue Bureau indicates that Federal collections from this source were heading to new high levels, with November receipts hitting a new peak at $7,124,225, nearly a half-million dollars above the $6,628,430 reported for October and a full $5,000,000 above the $2,117,644 of November a year ago.

During the first five months (July-November) of the new 28-cent tax exemption, collections jumped nearly $17,000,000 above a year ago, bringing the total for the first 11 months of 1940 to $56,829,342, compared with $17,900,777 for the corresponding period in 1939.

Special Assistant Attorney General Jesse Moss, chief of the New York division, announced on Monday, that more than $2,000,000 in past-due Federal admission taxes had been recovered by the U. S. Government in the past 18 months in the New York metropolitan area from theatres, nightclubs and other amusement places.

The special Federal prosecutor indicated that theatres comprised the smallest portion of violators.

The Motion Picture Theatre Owners of America has announced that it will launch a campaign to have the Federal revenue act amended in the next Congress for a lower tax on "student tickets." About 12,000,000 young persons are reported eligible for such cut-rate admissions. Under the present law they pay the adult tax.

Ohio county officials have appealed to the Nebraska Supreme Court to reinstate their tax valuations on Ralph D. Goldberg's two downtown houses, the Town and the State, both in Omaha. Mr. Goldberg recently appealed to the district court, which reduced the assessment from $50,000 to $35,000 on the Town and from $85,000 to $50,000 on the State.

Elmer Barlow, Wisconsin tax commissioner, has taken under advisement a request of representatives of independent and circuit exhibitors, to permit deductions made from 1935 to 1938 for expenses involved in staging games in some 400 Wisconsin theatres and involving some $125,000. Exhibitors in arguing allowance of the claims maintain they were made in good faith when the games were legal and that the deductions claimed were incurred in an effort to "stimulate business."

A test suit asking that the Indiana state gross income tax division be required to reimburse more than 60 theatres for an alleged "double tax," has been filed by the Associated Theatre Owners of Indiana, in Indianapolis, on behalf of about a score of exhibitors and circuits. Counsel for the plaintiffs claim that on percentage pictures both the distributor and exhibitor are paying a gross tax on the same boxoffice admissions, contending that this is a double tax. Taxes involved are said to amount to more than $100,000.

Daniel Frohman Dies

DANIEL FROHMAN, 89, associated with the American theatre for over 70 years and with the motion picture for an important period in the early days, died Thursday morning in New York.

In 1912, against the wishes of his brother Charles, also a stage producer, Mr. Frohman became associated with films. Famous players. He was principally charged with seeing that the company's slogan of "famous players in famous plays" was carried out. He helped to introduce many personalities, many practices.

Prestige was given to the opening of Sarah Bernhardt in the motion picture "Queen Elizabeth" at the Lyceum theatre in New York on July 12, 1912, by the announcement, "Daniel Frohman Presents." Shortly after that Mr. Frohman persuaded the stage actor James O'Neill to appear in one of Famous Players' first productions, "The Count of Monte Cristo," directed by Edwin S. Porter. Mr. Frohman also helped the early screen careers of John Barrymore, Mary Pickford and many others.

THE TEN BEST Money Making Stars of 1940; Mickey Rooney first again in annual balloting by exhibitors for Motion Picture Herald and Fame Page 13

BALABAN, answering Northwest Allied objections, explains plan to sell blocks only in order; Allied to press for legislation to freeze present selling system in Minneapolis Page 17

ARBITRATION cases may be facilitated if both parties to a dispute waive waiting period, AAA says; screening problem seen Page 18

SERVCE DEPARTMENTS
Asides and Interludes Page 25
Hollywood Scene Page 41
Letters Page 44
PRODUCT DIGEST, the living catalogue of industry wares Page 71

MUSIC WAR deadlocked as radio networks prepare to ban all ASCAP music after January 1st Page 23
33 STORY properties acquired for production by Hollywood Page 28
RELEASE DATES set on 46 per cent of season's product; 70 features dated for after January 1st Page 29
FM starts commercial operation with audience estimated at 38,000,000 for stations now operating or with license applications pending Page 45

No Code Revisions

JOSEPH I. BREEN, Production Code Administrator in Hollywood, visiting New York, last week, attributed recent public criticisms of "relaxation of code enforcement" to the appearance in quick succession of several pictures containing "borderline" dialogue or dialogue susceptible of more than one interpretation.

The occurrence of these pictures was purely coincidental and did not constitute a symptom of code enforcement relaxation, explained Mr. Breen. He added that no revision of the Production Code was contemplated or is needed, answering recent reports that more stringent enforcement was in prospect.

The total number of features and shorts approved by the Production Code Authority of the Motion Picture Producers and Distributors of America showed a decline this year for the fourth successive year. For the first 11 months of each year in all cases the comparative figures are as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Features Approved</th>
<th>Shorts Approved</th>
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<tbody>
<tr>
<td>1934</td>
<td>484</td>
<td>651</td>
</tr>
<tr>
<td>1935</td>
<td>533</td>
<td>609</td>
</tr>
<tr>
<td>1936</td>
<td>543</td>
<td>761</td>
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Up to December 1st, 446 features were approved in the west coast and 38 in the east; 428 shorts were passed on the coast and 223 in the east.

A large number of reissues helped to swell the 1939 figures, it was said. Indications this week pointed to relatively high production activity which might bring up the 1940 figure somewhat during December.
"Local" News Camera

EXTENSION of the exhibition of local newsreels of pictures of neighborhood and of neighborhood in the city, as a proximate, taken by neighborhood exhibitors to develop new box office interest, is expected from the development of what is described as the lightest 16mm. portable sound movie camera—weighting under 11 pounds.

Dr. F. G. Back, scientist, formerly with Zeiss and Eclair, who created the "stomach camera" for the medical profession, is the inventor. Associated with him is Hugh Elsasser, former director of local theed newreel development for De Vry.

Theatre owners use local reels either by filming a full length single reel subject, or by inserting clips in their regular newsreel. Local sports not covered by any of the five newsreel services are largely expected to be covered by the camera.

Camera Sales

MOTION picture cameras made last year had a total pre-sale value at the factory of $460,451, according to a report issued by William Lane Austin, director of the U. S. Census Bureau, in Washington. It presents a preliminary compilation of returns from the 1939 Census of Manufactures, the first in which a separate figure was obtained for motion picture cameras. Still cameras had a value of $12,739,411. Total value of still and motion picture cameras was $17,346,262, against $12,409,961 in 1937. Dealers' prices are not reported.

Production of movie projectors increased in value from $7,154,825 in 1937 to $8,413,872 in 1939. The increase is accounted for largely by motion picture projectors of less than 100,000 gauges, which in value rose from $4,651,515, valued at $6,302,734 last year, against 114,593, valued at $4,869,156 in 1937. Standard-gauge projectors declined from 4,093, valued at $1,993,208 in 1937 to 2,526 valued at $1,297,578 last year. Other projectors gained in value from $290,461 to $823,660, although the number produced declined from 104,065 to 36,780.

Personnel Problems

EXHIBITORS this week were given some opinions, official and otherwise, on personnel problems arising out of the replacement of employees called to U. S. military service. The Ohio Independent Theatre Owners Association, P. J. Wood, executive, in a statement sent out of headquarters at Columbus, warned:

"General opinion holds that management should clearly indicate to new employees engaged as replacements that their employment is temporary in character and subject to termination at any time. Such understanding should be put in writing and signed by the applicant at time of employment. Such employees, when hired to replace individuals called to service, are not subject to the re-employment provisions of the Selective Training and Service Act of 1940, if they themselves are subsequently called for military service.

Independents' Income

THE United States Census Bureau, in Washington, has made public preliminary figures on the "distributor," as reported in the New York press, the foreign sales division in the New York home office of the U. S. had not heard, on Thursday.

According to the New York Herald Tribune, which has given Walter Kerr, a print of the film, newly arrived, was to have been shown on Tuesday in that city to the National Board of Censors. He also added that the clamor from pro-Nazi factions was increased, with the newspaper "El Papamero" asking the film's outright rejection.

U. S. Ultimatum

DECLARING that the Government cannot sit by and see ASCAP and the broadcasters engage in a private war at the expense of the public, using violations of the law as their weapons to fight fire with fire, the Department of Justice, in Washington, Thursday, disclosed that it intended to initiate proceedings against all parties in the radio-songs royalty battle. Both sides were deadlocked this week, and the January 1st contract expiration date approached and as the broadcasters prepared to ban all ASCAP music. Earlier developments are on page 23.
THIS WEEK IN PICTURES

DIRECTORS AND TOP EXECUTIVES, plus the usual personal appearance of the stars marked the opening of Paramount's "Love Thy Neighbor", featuring the radio fostered feud of Fred Allen and Jack Benny, at the Paramount Theatre in New York. Here are, above, Mr. and Mrs. John Hertz, and, below, Mr. and Mrs. Barney Balaban.

FOLLOWING our usual Christmas, Easter and Fourth of July practice we print above the first of the publicity agents' holiday inspired pictures to arrive at the art desk. The winner is RKO's effort in behalf of Renee Hall, presently in "Let's Make Music." It arrived at 10:12 A.M., December 20th.

HASKELL M. MASTERS, right, is the new western division sales manager for United Artists, having been promoted from Canadian managing directorship.

ONE FOURTH of MGM's "hemispheric opening" for "Flight Command", the Washington quarter, is pictured at left: Frank Blair, Mutual System announcer; Gill Robb Wilson, president of the National Aeronautic Association; Admiral Harold Stark, chief of Naval Operation; Thomas Burke, chief of the international communications division of the Department of State, and Howard Dietz, publicity and advertising director for MGM, are posed at the banquet which preceded the opening. Other showings were in Toronto, Havana and Mexico City.
FRED WINGARDH, below, Parisian exporter of French films, arrived in New York two weeks ago, having been forbidden by the Germans to continue his business in Paris. He is seeking independent product to sell in Sweden.

A. N. SCHMITZ, RKO branch manager in Milwaukee, on a business and vacation visit to the New York home offices last week.

DAVID E. ROSE, below, Paramount British manager, confers on coming product with Cecil B. DeMille in the Hollywood studio.

FOOTBALL ENTHUSIASM in Lincoln, Neb., roused by departure of the Nebraska team for the Rose Bowl game with Stanford, was utilized by United Artists publicity men to press for attention on "Cheers for Bishop." The crowd scene above is at the station. The picture made all the papers.

H. B. RAM, left, manager of the Patricia, Aiken, S. C., poses in front of his theatre with Fred Astaire while the dancing star was on a vacation trip to the South Carolina resort.

MUSIC HALL OPENING, above. Mr. and Mrs. George Schaefer, Louise Groody, star of the original stage production of "No, No, Nanette"; W. G. Van Schmus, managing director of the Rockefeller Center film theatre, and Will H. Hays attend the opening of RKO's screen version of the musical comedy.

ON VACATION in New York, right, Morey Marcus, MGM manager for Japan, and Sidney Schwartz, the company's auditor for the Far East.
New York Honors O'Shea, Bowen

HONORING E. K. ("Ted") O'Shea on his promotion from MGM eastern district manager to the manager of the newly created central division, and Jack Bowen upon his accession to Mr. O'Shea's former post, 500 industry figures lunched last week at the Astor.

Walter Vincent, circuit owner, explains something to Martin Quigley, left.

Ralph Pielow, former MGM Albany manager, who takes Mr. Bowen's post.

Edward M. Fay, Fay Theatres; Colvin Brown, Quigley Publications; Maurice Kann, Boxoffice, and Sam Shain, Motion Picture Daily.

Ben Sherman; Harold Rodner; Charles L. O'Reilly, Sanitary Automatic Candy Corp., and Leo Justin, standing.

Louis Schine, left, and Moe Streimer, right, of United Artists. In the center is Donald Schine, son of the upstate circuit operator.
HIGHLIGHT of the 1940 Motion Picture Herald-Fame poll of exhibitors is without question its establishment of Gene Autry in fourth place on the roster of Money Making Stars. Not since the late Will Rogers topped the 1934 list at crest of a career distinguished by four consecutive placements among the leaders (ninth, second, first, second) has a cowboy star been balloted into this eminence by the showmen who vote from the record, let the heads fall where they may. Yet a bit of reflection reveals reasons in plenty why Autry should be the one to discover himself shining with the revered Rogers a pinnacle of fame attained to by no other son of the plains.

Autry's record in the poll through the years explains in part but not in full his 1940 rating. Entering pictures in 1936, after once took third place behind the veterans, Buck Jones and George O'Brien, in that year's poll of Western Stars. He was voted into first position in 1937, 1938 and 1939, his plurality mounting each year, and of course he retains leadership in the Western Star division of the 1940 poll. A number of factors apart from consistency of performance and flow of product are to be taken into consideration, however, in analyzing the years' uprush to fourth place among the Top Ten.

THE TEN WINNING PLAYERS

<table>
<thead>
<tr>
<th>Combined Vote</th>
<th>Independent Only</th>
<th>Circuit Only</th>
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</thead>
<tbody>
<tr>
<td>Pointage</td>
<td>Pointage</td>
<td>Pointage</td>
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<tr>
<td>1. Mickey Rooney 4380</td>
<td>1. Mickey Rooney 2473</td>
<td>1. Mickey Rooney 1907</td>
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<td>2. Spencer Tracy 3688</td>
<td>2. Spencer Tracy 2085</td>
<td>2. Spencer Tracy 1603</td>
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<td>3. Clark Gable 3117</td>
<td>3. Clark Gable 1584</td>
<td>3. Clark Gable 1533</td>
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<td>5. Tyrone Power 1315</td>
<td>5. Tyrone Power 806</td>
<td>5. James Cagney 527</td>
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THE MONEY-MAKING STARS OF 1940

Independent and Circuit Exhibitors judge the Box Office Value of 200 Players

by WILLIAM R. WEAVER

A circumstance of significance with respect to spread of the Autry popularity was his appearance, on loan from Republic, opposite Jane Withers, Money-Making Star of 1937 and 1938, in "Shootin' High", a Twentieth Century-Fox feature. Exhibited in that company's circuit of theatres and sold to that company's accounts, theatres not in all cases serviced also by Republic, this film introduced him to many an audience which had never seen him. That these seeing him, should have liked him and asked for more, was a consequence in consonance with the record of his progress from the filming of his first picture onward.

Another circumstance of importance, and one which showmen may without exception relish but must credit with a part in expanding Autry's sphere of box office influence, was his Wrigley-sponsored radio program broadcast weekly on Sundays over a national network, an enterprise introducing his personality and talent to a sector of the population out of which come dollars for theatre tickets as well as nickels for gum.

It is to be noted, also, that no less than nine Autry pictures made the rounds during the year, a number of appearances approached by no other star listed among the Top Ten, and it is pertinent that Westerns, in common with other flaps of American setting and subject, prospered in favour during 1940 as producers and theatre owners turned from foreign scenes and stories in quest of entertainment untouched by war or suggestion thereof. This concentration upon depiction of the American scene is of pertinence to analysis of the 1940 poll in whole as well as in detail. Forced upon producers when the map of Europe began undergoing change at a rate threatening obsolescence in midproduction to films of foreign theme and setting, it turned out, surprising more than one of them, to be a policy welcomed with avidity by American theatre owners. Warrend of their response to pictures about America and Americans is reflected throughout the poll of exhibitors reporting it in terms of dollars and cents collected.

Rooney Again

Mickey Rooney, personifying the American youth for his generation and his elders, appears again in Number One position, having underscored his typification of Young America in and as "Young Tom Edison" while continuing his Andy Hardy characterization and adding "Babes in Arms," to his répertoire for the year covered by the poll.

Striking side by side with Rooney in "Babes in Arms," in distribution during the full period of the poll, and in "Andy Hardy Meets Debutante," another Champion released in July, Judy Garland, personifying the American girl, rose from obscurity in the 1939 poll to tenth position among the
On this and the opposite page is a complete compilation of the returns in the canvass to determine "The Biggest Money Making Stars of 1940." The ranking is based upon the number of points each player received, a mention for first place receiving ten points, down to one point for a tenth place ballot. The percentages are drawn from the total pointage.

While in total agreement, in the ratio indicated, on the ten leaders named above and on the 15 honor stars listed on the opposite page, exhibitors also named nearly two hundred other players, each reflecting the influences of personal preferences and varying sectional interest. These nominations fall into three natural groupings, classified by ratio of mentions.

### Group I

Jean Arthur
Lou Ayres
John Barrymore
Blondie series
Charles Boyer
Bob Burns
Claudette Colbert
Joan Crawford
Melvyn Douglas
Irene Dunne
Nelson Eddy
John Garfield
Joan Hestie
Hedy Lamarr
Frisco Lee
Laurel and Hardy
Vivien Leigh
Carole Lombard
Jeannette MacDonald and Nelson Eddy

Fred MacMurray
Pat O'Brien
Laurence Olivier
William Powell and Myrna Loy
George Raft
Edward G. Robinson
Roy Rogers
Mickey Rooney and Judy Garland
Rosalind Russell
Baby Sandy
Norma Shearer
Ann Sothern
Robert Taylor
Shirley Temple
Weaver Brothers and Elvy
Jane Withers
Loretta Young

### Group II

Brian Aherne
Joan Bennett
Edgar Bergen and "Charlie McCarthy"

Humphrey Bogart
Walter Brennan
Joe E. Brown
Johnny Mack Brown

### Group III

Brian Aherne
Joan Bennett
Edgar Bergen and "Charlie McCarthy"

Humphrey Bogart
Walter Brennan
Joe E. Brown
Johnny Mack Brown
MAKING STARS OF 1940

Group III

Eddie Albert
Andrews sisters
Richard Arlen
Richard Arlen and Andy Devine
Fred Astaire
Fred Astaire and Ginger Rogers
Mary Astor
Gene Autry and Smiley Burnette
Don Barry
John Barrymore
Warner Baxter
Constence Bennett
Jack Benny, "Rochester"
Bobby Green
Joan Blondell
George Brent
Tom Brown
Smiley Burnette
HowardBurkhardt
James Cagney and Ann Sheridan
John Clements
Jackie Cooper
Robert Cummings
Linda Darnell
Frankie Darro
Andy Devine
Marlene Dietrich
Richard Dix
Robert Donat
Johnny Downs
Dr. Kildare series
June Duprez
Bill Elliott
Leon Errol
Douglas Fairbanks, Jr.
W. C. Fields
Joan Fontaine
Kay Francis
Clark Gable and Vivian Leigh
Clark Gable and Spencer Tracy
Greer Garson
Paula Goddard
Cary Grant and Jean Arthur
Cary Grant and Irene Dunne
Cary Grant and Rosalind Russell
Bettie Graham
Charlotte Greenwood
Linda Hayes
Louis Hayward and Joan Bennett
Katharine Hepburn
Hugh Herbert
Joan Hersholt
Kay Kyser
Lum and Abner
Marx Brothers
Ray Milland
Paul Muni
Anna Neagle
George O'Brien
Eleanor Powell
Tex Ritter
Cesar Romero
Charles Starrett
Margaret Sullivan
Lana Turner
John Wayne

VII. BING CROSBY

VIII. WALLACE BEERY

IX. BETTE GARLAND

X. JUDY GARLAND

Fifteen Honor Stars

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<thead>
<tr>
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<td>James Stewart</td>
<td>832</td>
<td>Alice Faye</td>
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<td>Deanna Durbin</td>
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<td>Alice Faye</td>
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<td>Betty Davis</td>
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<td>Errol Flynn</td>
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<tr>
<td>Myrna Loy</td>
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<td>Myrna Loy</td>
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<tr>
<td>Dorothy Lamour</td>
<td>649</td>
<td>Harry Fonda</td>
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<td>Cary Grant</td>
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<td>Errol Flynn</td>
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<td>Bob Hope</td>
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<td>Don Ameche</td>
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<td>Henry Fonda</td>
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<td>Cary Grant</td>
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<td>Ginger Rogers</td>
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<td>Ann Sheridan</td>
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<td>Ann Sheridan</td>
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<tr>
<td>William Powell</td>
<td>361</td>
<td>Jane Withers</td>
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</tbody>
</table>
MONEY MAKING WESTERNs

STABILITY in the standings of Money-Making Western stars, segregated for convenience of reference in the listing on this page, is a characteristic of the poll and a tribute to the dependability of the series pictures. Appearing with regularity, six to eight times a year, and adhering for the most part to portrayals and plots which have been okayed by their public, Western Stars risk no loss of following by remaining within the bounds of forgetfulness or disappointment. Thus, although all polled more votes, six of them hold this year the positions they occupied in the 1939 poll.

The Autry rating in the Top Ten is reflected in his Western Star list, which head of course, in the appearance, in ninth place on the list, of Smiley Burnette, screenmate of Autry and, by that circumstance, recipient of this rating by what might be termed write-in votes of exhibitors.

Bill Boyd, star of six Harry Sherman Hopalong Cassidy productions distributed by Paramount, appears again in runner-up position, to which rank he rose in 1937 from fourth in 1936.

Roy Rogers, star of eight Republic Westerns per year, is again third, a position won in 1939.

Cesar Romero, seen in six RKO Radio pictures, retains fourth place. He was second in 1936, fifth in 1937 and fourth in 1938.

Charles Starrett, Columbia star, occupies again the position he rose to in 1939 from sixth in 1938 and eighth in 1937. The same studio's Bill Elliott, in tenth place, is a newcomer in the list.

Johnny Mack Brown, seen in seven Universal Westerns, enters the Money-Making Western Stars list for the first time, taking sixth place.

Tex Ritter, starred in eight Ed Finney productions for Monogram, retains the position taken in 1939 after ranking ninth in 1936 and eighth in 1935.

Republic is represented a third time in the list by its Three Mesquiteers series of eight pictures, rated sixth last year, fifth in 1938 and eighth in 1937.

Clint Bush, John Wayne and Bob Baker, eighth, ninth and tenth in last year's list, are replaced by Johnny Mack Brown, Smiley Burnette and Bill Elliott. Jones has not made any pictures for more than a year and most of Wayne's vehicles for Republic this year have been away from the western classification.

Champion Pictures

Lift Star Ratings

(Continued from page 13)

Bing Crosby, back this year in the Money-Making Stars list where he ran fourth to Shirley Temple in 1937 and seventh to Will Rogers in 1934, was "in," as he'd say it, from the moment his "Road to Singapore" broke from the barrier in March, winning an April Box Office Championship, and "cinched" when "Rhythm on the River" came under the wire a winner five weeks before the books closed.

Wallace Beery's appearance among the Top Ten, his first since a recession in 1936 following four successive years among the leaders, is in line with the swing of interest to stories of America in the making. "Twenty Male Team," released in May, combined history and adventure in the proportions the public was in the market for. "In Old Wyoming" had the Civil War and events which followed it as background. General Custer as a character in the story. The star, a favorite as comedian, villain, hero and character actor in turn and on demand during three decades on the screen, owes less than most to his material but thrives on these assignments.

Bette Davis, making her debut among the Money-Making Stars in 1939, leads the feminine contingent in 1940, a man's year, by virtue of her performances in "The Old Maid," a Box Office Champion of October, 1939, and "All This and Heaven Too," a Champion of July and August, 1940, both pictures appearing also on the list of Annual Champions. ("The Letter" did not go into distribution in time for the poll.)

Save for variations in placement, the combined, independent and circuit lists differ as to personnel in only one instance. James Stewart, 11th in the combined list, ranks 9th in the independent list, which rates Miss Davis 13th. She is 9th in the combined list, 6th in the circuit poll. Facts of record in this connection are of interest both with respect to this case and variations like it.

Mr. Stewart, whose personality is of a type considered a natural for towns as well as cities, appeared during the year in pictures made and distributed by several companies, some owning circuits of theatres guaranteeing their films many playdates, some not, their combined outlets, nevertheless, approaching maximum. His "Mr. Smith Goes to Washington," released in October and thus in distribution throughout the year reflected in the balloting, had time to sift down through the levels of exhibition from the cities where circuits predominate to the towns where independents prevail. It was known, on the other hand, as a Frank Capra production to at least as many persons as considered it a Stewart vehicle.

Miss Davis, also regarded as a natural in city and town for reasons certified by two Academy Awards, had "The Old Maid" in distribution long enough to reach the hamlets, but her "All This and Heaven Too" was retained for roadshowing in key-cities.
Answering Northwest Allied's Objections, He Denies Plan to Sell Blocks Only in Order Would Be Violation

Paramount's intention of preventing any "buyers' field day" under the blocks-of-five consent decree selling provision will not bring the company into any violation of the decree, either "in letter or spirit," Barney Balaban, president, said this week in a letter to Fred H. Strom, executive secretary of Allied Theatre Owners of the Northwest, explaining a story that the company plans to sell blocks of five instead of ten in order and not provide a "buyers' field day" when the selling provisions of the decree became effective with the beginning of the 1941-42 season.

Mr. Strom had written to Mr. Balaban charging that offering blocks of five only after previous ones had been bought and booked "violated both the letter and the spirit of the decree," which states that the sale or the offer for sale of one block of features shall not be conditioned upon the sale or offer for sale of another block.

No Definite Rule

Mr. Balaban said his original remarks (Motion Picture Herald, November 2, page 23) should not be interpreted as announcing "any definite plan or formula or hard-and-fast rule for the distribution of Paramount product." But he continued, "However, assuming for the purpose of the discussion that Paramount had decided on a uniform plan or policy of putting into the market only one block of five pictures at a time and of refraining from offering any other block until the first block had been completely bought and booked by its members, the question would violate the consent decree in letter or in spirit. On the contrary it would seem to be the one sure, salutary course to follow to avoid a violation of the decree or a claim of violation."

"If Paramount should offer a block of five pictures and no others at the time," Mr. Balaban said, "every exhibitor to whom it is offered is perfectly free to buy or not to buy, strictly upon his judgment as to its merit; and neither the exhibitor nor the state probably would be under such circumstances bring any other picture or block of pictures into the equation. Under such a plan Paramount could not say to an exhibitor, 'Here are several blocks of trade-shown pictures but you cannot have a block or more which you want, unless you take others that I am offering you.' On the other hand the exhibitor could not claim that the was the requirement that Paramount imposed, which would be contrary to the decree."

Two weeks ago Mr. Balaban commented on Mr. Strom's objections but the matter was totally explained in a letter dated December 19th. Last Friday, the president said that Mr. Balaban's position had been misinterpreted by Northwest Allied.

In the beginning of the letter Mr. Balaban spoke about the decree in general terms saying, "We intend to try to make it work for the good of all and give it a fair trial and we hope that our customers will do likewise, regardless of what may have been their views and may now be their criticisms or fears."

Mr. Balaban said, "I frankly do not know how pictures will be handled under the new system." But he pointed out, "Product must not be dissipated or sacrificed either by selling an exhibitor in any arbitrary way because if this happens everybody loses. With the huge loss of revenue from our foreign markets, it is of vital importance to every distributor to avoid and prevent dissipation of product in this country if the producer is to remain in business. The exhibitor, correspondingly, must refrain from his own efforts against such waste, or he will suffer."

"This," Mr. Balaban added, "is precisely what I mean by saying that there would be no exhibitors' "field day," an observation in answer to the suggestion that some exhibitors had something of the kind in mind. There cannot be a "field day" for either buyer or seller at the expense of the other.

Must Plan Distribution

It was emphasized by the Paramount president that some order must be kept in distribution.

"To take care of the needs of our customers and to supply the studio regularly with funds to enable it to function properly and produce entertainment of boxoffice quality, there must be an orderly method evolved for distributing pictures in the various territories according to the differing conditions which may obtain in different places. Considering the fact that second runs must follow first runs and subsequent runs follow earlier runs, it must be apparent that the sale and booking of pictures must be so arranged as to avoid congestion. That will be the task and problem of our distribution department to work out in the most satisfactory and equitable way for all concerned. To attempt to accumulate product for indiscriminate offering without recognizing the fact that some order is necessary would not simplify or aid in the solution."

Northwest To Seek Legislation

"Freezing" of the present system of selling films in Minnesota, before the consent decree selling provisions become effective—and a maintenance of the status quo in circuit operations of the state—was the subject of legislation in January by the Allied Theatre Owners of the Northwest, according to the unit's executive secretary, Fred H. Strom, of Minneapolis.

Thus, the organization hopes to counter the "consent decree" arrived at in New York recently between the Government and five majors, to settle the anti-trust action there. The decree selling becomes operable September 1st, in Minnesota, and many hope that it will help to stem the wild legalizing on the state's law books by that time.

The state legislation will be sought in an "omnibus" bill, Mr. Strom explained, which will also provide for control and regulation of 16mm "free shows" by merchants in small communities.

Apropos of the latter, Mr. Strom remarked that the shows are usually put on in open lots or in amusement centers under other circumstances which are not only detrimental to the health and safety of the public, but unfair competition to the established motion picture houses as well.

As intent the desire of the unit to maintain a "status quo" in circuit operations, Mr. Strom asserted that "in the past, "at this time, interested in introducing so-called divorcement legislation, providing we can obtain the state's consent and ratification thereof."

Meanwhile, reports of a questionnaire issued to members indicate they desire a meeting for two days the week of January 5th, to discuss and analyze the decree, to determine the wisdom of pursuing legislation for either other changes, and for relief from competition of the 16mm "free shows."

MPTOA to Hollywood?

The Motion Picture Theatre Owners of America may hold its national convention in Hollywood in the spring, according to Dr. Kuykendall, its president, said in New York last week. Its members are being polled on the project, now. The first is to choose the site by mail, which is by mail, are favorable, he added.

Legal opposition to the consent decree will not be essayed by the organization, Mr. Kuykendall declared.

The Motion Picture Theatre Owners of Western Pennsylvania at its last membership meeting resolved against a policy by the majors of increasing admission prices for certain features. The resolution added that established prices in an area should be continued until local economic conditions, in exhibitors' opinion, justifying an increase.

The organization's members believe attendance is adversely affected immediately before and after a picture is played at advanced prices.

The resolution remarked that "the exhibition business . . . by its very nature, must be conducted on some scale." The annual meeting and elections of the Allied of Eastern Pennsylvania will be held January 14th, in Philadelphia. It has been decided not to have a banquet or other festivities, because several of the national Allied leaders will not be able to attend, the organization added.

Exhibitors of the Southeast, and other sections, are expected to attend a special meeting in Miami, next Tuesday, to discuss the effects of the consent decree. Projects of Mitchell Wolfson, of the Wometco circuit, is expected the invitations. All exhibitors, everywhere, regardless of affiliation were invited.

Northern and southern units of the Allied of New Jersey will convene January 21st at the Hotel Stace-Trent, Trenton. The individual units will also meet, prior to the general meeting; the southern unit at the Hotel Broadwood, Philadelphia, on January 6th, and the northern unit at the New York headquarters, Hotel Lincoln, January 9th.

INCREASING USE OF COLOR REPORTED

An increase of approximately ten million feet of processed film in 1940 over 1939 totals have been reported by Dr. Herbert Kalmus, president of Technicolor, according to Mr. Strom. Some 70,000,000 feet of film were given color treatment as against 70,000,000 for 1939, he said.

Dr. Kalmus in his report said that business for the last quarter of 1940 was greater than that of the corresponding period of any previous year, and that he expected the current business boom to carry over to next year.
QUICK ARBITRATION IS POSSIBLE UNDER DEGREE

Both Parties to Dispute May Waive Waiting Period, AAA Says; Screening Problem Seen

The American Arbitration Association, which is preparing a schedule of fees to arbitrators designed to reduce costs as much as possible, this week pointed out that although the rules of arbitration in the consent decree set waiting periods for various steps in the arbitration procedure both parties may agree to waive the delays and have a case settled within a few days.

Many cases handled by the Association are settled in considerably less than a week. It was reported that often both sides want the dispute adjusted as quickly as possible. Certain motion picture cases will also require a quick settlement, it was said.

New York Office Set

Lucius R. Eastman, chairman of the board of the AAA, announced Tuesday that the Tribunal for the New York arbitration district which includes part of New Jersey will be set up throughout the state.

The headquarters of the AAA will also be moved to the same building, occupying the entire eighth floor. Additional rooms will be made available for motion picture and other cases. The AAA pointed out that the Rockefeller Center location will be more accessible to exhibitors and distributors than the present location on 40th Street. The increased use of arbitration by other industries was cited as another reason for more than doubling the size of the office. The AAA has been named arbitrator in many defense contracts.

Van Vechten Vander, chairman of the arbitration appeal board, has taken an office in the Bar Association Building. The two other members of the board have not been appointed yet by Federal Judge Henry W. Goddard, who signed the consent decree on November 28. The first appeal case will probably not be heard before March or April.

The AAA will move to the new headquarters about the middle of January. The Association will celebrate its 15th birthday at about the same time. By February 1st the New York Tribunal and the 30 other local boards will be ready for action. It was reported that one request for arbitration has been received already.

No General Plan

All the companies were reported to be "in pretty good shape" and not making any definite arrangements on the matter of trade shows. No general plan has been formed. In some exchange cities a local theatre will probably be hired in the morning for trade shows, with each company taking a turn for showing its product. In other places a closed theatre may be hired on a cooperative basis by the companies involved.

The average exchange projection room only seats about 30 or 40 persons and that few companies could be large enough unless it is found in practice that few exhibitors attend trade shows. It was said that about 150 seats would probably be needed in most key cities for the screenings, with a much greater capacity required in the very large cities.

Advance trade shows will be handled on all pictures released after August 31, 1941, as required by the decree. It was reported that no company has any exchange screening rooms large enough to handle advance shows open to large groups of exhibitors in an exchange district.

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Paramount Pictures we LOVE thee, and THY good NEIGHBOR policy, Which gives Exhibitors hits that pay, and makes each day a Holiday...

Jack Benny
Fred Allen
in "LOVE THY NEIGHBOR"
with
MARY MARTIN • Verree Teasdale
and ROCHESTER
Produced and Directed by MARK SANDRICH

Fred Astaire and Paulette Goddard
"SECOND CHORUS"
with Artie Shaw & His Band • Charles Butterworth • Burgess Meredith
Produced by BORIS MORROS
Original Story by FRANK CAVETT
Directed by H. C. POTTER
1940

**REMEMBER THE NIGHT**

**ROAD TO SINGAPORE**

**BUCK BENNY RIDES AGAIN**

**THE GHOST BREAKERS**

**TYphoon**

**THE GREAT McGINTY**

**RHYTHM on the RIVER**

**MOON OVER BURMA**

**ARISE, MY LOVE**

**NORTH WEST MOUNTED POLICE**

**LOVE THY NEIGHBOR**

Paramount sure did okay by me!

Cut the braggin', Old Timer . . . Just look what Paramount has for me!
"I WANTED WINGS"

RAY MILLAND • WILLIAM HOLDEN • WAYNE MORRIS • BRIAN DONLEVY
Directed by MITCHELL LEISEN

"THE SHEPHERD OF THE HILLS"

JOHN WAYNE • BETTY FIELD • HARRY CAREY
Directed by HENRY HATHAWAY

They're off again to Africa and Dr. Livingstone, I presume!

BING CROSBY • BOB HOPE • DOROTHY LAMOUR
"ROAD TO ZANZIBAR"
Directed by VICTOR SCHERTZINGER

Paramount sure is doing my stuff in 1941—Just look at the next page...
RADIO-ASCAP FIGHT DEADLOCKED AT DEADLINE FOR MUSIC BANDS TO AIR

Little Hope Seen for Agreement Before January 1st; Claim ASCAP Consent Decree Would Not Affect Radio Issue

At midweek, on Christmas, there was little hope, if any, for a solution to or settlement of the contractual and royalty-payment controversy out of which the largest of the broadcasters' Broadcast Music, Inc. music catalogue is to supplant the catalogue of the American Society of Authors, Composers and Publishers, at midnight, January 1st, the National Association of Broadcasters' five-year license with ASCAP for the use of music of ASCAP members.

In Tacoma, Washington, Tuesday ASCAP was called "an illegal monopoly in restraint of trade" by a three-judge Federal statutory court which upheld the constitutionality of the State's anti-ASCAP law passed in 1937. In denying the society's request for an injunction to restrain enforcement of the law the court decided "ASCAP has acquired power to fix prices, and we think that is sufficient" to make it a restraint of trade. Previously ASCAP had won similar cases in several other States. It was reported that the whole question might be settled in February when the U.S. Supreme Court is expected to consider the Nebraska and Florida ASCAP laws.

As the day set for the radio ban of ASCAP music approached, both ASCAP and the radio interests, represented by BMI and NAB, continued their fight even more bitterly.

The Metro-Goldwyn-Mayer music publishing group—Robbins-Music Corporation, Leo Feist, Inc. and Miller Music—renewed their ASCAP contracts for another ten years, thus ending the last "holdout" against the society. Principal depletions from ASCAP to BMI were the Marks catalogue and a part of the Southern catalogue. After delay and negotiation the motion picture music interests decided to stay with ASCAP. It was reported that the society would have been broken up if one or more of the large catalogues, controlled by film companies, were withdrawn.

WHN, the radio station in New York, also decided to renew its ASCAP license. ASCAP, according to reports, was preparing this week a complaint against the networks which might be filed after the first of the year. A boycott of the society's music would be alleged. Other reports from Washington said that the Government might file an anti-trust suit against BMI and the networks.

No Action on Mediation

There still was no definite action on the offer, made last week, by the American Arbitration Association, to arbitrate. But both sides definitely did not close the door to arbitration.

N. Y. TIMES DEFENDS ASCAP

"No neutral bystander will wish to see the defeat of ASCAP, which may have made a symbol of honesty, but which has struggled for many years to establish the principle that performing rights, over the air or otherwise, belong to the composer or his assignee and must be paid for," the New York Times said on Thursday of last week in an editorial entitled "ASCAP and the Networks." The networks were urged to take action toward an agreement so that no important standard contemporary music will be kept off the air.

It was also pointed out that radio has cut the life of popular music and it was asserted that the future of American composers and the immediate future of their art depends considerably on the security furnished by ASCAP.

returns to emotional normality, we can consider again some arrangement, equitable to all parties, for the use of music by ASCAP composers. For broadcasting wants to use ASCAP music and to pay for it when it is used. Broadcasting also wants to pay others for music when their music is used. Representatives of the broadcasters and ASCAP had one meeting recently but no progress towards a settlement was made, it was reported.

In Washington it was reported that, while negotiations for the settlement that the Government's six-year-old suit against ASCAP continued there was little possibility that a decree would be signed by January 1st. Also the broadcasters asserted that certain necessary copyright laws, such as the music case would not have any affect on the dispute with ASCAP over a new contract. It was said that officials of ASCAP had formed no unanimous agreement on the advisability of accepting a consent decree.

The Supreme Court of the United States ruled Monday that it had probable jurisdiction and agreed to review appeals involving the constitutionality of Florida's anti-ASCAP law. Both the society and the State of Florida had appealed the case.

Cases Heard in February

Two weeks ago the Supreme Court agreed to review a case involving Nebraska's legislation directed against ASCAP. It was reported that both cases will probably be heard in February. Herman Finkelson of Schwartz & Frohlich, counsel for ASCAP, said that the cases may also decide the constitutionality of laws in other States restricting or restricting the operations of the society.

The Florida anti-ASCAP law was declared unconstitutional by a Federal statutory court last summer. The State appealed and ASCAP argued that the law was in conflict with the copyright provisions of the Constitution and the security of its property without due process of law.

In a brief filed for the State of Florida by Attorney General George C. Gibbs, it was declared the fundamental issue at stake is the right of the state to prohibit, or reasonably regulate, monopolistic price fixing practices of combinations of owners of copyrighted music in communications between ASCAP and their members for public performance for profit. The State contended that it had this right.

Music War Still On

On Thursday of last week Gene Buck, head of ASCAP; and Neville Miller, president of BMI and the NAB, issued statements saying that the war was still on. Mr. Buck announced that a consent decree would be a settlement under the litigation between ASCAP and the U.S. Government and not a settlement of the controversy between the radio broadcasting networks and the ASCAP.

On the same point Mr. Miller remarked, "even the signing of a consent decree would not automatically make ASCAP music available to the industry. Such availability would depend upon the acceptance by ASCAP of an honest and reasonable contract and this would, of course, be a matter requiring extensive and perhaps prolonged negotiations."

Edwin Claude Mills, chairman of the ASCAP administrative committee, announced the same day, "There can't be any settlement of the differences between these two organizations until the parties confer or negotiate." Since last March when the new ASCAP contract was signed, the broadcasters have not gotten in touch with the society, he added.

Mr. Buck pointed out that any consent decree proposals acceptable to the lawyers would have to be submitted to the ASCAP board before action could be taken.

ASCAP To "Police" Radio

Meanwhile ASCAP formed plans to "police" the air after January 1st to obtain material to prove any violation of the copyright law, making an initial appropriation of $100,000 for the purpose. The regular quarterly dividend of about $900,000 has been voted to members. No acting will be taken, however, and no special bonus to employees. Recording machines will be placed in ASCAP's 31 local offices at a total cost of over $600,000.

Broadcast Music, Inc. announced Monday that 610 out of the 750 commercial radio stations in this country had signed or agreed to sign with the radio music company on January 1st. Sidney M. Kaye, vice-president and general counsel for BMI, said that the 68 percent of American commercial stations signed represented 99 percent of the dollar volume of radio. He also pointed out that the networks control less than 20 percent of BMI.

Gene Buck, president of ASCAP, issued a statement that ASCAP, in keeping with its policy, would give a free license and after January 1st for religious, educational and Government broadcasts. He said, "any religious, educational or federal entity, broadcasting non-sponsored, non-commercial programs over stations which have contributed the free use of their time for that purpose will, upon application to our society, receive an absolutely free license granting the use of all of the music of all of our members on such programs.

The National Association of Broadcasters opened an office in 30 Rockefeller Plaza, Neville Miller, head of the association, said that for the present he planned to spend most of his time in New York and not in Washington.

Irving Berlin and others continued the cam-

(Continued on following page)
MUSC DEADLINE NEARS

(Continued from preceding page)

paign to arouse public protest so that a settlement might be reached before January 1st. It was reported that some persons have induced a petition to be sent to the Federal Communications Commission intervene.

Use of Music

Cut by NBC

Music was used in 53.7 per cent of the total number of program hours over the two National Broadcasting Company networks in 1940. The figure was 57.2 percent in 1939. In 1934 music was used 67.7 percent of the time. On the other hand dramatic shows have gradually increased, now amounting to 21 percent of the total program hours.

Total program hours for 1940 will amount to about 19,580, which compares with 18,285 last year. The two networks will have 8,548 hours, 44 percent sponsored and 56 sustaining, while the Blue will have 11,022 hours, 25.3 percent sponsored and 74.7 sustaining.

Best music and drama, which occupy three-quarters of the available time, talk used 87 percent of the total hours; news, 8.9; sports; 8; comedies, women’s, 1.2; children’s, 2.8; religion, 8. Commercial announcements, which occupy a large portion of network time, were not classified separately but were included among the general groupings below.

Of the musical shows, 1,450 hours were sponsored and 8,943 sustaining. Twenty-five hours were devoted to opera; 702; classical; 1,662; semi-classical; 3,548; light music; and 4,456 dance music.

Of the dramatic shows, 3,392 were sponsored and 836 sustaining. General drama took 3,330 hours; comedy drama, 674 and prose and poetry, 124.

Court Rules Publisher

Must Renew Copyright

The publisher and not the composer must renew the copyright when the composer or lyricist is employed by the publisher and when it is a decision made by Federal Judge Grover Moscowitz in the U.S. District Court for the Southern District of New York in a case between Shapiro, Bernstein, publishers, and Alfred Bryan and Fred Fischer. The suit involved the renewal of the copyright on “Come, Jugular music, My” naturally be handicapped if they can play only BMI music, according to the theatre executives

Therefore it was reasoned that the radio audience, which may be denied the opportunity of hearing the current song hits, will seek a source where they will be able to hear the popular songs.

With motion picture theatres advertising the fact that the customers will be able to hear the latest song hits at the exhibition made by Samuel Goldwyn, chairman of the permanent charity committee, agreed to appoint a radio charity committee to work in conjunction with the film unit.

Among the speakers at a luncheon in Hollywood, last Wednesday, December 18th, to formulate plans for the group were: Harry M. Warner, Walter Wanger, Harry Brand, Don Gilman, NBC; Donald Thornburgh, U.S. government; National Association of Broadcasters; Kenneth Thom- son, S.A.G.; I. E. Kornblum, Actors Equity and A.G.V.A.; Y. Frank Freeman, Producers’ Association; Edward Arnold, S.A.G., and Sidney Buchman, S.W.G.

Plan Federation Fete

A luncheon for the entire industry to be held in January is being planned by the amusement division of the New York and Brooklyn Federations, in the Jewish Cultural Center. It was announced last week by David Bernstein, co-chairman with Major Albert Warner. Details will be announced shortly.


Experimental Theatre

The joint committee of Actors’ Equity and Dramatists’ Guild conducted a discussion on "Possible Use of the Theatre," for possible use by the newly-formed national experimental theatre, at a meeting at Equity headquarters, in New York, on Monday. The committee plans to meet again on Friday, January 3rd.

C. A. Bierbauer Wed

C. A. Bierbauer, manager of the Wilmer & Vincent Theatre, in Allentown, Pa., was married on Wednesday, Dec. 11th to Kathleen Ethel Mitchell, in Allentown.
ASIDES and INTERUDES

By JAMES P. CUNNINGHAM

NASMUCH as Columnist Sidney Skolsky, in Hollywood, has, over a long period, borrowed freely from our "What the Picture Did For Me" department, for the edification and delight of his newspaper syndicate readers, we feel no hesitancy, this once, in looking at his version of "A Hollywood Dictionary," to wit:

STAR'S BIOGRAPHY: The sweetest story ever told.

DOUBLE FEATURE: Once too often.

LOVE: Eagerness to pay alimony the second time.

ZIP ZAG: The shortest distance between two points.

HOLLYWOOD: Malice in Wonderland.

FLOP: A picture that is merely colossal.

PREVIEW: Trial by fixed jury.

UNDERSTATE: Any film company's trailer.

DIVORCE: When you start going with your own wife in public.

COURAGE: A man who plays with fire and permits a fellow to get burned.

SUCCESS: Hitching your wagon to another star.

EFFICIENCY: Burning a Roman candle at both ends.

AGENT: Taxation without representation.


FLATTERY: Telling a person what you really don't think.

FAILURE: The man who was certain of the help of his friends.

SECRET: Something to be told to only one person at a time.

APPLAUSE: Your opinion of an artist when he is lacking.

PROTESTÉ: An ingene who is getting to be ungrateful.

IMPOSTER: The scenario writer who stole the idea before you did.

The height of something or other was reached by the Mark Twain Theatre in Manhattan, Ohio, which the other night advertised a turkey, a chicken, a goose and a duck to patrons holding winning tickets.

According to Bob Rook, motion picture operator at the Keystone theatre in Williamport, Pa., there is a theatre in Galenton, Pa., the only one in the world, where patrons go downstairs to get to the balcony. The theatre is built on a steep hill.

Major Edward Brown, of radio and movie theatre fame, has bought Andrea del Sarto's famous old Italian painting entitled "Holy Family with St. John and St. Elizabeth," done in Florence, Italy, in 1514. Where the painting was purchased some years ago from its original owner, the Spada family of Bologna, Italy, to the United States, the price was reputedly $150,000.

Down in Fulton, Ky., they knew her as Juanita Emlyn Pique, daughter of a Methodist minister, at a real cult at Orange meetings. On Broadway, they knew her as Mitzi Mayfair, dancer.

The late Tom Mix left his guns and pistols to, of all people, his lawyer, Ivon Parker.

There must be a leak, someplace, among Uncle Sam's custodians of gold, as KRO, in New York, is telling the press that for her role in its new "Play Girl," coming up, its star Kay Francis sprukled gold dust in her hair before it was dressed in a coiffure featuring curled bangs and soft, smooth coifs at the sides and the nose of the neck. "Picked up by the lights," they told, this gold dust created a shimmering aura around the player's head.

KRO added that Miss Francis recommends the gold dust treatment only for dark-haired women. Mostly women who can afford gold dust.

Mary Pickford, Inc., has been incorporated in Cincinnati with 20,000 no par shares to manufacture cosmetics, for which a plant already has been leased. Miss Pickford is vice president, and Walter Spada, president and treasurer, and John Binford is secretary. Both are Cincinnati men. Mr. Binford is Miss Pickford's brother-in-law. He will watch her interests.

A new plant to covert old motion picture film into high explosives is about to be established in a laboratory near Minneapolis. Here nitrate will be extracted from the snuff hits of yesterday and will be used in the manufacture of TNT and other powerful charges.

Once thrilling spews of the screen, over which you once laughed and cried and applauded, are about to be reduced to a pool out of a big gun.

Thus, Robert Taylor and Sally Rand are about to go up in smoke. In defense, anything goes.

Bomb-scare Department

Oscar Motz, employee of the Times-Star garage, in Cincinnati, after having an alarm clock repaired, took it with him when he stopped in to see a picture at a downtown theatre. A nearby patron, hearing the ticking, mistook the package for a time bomb and reported it to the usher, who notified Motz of the suspicions, adding that his presence in the theatre was not desired. A refund of 35 cents was made on his 35-cent ticket. However, Motz wanted to see the picture rather than make the two cents profit, and approaching a patron with whom he was acquainted, convinced him that he was not a bomber, and together they obtained another seat for Motz.

More than 750,000,000 phonograph and reproducing needles are sold in the United States annually. These can be rescued from the ash-heaps, sold as for near-seat linen. In defense, if the nation's disc fans will send their worn-out needles to Barry Wood, CBS, New York City, and companies have already agreed to take all the needles Barry Wood can collect.

Camps and cottontowns housing Uncle Sam's new Army are, or will be, on the circuit of Army film theatres, and to the movies the soldiers may go with tickets purchased on "jail-bonds"—shot at gun. At the hand of each month the price of the tickets, a low fee, will be deducted from the men's pay, as it is similarly deducted in the Regular Army.

Many theatre press agents and theatre managers, least fast with hair trying to think up gags for free space to cut and advertise to newspaper editors. But when a ready-made, unsolicited piece of theatrical manna drops unexpectedly in the lap, one did for R. E. Russell, in New Haven, the other afternoon—well, there IS a Santa Claus.

Mr. Russell, of Loew's Poli, in New Haven, and Nat Rubin, his press agent, pasted the town with word that their current attraction was the Marx Brothers' comedy, "Go West!" On the second day of the run, they started to receive compliments from out-of-town friends on the humor of the Marxian stunt on the city's central streets—where a young man walked four miles in the rain and made an emergency trip to Broken Bow, Oklahoma, to buy long underwear and a railroad ticket to the same city, the car in which he was riding was rained from behind by a reckless driver and Shuttue had to repair the damage in a dense fog.
Paramount's

LOVE THY

JACK BENNY

got all the important

Paramount's

LOVE THY

FRED ALLEN

Got all (well, almost)

up from Coast to Co-

Paramount's

LOVE THY

MARY MARTIN

is definitely in

box office class

"Love Thy Neigh-
HOLIDAY playing time. 357 KEY RUNS!

The "North West Mounted Police" another great triumph for the "for" company, PARAMOUNT!
STUDIOS ACQUIRE 33 PROPERTIES FOR PRODUCTION THIS SEASON

Frank Lloyd Purchases Two for Universal; Kaufman and Hart Sell Second Broadway Stage Play to Warner Brothers

Hollywood producers acquired film rights during November to thirty-three more properties. Of these, 20 were original stories, eight were books and five were stage plays.

Highlight of the month’s purchases was the acquisition of “George Washington Slept Here,” second Kaufman-Hart current Broadway stage production to be sold to Warners in the past six months. The first of their plays to be sold to the company, “The Mint Who Came to Dinner,” will go before the cameras early this spring with Messrs. Kaufman and Hart in producing capacities for Warners. The company acquired the screen rights to “George Washington Slept Here” after out-bidding Paramount and Columbia with $85,000.

Also in November, Frank Lloyd, under the terms of his three-picture contract as producer-director for Universal, bought the film rights to “J. James Lewis” a novel by Gilbert Gabriel. The story, acquired from Paramount and on which Mr. Lloyd worked while with that company, deals with the voyage of the “Touquet,” which John Jacob Astor sent around Cape Horn in 1810 to trade furs in the Canadian Northwest. A new title will be sought for the picture.

“The Lady from Cheyenne” was the second acquisition by Mr. Lloyd. This is an original story by Johnathan Film and Theresa Oakes concerning women suffrage in Wyoming. Loretta Young is to star in this.

MGM Buys Stage Play

Following the trend toward bringing more Broadway musicals to the screen, MGM has added the screen rights to “Lady Be Good” the Broadway musical stage production of some few years ago. The play featured George Gershwin’s music and starred Adele and Fred Astaire. The studio plans a lavish production schedule for the picture with a prominent cast. Among those selected are Eleanor Powell, Tony Martin and Anna Sothern. The picture will be produced by Arthur Freed and directed by Busby Berkeley, director of “Babes in Arms” and “Strike Up the Band.”

Story purchases with all available credits, for the month of November, follow:

AMERICAN EMPIRE, an original story by J. Robert Breen and Gladys Atwater acquired by Harry Sherman for production at Paramount.

BLOODY BLITZKRIEG, an original story by Billy Wilder and Thomas Monroe concerning a college professor who falls in love with a baroque queen. The story has been acquired by Samuel Goldwyn as a possible vehicle for Gary Cooper.


DOCTOR AND DALE WEBSTER, THE, a Saturday Evening Post serial and novel by Vincent Benet purchased by William Dieterle for production at RKO.

DOCTORS ON HORSEBACK, a novel by James Thomas Flexner acquired for production by MGM.

ENGRAVED CITY, THE, an original story by Peter Quinn bought by MGM.

FALME WITNESS, an original story by Irving Stone purchased by Republic for production as a hillbilly comedy to be released under the title “Arkansas Judge.”

FOR TOMORROW WE LIVE, an original story by Samuel Warren purchased by Clarence Brown.

GEORGE WASHINGTON SLEPT HERE, a Broadway stage property by J. S. Kaufman and Moss Hart acquired by Warners.

GILDED LADY, an original story by Barry Trivers and Robert Andrews acquired by MGM.

THE STORY is described as a dramatic romance of the clipper ship era.

GOLDEN TOUCH, THE, a novel by Stephen Longstreet acquired for production by Fox.

HARBOR MASTER, THE, an original story by William McPeel acquired by MGM.

I, JAMES LEWIS, a novel by Gilbert Gabriel acquired by Frank Lloyd for distribution through Universal.

JACQUELINE, an original story by Ludlau Fodor purchased for production by Universal.

JUNE MAD, an unproduced play by Florence Eyton acquired by Republic for Schickie Cooper and Bonita Granville.

LADY BE GOOD, a George Gershwin stage production acquired by MGM for production as a high-class film.

LADY FROM CHEYENNE, THE, an original story by Johnathan Film and Theresa Oakes acquired by Frank Lloyd for distribution through George Berr and Louis Vernet. The story deals with women suffrage in Wyoming.

LADY IN TROUBLE, an original story by Howard Emmett Rogers and George Harmon Cooke purchased by MGM.

LADY LANCELOT, an original story by Kenneth Digging bought by MGM as a co-starring vehicle for William Powell and Myrna Loy.

MAN THEY COULDN’T KILL, THE, an original mystery comedy by Sidney Biddell and Frederick Frank purchased by Warners as a possible vehicle for Edward G. Robinson.

MAUGHAM NOVEL BOUGHT

MOON AND SERENADE, THE, W. Somerset Maugham’s novel purchased by MGM.

MURDER ON THE SEVENTH FLOOR, an English play by Frank Bopper acquired by Warners as a vehicle for William Lundigan and Marx Whitten.

MYSTERIOUS DR. R., THE, an original story by George Waggener, who will also direct the picture, purchased by RKO.

NIGHT HAWK, an original story of the war by Leonard Hoffman purchased by Warners.

PALM BEACH, Ltd., an original story by George Herr and Louis Verneuil, French writers, acquired by RKO.

REPERT AT LEISURE, an original story by James Bow and Armand D’Usseau purchased by RKO.

RANDOM HARVEST, a novel by James Hilton acquired by MGM at a reported price of $65,000 as a vehicle for Spencer Tracy, Mr. Tracy will portray an American who builds a story which is said to deal philosophically with the steps leading Great Britain into war.

LESSER ACQUIRES BOOK


SUZ IN THE WER, an original story by Richard Carroll and Betty Hopkins purchased by MGM.

UNTITLED ORIGINAL, by Martha Chapin bought by Continental pictures.

WE ARE FORTY AND WE DUN GET JOS, a non-fiction book for Clara Belle Thompson and Margaret Lukes Wise acquired by MGM.

WHITE EAGLE, an original story by Morgan Cox, Jack Cuttings, Larry Taylor and Arch Heath, acquired by Larry Damour and to be produced as a serial for Columbia.

WINSHE VICTORY, a play by A. J. Cronin acquired by Warners as a television vehicle for Geraldine Fitzgerald and James Stephenson. Howard Koch will adapt the story to the screen.

To Handle "Fantasia"

Burton Lewis, formerly of Walt Disney productions’ foreign department has been added to the publicity staff of "Fantasia."
160 Released to December 31st, 70 Other Dates Set for New Year; Sales Managers See No Shortage under Decree

With all of the cautiousness with which all three branches of production, distribution and exhibition approached filming, selling and buying commitments for 1940-41 bulk programs, the industry reaches the end of the first third of the season with release dates actually pegged for 46 per cent of the total pictures promised.

That the earlier cautious atmosphere had no basis in its influence on a normal product supply is now attested by the 160 features, representing 32 per cent, which will have been delivered to exhibitor customers by December 31, Tuesday, and by an additional 70 release dates set beyond that date, adding another 14 per cent, of the total 500 features promised for 1940-41 by the ten large distributors.

Economic problems arising from World War II, the uncertainties due to the prolonged negotiations out of which came the consent decree, the potential effects of that decree on the industry and the comparatively new, and growing policy of prolonging exhibitions of "top" pictures, at advanced admission prices, in order to speculate over a normal product supply. War or no war, consent decree or no decree. Hollywood product promised for this season, at least, is flowing from the cinematic faucets without any interferences.

Prepared for Changeover

The sales executives of the motion picture companies have assumed the role that has long been a part of their job, that of turning out product that will be sellable. Production is the new selling. The story of the 1940-41 product is the story of the sales policy that has brought about the striking increase in the number of deliveries that will be released by January 31, 1941.

By delivering the minimum of the 1940-41 product and completing the previous year's contracts and by clearing their production schedules earlier than usual this Spring the five companies can have from ten to fifteen completed film each when the blocks-of-five selling system becomes effective.

For the current season Metro-Goldwyn-Mayer sold a minimum of 44 pictures: Paramount, 44; Twentieth Century-Fox, 48; Warners, 48, and RKO, 39. All five studios are geared to make from fifty to sixty pictures a season. The difference therefore, between the minimum deliveries and the maximum that can be produced will supply each of the five companies with two to six completed pictures by September 1, 1941, when the new selling policy goes into effect. As usual each of the studios will have an additional four to ten pictures completed at the season's start, thus giving each company at least one, or more than likely two, groups-of-five to sell to exhibitors next season.

So far 110 features from ten major producing companies have released to date some 160 pictures of the promised 500 to 508 feature pictures for 1940-41. This figure in comparison with the 151 pictures released during the same 1938-39 peace-time period, and compared to the 162 features released during the comparable wartime 1939-40 season reveals no slackening of film productive pace on the part of the producers.

Prominent this year are the high-budgeted pictures that have been released and prereleased to receive the full benefits of the Christmas-New Year holiday season. Hereafter distributors decided against sending out big films during the holidays Cathy Crowe went under suffer at the box office deserted by a public engaged in Christmas shopping and spending.


Metro-Goldwyn-Mayer has also announced that "Philadelphia Story" will be pre-released to seven engagements throughout the county. Other pictures that are playing or will shortly open for the holiday festivities are Columbia's "Fugitive From a Chain," starring Russell and Melvyn Douglas; the latest Marx Brothers comedy, "Go West"; and Paramount's new Jack Benny production with Fred Allen in the line up.

Each of the studios, except RKO, has pictures due to be released December 27th, and which had its world premiere at the New York Paramount on Tuesday, December 17. Cecil B. DeMille's latest lavish production "North West Mounted Police" has been playing pre-release engagements in key cities and was nationally released December 20th. RKO has two pictures, both high-budgeted productions, for the holiday season. "No, No Nanette," with Anna Neagle and Richard Carlson in the starring role, and "Kitty Foyle" with Ginger Rogers and Dennis Morgan. "Chud Hamma," a circus story which ran in serial form in the Saturday Evening Post under the title of "Red Wheels Rolling," will be released by Twentieth Century-Fox at the same time.

A listing of the 1940-41 product released, films completed, pictures before the camera, and the pictures in preparation, follows:

**COLUMBIA**

**DURANGO KID:** Charles Starrett, Luana Waters; Aug. 15, 1940.

**FUGITIVE FROM A PRISON CAMP:** Jack Holt, Marian Marsh; Sept. 5, 1940.

**PRAIRIE SCHOONERS:** Bill Elliott, Evelyn Young; Sept. 30, 1940.

**SO YOU WON'T TALK:** Joe E. Brown, Frances Robinson; Oct. 3, 1940.
NO FILM SHORTAGE UNDER DECREE

(Continued from preceding page)

GO WEST; The Marx Brothers; Dec. 6, 1940.

COMRADE X; Clark Gable, Hedy Lamarr; Dec. 12, 1940.

KEEPING COMPANY; John Shelton, Ann Rutherford; Dec. 27, 1940.

FLIGHT COMMAND; Robert Taylor, Ruth Hussey; Jan. 3, 1941.

MAISIE WAS A LADY; Ann Sothern, Lew Ayres; Jan. 10, 1941.

PHILADELPHIA STORY; Katherine Hepburn, Cary Grant; Jan. 17, 1941.

WILD MAN OF BORNéo; Frank Morgan, Billie Burke; Jan. 24, 1941.

COE; Thee, Boris Karloff, Maria Wrixon; Dec. 31, 1940.

ARISE MY LOVE; Claudette Colbert, Ray Milland; Nov. 8, 1940.

THREE MEN FROM TEXAS; William Boyd, Robert Preston; Nov. 15, 1940.

NIGHT AT ELLAR CARROLL'S; A; Ken Murray, Rose Hobart; Dec. 6, 1940.

TEXAS RANGERS RIDE AGAIN; John Howard, Ellen Drew; Dec. 13, 1940.

LOVE THY NEIGHBOR; Jack Benny, Fred Allen; Dec. 27, 1940.

NORTHERN WINDS UNLEASHED; Police; Fred Cooper, Madeleine Carroll; Dec. 27, 1940.

SECOND CHORDS; Fred Astaire, Paulette Goddard; Nov. 29, 1940.

DOOMED CARAVAN; William Boyd, Russell Hayden; Jan. 10, 1941.

VICTORY; Fredric March, Betty Field; Jan. 17, 1941.

LIFE WITH HENRY; Jackie Cooper, Leila Ernest; Jan. 24, 1941.

YOU'RE THE ONE; Boni Baker, Orrin Tucker; Feb. 7, 1941.

VIRGINIA; Madeleine Carroll, Fred MacMurray; Feb. 14, 1941.

MAD DOCTOR; Basil Rathbone, Ellen Drew; Feb. 21, 1941.

IN OLD COLORADO; William Boyd; Russell Hayden; Feb. 22, 1941.

HARD BOILED CANARY; Anne Jones, Margaret Lindsay; March 7, 1941.

LADY EVE; Barbara Stanwyck, Henry Fonda; Mar. 11, 1941.

ROUND UP; THE; Richard Dix, Patricia Morison; March 28, 1941.

ROAD TO ANZIBAR; Bing Crosby, Bob Hope; April 11, 1941.

I WANTED WINGS; Brian Donlevy, Ray Milland; April 25, 1941.

THE MOST OF THE GIRL; Ellen Drew; Red Cameron; May 9, 1941.

ARISE MY LOVE; Claudette Colbert, Ray Milland; Nov. 8, 1940.

THREE MEN FROM TEXAS; William Boyd, Robert Preston; Nov. 15, 1940.

NIGHT AT ELLAR CARROLL'S; A; Ken Murray, Rose Hobart; Dec. 6, 1940.

TEXAS RANGERS RIDE AGAIN; John Howard, Ellen Drew; Dec. 13, 1940.

LOVE THY NEIGHBOR; Jack Benny, Fred Allen; Dec. 27, 1940.

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VICTORY; Fredric March, Betty Field; Jan. 17, 1941.

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YOU'RE THE ONE; Boni Baker, Orrin Tucker; Feb. 7, 1941.

VIRGINIA; Madeleine Carroll, Fred MacMurray; Feb. 14, 1941.

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HARD BOILED CANARY; Anne Jones, Margaret Lindsay; March 7, 1941.

LADY EVE; Barbara Stanwyck, Henry Fonda; Mar. 11, 1941.

ROUND UP; THE; Richard Dix, Patricia Morison; March 28, 1941.

ROAD TO ANZIBAR; Bing Crosby, Bob Hope; April 11, 1941.

I WANTED WINGS; Brian Donlevy, Ray Milland; April 25, 1941.

THE MOST OF THE GIRL; Ellen Drew; Red Cameron; May 9, 1941.

ARISE MY LOVE; Claudette Colbert, Ray Milland; Nov. 8, 1940.

THREE MEN FROM TEXAS; William Boyd, Robert Preston; Nov. 15, 1940.

NIGHT AT ELLAR CARROLL'S; A; Ken Murray, Rose Hobart; Dec. 6, 1940.

TEXAS RANGERS RIDE AGAIN; John Howard, Ellen Drew; Dec. 13, 1940.

LOVE THY NEIGHBOR; Jack Benny, Fred Allen; Dec. 27, 1940.

NORTHERN WINDS UNLEASHED; Police; Fred Cooper, Madeleine Carroll; Dec. 27, 1940.

SECOND CHORDS; Fred Astaire, Paulette Goddard; Nov. 29, 1940.

DOOMED CARAVAN; William Boyd, Russell Hayden; Jan. 10, 1941.

VICTORY; Fredric March, Betty Field; Jan. 17, 1941.

LIFE WITH HENRY; Jackie Cooper, Leila Ernest; Jan. 24, 1941.

YOU'RE THE ONE; Boni Baker, Orrin Tucker; Feb. 7, 1941.

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PAUL MUNI

as Pierre Radisson, renegade, traitor, rogue... in

HUDSON'S BAY

with

GENE TIERNEY
LAIRD CREGAR • JOHN SUTTON
VIRGINIA FIELD • VINCENT PRICE
NIGEL BRUCE

Directed by IRVING PICHÉL
Assisted by Kenneth Macgowan
Original Screen Play by Lamar Trotti
SEVENTY FUTURE RELEASES SET

(Caontinued from page 30)

CAPTAIN CAUTION: Victor Mature, Louise Platt; Aug. 9, 1940.
FOREIGN CORRESPONDENT: Joel McCrea, Laraine Day; Aug. 16, 1940.
KITE CARSON: Jon Hall, Larry Barry; Aug. 30, 1940.
PASTOR HALL: Nina Paley, Wilfrid Lawson; Sept. 1, 1940.
WESTERNER: The Cary, Cooper, Doris Davenport; Sept. 20, 1940.
LONG VOYAGE HOME: John Wayne, Thomas Mitchell; Nov. 22, 1940.
BLACKOUT: Valerie Hobson, Conrad Veidt; Nov. 29, 1940.
THE CHIEF MAGGAD: Sabu, June Duprez; Dec. 25, 1940.
SON OF MONTE CRISTO: Louis Hayward, Joan Bennett; Jan. 1, 1941.

In Production or Preparation

CHEERS FOR MISS BISHOP: Martha Scott, William Gargan.
GREAT BELLANNA: John, Charles Chaplin, Paulette Goddard; (Pre-released).
LADY HAMILTON: Vivien Leigh, Laurence Olivier.
MAJOR BARBARA: Wendy Hillier, Robert Morley.
ROADSHOW: Adolph Menjou, John Hubbard.
SO ENDS OUR NIGHT: Frederic March, Margaret Sullivan.
THAT UNCERTAIN FEELING: (Shootings); Merle Oberon, Melvyn Douglas.
TOPPER RETURNS: (Shootings); Joan Blondell, Roland Young.

UNIVERSAL

ARGENTINE NIGHTS: Ritz Brothers, Andrew Sisters; Sept. 6, 1940.
HIRED WIFE: Rosalind Russell, Brian Aherne; Sept. 13, 1940.
LEATHER PUSHERS: Richard Arlen, Andy Devine; Sept. 13, 1940.
MUMPYS HIDE: The Dick Foran, Peggy Moran; Sept. 20, 1940.
RAGTIME COWBOY JOE: Johnny Mack Brown, Fuzzy Knight; Sept. 20, 1940.
SPRING PALS: Surrender; Durbin, Robert Cummings; Sept. 27, 1940.
SEVEN SINNERS: Marlene Dietrich, John Wayne; Oct. 25, 1940.
DEVIL'S PIPILE: Richard Arlen, Andy Devine; Nov. 1, 1940.
I'M NOBODY'S SWEETHEART: Helen Parrish, Dennis O'Keefe; Nov. 1, 1940.
PONY POST: Johnny Mack Brown, Fuzzy Knight; Nov. 8, 1940.
SANDY GETS HER MAN: Baby Sandy, Stuart Eisen; Nov. 8, 1940.
ONE NIGHT IN THE TROPICS: Allan Jones, Nancy Kelly; Nov. 15, 1940.
MEET THE WILDCAT: Margaret Lindsay, Ralph Bellamy; Nov. 15, 1940.
BANK DICK: The W. C. Fields, Una Merkel; Nov. 29, 1940.
MARGIE: Nan Grey, Tom Brown; Dec. 6, 1940.
TRAIL OF THE VIGILANTE: Francot Tone, Broderick Crawford; Dec. 13, 1940.
GIVE US THE WINGS; "Dead End" Kids; Dec. 20, 1940.
INVISIBLE WOMAN, THE: John Barrymore, John Howard; Dec. 27, 1940.
LUCKY DEVIL: Richard Arlen, Andy Devine; Jan. 3, 1941.
WHERE DID YOU GET THAT GIRL? Helen Parrish, Erol Flynn; Jan. 3, 1941.
SAN FRANCISCO DOCKS: Burgess Meredith, Irene Hervey; Jan. 10, 1941.
BOSS OF BULLION CITY: Johnny Mack Brown, Fuzzy Knight; Jan. 10, 1941.

BACK STREET: Margaret Sullivan, Charles Boyer; Jan. 24, 1941.
DANGEROUS GAME, A: Richard Arlen, Andy Devine; Feb. 7, 1941.

In Production or Preparation

NICE GIRL: Deanna Durbin, Franchot Tone.
SIX LESSONS FROM MADAME LA-ZONGA: Lupe Velez, Leon Errol.
WHO'S CRAZY NOW?: Hugh Herbert, Anne Nagel.

WARNER BROTHERS-FIRST NATIONAL

NO TIME FOR COMEDY: James Stewart, Rosalind Russell; Sept. 14, 1940.
FATHER IS A CONQUEROR: Grant Mitchell, Paul Brent; Oct. 12, 1940.
TUGBOAT ANNIE SAILS AGAIN: Maureen O'Sullivan, Alan Hale; Oct. 26, 1940.
ALVANY'S BRIDE: Rosemary Lane, George Reeves; Nov. 2, 1940.
EAST OF THE RIVER: John Garfield, Brenda Marshall; Nov. 9, 1940.
SHE COULDN'T SAY NO: Roger Pryor, Eve Arden; Dec. 7, 1940.
SANTE FE TRAIL: Erol Flynn, Oliva de Havilland; Dec. 28, 1940.

WARNER BROTHERS

CALLING ALL HUSBANDS: Ernest Truex, Lucile Fairbanks; Sept. 7, 1940.
JUICE KID CONQUEROR: James Cagney, Ann Sheridan; Sept. 21, 1940.
KNUTE ROCKNE—ALL AMERICAN: Pat O'Brien, Gale Page; Oct. 5, 1940.
DISPATCH FROM REUTHER'S: Edw. G. Robinson, Edna Best; Oct. 19, 1940.
SOUTH OF SUEZ: George Brent, Geraldine Fitzgerald; Nov. 16, 1940.
LADY WITH RED HAIR: Miriam Hopkins, Claude Rains; Nov. 30, 1940.
INVITATION TO A MURDER: Thomas Mitchell, Jeffrey Lynn; Dec. 7, 1940.
HERE COMES THE NAVY: (Reissue); James Cagney, Pat O'Brien; Dec. 21, 1940.
BURIED MOTHERS: Lane Sisters, Gale Page; Jan. 4, 1941.
HONEYMOON FOR THREE: George Brent, Ann Sheridan; Jan. 18, 1941.
HIGH SIERRA: Humphrey Bogart, Ida Lupino; Jan. 25, 1941.

In Production or Preparation

FAR HORIZON: Bette Davis, George Brent.
FATHER'S SON: John Litel, Frieda Inescort.
FOOTSTEPS IN THE DARK (Shooting): Erol Flynn, Ralph Bellamy.
HERE COMES HAPPINESS: Mildred Coles, Richard Arlen.
HER GREAT LIE (Shooting): Bette Davis, George Brent.
KING OF THE WEST: (Shooting); Wayne Morris, Olympe Bradna.
MEET JOHN DOE: Gary Cooper, Barbara Stanwyck.
SEA WOLF, THE: (Shooting); Edw. G. Robinson, Ida Lupino.
STRAWBERRY BLONDE: (Shooting); James Cagney, Virginia Mayo.
STUFF OF HEROES: Eddie Albert, John Leslie.
WAGONS ROLL AT NIGHT: The Humphrey Bogart, Sylvia Sidney.
MPTOA Calls For Conciliation

Regional exhibitor units on Tuesday were advised to mediate local disputes before they needed arbitration, and to provide machinery for conciliation. The advice came from Mr. Kukendall, president of the Motion Picture Theatre Owners of America, and was contained in an organization bulletin.

Mr. Kukendall once more attacked the decree; and in urging conciliation, urged it about an avoidance of arbitration which, as he sees it under the decree, is to be administered not by exhibitors, but "entirely by the American Arbitration Association." Mr. Kukendall called "nonsense" talk of exhibitor cooperation for the decree and intently to "give it a fair trial." He noted that "new methods and restrictions on selling are to be undertaken entirely by distributors" and that nowhere in the decree is exhibitor participation in the decree's administration asked. The omission by the decree of provisions for conciliation before arbitration was a grave mistake according to the MPTOA president.

Exhibitors, Mr. Kukendall cautioned, must realize that further protests against the decree are useless, because it will not be modified by court or other action, without being tried first.

Sees Benefit in Music War

The fight between the American Society of Composers, Authors, and Publishers was advertised to, briefly, in the bulletin, which pointed out that one result beneficial to the film industry might be the obtaining by producers of performing rights to music; an obtaining which might eliminate the music seat tax which theatres now pay to ASCAP.

With state legislatures scheduled to receive a flood of new restrictive measures from the film industry, theatre men should watch their legislatures carefully, making defenses sure and united, Mr. Kukendall warned.

Anent Federal taxes on admissions, the MPTOA bulletin disclosed the organization was filing an amendment of the Federal revenue act, lowering the tax on student tickets. This would affect an estimated 12,000,000 payers, it is thought. They do not pay the adult tax.

Law Quits Federal Post; Becomes PCCITO Counsel

The Pacific Coast Independent Theatre Owners group has retained, as counsel, Albert J. Law, who is scheduled to resign as special assistant United States Attorney General in the Los Angeles area, on January 1st.

Mr. Law's resignation, and entry into private practice, mark the end of 11 years in the Federal post, during which, with Harold C. Collins, who occupied a similar position, he had charge of the investigations which resulted in the filing of contempt charges in the Fox West Coast consent decree case.

On Tuesday, Mr. Law said that the PCCITO had not formulated any program yet, on the consent decree in the Government's New York anti-trust action, or on other matters.

Agnes Ayres, of Silent Films, Dies

Agnes Ayres, one of the most glamourous film stars of the silent era, who appeared opposite Rudolph Valentino in "The Sheik," his most famous role, died in Hollywood on Wednesday, December 25th, after an illness of several weeks. She was 42 years old.

Development of talking pictures marked her decline in motion pictures. In attempting a comeback, recently, she said: "It costs me a half million dollars to learn the value of a nickel, but I wouldn't trade the experience for all that money back again." After a layoff of many years, Miss Ayres returned to talkies in 1937, playing opposite Gary Cooper and George Raft in "Souls at Sea." Ten years previously, she retired a wealthy woman, but in the 1929 stock market crash she lost all her earnings.

Miss Ayres tried the talkies and failed, then attempted to obtain stage experience by joining a stock company. Then she took a show on the road on one-night stands, later returning to Hollywood to enter the real estate business.

Speaking bitterly, in September, 1934, after having failed to persuade producers to give her a part, she said: "When they'll take an untrained peasant girl, spend $12,000,000 on her, and won't dream of signing some one who once had a name and public, you can't help ask: Why?"


A daughter, Maria, 15 years old, survives. She lives with her father, S. Manuel Reachi, Mexico City film producer, whose marriage to the actress ended in divorce in 1927.

Jeffrey's New Unit, Religious Film First

George S. Jeffrey, Thursday announced the organization of a new producing and distributing corporation, incorporated as Jeffrey Pictures Corporation, with the main office in the R.K.O. Building, 1270 Sixth Avenue, New York.

The initial production will be the "Cavalcade of Faith," which is now available for release and has been produced in four languages — Spanish, Polish, Italian and English. "The subject has to do with the evolution of Christianity dating from the Third Century and follows on through the succeeding ages to the present," it was said.

The personnel of Jeffrey Pictures includes Mr. Jeffrey, as president and general manager; Robert E. McIntyre, vice president and sales manager; Allyn Butterfield, vice president and production manager; M. E. Jeffrey, treasurer, and Lee Kugel, advertising and publicity director.

Denies Expansion Plans

F. W. Anderson of Anderson Theatre Circuit of Morris, Illinois, denied this week a report that he had plans for building a new theatre in Joliet or Dwight, Ill., and that his business had "expanded over previous years." The report was published in last week's Motion Picture Herald.

O. H. Briggs Named President of PRC

Directors of the Producers Releasing Corporation, meeting in New York on Monday elected O. Henry Briggs, recently resigned president of Pathe Laboratories to the presidency of the company.

Mr. Briggs' designation follows a refinancing program for PRC. Details were not forthcoming, although it was reported that sufficient capital had been obtained to continue operations. PRC is to be listed on the company's schedule of 38 features. The company's present producing roster including Sigmund Neufeld, Jed Buehl, Ted Richman and E. B. Derr are expected to be augmented with additional producing units.

Franchise holders and stockholders of the company who attended the board meeting included: Harry Asher, Boston; Lee Goldberg, Cleveland; Louis Ruttstein, Los Angeles. George C. Johnson was elected vice-president; Bert Wick, New York and Jack Adams, Denver.

Mr. Briggs has had wide technical and sales promotion experience in the industry, having received his training with the E. I. du Pont de Nemours Company following his graduation from college. He had been in charge of the department merchandising Duco, the then new automobile finish when du Pont completed its $4,000,000 picture plant in Wilmington, Del.

The du Pont company, in 1924, incorporated its film business as a subsidiary company, with Pathe Freres of Paris and Pathe Exchange, Inc., of New York, as partners. Mr. Briggs was manager of the newly-formed company. In July, 1936, he was named president of the Pathe Film Corp. and has served with the Pathe organization ever since.

Harry Ratlifer, former president of PRC resigned several weeks ago. His future plans have not been announced.

New Buck Jones Serial

Buck Jones and Dorothy Fay will be the leads in Columbia's new serial, "White Eagle," to be directed by James Horne. His last picture for the company was "The Overland Express." Miss Fay is at present appearing in "North From the Lone Star," for the same company. She last appeared with Mr. Jones in "Stranger from Arizona," and "Law of the Texan.

Approve New Exchange

A. A. Shubart, manager of exchange operations for R.K.O., has approved plans for a new exchange in Philadelphia. The general contract for such has been awarded to John P. Hallahan, Inc. The building will be of two stories, and cost $70,000. David Supple, architect, of Philadelphia, prepared the plans. The building will contain offices, a storage room and a preview room.

Louis Richmond Promoted

E. M. Loew, New England circuit operator, last week in Boston announced appointment of Louis W. Richmond as his assistant general manager. Mr. Richmond as sales manager is Walter McGe, formerly of the Winchester Amusement Company, of Flint, Michigan.
"CHAD HANNA" IN TECHNICOLOR
SURE-FIRE FOR BIG MONEY!
— Preview Flash

BIG! BIG! BIG!
IN ALL KEY CITIES!

20th's BIG ONE
FOR THE HOLIDAYS!

THE BIGGEST THING
IN A YEAR OF CHRISTMASES
AT THE ROXY, N. Y.!
This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

She Couldn't Say No
(Warners-First National)
Court Room Comedy

This Earl Baldwin-Charles Grayson screen play from the Benjamin Kaye stage play, deals with the romance between two attorneys, which ends happily when the breach of promise suit which engages them as opposing counsel, is settled by the plaintiff and defendant, who decide to wed after all.

Roger Pryor appears as a struggling young lawyer, Eve Arden as his secretary, also a lawyer in her own right, and one in love with her boss. At the instigation of a process server the two lawyers, played by Pryor and Edwards, the distasteful side of the firm takes a case to help the firm, despite her young man's objections to "career women."

Clem Bevan and Vera Lewis enact the defendant and the plaintiff, respectively, comedy deriving from the $100,000 suit when the former is 80, the latter well in her 60's.

Previewed at studio.—WALTER SELDEN


CAST
Wallace Turnbull ............. Roger Pryor
Alice Hindsley ............. Eve Arden
Bailie Page ............. Cliff Edwards
El Potter ............. Clem Bevan
P. C. A.
Vera Lewis
Ainer
Irving Bacon
Hank Wengrow
Judge Jenkins
Ferris Taylor
Grae
Clete
Henry Rockwell
George Irving
Ms. Hawkins
Zeffie Tilly
Eddie G although
Town Marshal
Frank Mayo

Flight from Destiny
(Warner Brothers)
Study in Psychology

Warners "Flight From Destiny" is the story of a college philosopher who finds out that he has only six months to live, decides to do one last benefit for humanity by murdering a woman hated by all who know her and who is approaching the end of her life. Moving slowly the story takes the professor through his decision which he arrives at with all the aplomb of a classroom discussion, his following the background of his victim to make sure that no one will miss her, his conclusion of guilt when his young friend is accused of the crime and his payment on the electric chair for the murder. The tale ends with his realization that his theory of committing murder for social reform is false. Most of the film however deals with the professor's mental justification for the murder, his belief that he is "immortal" because he does not fear death, and his desire to judge whether a fellow human being should live.

Thomas Mitchell as the professor gives an impressive performance, and adds another excellent characterization to the long list of his performances. Geraldine Fitzgerald as the young woman of his friend, played by Jeffrey Lynn.
Showmen's Reviews of Product

James Stephenson, Mona Maris, Jonathan Hale, David Bruce, Thurston Hall, Willie Best and Libby Taylor head the supporting cast. Barry Trivers in adapting the story by Anthony Hulmeper performed a screenplay achievement marked by smoothness.

Although the picture has not been released generally, Warners, because of the work of director and story writer, has given him a contract and more important assignments. Edmund Grainger was the associate producer.

Warners expects much from the picture, having booked it into the Four Star Theatre, Los Angeles, Christmas Day and into Radio City Music Hall in mid-January.

Its theme and subject matter make it adult fare.

Previewed at the Four Star Theatre, Los Angeles, to a press audience.—V. K.


CAST
Betty Farrow — Geraldine Fitzgerald
Professors —— James Stephenson
Ketti Moret —— Mona Maris
District Attorney —— Jonathan Hale
Isaard —— David Bruce
Dean Somers —— Thurston Hall
Martha —— May Gordon
Paul Farrow —— Richard Nichols
Peterson —— John Eldredge
Ferrers —— Hardie Albright
Premises —— Wm. Forrest
Boheme —— Weldon Heyburn
Travin —— DeWolf Hopper
Convoy —— Glenn Ford
Captain Eccardt —— Edward Kreindling
Frederic —— Frank Reicher
Hodgup Manc —— Joseph Downing
Booher —— Willie Best
Mail —— Libby Taylor

Wild Horse Range

No, No, Nanette

(RKO Radio)

Extra-Marital Comedy

Herein is presented the Broadway musical comedy stage success of fifteen years ago, this starring Anna Neagle in the title role. The cinematic version of the stage production has lost none of its lustre and hilarity in its transition to the screen but, nevertheless, remains chucklesome throughout.

Producer-director Herbert Wilcox, who has guided Miss Neagle in her motion picture career dating back to "Nell Gwynn" down through a couple of "Queen Victoria's" and her last American made film "Irene" also adapted from a Broadway musical comedy, in this endeavor has utilized shrewdly his showmanship experience, "Marquee names" that will attract the attention of the audience, including Richard Carlson, Victor Mature, Roland Young, Helen Broderick and Zazu Pitts, do much to abet the picture. The dance sequences executed by Miss Neagle and chorines photographed in montage, plus the music of Vincent Youmans—"Tea for Two" and "I Want to be Happy," both hit tunes of the 1925 era and familiar to all audiences of this day—and the portraits of Miss Neagle originally painted by McClelland Barclay, are highly effective.

A dual theme of romance and the attempted rescue of a happiness-spreading uncle from the clutches of a trio of mercywomen by his niece, involving the ire of a double crochet, have been worked into the picture. Complications and more complications ensue for all concerned including the uncle's wife, the two suitors, the three gold-diggers and the maid, but the various troubles are ironed out by the ingenious née.

Miss Pitts reverts temporarily from her accustomed role of the slow-witted and hand-fluttering maiden to that of the dry-humored, sarcastic housemaid, a move that lends additional comedy to the picture. Ken Englund wrote the score played from the musical comedy by Frank Loesser. Associate director, Edward A. Berwyn and Emil Nyitray. The lyrics for the three songs of the picture, "Tea for Two," "I Want to be Happy" and the title number, "No, No, Nanette," were written by Irving Caesar and Otto Harbach.

Previewed at the Radio City Music Hall in New York, where audience had come as much to see the Christmas Show presented by the theatre at this time each year as the picture.—George Stevens.


SHORT PRODUCT PLAYING BROADWAY

Week of December 21

CAPITOL
Snow Fun — RKO Radio
Growing Up — RKO Radio
Wedding Bills — MGM
FEATURE: Dr. Eldred's Clinic — MGM
CRITERION
Eyes of the Navy — RKO
Caught Mapping — Highway Committee for New York
MUSIC HALL
Window Cleaners — RKO Radio
Features: No, No, Nauplet — RKO Radio
PARAMOUNT
Raggedy Ann — Paramount
Features: Love Thy Neighbor — Paramount
RAILTO
Louis McCoy Fight Film — Super Sports
Merit System Advancing — Municipal Civil Service Commission
FEATURE: Effie Queen — Matter Detective
COLUMBIA
RIVOLI
Arabian Bazaar — United Artists
Window Cleaners — RKO Radio
Features: Victory — Paramount
ROXY
Temperamental Lion — 20th Century-Fox
Screen Snapshots, No. 3 — Columbia
GOING PLACES, No. 83 — Universal
FEATURE: Once Were in the Tropics — Universal
STRAND
History Repeats Itself — Vitaphone
Bedtime for Suspects — Vitaphone
FEATURE: Santa Fe Trail — First National

Michael Shayne, Private Detective

(20th Century-Fox)

Introducing Another Screen Sleuth

The latest addition to the cinematic clique of Oriental and Criminal Sleuths is introduced in this mirth and melodrama mystery. He is a glib and nimble Celtic played by Lloyd Nolan. Subsequent visits of this detective personality should be an entertaining experience if Mr. Nolan's introductory remarks are any guarantee. Marjorie Weaver supplies the girl angle, while little there to it, competently and prettily. Donald MacBride, as an exasperated and frustrated civic police chief, contributes considerably to the humorous motif of the production. Interestingly conceived, either as suspects or assistants in the search of the murderers are Elizabeth Patterson, Walter Abel, Joan Valerie, and Douglas Dunlible as the executive producer of Sol M. Wurtzel, Eugene Forde gave the gag-seasoned script of Stanley Ruhl and Manning O'Connor a steady pace.

The plot is not in relatable comedy than

(Continued on following page)
MOTION PICTURE HERALD  December 28, 1940

$1,259,798 Loss
For Walt Disney

Walt Disney's enterprises lost $1,259,798 during the year past, stockholders were informed this Monday, from Hollywood, in Walt Disney Productions' annual report to the public. Stock in the company was first offered the public in April.

The loss is attributed both to the company's inability thus far to realize production costs on its forthcoming "Fievelco" and to the war situations abroad.

The total production cost on that film was $2,595,379, Mr. Disney told stockholders, in a letter accompanying the report. Up to September 29th, the film had grossed $1,673,956, of which the company's share was $976,211. It will probably gross $619,167 more for the company, Mr. Disney anticipates.

Deficit Charged

In the report, he explained, "A charge of $1,000,000 has been made to provide for the excess of cost of this picture, over the estimated revenue."

The company believes it has adjusted its operations, so that it is independent of foreign markets. Mr. Disney adds, noting that production has increased 100 percent and production costs have declined since the opening of the Spring, of the new studio.

The company delivered one feature and ten short subjects to RKO during the year, according to the report. It may deliver two features and 20 short subjects to RKO during the year ending Sept. 30th. The two features, adds the report, are "The Reluctant Dragon" and "Bambi".

Other feature is in work, "Dumbo, the Flying Elephant", release of which has not been established; and two features scheduled for 1942 release are "Peter Pan" and "Wind in the Willows", the report said.

The policy of two or more features per year in addition to short subjects will be followed hereafter by the company. It adds, noting that at present 28 short subjects are in work.

The current production inventory totals $3,650,266. This is the highest in the company's history. The 149 stories the company owns, have a value of $670,275.

The total income for the year was $2,325,723. Of that, $1,961,945 was Disney Productions' share, from film rentals, and from the licensing of Disney characters and from music royalties.

Selling, administrative, and general expenses were put at $627,388. The depreciation of picture costs amounted to $1,719,140.

Total assets of the company are $8,562,137. Of that, $3,914,763 is current and the remaining assets total $4,647,370. Cash on hand, included in this latter sum, amounts to $116,218.

Current liabilities are $2,006,315. This includes $1,932,092 in five per cent demand bank notes, which are secured by negatives.

Show Smuggled Film

The Bryant Theatre, New York City, this week began showing Gabriel Pascal's film, "The Living Dead," banned by the Nazis, smuggled from Germany, and in receipt of export license by the Joint Boycott Council and Non-Secretariat Anti-Nazi League. It was made in 1932.

Universal Signs Seiter

Universal has signed William Seiter to direct two pictures.
THE HOLLYWOOD SCENE

Upswing

For the first time in the last three weeks, production rose this week, with 10 pictures completed, nine started and 40 before the cameras, compared to the seven, five and 41 in the same stages the week before.

Being prepared were 14, one more than last week, while 61 pictures were being edited, one less than during the week before.

The week's tabulation:

COMPLETED

MGM
The Ziegfeld Girl
Men of Boys Town
The Bad Man
Fools Rush In
MONOGRAM
You're Out of Luck

STARTED

COLUMBIA
The Lone Wolf Takes a Chance
RAGE IN HEAVEN
Monogram
Prairie Schoolboys
RKO
The Devil and Miss Jones
Show Business

SHOOTING

Penny Serenade
The Return of Boston Blackie
GODEY (UA)
Pot 'O' Gold
LESSER LIBERTY (UA)
That Uncertain Feeling
MGM
Billy the Kid
PRODUCERS RELEASING
Secret Evidence
The Lone Rider Galloping to Glory
It Happened to Me
PARAMOUNT
I Wanted Wings
The Road to Zanzibar
New York Town
Las Vegas Nights
Pirates On Horseback
RKO
They Met in Argentina
Scattered Baines

Two short subjects were completed and one started.

Stories

Hollywood, this week, bought eight story properties, more than during any one week within recent memory.

"Twentieth Century-Fox accounts for half the total, with three of its four acquisitions earmarked for associate producer Lou Ostrrow. The three are "I Won't Dance," an original by Harry Sauber, dealing with a film star who wants to do dramatic roles instead of dancing; "We Go Fast," Douglas Welch Saturday Evening Post story of motorcycle officers, and "Green Entry," novel by S. Ruth Howard, which has a horse show background. The fourth is "Miami," Stephen Poyws story which will become a musical.

Columbia purchased three stories; "Heaven Can Wait," stage play by Harry Segal, bought from Jed Harris; "Trinidad," Cy Bartlett original set for development by producer Sam Bischoff, and "Obituary," a contemporary newspaper story by Jerry Sackheim, which has been assigned to producer Jack Fier.

As a vehicle for Stirling Hayden and Virginia Dale, Paramount bought "The Baby Had a Hard Day," Liberty magazine story, written by Anne Worrner. F. Hugh Herbert and Hans Kraly will write the screen play for producer Sol Siegel. The story is a comedy arising from the marriage of a West Point cadet and a nurse.

VILLAINS

REFORM

Reversal of the trend which for many years has been to make villains of screen gangsters typed permanently to the role in which they were most familiar to the public has been noticeable of late, with special emphasis by Paramount on the transformation process.

For example, Albert Dekker, the brutal nihilist in "Beau Geste," and again the villainous "Dr. Cyclops," now appears as a comic cut-up in "You're the One." Then, too, Brian Donlevy, easy victim of the "most hated man" title in "Jesse James," and "In Old Chicago," was made a sympathetic character in "The Great McGinty," and appears as another in the forthcoming "I Wanted Wings."

Basil Rathbone and Akim Tamiroff are another pair of screen huskies who have recently turned to the sweet and light in their characterizations.

And just to confuse the issue, beyond the trend, comes reversal of the above process, with the usually sympathetic and heroic Herbert Marshall appearing as the villain of the piece in "Foreign Correspondent."

After 11 years, writer Earl Baldwin has asked for and obtained release from his Warner Brothers contract, and is currently at Columbia, working on "He's My Uncle," a conscription story. From the Gower Street plant Mr. Baldwin reports to Metro-Goldwyn-Mayer for assignment on a musical.

JAMES HILTON will do the screen play of "Water Gypsys," A. P. Herbert story, for RKO.

Bussy Berkeley has been given a new directorial contract by MGM.

ALEXANDER HALL is to direct "Bedtime Story" for Columbia.

KEITH FRINGS, author of "Hold Back the Dawn," which Paramount is filming, is doing the screen play of "Manon Lescaut" for Alexander Korda.

JAMES WHALE will direct Columbia's "They Dare Not Love."

GEORGE BECK has been signed to develop the original story of "Paramount Parade," Paramount musical.

NORVEN PARKER is writing the screen adaptation of "Horseback Hurricane" for RKO.

DR. NIRO, JR., is to develop the screen play of Warners' "Strange Affair.

JoAN DAVIS has had her Twentieth-Fox contract renewed.

SUSAN HAYWARD received an extended Paramount contract.

JoAN PERRY has been given a Warners term contract.

Agnes Christine Johnson will work on the script of the next "Henry Aldrich" picture for Paramount.

WALLY KLEIN and Aeneas MacKenzie are developing the screen play of Warners' "They Died With Their Boots On."

MARY McCARTHY and BETTY REINHARDT are working on the story of a new "Maisy" film for MGM.
"This is the kind of the business, but and all the study to time and often rebuilds that bus

THAT'S TALKING

GINGER ROGERS
In the First Great Romance of the White Collar Girl
"KITTY FOYLE"
Christopher Morley's Natural History of a Woman
With
DENNIS MORGAN • JAMES CRAIG
Eduardo Ciannelli • Ernest Cossart • Gladys Cooper
Directed by SAM WOOD
Who Made "Goodbye, Mr. Chips"

Produced by David Hempstead • Harry E. Edington, Exec. Prod.
Screen Play by Dalton Trumbo • Additional Dialogue by Donald Ogden Stewart
It all the theatres
and, from time
in the nick of it,
iness . . . . . .

THE MOTION PICTURE HERALD
ING ABOUT

Kitty Foyle
Testimonials for Roy and Gilliam

Every branch of the industry in the Albany district was represented at the luncheon to Andrew Roy, Wednesday, December 18th, in Jack's Restaurant, that city. The occasion was his transference from management of the Stanton, Albany, to the Stanley, Utica. Tribute was paid to Mr. Roy's showmanship. Among the speakers was Jules Curley, Mr. Roy's successor at the Strand; and Max Friedman, zone booker.

The banquet Friday night, December 20th in Chicago, to Tom Gilliam, of Warner Brothers, marked his transference from management of the Chicago exchange, to the same post in Atlanta. Jack Osserman, RKO branch manager, acted as toastmaster, also praising Mr. Gilliam in a speech. Other speakers were John Balaban, Claude Eckhardt, Twentieth Century Fox branch manager; J. E. Flynn, MGM district manager; Jack Kirsch, president of Illinois Allied; James Donahue, Paramount branch manager; and Charles Ryan, Warner Circuit district manager.

Mr. Gilliam was presented with a combination radio-phonograph-recording machine.

Bishop Dinner Scheduled

Scheduled for January 6th in the Urban Room at the Hotel William Penn, Pittsburgh, is a testimonial dinner for Burtis Bishop, Jr., MGM branch manager there, who has been promoted to a district managership for that company in Kansas City. Also to be honored at the dinner is Byron Stoner, Cleveland exchange salesman for MGM, who will succeed Mr. Bishop in Pittsburgh.

General chairman of the dinner committee is M. N. Shapiro; toastmaster will be C. J. Latta, managing chief broker of the local Variety Club.

Mr. Bishop was recently elected first assistant chief broker for the club; but his promotion makes the appointment of a substitute necessary, at the next Variety Club board meeting.

Virtually the entire local film industry is expected at the dinner, and it is hoped several home office officials will attend.

More "Bargain" Matinees

John Danz has reestablished the "bargain matinee" policy in his first-run Palomar Theatre, Seattle, and at the Roosevelt.

Douglas Yates Promoted

Douglas Yates, film editor at Republic, was appointed assistant to Albert J. Cohen, Republic producer, on Monday.

Junior Quiz Shorts

Columbia has just completed plans for production of "Junior Quiz Parade," a series of short subjects featuring juvenile experts.

FROM READERS

CANADIAN IMPORT BAN EXPLAINED

To the Editor of The Herald:

I have just received a copy of the Motion Picture Herald dated December 7, 1940, Vol. 141, No. 10.

On page 33 of this particular issue of the magazine, you have an article with a headline reading as follows:

"Canada Bans Reproducer Imports, Cameras, Premiums for Duration."

In this article you have stated that the Government has stopped imports of nearly a thousand items among them sound reproducers for theatres.

I am writing you in connection with this article as I am very much afraid that it is liable to be misunderstood by the theatre exhibitors and other readers to mean 35 mm sound reproducing equipment. The ban actually includes all non-synchronous reproducer sets used in theatres will come under this ban. Actually, as far as the theatre supply business is concerned in Canada, the exhibitors can only cover the needs and meet the requirements of this equipment, is, of course, manufactured in Canada and is, therefore, still available to Canadian theatres.

In the interest of accuracy, I think it might be advisable for you to correct the impression given by the article in question, L. C. Pearson, General Sales Manager, Dominion Sound Equipment, Ltd., Montreal, Quebec.

CORRECTS "MISTAKE" ON CUBAN BILL

To the Editor of The Herald:

I just read in the November 23rd issue of the Motion Picture Herald (I have been a subscriber to it since I entered in the motion picture business) that the Cuban Government's ban on block booking and blind selling favored independents but as I understand the President's Association, was all a mistake originated on the assumption that the Neely Bill was in force in the United States and as a result of the Motion Picture Herald we were timely informed of the consent decree negotiations and its final signature by Judge Goddard on the 20th of November last.

The Cuban Government's Decree No. 1396, dated May 27th last is based on the assumption that block booking and blind selling practices are "contrary to the good faith and to the normal and honest development of trade." The Big 8 made strenuous protests against this Cuban measure. In fact, they have declared a kind of "lock-out": they are servicing all contracts, but refuse to license even old pictures on additional or new contracts. And we Cuban exhibitors ask why those companies that in the democratic United States agreed before Judge Goddard to eliminate blind selling and block booking, are then limiting it to five pictures in one group, why—we shall repeat—are they so strongly opposed to business measures of their own advantage?

The editors of Red Book will present to Sol Levinson, producer of the film responsible for "Our Town," the periodical's trophy for the "most distinguished contribution to art of the motion picture," during 1940, during the Screen Guild's Guild program on CBS, Sunday evening. Bette Davis, 1939 winner will present the award on behalf of Douglas Churchill, who will be honored by the press and leaders of the industry, at a cocktail party, following the broadcast, at Ciro's.

York Moves Offices

Emerson York, independent short producer, has moved from 245 West 55th Street to 130 West 46th Street, New York City. Occupancy of the new quarters begins January 1st.

Board of Review

Picks Pictures

The National Board of Review of Motion Pictures this week released its 15th annual announcement of the "best" films of the year on the basis of "artistic merit and importance" judged by its reviewer as follows:

Best film of the year: "The Grapes of Wrath."
Best foreign-language film: "The Baker's Wife."
Best documentary film: "The Fight for Life."

Honoraito mention was given to "Power and the Land."

The Board's selections for ten "best" American films in the order named were: "The Grapes of Wrath," "The Great Dictator," "Our Town" and "Young Tom Edison." The Board's choices of the Motion Picture Councils, who have not yet had an opportunity to see "Fantasia" and "The Great Dictator," follow:


The committee on exceptional playdates has announced the following screen performances worthy of special praise, in addition to the general excellence of acting in all of the films chosen as the best:


The editors of Red Book will present to Sol Levinson, producer of the film responsible for "Our Town," the periodical's trophy for the "most distinguished contribution to art of the motion picture," during 1940, during the Screen Guild's Guild program on CBS, Sunday evening. Bette Davis, 1939 winner will present the award on behalf of Douglas Churchill, who will be honored by the press and leaders of the industry, at a cocktail party, following the broadcast, at Ciro's.

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FILM ADS ON TRUCK BRING COURT ACTION
A driver of a truck in Milwaukee, James Kontroulis, received a suspended sentence by Judge Harvey L. Nedeau of the district court, for displaying two signs advertising a film on the sides of his vehicle. The judge suggested that anyone contemplating this form of advertising must first get an opinion from the city attorney's office.

Meanwhile, in Pittsburgh legislation will be introduced into the City Council to eliminate posters and billboards along the city's boulevards.

The Metropolitan Opera in New York each Saturday afternoon.
Carl J. Meyers, chief engineer for WGN in Chicago, announced immediately after the FM permit was published that the company would begin work on the transmitter and antenna at once. The WGN FM stations will bring programs to listeners within about 70 miles of the transmitter or over 10,000 square miles.

WGN has appropriated $85,000 for preliminary work on the new station. The transmitter will be housed in the 29th Floor of the Tribune Tower and the antenna will run up a special flag pole atop the Tower. The FM station probably will not begin commercial operation until April, it was said.

Television and FM work will be carried on together by Metropolitan Television, Inc., a subsidiary of Bloomington Bros. and Abraham and Straus department stores. I. A. Hirschmann, a vice-president of Bloomington Bros., said "the plan is to synchronize the activities of our television stations, both of which will transmit programs from the roof of the Hotel Pierre. Department stores seem the logical source for further expansion of broadcasting."

The following is a list of FM stations which will have construction permits or when application is still pending before the FCC. The list, arranged by States, gives the frequency, the area to be covered by the stations and the potential audience for regular stations which are assigned a definite power, FM stations are given a definite area in square miles to serve.:

**California**
- Construction permit granted—Don Lee Broadcasting System, Los Angeles; 44.5 mc; 6,944 square miles; population 4,281,072.
- Applications Pending—Don Lee Broadcasting System, San Francisco; 40.5 mc; 3,000 square miles; population 1,011,182.
- Earl C. Anthony, Los Angeles; 44.9 mc; 1,711 square miles; population 2,253,892.
- Echo Park Evangelistic Association, Los Angeles; 45.5 mc; 1,344 square miles; population 2,296,700.
- Standard Broadcasting Company, Los Angeles; 45.1 mc; 1,827 square miles; population 1,120,424.

**Connecticut**
- Construction permits granted—The Travelers Broadcasting Corporation, New York City; 44.3 mc; 6,900 square miles; population 3,101,000.
- Washington, D.C.; 46.5 mc; 6,000 square miles; population 1,118,000.
- WJZ, Inc., Hartford; 46.5 mc; 6,000 square miles; population 1,118,000.

**Florida**
- Application pending—Tom M. Bryan, Fort Lauderdale; 44.5 mc; 2,150 square miles; population 300,000.

**Illinois**
- Construction permits granted—National Broadcasting Company, Chicago; 46.3 mc; 10,000 square miles; population 4,000,000.
- WGN, Inc., Chicago; 45.1 mc; 10,000 square miles; population 1,950,000.
- Zenith Radio Corporation, Chicago; 48.5 mc; 10,000 square miles; population 1,800,000.
- Applications pending—The Moody Bible Institute, Chicago; 45.9 mc; 15,000 square miles; population 1,050,000.
- WFFC, Inc., Chicago; 47.5 mc; 2,885 square miles; population 1,118,000.
- WJJD, Inc., Chicago; 44.7 mc; 3,700 square miles; population 4,051,000.
- Broadcasting System, Chicago; 44.9 mc; 16,100 square miles; population 6,431,310.
- Rockford Broadcasters, Inc., Rockford; 45.1 mc; 6,000 square miles; population 384,000.

**Indiana**
- Construction permit granted—Evansville On the Air, Inc., Evansville; 44.5 mc; 8,397 square miles; population 52,060.
- Applications pending—Westinghouse Radio Stations, Inc., Fort Wayne; 44.9 mc; 6,150 square miles; population 4,390,000.
- South Bend Tribune, South Bend; 47.1 mc; 4,330 square miles; population 486,330.

**Kentucky**
- Applications pending—American Broadcasting Corporation, Kentucky; 47.2 mc; 7,290 square miles; population 415,501.
- Broadcasting, Inc., Ashland; 43.5 mc; 5,119 square miles; population 421,990.

**Louisiana**
- Construction permit granted—Baton Rouge Broadcasting Company, Baton Rouge; 44.5 mc; 8,300 square miles; population 360,400.
- Application pending—Alexandria Broadcasting Company, Alexandria; 44.7 mc; 3,035 square miles; population 156,149.

**Maryland**
- Application pending—The A. S. Bell Company, Baltimore; 44.3 mc; 15,489 square miles; population 1,076,961.

**Massachusetts**
- Applications pending—The Yankee Network, Boston; 44.3 mc; 17,200 square miles; population 6,635,015.
- New Bedford Broadcasting Company, New Bedford; 44.5 mc; 2,132 square miles; population 156,149.
- Westinghouse Radio Stations, Inc., Springfield; 48.1 mc; 11,492 square miles; population 499,098.
- Worcester Telegraph Publishing Company, Worcester; 43.1 mc; 20,417 square miles; population 6,606,802.

**Michigan**
- Application pending granted—The Evening News Association, Detroit; 44.5 mc; 6,820 square miles; population 3,742,000.
- Applications pending—WJR, the Goodwill Station, Detroit; 43.7 mc; 14,144 square miles; population 3,666,635.
- James F. Hopkins, Detroit; 46.5 mc; 3,080 square miles; population 1,349,200.
- John Lord Booth, Detroit; 44.1 mc; 4,400 square miles; population 2,410,829.
- Federated Publications, Inc., Grand Rapids; 46.1 mc; 5,500 square miles; population 587,766.
- Federated Publishing Company, Inc., 47.1 mc; 3,030 square miles; population 278,162.

**Missouri**
- Applications pending—The Pulitzer Publishing Company, St. Louis; 43.5 mc; 6,640 square miles; population 1,380,000.
- St. Louis University, St. Louis; 44.3 mc; 13,500 square miles; population 3,492,000.
- Star-Telegram Publishing Company, St. Louis; 43.1 mc; 9,900 square miles; population 1,600,000.
- Commercial Radio Equipment Company, Kansas City; 44.5 mc; 2,995 square miles; population 673,759.

**New Hampshire**
- Construction permit granted—The Yankee Network, Manchester; 44.3 mc; 32,000 square miles; population 2,000,000.

**New Jersey**
- Application pending—Mercer Broadcasting Company, Ewing Township; 46.7 mc; 3,500 square miles; population 910,000.

**New York**
- Construction permits granted—National Broadcasting Company, New York City; 45.1 mc; 8,500 square miles; population 12,000,000.
- William G. H. Finch, New York City; 45.4 mc; 8,500 square miles; population 12,000,000.
- Marcus Loew Booking Agency, New York City; 45.3 mc; 6,000 square miles; population 12,000,000.
- Bamberger Broadcasting Service, Inc., New York City; 45.0 mc; 1,000 square miles; population 12,000,000.
- Metropolitan Television, Inc., New York City; 45.7 mc; 8,500 square miles; population 12,000,000.
- General Electric Company, Schenectady; channel not assigned; 6,000 square miles; population 396,000.
- Howitt-Wood Publishing Company, Rocheston (Continued on page 48)
SHE'S NOTHING

THE DOOR OPENS TO
THE MOST EXCITING
POSSIBILITIES IN
THE HISTORY OF
MOVIE EXPLOITATION
.....HEADED FOR
MASS ATTENDANCE
IN 10,000 THEATRES
RUN BY WIDE-AWAKE
SHOWMEN THROUGHOUT
THE COUNTRY!

DON'T WAIT!
DATE!!
DEC. 27th National Release
BUT PURE BOX-OFFICE LURE

"THE INVISIBLE WOMAN"

starring VIRGINIA BRUCE • JOHN BARRYMORE
JOHN HOWARD • CHARLIE RUGGLES • OSCAR HOMOLKA
with Edward Brophy • Donald McBride • Margaret Hamilton

Screen Play by
Robert Lees • Fred Rinaldo • Gertrude Purcell
Original Story by Kurt Siodmak and Joe May

Directed by
A. EDWARD SUTHERLAND
Associate Producer, Burt Kelly

A UNIVERSAL PICTURE
'FM' Stations Set

(Continued from page 45)

MOTION PICTURE HERALD
December 28, 1940

CBS Network To Embrace All of Latin America

The Columbia Broadcasting System, the first major American radio network to follow through on a plan long bruited and now especially significant—the extension of presidential news bulletins to Central and South American countries—this week announced, through its president, William S. Paley, that by September 1st next it would have, in addition to its national network in the United States, 39 stations in 18 of the 20 Latin-American republics.

Those 39 are long-wave stations. In addition, the company will have as affiliates 25 short-wave stations.

Film Good-Will Planned

The move is important to the motion picture business, in view of plans now being formulated by the government for Hollywood by short-wave programs, by transmissions made in Hollywood and broadcast from this country or on Latin-American stations, and by transmissions made in those countries and broadcast there.

The move is dictated by the belief of Mr. Paley that return to Latin America this week from a seven-week tour of the countries below the Rio Grande, that "short-waveing" North American programs to Latin-America is not enough, since most persons in those countries listen to their long-wave broadcasts just as they do in the United States.

In regard for one of the network, the agreements by the CBS with its new affiliates will be for five years, and embody the same terms as agreements by the networks with its U. S. affiliates. At the beginning of operations, the Latin-American stations are expected to carry about 20 hours of CBS commercial, and one hour of its sustaining programs per week. Propaganda will be avoided; the object is a cultural exchange, and the presentation of news in the objective, North-American fashion.

The network is not to include equipment necessary for the project. It will erect two new 30,000-watt stations on Long Island: WCXB and WCRC.

The countries in which CBS will have its affiliates are Argentina, Peru, Chile, Colombia, Costa Rica, Brazil, Uruguay, Bolivia, the Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Panama, Paraguay, Venezuela.

Because of the current U. S. Administration's efforts to reach 'cultural' the Latin-American peoples, the CBS project is said to have official enthusiasm. Don Francisco, former host of the Lord and Lady radio advertising agency, who resigned recently to head the radio division of the communications section of the United States Committee to Coordinate Commercial and Cultural Relations between the American Republics, is now visiting the Latin-American countries; his itinerary is said to be the same as that of Mr. Paley; and it is expected that upon his return he and Mr. Paley will discuss fully the CBS project.

Scheincken Charity Lunch

Joseph M. Scheincken, chairman of the board of RCA-Columbia Broadcasting System, will give a luncheon next Friday, January 3rd, at the Hotel Biltmore, Los Angeles, in connection with the 1941 "Fight Infanticile Paralysis" campaign. Keith Morgan, national chairman of the campaign, along with the celebration of the President's Birthday, will attend the luncheon. Mr. Scheincken is vice-chairman of the campaign and state chairman for California.

Radio News Service Centralized in Canada

Gladsone Murray, general manager of the Canadian Broadcasting Corporation, has announced that the CBC Board of Governors has approved a contract with the Canadian Newspaper whereby effective January 1st, the news-gathering organization turns over its entire news service to the CBC free of charge. A similar agreement has been arrived at between the Corporation and British United Press.

The CBC is setting up a radio news compilation bureau in New York, with Murray as chief editor. The staff will prepare news bulletins at Vancouver, Winnipeg, Toronto, Montreal and Halifax, to be used without advertising sponsorship on CBC stations. The other stations will request them as service.

The provision of its news service without charge to the newspapers who are in the public service adopted by the Canadian Press toward radio in 1933. Until 1939 the CP prepared a bulletin service at its own expense. From July 1, 1939, until the present, the CBC has paid the cost of compilation of news bulletins by Canadian Press staff men.

This new radio set-up will mark the disappearance from the air of "The Canadian News" which has been carried in four 15-minute bulletins daily over the CBC network. The FCC has approved the sale of the WMCA, operated by the Knickerbocker Broadcasting Company, to Edward J. Noble for $850,000. Mr. Noble is currently U. S. vice-president of Variety and is head of lifesavers, candy company. The station was sold by Donald Blinn.

The following new stations have been approved by the FCC: Albert Joseph Meyer, Powell, Wyso.: C. T. Sherer Company, Inc., club in Bakersfield, T. E. G. Jr. 1,410. I. J. I staged its annual party with its new guest Joe E. Brown, Jr., attending. Incoming officers of the club were installed December 14th.

In Indianapolis, Kenneth Collins, manager of the Indiana theatre, was installed as chief barker of Tent No. 10 to succeed Marc Wolk. The local barker held a dinner at the Claypool Hotel with Johnny Harris of Pittsburgh, national chief barker, and Bob O'Donnell of Dallas, Texas, national assistant chief barker of the Variety Clubs of America, as guests of honor at the affair.

The Red Fellows Club has been organized by salesmen of the various Chicago film exchanges with W. E. Weinshenker of the Universal exchange elected president of the group. Other officers elected were: Lou Goldberg of Paramount, vice-president; in charge of public relations; A. M. Van Dyke of Fox, secretary, and Robert Funk of Universal, treasurer. Perry Berr of the National Screen Service is sergeant-at-arms.

Pratchett to Home Office

Arthur Pratchett, general manager in Central America for Paramount is scheduled to arrive in New York next week for home office conferences, and to leave shortly with Jack Chadbourn, the company's sales manager, for Ancon, Panama, where a Central American sales convention will be held February 6th. En route, the pair will visit Mexican representatives and exchanges.
Army Will Use Films in Every Camp and Post

Recreation plans of the War Department for the trainees now being inducted into service call for motion picture shows at every camp and post, to provide which the Army Motion Picture Service, out of its own funds, is financing the installation of temporary equipment at points where theatres have not yet been constructed and equipped out of funds appropriated by Congress, it was disclosed this week.

Long held an important factor in the maintenance of morale, the service now is looking ahead to meeting the needs of the rapidly expanding Army, it was said at the department.

20th Anniversary

"The service will observe without ceremony its 20th year of continuous operation on January 2, 1941," it was officially announced. "It has established over this period of years a position as an exhibitor which has enabled it to rent pictures on favorable terms from the commercial film distributors, and the benefit of these terms has been shown in the low admission fee.

"Operating on what might be called a 'neighborhood theatre' basis, the service has avoided the direct competition with commercial civilian theatres in adjoining communities. Like any neighborhood theatre, the service shows pictures which already have run at metropolitan first-run houses. New men entering the Army quite likely will find that the shows being exhibited by the camp theatre are those they already have seen, but this will prove only a temporary inconvenience."

Only the most desirable pictures are shown, and programs are changed four times weekly, the department said. "The admission fee is set at a point that will pay minimum operating costs and provide a small margin of safety to guard against any emergency financial difficulties.

Complaint on Clearance

Already two army generals have complained about clearance for army theatres. It was reported that the War Department would take no action in the matter, not interfering with the usual practice of the distributors in treating army theatres like any other house. But it was pointed out in New York that the policy of the majors was subject to any suggestion from the Government.

So far there has been some exhibitor protests against competition from army post theatres but no general reaction. With defense preparations the first order of business for the country, it was said that the major motion picture companies would furnish army camps films on any terms authorized by the Government.

If the War Department decides that army theatres should be first runs, they would get pictures before anyone else, it was reported. But the official viewpoint now is that after the men are in camp for a month or so all pictures shown, even on a last run basis, will be new. So at present there is no great problem but if difficulties arise the attitude of the Government will be the deciding factor, it was said.

Joseph Behrhard, chairman of the theatres committee in the industry's defense organization, presided at a committee meeting last week at which it was suggested that all exhibitors cooperate with the Government by playing all pictures made in connection with the defense program. Those at the meeting included Harry Brandt, Leonard Goldenson, Charles C. Moskowitz, Ed Kuykendall, E. V. Richards, Nate Yamin, Robert Wilby.

Young on Defense Work

Indications that Nelson A. Rockefeller, Coordinator of Commercial and Cultural Relations Between the American Republics, is preparing to launch definite programs were seen in Washington this week in the announcement by Secretary of Commerce Jesse H. Jones that he has granted an indefinite leave of absence to James W. Young, director of the bureau of foreign and domestic commerce.

Mr. Young for the past ten weeks has been dividing his attention between the bureau and the coordinator's office, where he is director of the division of communications. Granted leave of absence from the Commerce Department, he is expected to devote his full time to his duties of supervision of the motion picture, radio and press programs.

RCA Expands Plant

The RCA Manufacturing Company is expanding plant facilities at Camden, N. J., and Indianapolis under provisions of a $2,370,034 contract from the Navy Department. Additional land must be acquired under the contract for construction of additional factory space. Additional equipment will also be installed in both plants.

Marines Get Sound

Altec will install and service new sound equipment in the U. S. Marine barracks at Parris Island, S. C. Altec will also service the Lyceum Theatre, in the same locality, the company has announced.
Scores of exhibitors, managers and bookers have indicated in unsolicited letters, their enthusiastic acceptance of MOTION PICTURE HERALD'S new service section, PRODUCT DIGEST, the master index to all information available on 1940-41 product.

On the opposite page are excerpts from some of the letters sent us by exhibitors from all sections of the country, attesting to the indispensable reference values of PRODUCT DIGEST.
Albert G. Teplitz
A. J. B. THEATRES, INC.
CHICAGO, ILL.

"Have just received my copy of 'PRODUCT DIGEST.'
The synopsis and other data will certainly be very helpful in providing me with information for booking several single feature theatres, which use four and five shorts on each program. By referring to your charts I should not have any trouble in selecting the right kind of a show."

Edw. Lewis, Manager
ST. GEORGE PLAYHOUSE
BROOKLYN, N. Y.

"Am in receipt of your new 'PRODUCT DIGEST', and am very pleased with the comprehensiveness of your newest service. In my particular locality, the author, director, and cast of characters are important selling assets, and I must compliment you on the very thorough manner this information, plus your 'special remarks,' is presented. The 'PRODUCT DIGEST' will be of real assistance to me, and I am sure many thousands of brother managers."

R. W. Tyson
STATE THEATRE
JACKSON, MISS.

"In all my years as an exhibitor I've never seen anything better or that comes nearer of being just what is needed. This new feature of MOTION PICTURE HERALD is bound to make friends."

Louis Moses, General Manager
METROPOLITAN CIRCUIT, INC.
PORT RICHMOND, N. Y.

"I have just received the greatest piece of work that has ever came out of the print shops to aid showman and exhibitors. Let me congratulate you on this new service, and thank you for my copy."

Phil Zeller, Manager
WARNER BROS. MISSION THEATRE
SANTA BARBARA, CAL.

"May I at this time congratulate you on this new service which is bound to be invaluable to every exhibitor and theatre manager and should prove to every showman that the MOTION PICTURE HERALD is certainly giving their subscribers the finest service available."

Jimmie L. Redmond
BONHAM THEATRE
FAIRBURY, NEB.

"Just received our copy of 'PRODUCT DIGEST' and have sent in my 54c for a binder. I want to say that this is the best idea you fellows have ever turned out. This idea of having a date book, a digest, date service, etc., all in one book is going to be great. You should vote the MOTION PICTURE HERALD a Quigley award for this grand idea."
New Districts Set Up in Eastern, Western Territories; Sales Meetings Scheduled

The movement to realign distribution sales forces, partly because of company requirements and partly to prepare for the new selling order under the consent decree, this week spread to United Artists, from which Arthur Merry, western vice president for the U. S., announced a recasting of executive and field personnel.

Territories Split Up

United Artists will maintain the present division of territory—an eastern and a western division. A cold, vice-president, and the head of the eastern division, will split his territory into four districts instead of three, with four district sales managers as follows: Eastern Division: District No. 1, Charles Stern, New York, New Haven and Boston; District No. 2, Arthur Silverstone, Philadelphia, Baltimore, Washington, D. C., and the Maryland territory; District No. 3, J. B. Adams, Kansas City, Cleveland, Cincinnati, Indianapolis, Buffalo; District No. 4, Hugh Owen, Charlotte, Atlanta, New Orleans, Dallas.

Western Division: Haskell M. Masters, formerly managing director of United Artists Corporation, Ltd., Canada, is the newly-appointed Western Division Manager. He will have four districts under his control as follows: District No. 1, Irving Schank, Chicago, Milwaukee, Minneapolis; District No. 2, J. J. Abrams, Los Angeles; District No. 3, Ben Fish, Denver, Salt Lake City, Los Angeles, San Francisco, Seattle; District No. 4, S. Glazer, Canada.

Mr. Masters has appointed Jack Goldhar, formerly district manager for Chicago, Detroit, St. Louis, etc., as his special field representative. Mr. Masters also announced that United Artists will augment its Play-Date Department with additional personnel. In addition, Jack Schliate, formerly Western Division manager, becomes a special representative.

It was further announced that appointments will be made in the field, promoting salesmen to posting in various districts. The appointments will be made by the respective divisional sales managers. No outside sales manpower is to come into United Artists. The majority of its selling personnel has been with the corporation between 10 and 20 years.

Fox Meeting January 15th

A meeting of top film executives will be held at the studio in Hollywood starting, January 15th, with various personnel, and production needs and production plans necessitated by the consent decree heading the agenda of business which will be discussed. A new Twentieth Century-Fox, Herman Wobber, sales chief, and S. R. Kent, president of the company, are said to have advised the studio that the sales forces will have to be augmented.

Further meetings will also be called by Mr. Wobber with the sales forces in the field to discuss the consent decree and its relation and effect on business.

J. Cheever Cowdin, universal board chairman, who arrived in Hollywood last week, is expected to remain another two or three weeks in studio conferences.

Mr. Cowdin will discuss the 1940-41 product lineup with Nate Blumberg, president of the company, William A. Scally, sales manager, Cliff Work, Matthew Fox and Joseph Seidellman. The product for the current season is expected to be virtually completed by the time Mr. Cowdin returns to New York.

The annual Kent Sales Drive conducted by Twentieth Century-Fox field staffs ended last week with the honors going to the Western division headed by William J. Kupper. The branch honors were won by the Washington, New York and Seattle territories, and national and international groups, respectively. District honors were won by the Atlantic division.

Warner Managers Meet

M. A. Silver, zone manager of Warner Brothers Theatres, held a pre-holiday meeting of ten Eastern New York managers in Albany on December 18th.

In attendance besides the district manager Charles A. Smektal, Western New York district manager Ralph A. Crabill, zone booker Max Friedstein and zone short subject booker Joseph Weinsteins were the following: Jules Curley, Strand, Mel Conheim, Ritz, Al LaFlamme, Madison and Eddie Selette, Albany; Albany; Jack Swartout, American, Leo Rosen, Buffalo; Robert R. Bayer, N. Y.; Fred Mayer, M. R. Stanley, Arnold Stoltz, Avon and Jack Breslin, Utica, Utica.

New Haven Managers Meet

Joseph Bernhard, Warner general manager, attended a special managers' meeting in New Haven, Conn., which was followed by the I. J. Hoffman, zone manager, annual Christmas party Managers of the 47 operating theatres in the New Haven zone, members of the theatre and exchange staffs, and several outside guests attended the dinner-dance.

The Metro Pop Club in New Haven also met for a Christmas dinner-party held in Wallingford, Conn., and presented Thomas Donaldson, manager of the Capitol, with a crystal punch bowl which he has cherished for the past three years, and recently promoted to Boston, with a sterling cigarette case. Maurice N. Wolfe, Boston district manager, and Morey Goldstein, New Haven branch manager, were also present.

Paramount also held a Christmas party in the New Haven Territory as did members of Columbia Pictures.

Film Alliance Adds Exchanges

These new franchise holders have been added to the line-up of exchanges it has been announced by Film Alliance of the United States. Atlantic Pictures will handle Film Alliance product in the New Orleans territory. Jack Adams of the Adams Film Exchange in Dallas, Oklahoma and Arkansas has been awarded the franchises for those territories. Marcel Melkeburg of Northeastern Film Co., will release the company's product in the Boston territory.

Norman Elson, sales manager for the company, has announced that deals have been closed with the Tri-State Circuit of Iowa and Nebraska for the company's entire 1940-41 product as well as numerous small deals in the Kansas City Territory. The Esquire theatre in Toledo, Ohio, has contracted to show Film Alliance product for first run.

Head Office Moved

The Herbert Rosener Company, West Coast distributor of foreign films, and operator of the Clay and Francisco theatres in San Francisco, has moved to the Larkin Theatre. The office was formerly down town.

Launch Texas Drive-In Theatre Circuit

W. G. Underwood and C. C. Ezell, Republic distributors in Dallas have announced plans for two drive-in theatres that city, at a cost of about $100,000. Their building program includes drive-ins for Austin, Waco and Fort Worth. They are now operating similar theatres in Houston and San Antonio.

Their total investment is estimated at half a million dollars. Construction on the drive-ins in Dallas started this week.

Houser with Fleischer

Mervin Houser is to handle production publicity on the forthcoming feature which the Fleischer Florida studio is preparing to produce for Paramount release in 1940. He has been stationed in Miami. He is formerly of the Paramount Hollywood publicity staff.
Operators' Unions Elect Officers for New Year

Heading labor news this week are elections of officers by "unions in the field," the projectionists' of major theatre company key film centers. While many of them have elected officers in the past several months, the bulk of such elections comes usually at this period, a week to two before the first of the new year.

O'Connell in New Haven

Reelected officers of the New Haven projectionists' local 74 are John S. O'Connell, president; Charles McBridge, vice-president; Robert C. Watson, recording secretary; Daniel Cummans, business agent; Edward O'Connell, business agent for Derby.

On the executive board are all the officers, and William O'Connell and Harry Feldman.

There will be a celebration in May to note the union's 40th anniversary, it was announced. Vincent McKelvey has been named head of the Hazleton projectionists' local 152.

Other officers are John Gallagher, vice-president; William Boyle, business agent; Anthony De Cosmo, secretary-treasurer; Henry Krissinger, recording secretary; and Alex Sumtugger, sergeant-at-arms.

The installation will be January 5th.

New president of the Kansas City projectionists' local 170 is David McKinstry. Other officers are: R. H. Matheny, vice-president; Frank Dowd, secretary; Walter Croft, business agent; F. H. Barkett, treasurer; C. M. Edmonds, recording clerk; and William McKinstry, sergeant-at-arms.

Only reelection was that of Mr. Barkett, who has been for 20 years.

Local 343, Omaha projectionists' unit, will elect officers January 7th. Present president is R. L. Machtley; present business agent, Howard Jackson.

In New York, Jacob Rosenberg, present incumbent in the city's musicians' local 802, was reelected president last week over Albert Pearl. Richard McCann was reelected vice-president. Other officers reelected were William Feinberg, secretary; Harry Suber, treasurer. Max Aros and Mr. Suber were named delegates to the American Federation of Musicians convention.

Elected to the executive board were Emil Balzer, William Lendner, John Long, John Manuti, Maurice Purgalin, Alvo Ricci, Robert Sterne, Samuel Suber, and S. C. Thompson; to the trial board, Mr. Aros, Sherman Brande, Frank Caro, Eddie Horn, Richard Landon, C. G. McGibney, William Powers, George Schechter, and Gino Tircchi.

Messrs. Balzer and McCann were named delegates to the State Federation of Labor; Feinberg, McCann, and Rosenberg to the Central Labor and Trades Council; and Louis Grapp to the United Hebrew Trades.

Screen Readers Elect

Elected president of the Screen Readers Guild is William Koenig, of the RKO reading department. New secretary of the organization is Lillian Berquist, also of the same company.

The guild last week filed a petition with the National Labor Relations Board, asking for a formal hearing with attorneys of MGM, RKO, Twentieth Century-Fox, and Universal. The guild seeks the right to represent outside readers. Informal conferences have already been held. It is said the companies maintain the outside readers are private contractors; and hence, cannot be regarded as employees.

For the 12th year, Robert Platt, jr., has been reelected recording secretary of the Wilkes-Barre, Pennsylvania, projectionists' local 325. Raymond Conard was reelected president. Other new officers are William Kennedy, vice-president; William Platt, business agent; Joseph Malloy, secretary-treasurer; William Grimes, sergeant-at-arms; Kenneth Thomas, Kenneth Barber, and Wilbert Fletcher, trustees; Kane Jacobs, Ted Hayden, and Mark Thomas, on the executive board; Edwards Parsons,annie Platt; Joseph Moser, John Kenworthy, and Lewis Henner, on the examining board; and George Tate, delegate to the Central Labor Union.

Other Elections Held

Reelected president of the Scranton projectionists' local 120 is Medga Cetta. Other officers are William Cox, vice-president; William J. Emmel, treasurer; Henry Miehl, secretary; William Elden, sergeant-at-arms; Herbert Sealy, business agent.

In Washington, the Musicians' Local 161 re-elected Albert Hayden for his 34th presidential term. Other officers are Edward S. McGrath, vice-president; Charles Brinton, secretary; and Harry C. Manwell, treasurer.

Last week, in Portland, Oregon, Basil Gray of the Seattle Theatre Federation, announced that the projectionists' local 154 and the Seattle Theatre Managers' Association had agreed on new wage scales for 1941. An increase of 12 1/2 per cent is granted some operators.

In Albany, New York, this week, after the State Federation of Labor's Executive Council had met last week, it was reported that unit will again support legislation making stockholders liable for employees' wages.

It is too early to decide whether the new policy of Sunday shows in New York City, and the increase in performers' minimum wages to $50 per week have had any effect upon employment. Paul Debell, executive secretary of the Actors Equity, told a quarterly membership meeting of the organization Friday, December 20th, at New York's Astor.

CBS Sells 1,000 Shares

Disposition of 1,000 of Columbia Broadcasting System Class A common stock in October has been reported for Paul W. Kesten, New York, by the Securities and Exchange Commission in its semi-monthly summary of the transactions of corporation officers and directors in the securities of their companies. At the close of the month Mr. Kesten held 1,501 shares of class A and 800 shares of Class B stock.

Monogram Will Distribute "A Cavalcade of Texas"

Monogram will distribute, nationally, "A Cavalcade of Texas," made by James Fitzpatrick, of MGM, for the Texas World's Fair Commission, and since shown in the 1940 editions of the New York and San Francisco fairs.

Karl Hollcheidt, of the Interstate circuit, was acting chairman of the Commission, and consummated the distribution deal last week with John L. Franson, Dallas territory branch sales manager.

The Texas commission will reduce the film to 16 mm. for schools, libraries, and the like.

The film is in color, and runs 55 minutes.

Ostrow Joins Fox

Lou Ostrow, for many years a motion picture producer in Hollywood and connected in a producing capacity with most of the large companies there, was signed Monday by Twentieth Century-Fox as a producer.

Wolf Elects Charities President

Morris Wolf, attorney for Warner theatres in Philadelphia, has been elected president of the Federation of Jewish Charities. He is also honorary president of the Allied Jewish Appeal.

Fox Signs Johnson

Twentieth Century Fox this week has signed Nunnally Johnson for two more years, as associate producer and screen writer. At present, Mr. Johnson is associate producer on the company's "Tobacco Road."

Argentines Pass "Spy"

Warner Brothers' "Confessions of a Nazi Spy" has been passed by the Argentine censors as "Confessions of a Secret Agent." It was scheduled to open at the Broadway Theatre, Buenos Aires, on Wednesday. The picture was held up six months.

TALL, DARK and HANDSOME

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MOTION PICTURE HERALD

Columbia

HOWARDS OF VIRGINIA: Cary Grant, Martha Scott, Richard Carlson. A fine, outstanding picture but failed to draw and played to the low point in numbers for the Niles Theatre, Anamosa, Iowa. General patronage.

First National

ALWAYS A BRIDE: Rosamund Russell, James Cagney. A real good picture, but played only one day, Saturday, Running time, 80 minutes. Played Okoboji, Lewiston, Michigan, N. C. General patronage.


NO TIME FOR COMEDY: Rosalind Russell, James Cagney. No time for glamour. Good picture, but spotty, played only last half, Business off last two days of engagement. E. H. Malone, Alma Theatre, Alma, Wis. General patronage.


Metro-Goldwyn-Mayer


DR. KILDARE GOES HOME: Lionel Barrymore, Lew Ayres, Laraine Day,—run out of gas at 3 A.M. to come home and run this the same day. Two nightmares at once. Box office deficit definitely, if MGM discontinues this series, one will be burned. Positively no entertainment value. Played December 13-23, 1-3, Red Oak, Cori Theatre, Hermine, Pa. Small town and rural patronage.

ESCAPE: Norma Shearer, Robert Taylor, Conrad Veidt, Yvonne, Felix Bressart, Albert Basserman, Philip Dorn, Lionel Stander. A strange tale of his- ter and Hitlerism, of great danger of having too much knowledge and fear of expressing even wrong thoughts to others. A great love story of a son for his mother, trials and tribulations almost be- yond compare, and the conclusion bony one and she gets surprised in the grand triumph in "The Tower" by Taylor relieving his dramatic portrayal in "Water- bridge." Nazism surpassing in great actresses ability all of her previous screen offerings and the remaining characters surpassing all of their previous appearances by all appearing Felix Bressart, Albert Basserman, Philip Dorn, Robert Lowery, et al. All patriotic citizens loving this free America will appreciate the more the fact that the heroine is living in a land devoted to Demo- cracy and civilization, where people can worship God according to the dictates of their hearts and con- sciences. Running time, 104 minutes. Played December 13-23, 1-3, William Noble, Criterian Theatre, Oklahoma City. General patronage.


NEW MOON: Jeanette MacDonald, Nelson Eddy, Mary Boland.—This was a class A flop from every standpoint, the lead was very pretty but looks like a flying duck in a hail storm. Jeanette is easy on the eye if only she would keep her mouth shut. There are no business! Running time, 104 minutes.—L. Gates, Isis Theatre, Waterville, Kansas. Small town and rural patronage.

PYGMALION: Leslie Howard, Wendy Hiller.—Opened to good business on Foto Nite, but they didn't go for it the second night.—Harland Rankin, Plaza Theatre, Tillbury, Ontario, Can. General patronage.

SHOP AROUND THE CORNER, THE: James Stewart, Margaret Sullivan, Frank Morgan. This wasn't entertaining; it wasn't well done and wasn't even sensational, but we thought of making such a picture. "Vas y dero, Meo?" A disgrace to the October 16-1, Gates, Isis Theatre, Waterville, Kansas. Small town and rural patronage.

SUSAN AND GOD: Fredric March, Joan Craw- ford, Robert Young, Donald Crisp, Bruce Cabot, Richard Hayse, Raymond Hat- worth, John Carroll, Rose Hobart—Terrible is the word to describe. Playing December 3rd picture theatre smells. The theatre cat yawned, ran out and hasn't been seen around town since. The people were smart enough not to even venture in the first place. Running time, 104 minutes.—played Oc- tober 12-13, 1-3, Gates, Isis Theatre, Waterville, Kan- sas. Small town and rural patronage.


Monogram

BOYS OF THE CITY: Bobby Jordan, Leo Gorcey— Played this Friday the 15th to outstanding business. Every lot in town was here. It's all been done many times before but the kids liked to be scared. Running time, 104 minutes. Played December 11-12, 1-3, Ritz Amusements, Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

Paramount

THE GREAT VICTOR HERBERT: Allan Jones, Mary Martin.—An excellent picture for real music lovers, otherwise no good. To my opinion too much music and not enough acting. Played December 5-7, D. S. Caporael, Mayflower Theatre, Oklahoma City, Oklahoma. Neighborhood and general patronage.


RHYTHM ON THE RIVER: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant.—An excellent picture and liked by all.—C. E. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THEY KNEW WHAT THEY WANTED: Carole Lombard, Charles Laughton.—This picture is definitely not a small town picture. It didn't draw and very few liked it that came in. Our customers do not ap- preciate Laughton although he is grand in this picture. Running time, 96 minutes. Played December 22-24, Ritz Amusements, Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

Republic


ONE MAN'S LAW: Don "Red" Barry, Janet Waldo.—Did nice week end business with this on this double bill. Played December 13, Harold Rankin, Plaza Theatre, Wadding, Mo. Small town patronage.

RKO Radio

ABE LINCOLN IN ILLINOIS: Raymond Massey, Gene Lockhart.—Another loss from RKO. Played December 8-10, C. E. Niles, Niles Theatre, Lincoln, N. C. General, local and small town patronage.

CROSS COUNTRY ROMANCE: Gene Raymond, Wendy Barrie.—A nice little picture that pleased.—C. E. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DANCE, GIRL, DANCE: Maureen O'Hara, Louis Hayward, Lucille Ball, Ralph Bellamy.—A few dollars more and RKO could have had a good picture in this. It's a little short of something. I would say the dis- creet observer, and the discreet observer alone, would ken. Each customer will tell you they should have liked to have seen this. Running time, 86 minutes. Played November 25-26-27, Gates, Isis Theatre, Waterville, Kansas. Small town and rural patronage.

REAMILLY: Annoyeur and Alex French—Langed—Even though we played this after every other house in this part of the state, and just days before Christmas, we are proud to report this the big-
HUNCHBACK OF NOTRE DAME, THE: Charles Laughton, Maureen O'Hara—This picture was thoroughly enjoyed by our critic, but one can imagine the considerable debate between the oldsters as to whether the acting of Miss O'Hara topped that of the late University of Wisconsin student. Miss O'Hara holds her own to no agreement regarding the acting of the "horror men," Laughton being on the side that the picture is due to Laughton's talents alone, while Len Chasey's make-up was reason. Charles Laughton will not agree and Maureen O'Hara insists that the picture is due to her talents alone, and that the makeup of the two actors is not the same. This picture should not be missed by any horror fan.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—This colorful story written in the melodies of Stephen C. Foster, should please our audience 100 per cent, much to the amazement of many who feared that it would be too slow. Many were glad to see Al Jolson once again and hear him render "Oh, Susanna," and other Foster numbers. A. Leeds' characterization of Mrs. Foster is without question the best bit of acting in the picture. Besides being beautiful in color, as well as tuneful, the picture reaches out and rays at the heart string, the first attempt being the dramatic production of the song, "Old Black Joe" at the deathbed of the faithful colored servant. Old Joe, for whom Foster had promised to write a song, and the second when Jolson announces to an audience of 10,000 that he is going to sing the composer will be unable to witness the premiere of his new song, "Swanee River," because he has just died. Running time, 84 minutes. Played November 30, J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.


United Artists

CAPTAIN CAUTION: Louise Platt, Victor Mature—Overpowered, children afraid, too Brittish—too much copying of others like "Sea Hawk." Marks another cautious, declare, with 84 minutes playing time, December 20:—A. E. Miller, Rivoli Theatre, Lincoln, N. C. General patronage.

CAPTAIN CAUTION: Victor Mature, Louise Platt, Leo Carillo—Edward Small states in an ad. that the public wants sword play. My customers stayed home from this picture at a dime admission. It wasn't worth it. Some one should probably tell Mr. Small what the public really wants. In my opinion, he never did know. Running time, 60 minutes. Played December 10-11, J. Gates, Iris Theatre, Westminster, Kans. Small town patronage.

CAPTAIN CAUTION: Victoria Mature, Louise Platt, Leo Carillo—Another picture from this company on which we lost money. Plenty of action in this one but no one seemed to care much about it. Running time, 85 minutes. Played December 14-16, Rite Amusement Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

FOREIGN CORRESPONDENT: Joel McCrea, Herbert Marshall, Robert Benchley, Edward Small—Greatモンフィー—This picture was not as good as the previous one but plenty of action in this one but no one seemed to care much about it. Running time, 85 minutes. Played December 14-16, Rite Amusement Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

FOREIGN CORRESPONDENT: Joel McCrea, Herbert Marshall, Robert Benchley—Another picture from this company on which we lost money. Plenty of action in this one but no one seemed to care much about it. Running time, 85 minutes. Played December 14-16, Rite Amusement Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

NICE GESTURE: Cesar Romero, as the Romeo of the rackets, introduces pretty touch in gangland—by entertaining boys he is supposed to have rubbed out.

FALL, DARK AND HANDSOME

zekh's natural! . . . loaded with laughs! shrills! tunes!


NICK CARSON: Jon Hall, Lynn Bari—A well made picture that several interest. Jon Hall's acting is excellent. Running time, 97 minutes. Played November 19-21—W. J. Warner and Son, Lib, Swear Theatre, Le Sueur, Minn. Small town and rural patronage.


SOUTH OF PAGO PAGO: Jon Hall, Frances Farmer, Victor McLaglen, Olympic—Good business but rather poor picture. Many said that the trailer gave the impression that they were going to see something a little different from the ordinary and they didn't. Business good though, so who cares if it played on a bargain night. Running time, 97 minutes.—A. E. Ellis, Rolfo Theatre, Pennsylvania, Minn. Rural and small town patronage.

TOPPER TAKES A TRIP: Constance Bennett, Roland Young—Excellent picture, excellent acting. Viped on cool days. For real laughs and entertain-ment don't miss this one. Running time, 80 minutes. Played December 11-12, D. S. Caswell, Mayflower Theatre, Oklahoma City, Oklahomans. Neighborhood patronage.

TURNABOUT: Adolphe Menjou, Mary Astor, Car-ole Landis, John Hubbard—My audience went for this picture first. It will give them the old spirit to be gay again. Now this, Mr. Small, is a sample of what my public is coming to expect. Played December 11-12, J. Gates, Iris Theatre, Waterville, Kans. Small town and rural patronage.

WESTERNER, THE: Gary Cooper, Walter Brennan, Karen Morel—Interesting. This brings the theme of Western movies in a fine direction, beautiful black and white photography, suspense, suspense, comic relief. It is a story and a grand crowd made me glad I played this one. The audience praised it highly. The plot moved rather slowly at times but the brilliant dialogue made up for that. This Should more than please both Western fans and non-Westerners. Running time, 99 minutes. Played December 11-13, V. Nevin's, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Universal

DEVIL'S PIPELINE: Richard Arlen, Andy Devine, Myrna Loy, Robert McKim, Airin—One of the best pictures played this year. Lots of comedy in this one. Running time, 65 minutes. Played December 10—Harry Shaw, Millard Theatre, Wardell, Mo. Small town patronage.


(Reports continued on page 57)
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THEATRE MANAGEMENT RECORD AND ANNUAL TAX REGISTER

SEVENTEEN SIERRAS: Marlene Dietrich, John Wayne, Broderick Crawford, Alfred Lunt, Lynn Fontanne, Ann Blyth, Albert Bekker, Anna Lee Miss—Dietrich is poisonous at the box office; she is a good show but not for Sunday. Playing November 24—E. H. Maloney, Alma Theatre, Alma, Wis. General patronage.


WILLIAM THE FREE: Alfred Lunt, Lynn Fontanne, Albert Bekker, Anna Lee Miss—Dietrich is poisonous at the box office; she is a good show but not for Sunday. Playing November 24—E. H. Maloney, Alma Theatre, Alma, Wis. General patronage.

SPRING PARADE: Deanna Durbin, Robert Cumming, Mitcha Auer, Butch and Buddy—Loves of favorable comments on this picture. However, it did not draw as expected. Robert Cumming, Butch and Buddy and the rest of the supporting cast is excellent. Running time, 90 minutes. Playing December 8—W. T. Wetherill, Loew Theatre, Loew, Minn. Small town and rural patronage.


Warner Brothers


FLOWING GOLD: John Garfield, Pat O’Brien, Frances Farmer—This one was plenty good; and my patrons were glad to stop on the way out and tell me so. We like Garfield around here. He isn’t handsome but he certainly commands your respect. His satisfactions—Playing December 13—F. H. Snow, Utica, Utica, N.Y. Small town and rural patronage.


THE LETTER: Bette Davis, Herbert Marshall—A standard—producer should study pictures like this one. Entertainment plus. It may not be such a big money maker, but, boy! More pictures like this would certainly make show business hum. Excellent, enjoyed by all. Betty Davis: let her lose her voice as dear as Jeanne Eagles; remember her when? Another star in W arner’s crown. Running time, 57 minutes. Playing November 25—E. M. Miller, Rivoli Theatre, Lincoln- ton, N. C. Small town and general patronage.

Columbia

COMMUNITY SING: No. 6—Staged a little different from the other series of this type and pleased—C. L. Noble, Theatre, Amos, Iowa. General patronage.


MR. ELEPHANT GOES TO TOWN: Color Rhapso- dies—An excellent cartoon but we wonder why so much attention is being lavished in cartoons. It all hinges on a drunken elephant—C. L. Noble, Theatre, Amos, Iowa. General patronage.

SCREEN SNAPSHOT: No. 1—Ken Murray tells some good jokes while digging around in the vault of old files to tell some of the funniest stories they ever used to be. Running time, 10 minutes—W. Varick Nevinis, Ill., Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Metro-Goldwyn-Mayer

BARON AND THE ROSE: Passing Parade, No. 16—This is a serious short in John Nesbitt’s Passing Parade that shows the rise and fall of a great artist. It is extremely well done and carries a great deal of interest. Running time, 41 minutes—W. Varick Nevinis, Ill., Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.


LONESOME STRANGER, THE: Cartoons—‘Lon- some Stranger’ was not either lonesome or a stranger after many exciting events presented themselves. All children and most grownups will like this one—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.


Paramount


MOMENTS OF CHARM OF 1941: Headliners—One of the finest colored band acts we have ever played. Give it your best time—C. L. Noble, Theatre, Amos, Iowa. General patronage.

NEWSPAPER NEWS: No. 28—U. S. Vice Presi- dent-elect Wallace attends inaugural ceremonies in Mexico, Chicago livestock exhibition; freak ice storm visits Texas, Florida’s grapefruit and orange festival, three tiger cubs born in New York, Navy sinks Army, 14 to 0, in Philadelphia. Excellent news weekly. Running time, nine minutes—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PINKY TOMLIN AND HIS ORCHESTRA: Headliners—The last number played by Pinky and his players saved this short. Many thought that Pinky was a bit too much. ‘T 이러—you—10 minutes—J. A. Reynolds, Director of Education and Recreation, Prescott, New Jersey State Prison, Trenton, N. J. Prison patronage.


RKO Radio

GRUNTERS AND GROANERS: Lew Lehr, Dribble Puss Parade—Here is a hilarious series of clips con- cerned mostly with professional wrestling. The stu- dents laugh at these a great deal; but some people take them seriously as they can look at them. Most of my punch put a real like this in the same category. Running time, 10 minutes—W. Varick Nevinis, Ill., Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

LAND OF FLOWERS: Magic Carpet Series: VA- CATION TIME: Ed Thorgersen (Sports)—I ran these two shows together because they seemed to be made for each other. The first one features beautiful scenes all over Florida in outstanding color; the second features the action and sports in Florida, and is also in color. Many comments after the shows made me glad I played them as I did. It certainly presents a beautiful, yet fast-paced panorama of a fascinating state. Running time, 10 minutes—W. Varick Nevinis, Ill., Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

LANDING OF THE PILGRIMS: Terry Toons—This is especially appropriate for Thanksgiving dates but will be good any time. A very good surprise lifts this color cartoon far above others in the same series. It will get a very good laugh when it ends; and a few along the way. Running time, seven minutes—W. Varick Nevinis, Ill., Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.


Metro-Goldwyn-Mayer
FOUR CONTRIBUTORS JOIN DEPARTMENT

Four new contributors this week, who, with Mr. Shaw's contributions, make six for the Department and one prolix contributor resuming his reports. The new names are:

D. S. CAPORAL, Mayflower Theatre, Oklahoma City, Okla.
I. GATES, Isis Theatre, Waterville, Kas.
A. E. MILLER, Rivoli and Grand Theatres, Lincoln, Nebr.
W. J. WARNER AND SON, Le Sueur Theatre, Le Sueur, Minn.

The prodigal contributor whose reports have been missing for some months is:

E. H. MALONE, Alma Theatre, Alma, Wis.

Read the reports from these and other contributors in the adjoining columns.

Holiday Bonuses for Film Workers

In the spirit of Christmas motion picture companies and the various branches of the industry presented their employees with Yuletide bonuses. Loew's, Inc., distributed bonuses to some 5,700 employees whose salaries did not exceed more than fifty dollars a week, each receiving two weeks salary with the bonus not in excess of $50; all members of Loew's foreign department receiving less than 100 a week were presented with a gift of one week's salary in addition to the annual bonus issued to the company in general; Paramount issued a bonus to all employees making up to 65 a week with the maximum of $50: United Artists has issued a cash bonus to their employees in both the branches and home office; Republic also issued bonuses to its personnel.

Theatre circuits also extended to their employees gifts in cash form. M&P Theatres in Boston, as in former years, gave each of their workers two weeks pay while the Keith theatres distributed cash gifts. The E. M. Loew organization in that territory presented cash bonuses and gave special awards to men and women who have distinguished themselves through the efficient and conscientious performance of the service. In Cleveland, the Shea circuit of which E. C. Grainger is president, gave all employees one week's salary in keeping with the tradition of former years. Loew's has distributed a total of $50,000 in bonuses to the personnel of circuits, The Busch & Lomb Optical Co., of Rochester, N. Y., announced an extra week's salary to be paid to all employees. Also announced was an additional 300 members of branches, Agfa Anso, of Binghamton, N. Y., announced that they would distribute among their employees approximately $130,000.
No Shortage of French Films, Reports Lopert

Operators of foreign film houses in the U. S. can be assured of continued French film release by the fact that French films are always released theatres in this country a year to three after being made. Playing in South America and Canada before here. Thus, he explained, took up to three years for America’s “art” houses to put on these French films produced last year.

Thus, there is one drawback. Mr. Lopert qualified. While the operators of “art” theatres need not close their gates, they must resign themselves to films of poorer photographic quality; they must hope that the great French acting names, and the noted French producers, as well as the typical “real” French stories which attract “art” patrons will overcome the photographic deterioration. This deterioration will be from the copying of prints of French films located in Canada, South America and overseas.

Readily admitting that, beyond a few French negatives in the U. S. Customs House, is now being claimed, and possibly some actual negatives in Canada, none may be expected heretofore from France, because the Germans hold Paris, processing center. Mr. Lopert explained that French films, to be shown here in the next three years, must, in the main, be copies of negatives in turn made from prints located in countries other than the U. S., France and Germany.

Such negatives are not, of course, equal in quality to originals, though great care is being used, Mr. Lopert asserted.

Films which may be produced and exported by the French if they agree to leave the U. S. Customs House, is now being claimed, and possibly some actual negatives in Canada, none may be expected heretofore from France, because the Germans hold Paris, processing center. Mr. Lopert explained that French films, to be shown here in the next three years, must, in the main, be copies of negatives in turn made from prints located in countries other than the U. S., France and Germany. Such negatives are not, of course, equal in quality to originals, though great care is being used, Mr. Lopert asserted.

Films which may be produced and exported by the Vichy regime, Mr. Lopert holds no hope for. They will be regarded with the suspicion with which German films are regarded, he said.

Following is a list of some French films now, and to be, available to the “art” houses operator according to Mr. Lopert:

- Le Roi, with Victor Francen, Rainu, and Gaby Morlay—Burston, Goldberg, and Lopert, distributor
- Hotel Du Nord, with Arabella, Louis Jouvet, and Arletty—Juno Films, Inc., distributor
- Pepe Le Noko, with which is Mayer-Burston; Circumstances Attenuantes, with Michael Simon, and Arletty—Gottesman, distributor
- Nine Bachelors, with Sacha Guitry—Gottesman, distributor
- Pieges, with Maurice Chevalier—Minnitsky, distributor
- Remorquage, with Jean Gabin—Juno
- Une femme de quatre mille francs, with Jean Rabinovitch—Rubinovitch, distributor
- Ye Schpountz, with Fernandel—Heymann, distributor

Dramatize Two Films

Reversing the usual practice, two Paramount motion pictures, “Easy Living,” and “The Night of June 15th,” have been dramatized for stage production and will be published by Longmans, Green and Co., New York publishers. Frank Vreeland, former dramatic critic and screen editor, made the dramatizations. Both are studio originals by Vera Caspary.

Warners Close Lake

The Lake Theatre, Cleveland, Warners’ only downtown house with a first run, double-feature policy, has been closed permanently after 14 weeks. Manager Ben Schwartz and the staff have been transferred to other houses. Reports are current that a night club or restaurant may locate in the house. Warners have a five-year lease.

Acquires Ambassador

Sol Meltzer, operator of the Rivoli, Chicago, has assumed the operation of the Ambassador, formerly operated by the Marx Amusement Company, of which Van Nomikos is president. The theatre is one of the largest neighborhood houses in Chicago, with 2500 seats. Mr. Meltzer will operate the house on a percentage basis, under the same arrangements as the Marx Company.

Sparks Succeeds Uhr

With the appointment of Paul Sparks, assistant casting director at Columbia’s studios on the Coast to succeed Ira Uhr, as casting director, the casting department will be under the supervision of Max Arnow, who has been made special assistant to Harry Cohn and Sam Briskin, studio chiefs.

New Offices for Pollak

Theatre-on-Film, Inc., which plans reproduction of Broadway plays for the 16mm. non-theatrical market has opened offices at 729 Seventh Avenue, New York, Joseph Pollak, founder and former head of National Screen Service is heading the new company.

Markey Leaves Paramount For a Columbia Post

Gene Markay has moved over to Columbia Pictures, as a producer after making one picture for Paramount, “You’re the One.” His new contract calls for three films per year. Mr. Markay went to Paramount after leaving Twentieth Century Fox.

Expected to be his first for Columbia is “The Great Lady,” with Jean Arthur and Melvyn Douglas tentatively the stars.

Columbia has also placed director James Whale under contract.

Dezel Opens Offices

Albert Dezel has opened offices in the Chicago Film Building, where he is operating under the firm name of “Albert Dezel Roadshows.” Films to be released through his office include: “Rasputin,” “Lucrezia Borgia,” “Mlle. Ma Mere,” “School for Husbands,” “Whirlpool,” “Secrets of a Model,” “Reeder Madness,” and Chaplin reissues. He will represent Hoffberg Productions, Gallic Films and Mayer and Burstyn in the Michigan territory. William Kent is manager of the office and Clifford Johnson is booker.

"Police" Gets Blue Ribbon

Cecil B. DeMille’s “North West Mounted Police,” has been awarded the National Screen Council’s blue ribbon award as the “outstanding motion picture to be shown during November.” The Council is composed of newspaper critics throughout the country, members of the International Federation of Catholic Alumnae and 225 motion picture chairmen of the National Federation of Women’s Clubs.

Legion Elects Browning

Harry Browning, an executive of the M. & P. Circuit, has been designated adjutant of the Lieut. A. Vernon Macauley Post of the American Legion in Boston, which is known as the theatrical post.

Social Service

Cesar Romero, as the Romeo of the rackets, thoughtfully gives nice things to chorus girls to save them from...of all things!... temptation.

TALL, DARK and HANDSOME

20th’s natural! . . . loaded with laughs! thrill! tunes!
MOTION PICTURE HERALD

OBITUARIES

Frank Condon, Film Scenarist, Dies
Frank Condon, author of scenarios, magazine sports articles, screen writers and short stories, died at his Beverly Hills home on Thursday, December 19th, after an illness of seven months.

For many years Mr. Condon had been under contract to Collier's Magazine for which he wrote fiction and factual articles as well as contributing often to the Saturday Evening Post and other magazines and writing numerous scenarios of which "The Miracle Man" of the silent days was one of his successes.

F. Scott Fitzgerald, Author, Scenarist, Dies
F. Scott Fitzgerald, novelist, short-story writer and motion picture scenarist, died at his Hollywood home Sunday, December 22nd, as a result of a heart attack suffered three weeks previously. He was 44 years old.

Mr. Fitzgerald established a reputation through his many short stories and four novels on the post-war generation. He later went to Hollywood and adapted a number of his own stories and works of others to the screen.

Mary Cecil
Miss Mary Cecil, stage and motion picture actress, died in New York Saturday, December 21st, of pneumonia. Following a stage career Miss Cecil portrayed in the film version of "The Women" the same part she had in the stage production, that of the maid. She also appeared in a number of the Dr. Kildare films and was employed in the research department of a film company.

William P. Herbst
Funeral services were held Saturday, December 21st, for William P. Herbst, Washington, D. C., theatreman. Mr. Herbst entered the entertainment business in 1909 by organizing the Circle Amusement Co., of which he was still the president at the time of his death. The company operates the Circle theatre.

Hal Kemp, Orchstra Leader
Hal Kemp, 36-year-old orchestra leader and regarded by many as one of the top-notch leaders in the business, died in California Saturday, December 21st, as a result of an automobile accident a week previous. Pneumonia set in complicating his critical condition. Mr. Kemp had played over the radio, made numerous stage appearances and appeared in a number of motion pictures.

Nathaniel West, Author
Nathaniel West, novelist and screen writer, and his wife Eileen, who was subject of Mr. West's book, "My Sister Eileen", were killed in an automobile accident in El Centro, Calif., when returning from a hunting trip Saturday, December 21st. Mr. West had written a number of original screen plays, among them "I Stole a Million," "Born to Be Wild," and had collaborated on or adapted others.

Ferdinand Koehler
Ferdinand Carl Koehler, production manager for the Ediphone at the Thomas A. Edison plant in West Orange, N. J., died at his home in Glen Ridge, N. J., last week. He was 59 years old.

John McClean French
John McClean French, 70, author and screen radio writer, died in Toronto, Ont., Can., last week.

William Wilson
William L. Wilson, Jr., manager of the Lucas & Jenkins theatre at Waycross, Ga., died recently at his home in that city. He leaves a widow, and two children.

Edward McDowell
Edward N. McDowell, for more than fifty years a company manager associated with leading theatrical productions in New York, died Thursday, December 19th, in Baltimore, Md., at the age of 75.

Landers Stevens
Landers Stevens 64, father of George Stephens, Hollywood film director, died in Hollywood Thursday, December 19th, of a heart attack. He became a screen actor in 1920 after a career on the stage.

DEUTLE
Cesar Romero, as the Romeo of the rackets, sets the vogue for what the well-dressed man will wear for the well-known ride.

TALL, DARK and HANDSOME
20th's natural!... loaded with laughs! thrill's tunes!

December 28, 1940

Franklyn Underwood, Story Editor, Dies
Franklyn Underwood, story editor for Twentieth Century-Fox Film Corp., died Sunday, December 22nd, after an operation. He was 63 years old.

Mr. Underwood, following a theatrical career of acting and managing, joined Twentieth Century Pictures in the capacity of story editor nine years ago and retained the same position after the affiliation of that company with Fox Film Corp., in 1935. Surviving are his wife, two sisters and two brothers.

G. W. Cook
G. W. Cook, 57, projectionist at the Avalon theatre in Milwaukee, Wis., died in that city Monday, December 23rd. He is survived by his wife, his father, four sisters and a brother.

E. W. Gibson
E. W. Gibson, 64, operator of the Tutwiler magazine theatre at Tutwiler, Miss., died at his home in that city Sunday, December 12th, after a brief illness. Surviving is his widow.

IN COURTS

Indianapolis Tax Suit Found Valid by Court
The Associated Theatre Owners of Indiana tax suit, filed in the courts under the Hollywood Theatre Corp., in Indianapolis, was held valid by Russell J. Ryan, judge of the superior court. The suit contested the legality of the collection of a license fee of $100 a year by the city. The case has been appealed to the appellate court according to the attorney for the association.

Enjoin Suit Threat
A temporary injunction against Grombach Productions, Inc., in favor of the Chelican Nitrate Educational Bureau, Inc., was granted last week, by New York Supreme Court Justice John F. Carew, until the defendant agrees to trial on January 13th, and files acceptance by December 23rd.

The plaintiff is seeking to enjoin the defendant from allegedly threatening suit against radio stations if they broadcast the program "Uncle Natashil," sponsored by the plaintiff. Grombach produced this program for the plaintiff from 1936 until this year, at which time the latter sought another producer.

Suit Involves Theatre Stock
The estate of Henry P. Lally of Dunkirk, N. Y., is entitled to recover 122 shares of stock of the State Theatre Dunkirk, Inc., in addition to dividends already paid on the stock. Justice Charles S. Desmond of the supreme court has ruled in a suit involving the distribution of stock in the theatre at a bearing held in Buffalo. The actions was brought by Mrs. Grace M. Lally, as executrix of the estate of her late husband.

$30,000 Awarded Fannie Brice
According to a decision handed down by Judge Donald McKinley in the Chicago superior court Twentieth Century-Fox's picture "Rose of Washington Square," damaged Fannie Brice to the extent of $30,000. The suit, brought in 1930, and states damages by the actresses' attorney, Elf Pink.

Mortgage Cancellation Asked
The court appointed trustees receivers of the Transcontinental Land & Investment Co., of Philadelphia, have petitioned the United States district court for leave to abandon a $304,000 second mortgage on the long-dark Lincoln theatre.
EIGHT YEARS

In 1933, an idea was born. Nothing unusual. Nothing spectacular. Only, that men doing a better job should so be recognized before all eyes of the industry.

The idea became the Quigley Awards. And the Awards became the measure of theatre showmanship.

What did it?

A deep, abiding faith in the power of showmanship; the eagerness of the man in the field to keep that faith.

Tomorrow, is 1941. Tomorrow, eight years of Quigley Awards will come into being. Years of nourishment by its well-wishers have made of the fledgling idea a tower of boxoffice strength.

More so than ever, is that strength called for, now, to be lavished for the glory of the industry that gave it life.

The Quigley Awards cannot fail.

As concerns policy and procedure, the 1941 Competitions will continue as is. According to the boys who have the final say of it, the "single idea" slant has earned unanimous approval. There is no reason to change. The "meat" of the campaign still takes the headlines. To repeat, that "meat" may be most anything in the way of exploitation, advertising or publicity—window, lobby, newspaper tie-in, street stunt, or what-have-you.

The "Fortnights" again will be regulation, with entries received in each two-week preliminary period judged for the Fortnight Awards, with the same Fortnighters in turn considered for the "Quarter-Masters".

That's about all there is to it, and with which the "regulars" are quite familiar. From time to time, the rules and regulations will be published for the information of newcomers. In the meantime, they are invited to query us on any point that needs clarification.

Before kissing 1940 a fond farewell, it may be added that the year's final Quarter-Master voting holds forth shortly, to be followed in due course by the year's windup—the Grand Awards Judging and the Big Trip to Hollywood for the winners.

So listen for the starting gun, folks, and get a-go! And if the Quigley Awards helps you to get a little nearer to where you are headed, why that's just perfect for us.

△ △ △

THIS, TOO, IS GOODWILL

By the time this issue arrives at Warners' Frolic, in Chicago, the staff should have an inking of what Manager Ben Cohn is springing for their entertainment at the theatre after the New Year's Eve show. It's a turkey dinner with all the fixin's, prepared by the mother of one of the ushers.

The information is set down here to indicate the goodwill between manager and personnel, an accomplishment, inciden-

ally, that usually marks the record of your more successful theatreman.

△ △ △

Loud crashings to be heard early in January should not cause alarm, readers are informed. The excitement, if any, will come about through the enthusiastic breaking of New Year resolutions, made in more optimistic moments.
Round Table
In Pictures

(Above) Promoting old lumber and discarded signs from neighborhood merchants, W. C. Peterson, at the Lincoln Theatre, Marion, Va., constructed a General Store front for his advance on "Dreaming Out Loud".

(Above) Bally used by Gene Looram for "McGinty" at Loew's Kameo and Bedford, Brooklyn, featured trick horse banded with copy: "This is our last plug", etc.

(Left) Sam Gilman's "Bagdad" street bally for that date at Loew's, Dayton, exchanged brand new 50-cent pieces for 45 cents.

(Above) Reported by Les Pollock at Loew's, Rochester, was tieup arranged by his assistant, George McGunnigle for prominent choir and University of Rochester Glee Club ahead of "Bitter Sweet". Singers planted in upper boxes rendered holiday selections and hit tunes from the picture.

For "Northwest Mounted Police" at the Warfield, San Francisco, the Phil Phillips Fox West Coast publicity forces promoted windows of studio costumes and the Groesbeck drawings.

Mike planted in lobby of the New York Criterion carried onlookers' requests for songs from "Hit Parade of 1941" to Hugh Herbert, impersonator, who played recordings.
1941 Quigley Awards Inaugurated
As Eighth Year of Competitions
Receives All-Industry Welcome

January First Marks Opening of Initial Fortnight Period; Quarter Winners Again To Be Voted Quarter-Master Prizes
by A-MIKE-VOGEL

Wednesday is not only the beginning of the New Year.
The day becomes more important to theatremen in that it also signals the starting gun for 1941’s Quigley Awards.
That’s news, folks—news for every showman who hopes to show his stuff alongside of the next one.
Seven was the lucky number for the 1940 Awards. That was the year when every Awards record was busted wide open.
The eighth year promises to do even better by the Project itself and for the fortunes of those hot-shot Round Tablers hitting every curve on high in those free-for-all Exploitation Sweepstakes.
1941 definitely is the Big Year. It’s a new showbusiness with Showmanship at the wheel. Both Judge and Theatremen say so.

* * *

On this page is to be noted the first listing of the 1941 Judges. Names, as always, comprise representative heads in distribution, advertising, exhibition.
Their acceptances and Awards endorsements set down on following pages will be followed in the next issues with more of the same. Plus what the man in the field thinks about the Competitions.

So, boys and girls, it starts on the stroke of Wednesday, January 1st. As usual, no fancy campaigns are required—or requested. Only the evidence tells the tale.
Just do it, prove it, mail it.
Let’s go, then. From scratch, everybody.

First Listing of 1941 Judges
Finds Top Names on Committee

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<td>Herman Wobber, Distribution</td>
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JUDGES PROCLAIM AWARDS FOR 1941

S. CHARLES EINFELD
Director of Advertising and Publicity
Warner Bros. Pictures

I am very pleased at the privilege of joining the judging committee for the Quigley Awards for 1941.

Many thanks are due to the Motion Picture Herald for its continuing to foster a spirit of competition among theatre men. The importance of showmanship in this industry cannot be too highly touted and those theatre men whose performances stand out above the others deserve all the recognition accorded them.

I think the Motion Picture Herald through the Managers Round Table is doing an excellent job in this respect.

OSCAR A. DOOB
Director of Advertising and Publicity
Loew's, Inc.

Of course, I'll be happy to serve on your 1941 judging committee. I wish there were more I could do to help along this very worthy effort to stimulate showmanship.

Your Quigley Awards, in my opinion, provide a colorful incentive in a business that needs such a shot-in-the-arm. I believe that your efforts go a long way toward keeping alive the constant enthusiasm required for successful theatre selling; you also do a lot to encourage the younger fellows who are breaking into the business.

JULES J. RUBENS
Vice-President
Public Great States Theatres

I will be very happy to accept the appointment on the 1941 Judging Committee, and at this time want to reiterate—as I have told you many times before—I consider the Quigley Awards a very fine inspirational plan to create the competitive spirit among our managers that does so much to help our box office grosses.

MONROE GREENTHAL
Director of Advertising and Publicity
United Artists Corp.

I will be very happy to serve for the eighth successive year on your Quigley Awards Committee.

This Exploitation Department of yours and its aggregation of outstanding managers, is like a snowball that has been traveling downhill for eight years—it is getting larger and larger until, at the present time, the biggest thing in show business for a motion picture manager is to be a Quigley Award Winner.

This fierce competition is good for all companies and for all pictures.

Long may it continue to spotlight showmanship.

A. C. HAYMAN
Exhibitor
New Lafayette Theatre
Buffalo, N. Y.

It was certainly interesting to know that the 1940 Quigley Awards proved to be the most successful and I, too, am looking forward to the outcome of 1941.

I shall be very happy to accept appointment in the 1941 Judging Committee.

Extra Awards

We are pleased to receive your letter of December 10th advising of the splendid success and progress made in the Quigley Awards.

You can be assured that the executives and managers of Famous Players Canadian Corporation Limited appreciate the opportunity to participate in these Competitions.

As a matter of fact, through the coming year, each Famous Players Canadian Corporation Manager who wins an Award will be given a suitable award by our circuit. This will be our contribution towards encouraging our managers to take advantage of the opportunity given them through the Quigley Awards.

—J. J. FITZGIBBONS, Vice-President, Famous Players Canadian Corporation, Toronto, Canada.

J. R. VOGEL
General Theatres Executive
Loew Theatres

The Managers' Round Table, under your able direction, has done much to make our men in the field publicity conscious. I shall be happy to again be placed on your Judging Committee.

J. J. O'CONNOR
Vice-President & General Manager
RKO Theatres

As usual, I will be very pleased to cooperate with your most worthy activity by again becoming a member of the judging committee for "The Quigley Awards for 1941."

ROBERT M. GILGHAM
Director of Advertising and Publicity
Paramount Pictures, Inc.

I have your letter of December 10th, and will be very happy to serve on the 1941 Judging Committee of The Quigley Awards.

HARRY L. GOLD
Vice-President
United Artists Corp.

I will be very glad to serve on the 1941 Judging Committee for the Quigley Awards.

LEONARD H. GOLDENSON
Paramount Theatres Service Corp.
New York

I have your letter of December 12th with respect to your invitation to serve on the Judging Committee of the Quigley Awards for the year 1941.

It is a genuine pleasure to serve in that capacity, especially in view of the fine stimulating work you are doing for the industry generally and for theatre showmen particularly. You are accomplishing something which I feel is important, namely, national recognition for small and large town theatre managers who have little or no opportunity otherwise to gain such recognition.
CALL COMPETITIONS INSPIRATIONAL

Grosses Aided

As in previous years, it is a real pleasure for me to be one of the board of judges for the Quigley Awards of 1941. I have said before, but it is worthy of repetition, that I know of no project in our business that has done more to keep real showmanship alive than the competition between the members of the Managers’ Round Table. It is always stimulating to read the reports of their activities in the Motion Picture Herald, but it is little short of amazing to look over the blue ribbon campaigns once a year and see the tremendous scope of their splendid business-building exploitation. As a distributor, I know our grosses are aided immeasurably by the work these men do. If I were seeking a theatre manager, I would certainly want a Quigley Award winner.—NED E. DEPINET, VICE-PRESIDENT, RKO RADIO PICTURES.

E. C. GRAINGER
President
Shea Theatre Corp.

I received your letter about the Quigley Awards for 1941—and as an Operator of approximately fifty theatres, I think you might be interested in knowing the great interest that is displayed by the Managers on our Circuit, in the Quigley Awards.

The Managers all take great pride in seeing their work recognized and commented on, and they all take great interest in other Manager’s work and I am sure that each and every theatre Manager, as well as General Manager gets a lot of good out of the Quigley Awards and the Manager’s Round Table, sponsored by the Motion Picture Herald. Thank you for asking me to cooperate with the Quigley Awards by accepting an appointment on the Judging Committee. I accept your invitation and will be glad to serve.

G. RALPH BRANTON
General Manager
Tri-States Theatre Corp.
Des Moines, Iowa

I have your letter of December 9th notifying me that I have again been selected as a Judge for the selection of the 1941 Awards. I consider this a great honor, and nothing will give me greater pleasure than participating if I find it at all possible to be in New York at the time the Awards are selected.

With kindest personal regards, and thanking you immensely for selecting me to act on this Committee, I am,

J. J. UNGER
Eastern and Canadian Division Sales Manager
Paramount Pictures, Inc.

I was very pleased to receive your letter of December 11, in which you advise that Quigley Awards for 1940 have proven to be the most successful yet, and I wish for you and your publication even greater success in 1941.

I shall deem it a privilege to accept the appointment on the 1941 Judging Committee, and I want to express again at this time the very firm belief that these awards serve a worthy purpose in stimulating better grosses, and in bringing recognition to the men on the firing line.

W. F. RODGERS
General Sales Manager
Metro-Goldwyn-Mayer Pictures

Thank you for your letter of December 11th, inviting me to serve on your committee, and this, of course, I will be glad to do.

Without my telling you, you know full well how much I value this stimulating method of recognizing outstanding showmen, and it is a genuine pleasure to learn that you are again offering these awards that the theatre managers throughout the country may be in active competition with each other for this method of recognition for unusual efforts.

ARTHUR W. KELLY
Vice-President in Charge of Domestic Distribution
United Artists Corp.

This is to acknowledge your letter of December 12th and to tell you I will be happy to accept your invitation to be one of the judges on the Committee for 1941.

CHARLES E. McCARTHY
Director of Advertising and Publicity
Twentieth Century-Fox

I accept with pleasure your invitation to serve on the 1941 Judging Committee for the Quigley Awards.

I think this whole work is one of the finest services that is being given to the motion picture industry today. It encourages and gives recognition to ingenuity, enthusiasm and enterprise on the part of the men in the field in whose hands the fate of our pictures rests.

CHARLES C. MOSKOWITZ
General Theatres Executive
Loew’s, Inc.

Thanks for your letter of December 11th, inviting me again to serve on your Quigley Awards Committee for 1941. Of course, I’ll be happy to do so.

Your competition is a constant source of inspiration and encouragement to showmen. I am always glad to see Loew managers and publicity men participating in your Award competitions.

WILLIAM SUSSMAN
Eastern Division Sales Manager
Twentieth Century-Fox

Many thanks for your letter of December 12th. I will be glad to help at any time and accept the appointment in the 1941 Judging Committee.

ARTHUR L. MAYER
Director
Rialto Theatre, New York

I am, of course, honored to be asked to continue to serve on the 1941 judging committee of the Quigley Awards. There is nothing that I can add to what I have frequently written to you relative to the merits of this competition. It is “tops” in its field.

S. BARRET McCORMICK
Director of Advertising and Publicity
RKO Radio Pictures, Inc.

Replying to your letter of the 10th, I shall be very happy to again serve on the Judging Committee of the Quigley Awards, this time for 1941.
Schools Tied to 'Land of Liberty'

The unusual honor of holding a world premiere was turned into a civic event at Williamsport, Pa., on the booking of "Land of Liberty" at the Rialto, campaign executed by Manager William P. Wilson. Emphasizing the importance of the school tie-ins, Wilson arranged with the superintendent of schools to call a meeting of all principals and urge them to support the picture in school assemblies, classrooms and on bulletin boards. During the three-day run of the film, each day was set aside for a different section of the school body.

Proclamation was issued by Mayor L. C. Williamson, designating "Land of Liberty" days during the run. In addition his honor wrote a letter of thanks to the manager which was used for newspaper publicity. For the premiere itself, a parade to the theatre was staged featuring the local Junior American Legion Drum and Bugle Corps. The band gave a short concert in front of the theatre. Inside, a girls' color guard on the stage preceded the filming of the picture, while the lobby was dressed in red, white and blue motif.

"LET'S HEAR FROM YOU"

Fraser's "Boom Town" Ads

Since the advertising department of his local paper had little time to spend outside of their regular routine, George S. Fraser's suggestion for a double truck on "Boom Town" at the Columbia, Portsmouth, Ohio, was turned down. However, undaunted, the theatreman went out and sold the ads himself, and injected a contest angle for passes. Each merchant's ad carried a small part of a scene still, complete picture of which was featured at top of page. Prizes went to those fitting the pieces together correctly.

"I'm Still Alive" Says Safety Card

Hooked to a traffic drive, the date on "I'm Still Alive" at the Strand, Alliance, Ohio, was tied in by Milt Korach, publicity head, with a series of "safety first" cards which did a good job for the picture as well. Headed "Read This and Live," the copy went on to say:

"I'm Still Alive, Because:
I don't crash red lights when driving.
I don't drive a car when intoxicated. . .
I don't try to be a road hog . . . I don't speed endangering my own life and others. . .
I don't carelessly pull ahead of another car. . . I obey all traffic laws, city, county and state. . .
I enjoy living, my automobile is part of my happiness and I don't treat it as a death trap."

The reasons were listed in a column and before each "I," the "because" was repeated in capitals. Theatre copy following included a one-column ad cut where the title was repeated to tie in with the "safety."

"LET'S HEAR FROM YOU"

Rosenthal Builds Campaign Around Gloria Jean Personal

Booked in for opening day of "A Little Bit of Heaven" at the Majestic, in Bridgeport, Morris Rosenthal centered his campaign around the personal appearance of Gloria Jean. Starting with one column art and stories week ahead, publicity was built up to full page of co-op ads, color art and stories in all papers.

Concentrating on the kids, Rosie distributed heralds to school advertising parties and announcing that photographed photos of the star would be given by Miss Jean after the 5:00 o'clock show. In addition, cards were placed on all bulletin boards and announcements made over high school p.a. systems calling attention to the star's "personal."

Opening day news photographers were on hand to greet the star at the station. Boys with welcome banners paraded ahead of car which drove Gloria Jean to local community chest luncheon, which was also good for art and stories.

"LET'S HEAR FROM YOU"

Theatre and Oil Company Celebrate Anniversary

A timely and successful co-op tie-up con- summed in St. Louis was that arranged for "Boom Town" by J. E. Harris, Loew's publicity man. With local oil company celebrating its 20th anniversary and the Loew house its 92nd, Harris arranged for the distribution of 150,000 four-page circulars through the dealer stations and on street cars and busses. The circulars carried copy on both the oil concern and the theatre on the front page and featured a large "Boom Town" ad spread over the inside pages. In addition, all of the oil company's trucks were appropriately banneered and all stations displayed one-sheet cards.
EXPLOITATION BRIEFS

As a teaser stunt on “You’ll Find Out,” Cliff Boyd at the Paramount, in Brattleboro, Vt., distributed visiting cards with message printed in Norwegian at the top. Center of card read: If you can’t read this, telephone 484. “You’ll Find out.” Message in Norwegian when translated said: “It’s a merry, mad musical mystery you won’t want to miss.” Similar ad was run in local daily.

Ahead of “After Mein Kampf” at the Albany, Albany, N. Y., Eddie Selette constructed a sidewalk display consisting of sandbags, machine guns, rifle, large and small shells, ammunition cans, etc. Highlight of display was planting of Ed’s pock, well known by residents, in front of display wearing German helmet cocked on side of his head.

Teaser classified ad stunt ushered in “I Want a Divorce” at the Liberty, in Sharon, Pa., as arranged by John R. Shultz. In addition, tying in with local jeweler’s man-on-the-street program, numerous picture plugs were landed. Five and dime window was promoted and filled with candy kisses, cut-out of Joan Blondell was tied in with offer of kisses from the star.

A clever “Bitter Sweet” stunt that proved a traffic-stopper was that employed by George Petropoulos, Rex, Wheeling, W. Va. He had a girl wearing a costume similar to that worn by Jeanette MacDonald in the film, distribute chocolate tabs in the main business streets and leading department stores.

Planting the “Bitter Sweet” transcription over a local station, Fred Forry, Colonial, Lancaster, Pa., stationed five pretty girls with portable radios at important spots around town. The girls turned their sets on when the record was put on the air.

A tie-up with a local shoe store was one of the features of the “Escape” campaign put over by W. G. Bryan, Bandbox, Vandergrift, Pa. Numbered heralds were distributed carrying plenty of film copy, and holders of lucky numbers were awarded pairs of shoes by the store.

An old Model-T laden with old shoes, tin cans, etc., was sent around town as a “Third Finger, Left Hand” ballyhoo by C. D. Crowley, State, Chester, Pa.

At the subsequent run Orpheum, in Elk hart, Ind., Eddie Miller for “Boom Town” concentrated on window displays, all of which had appropriate tie-in copy. For a week ahead fleet of transfer company trucks were bannered with title, cast and playdates and lobby was dressed in keeping ahead and during run.

In connection with “Our Town” at the Gayety in Chicago, Don Johnson promoted a full co-op page. Contest angle was brought in by offer of each of the merchants to present a pass to the first 15 customers visiting their shops on a certain day. Stores paid for one half the admission price.

ERICSON PIGEON GAG RATES MAYOR TIEUP

For advance on “Reuters”, Manager Arvin A. Ericson, at the Warfield, San Francisco, arranged for Mayor Pound of Los Angeles to release two carrier pigeons to Mayor Rossi of San Francisco, urging the latter to proclaim a “Freedom of the Press Week”.

One of the birds arrived and Rossi declared the week. In addition, a special preview was staged for news men and editorial writers which rated stories in their respective papers.

Tinted cardboard hearts were distributed by A. Easson ahead of “I Love You Again” at the Oakwood Theatre, in Toronto. Front carried cut of Loy and Powell, reverse, playdates, tinkle and gag picture copy.

In connection with the opening of “Brigham Young” at the Auditorium, Richwood, West Va., Manager Louis E. Munch tied up schools with an essay contest on the life of the Mormon. Winning essays were judged by English teachers, and a cash prize and theatre tickets were awarded.

Another showman to take advantage of the “Bitter Sweet” candy giveaway is Art Able son at the Lake, in Devils Lake, N. D. Cards were printed up reading: “Two swell treats,” followed by piece of the confection pasted to card, picture title, cast and cuts of the stars.

Five-day newspaper campaign was ac counted Pat Notaro’s one-day stage show, “Studio Scandals!” at the Columbia, in Sharon, Pa. Numerous plugs were given over local radio stations and readers and art planted in papers. To be noted is the fact that Pat has recently been appointed chairman of the Theatre Cooperation committee of the Shenango Valley Community Fund. This association gives the theatremen ample opportunity to get his attractions before the public.

With a banner head, “These merchants are making St. Thomas a ‘Boom Town,’” Les Preston at the Capital Theatre, in that Ontario city promoted a double truck. Along with the spread which carried picture plug in each ad, merchants further came through with window displays and paid for printing and distribution of cards carrying cut of the four stars in the picture. As a further aid, Preston used directional arrows at the main intersections showing way to “Boom Town.”

A Gay 90s street parade, with old-fashioned oil pots lighting the line of march featured the “Strike Up the Band” campaign put over by Frank Miller, Metrop ilitan, Morgantown, W. Va.

Hollywood comes to your theatre in the most outstanding premium attraction ever offered!

16 SMASH WEEKS
A quality product priced to retail at $1 to $2 each
NATIONALLY ADVERTISED
SURE MONEY IN YOUR BOX OFFICE

Here’s the newest and most sensational theatre premium plan ever offered—right from Hollywood—featuring a name known and liked by every woman patron. Now available on an exclusive basis! Trailers, bannertests, valences, 40 x 60’s, 30 x 40’s, mats, photographs, everything for increasing business for your theatre.

SUNSET BLVD.
Los Angeles, California

WIRE OR WRITE
San Antonio, Texas

CINEMA HOUSE COSMETICS, INC.
Exploitation Tips From The Field

Arranged by Arnold Nathanson of Manny Pearlstein's ad department in Warner's Cleveland office was stunt used ahead of "Men Against the Sky" date at the Lake Theatre. Through tieup with the Junior Aviator Club a special matinee was held, with special letters mailed to all commanders calling attention to the date. In addition the club held a model airplane contest with promoted merchant prizes going to winners.

Folks in Aberdeen, S. D., must certainly have been aware of the opening of "Strike Up the Band" at the Capitol recently, since Byron McElhiggott promoted parade of 80-piece uniformed band with twelve major-ettes. Carrying banners to the effect that they were on their way to see Mickey and Judy, aggregation attracted considerable attention en route.

Ahead of "I Love You Again" at the Granada, Sioux City, Ia., Manager W. R. McCullough sent Santa out covering downtown area distributing heralds. Sandwich sign carried copy to the effect that he came down from the North Pole to tell folks that the Granada would give them the heartiest laughs and grandest entertainment in the picture.

By way of welcoming a large delegation of the Knights of Columbus in Abbeville, Ia., M. E. Ferrera at the Dixie entered his "Strike Up the Band" float. Drum corps rode on the truck, either side of which carried cutout figures of Rooney and Garland playing drums.

Fifty half-pound cakes adorned with shamrocks were sent to all top newspaper people, city officials, Irish clubs, etc., as part of the "Little Nellie Kelly" campaign put over by George Hunt, Loew's, Louisville. House ushers carried "L. N. K." banners in the Arkansas Day parade. Hunt also planted Judy Garland's Life Story in Pictures in the local Times.

As an advance plug for his opening on "Strike Up the Band" at the Desmon Theatre, in Fort Huron, Mich., Manager Jim Heiskell had coast wire greetings from Mickey Rooney to the local national guardsmen on their way to camp. Message which contained picture title was planted by the theatreman in daily papers.

Lobby setpiece on "I Love You Again" as arranged by Gill Green at the United Detroit's Varsity, in Detroit, consisted of giant setpiece next to which was a miniature Santa Claus with hand pointing to the display. Copy overall read "Sure I am early, but I had to come to town to tell you about this swell picture."

"What is your favorite form of escape from boredom?" was the question asked readers of the Boston Record in Joe DiPepa's four-day contest on M-G-M's "Escape."

Street bally for "Before I Hang" at the Poli Bijou, in New Haven, as arranged by H. W. Reisinger, consisted of two ladies dressed as policewoman and convict who paraded downtown area. Convict wore sandwich sign reading: "Before I Hang, let me see Boris Karloff at the Bijou starting Sunday."

Painted above the archways and across the lobby of the Fox Arlington, in Santa Barbara, were colorful figures in costume to herald the opening of "Down Argentine Way." Reported by assistant Mark Hendrix, who credits maintenance men, Bob Rothwell and Francis Rios, display is said to have attracted considerable attention and comment.

"DON'T BE SHY, JUNIOR!"
Cesar Romero, as the Romeo of the rackets, solves crisis in lives of new-found wards.

Schools Aid Shaffer On "The Westerner"

Having previously been unable to crash the school rooms, due to policy of the superintendent of schools, Frank Shaffer at the Dixie, in Staunton, Va., for "The Westerner," the theatreman finally broke down their resistance and received their cooperation on distributing blotter rulers carrying picture title and playdates. Heralds were planted in the Sunday Washington Post and distributed at factories and to patrons leaving theatre week ahead.

For "Knute Rockne" Shaffer planted contest in Staunton Military Academy paper. A list of 18 different colleges was run, together with nicknames of these universities in scrambled fashion.

"LET'S HEAR FROM YOU"

Terrell Plays Cupid On "Arise, My Love"

As an advance teaser stunt for "Arise My Love" engagement at Loew's, Palace, in Washington, Dan Terrell distributed two-fold leaflets front cover of which carried copy: "Three Ways to be a Great Lover," by Ray Milland. Right out of the script of "Arise My Love." Inside spread featured cuts of Cober and Milland with a piece of court platter over his nose. Pasted alongside was posted a piece of band aid with instructions to use it in case Claudette gave the girl friend an idea after seeing the film.

Addressed to all the Kellys in phone book and all members of the Friendly Sons of St. Patrick, Terrell sent a special letter calling attention to opening of "Little Nellie Kelly." Letter head carried shamrock cut, superimposed on which were photos of the stars, and all type was in bright green.

"LET'S HEAR FROM YOU"

Fitzpatrick Sells Co-Op Ads Ahead of "Little Nellie Kelly"

Contacting local paper, Ed Fitzpatrick at Loew's Poli, in Waterbury, Conn., promoted a full-page of co-op ads ahead of "Little Nellie Kelly." Fitz himself sold all the ads, in each of which the picture was prominently mentioned. Theatre attendants were kept busy contacting all Irish organizations for theatre parties and Station WATR gave 10-minute spot to hit tunes from the picture.

Numerous merchants came through with window displays featuring Judy Garland dresses, etc., and for lobby lottery, standees of the star were spotted strategically. One-sheets mounted on beaver board together with credits were carried about streets by theatre attendants, who also distributed heralds.

"LET'S HEAR FROM YOU"

Soriero's "Dictator" Front

Eye arresting was the front constructed by Tom Soriero for his date on "The Great Dictator," at the United Artists Theatre, in Los Angeles. Giant blowups of Chaplin flanked either side of box office, one in garb of the barber and the other as Hinkler. Overall were colored blowups of important scene stills from the picture. Entire staff of ushers were dressed in new evening gowns for the occasion.
GENE ALDRICH has been appointed manager of John Danz' Florence and Circle Theatres, Seattle. He was formerly manager of the Unique in Spokane.

H. N. SCHRODT manager of the Grand, Estherville, Ia., has been appointed resident manager of the Rialto, Fort Dodge, Ia., succeeding JESSE DAY, who will be district manager.

JULES GREEN has been upped from manager of the Warner Belmar, in Pittsburgh, to the theatre booking department there. Other Warner changes include: NAT MERVIS from the Capitol, in Steubenville, Ohio, to the Prince, Ambridge, Pa.; BILL DECKER, from the Cambria, in Johnstown, Pa., to the Capitol, and JIM CLARK, formerly at the Ritz, Clarksburg, W. Va., goes to the Cambria. EDDIE HUNGERMAN has been promoted from assistant at the Warner to manage the Ritz, in New Kensington, Pa. MARTY SERF gets the Regal in Wilkinsburg; BOB BROWN from the Ritz replaces FRANK BARR, resigned, at the State, Wilkinsburg, and EDWARD SALOMON from the Regal succeeds Hungerman as assistant at the Warner.

GENE NEAVITT assistant at the Fulton has been upped to management of Shea's Orpheum, McKees Rocks, Pa., succeeding VINCENT CHOATE, elevated to city management of Shea's houses in Bradford, Pa.

MIKE MANOS is building a new 1200 seater in Uniontown, Pa.

LESTER MATT has turned over his four theatres in Detroit to the Butterfield circuit.

FRANK X. SHAY former manager for Fabian in Cohoes, is now conducting a local neighborhood house formerly called the Metro, now the Crane.

RALPH KINSLER has resigned as manager of the Warner Cincinnati branch to take over operation of the Monta Vista and Emery, Cincinnati suburban theatres.

LIGE BRIEN has been transferred from the Warner Palace, in Ambridge, Pa., to the Belmar, Pittsburgh.

JERRY SHINBACH who recently sold the Granada in South Bend to B. & K., is now managing the Cinema Casino at Miami Beach for Paramount Enterprises. CHARLES WHITAKER has been switched from the Casino to the new Boulevard.

WARREN JONES formerly booking manager for the RKO circuit in Chicago, is now associated with B. & K. in the booking department, taking the late MAX TURNER'S place.

MARK RUBINSKY has taken over the town firehouse in Newmarket, Va., and will renovate it, after which it will be known as the Lyric.

FRED W. ROWLANS has reopened the Rex, in Columbus, Ohio.

PETER MAGUZZU has taken over the Ritz, in Nuremberg, Pa.

MRS. J. P. GRIFFIN has reopened the Dreamland, in Fowler, Ind.

WILLIAM HAMRICK former manager of the Coliseum, in Seattle, has been advanced to an executive post in the Hamrick-Evergreen Theatres office and is replaced by MARVIN FOX. The latter's post, that of assistant manager at the Coliseum, has been taken by JOHN BARDUE. FAX DUNCAN, former manager of the Blue Mouse, and CLYDE STOUT, former assistant at the Paramount, have switched posts.

LEON LEWIS service manager at the RKO 105th Street, Cleveland has been appointed assistant at the RKO Grand, in Columbus.

JOHN B. KIMMIS manager of Fabian's Staten Theatre, in New Dorp, S. I., has been appointed first lieutenant of Company B. 51st Regiment, New York Guard.

HARLAND RANKIN of the Plaza Theatre, Tilbury, Ont., has taken over management of the Alexander Theatre, in Wallaceburg.

CLYDE FULLER assistant at Loew's Valencia, Brooklyn, has been promoted to manager of the Oriental succeeding JOSEPH RUBENFELD, deceased. HARVEY EVERETT, Astoria, moves to Loew's Palace.

ROBERT KAIL has left his post as assistant at Loew's Midland, K. C., to join TWA's sales department. He is succeeded by JOSEPH P. HOLLORAN from Loew's in Indianapolis.

ROY CREBS has been shifted from Glens Falls to manager of Schine's West End, in Rochester.

J. C. CARTLEDGE has assumed management of the State, Spartanburg, S. C.

ERNST CARDWELL is managing the new Our Theatre, in Hawarden, Ia.

WILLIAM ZELOR has been appointed manager of the Senator, Pittsburgh, Pa.

J. R. McELWEE has taken over the Gem Theatre at Richland, Mo., from MR. AND MRS. ROYAL COWGER.
Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.
Complete Index to PRODUCT DIGEST SECTION

On Page 36

THE WAGONS ROLL AT NIGHT (WARNERS-F.N.)

Carnival Drama
Directed by Ray Enright. Suggested by a story by Francis Wallace. Screen play by Fred Niblo, Jr., and Barry Trivers.

SYNOPSIS
Owner of a cheap carnival company, the cynical Nick Coster (Humphrey Bogart) has four soft spots in an otherwise hard personality. They are his carnival, the fortune teller, Flo (Sylvia Sidney); his lions and his young sister Mary (Juno Leslie).

At one of the towns the carnival visits, Henleyville, one of the lions escapes. He heads for Matt Varney’s (Eddie Albert) general store, where on his arrival the lone customer faints. The simple-minded Matt picks up a pitchfork and holds the lion at bay until help arrives. Nick offers Matt a job with the carnival. He replaces Hoffman the Great (Sig Rumann), fired for drunkenness.

Some weeks later Hoffman, drunk and raging, appears at the carnival and in a fight with Matt falls into the lion cage and is severely clawed. Nick, believing that Hoffman is dying, rushes Flo and Matt into an auto and drives to his farm, where Matt falls in love with Mary. Nick objects and takes Matt back to the show. Later Matt returns to the farm which infuriates Nick. The carnival owner plans to get rid of Matt entirely.

Nick forces Matt to work Caesar, the mad lion, but Matt conquers the beast after a terrific struggle. In the dressing room later Hoffman is threatening Matt with a gun when Nick enters and shoots Hoffman, killing him. But Nick receives a false wound. Nick, dying, asks forgiveness of Flo, Mary and Matt.

CAST
Nick Coster ............. Humphrey Bogart
Flo Lorraine ........... Sylvia Sidney
Matt Varney ............ Eddie Albert
Mary Coster ............. Joan Leslie
Hoffman the Great ...... Sig Rumann
Doc .................... Cliff Clark
Arch ................... John Ridgley
Tex ..................... Frank Wilcox
Snapper .............. Charley Foy
Gus ..................... Garry Owen
Deputy Sheriff ......... George Gail
Wally ................. Frank Mayo
Bundy ................. Jack Mower
Barkers ............... Cliff Saum

CAST
Roger ................... Don Bedell
Julie .................... Irene Dunne
Applegack ......... Edgar Buchanan
Maizie .................. Ann Doran
Miss Oliver ......... Beulah Bondi
Joe ...................... Dick Wessel
Bob ..................... Charles Flynn
McDougal .......... Billy Bevan
Billings ........ Walter Soderling
Flower Girl .......... Beryl Vaughn
Policeman ........... Ben Taggart
Cab Driver ........... Frank Moran
Reporter ............. Lyon Brent
Bootlegger ......... At Seymour

NICE GIRL (UNIVERSAL)

Comedy, Music
Produced by J. Pasternak. Directed by William Seiter. Adapted from the play by Phyllis Dwyer. Screen play by Richard Connell and Gladys Lehman.

SYNOPSIS
Located in Stillwater, Conn., in the present, the story opens with Professor Oliver Dana (Robert Benchley), principal of the high school, finishing a treatise on diet. Cora Foster (Helen Broderick), a spinster, is Dana’s housekeeper and helps him, a widower, care for his three daughters. Cora has a suitor, Hector Titus (Walter Brennan), town postman.

Sylvia (Anne Gwynne), the oldest daughter, considers herself a typical “nice girl” has tired of the role. Her boy friend is Don Webb (Robert Stack), who is mechanically inclined and more interested, on the surface at least, in automobiles than in Jane.

So it is that when Richard Calvert (Francis Tore), a young scientist, comes to Stillwater to talk to Oliver, Jane decides to make a play for Richard. She drives him to his apartment in New York. The family is out and Richard has the better serve sandwiches and champagne, meanwhile changing to something “comfortable.” Jane, in his absence, dons a pair of his sister’s red pajamas.

When Richard fails to react to Jane’s attentions, she leaves the apartment, telling Richard that she is going to stay at the Y. W. C. A. around the corner but drives to Stillwater instead. She is delayed by rains and does not arrive at Stillwater until early morning. Her entry into her house at that early hour and in lurid pajamas is noticed by the neighborhood.

That night at a charity bazaar, Jane is a sensation. In the excitement she tells Don that she has become engaged to Richard. When Richard returns to Stillwater to visit Oliver Jane gets him to pretend that they are engaged. A false engagement is arranged and as Jane had hoped Don, awakening at last, strenuously protests. Jane agrees to marry Don just as news arrives that he has been conscripted.

CAST
Jane Dana .............. Deanna Durbin
Richard Calvert ....... Richard Crenshaw
Don Webb ............. Robert Stack
Hector Titus .......... Walter Brennan
Professor Oliver Dana . Robert Benchley
Cora Foster ............ Helen Broderick
Sylvia Dana ............ Anne Gwynne
Nancy Dana ............ Ann Gilliss
Peasley Sisters .......... Nana Bryant

Release date, Feb. 15, 1941

Dec. 28, 1940

MOTION PICTURE HERALD

Advance information for buyers and bookers on 1940-41 product.
(Prior to availability for review)
December 28, 1940

THE BRIDE WORE CRUTCHES (20th Century-Fox)
Newspaper Reporter Story
Directed by Shepard Traube. Story by Ed Verdier and Alan Drudy. Screen Play by Ed Verdier.

SYNOPSIS
Fresh out of college, Johnny Dixon (Ted MacLane) through the aid of his mother, lands a job as reporter on a daily newspaper. His inexperience, plus the way he secured his appointment, creates problems for the few workers until the girl, (Lynne Roberts) pride of the city, takes pity on him.

His boss-confidence in him permits him to cook up many yarns. Eventually while cashing his pay check, his bank is held up. A policeman is shot, Johnny grapples the police man's gun, gives chase on his motorcycle and Harry Tyler, driving off the road a car in which Captain McGuire (Edgar Kennedy) with a police squad is chasing bandits.

His rogue's gallery identification of the leader of the mob, turns out to be that of a convicted criminal who escaped the hold up which results in Johnny losing his job.

In an effort to run down the hold up mob and redeem himself with the editor, he uses ruse to ally himself with the fugitive John Armstrong, who pate in a bank hold up, assigned to weld a sub-machine gun. During the hold up, he attempts to loose the criminals causing the mob to close in on him. The girl who has received a message from Johnny, appears with a squad of police. In the excitement, Johnny accidentally shoots the girl in the calf of her leg. That is why the Bride Wore Crutches!

CAST
Milt Lambert .................................. Lynne Roberts
Johnny Dixon .................................... Ted North
Captain McGuire ................................. Edgar Kennedy
Petra ............................................ Peter Bradley
Flannel-mouth .................................... Lionel Stander
Bill Daly ........................................... Richard Lane
E. J. Randall ...................................... Grant Mitchell
Dick Williams .................................... Edmund MacDonald
Brains ............................................. Horace MacMahon

ALONG THE RIO GRANDE (RKO)
Western
Produced by Bert Gilroy. Directed by Edward Killy. Adapted from the Stuart Anthony story, "West of the Big Horn". Screen play by Arthur V. Jones and Morton Grant.

SYNOPSIS
The time is 1870 and the action alternates between both sides of the United States-Mexican border. On the American side the story unfolds on a ranch, a frontier bank town and a jail while on the other side of the border the action occurs in a cafe.

The proceedings concern the adventures of Jeff (Tim Holt), a young cowhand, and his two pals, Smokey (Ray Whitley), a singing cowboy, and Whopper (Emmett Lynn), the maquerade as outlaws to avenge the murder of their former employer, a cattleman. They join the bandit gang of Doc Randall (Robert Fiske) and have some narrow escapes, but finally obtain their revenge.

CAST
Jeff ..................................................... Tim Holt
Smokey ............................................. Ray Whitley
Whopper .......................................... Emmett Lynn
Doc Randall ........................................ Robert Fiske
Kirby .................................................. Monte Montana
Betty Jane Rhodes .................................. Betty Jane Rhodes
Paula ............................................... Ruth Clifford
Turner .............................................. Carl Stockdale
Sheriff of Picos ..................................... Hal Taliaferro

Release date, Jan. 3, 1941
On the eve of an important campaign in Malta and Messina, Admiral Nelson learns that revolution has broken out in Naples. Against orders he sails for Naples. Because of disobeying Admiralty orders, he and his Sinbad-monogers in London he is recalled to London.

In London, efforts are made to relieve Nelson of his command and to send him to India. But Napoleon is dedicated at the Battle of Trafalgar. Nelson, the victor, is struck by a French bullet and dies a few hours later. Emma receives the dire news at home.

CAST
Emma Hamilton
Vivien Leigh
Lord Nelson
Laurence Olivier
Sir William Hamilton
Mrs. Cadogan
Sara Allgood
Hardy
Henry Wilcoxon
Lady Nelson
Gladys Cooper
Frederick Angel
Rev. Nelson
Halliwell Hobbes
King of Naples
Luis Alberni
Queen Drusilla
Josiah
Ronald Sinclair
Gavin
Olaf Hytten
Lord Spencer
Gilbert Emery
Lord Mowbray
Miles Mander
Blackwood
Leslie Dennison
Trowbridge
Guy Kingsford
Lady Bampton
Judith Lumby
Lady Keith
Eve Dennis
French Ambassador
Georges Renaven

SPECIAL REMARKS
The story of Admiral Nelson and the bravery of the men of the British Navy of that era, linked with the combination of Vivien Leigh and Laurence Olivier, makes material fare for exhibition.

SAINT IN PALM SPRINGS
(RKO)
Mystery Melodrama

SYNOPSIS
Simon Templar (George Sanders), otherwise known as "The Saint", crypto-Sherlock Holmes, in adventure, is entrusted with some valuable stamps by his friendly enemy Henry Fernack (Jounathan Hale), a detective, to take to Eliza Johnson (Wendy Barrie) in Palm Springs, where she is a tennis instructor. The stamps were smuggled out of Nazi-occupied Norway by the girl who killed Hitler.

On the way he meets Margaret Forbes (Linda Hayes), an agent of a foreign country, who rifles his baggage. In Palm Springs the stamp trade is again broken, and the Saint believes the Saint is the real thief. With the help of an old friend Pearly Gates (Paul Guilford) and a small group of tenacious detectives, the Saint recovers the stamps. Later a general salute in which Margaret is killed, Simon outsells a gang of local racketeers and turns them over to the police.

CAST
Simon Templar
George Sanders
Eliza Johnson
Wendy Barrie
Pearly Gates
Paul Guilford
Margaret Forbes
Linda Hayes
Fernack
Johnathan Hale
Mr. Evans
Ferris Taylor
Chief Grave
Yvonne
Barker
Eddie Dunn

Release date, Jan. 24, 1941

THE PINTO KID (Columbia)
Western
Directed by Lambert Hillyer. Screen play by Fred Myton.

SYNOPSIS
When Cadet Calvert (Charles Starrett) and his Pinto Kid (Paul Stanton), a cattle broker and secret leader of a gang of outlaws.

Judas encounters pretty Betty Aisley (Louise Currie), a ranch owner. Betty's horse is frightened by the Apache and Jud saves her. This infuriates Betty, who thinks herself equal to any situation.

If Jud and the boys are insulted at the start by Landreau and his men, anxious to pick a fight. Jud recognizes Landreau as a former band man from Texas.

There is a fight in which Jud and his boys emerge victorious.

Landreau and his men now rob a bank, binding Jud as the out of Amity. Jud manages to get away to Betty's house. Betty hides him.

It is only when Betty sees Landreau's men rustling cattle and is kidnapped by them that the authorities realize Jud is innocent. Jud kills Landreau, saving Betty.

CAST
Judge Calvert
Charles Starrett
Betty Aisley
Louise Currie
Bob Nolan
Paul Stanton
Vict Landreau
Hank Bell
Paul Sutton
Hurlock
Ed Slade
Earl Aldridge
Martin
Jack Rockwell
Dan Foster
Rogers Gray
Cheyenne
Howard Brotman

Sons of the Pioneers

Release date Jan. 9, 1940

ROBIN HOOD OF THE PECOS (Republic)
Western
Associate producer-director, Joseph Kane. Original story by Hal Long. Screen play by Olive Conner.

SYNOPSIS
In "Robin of the Pecos" Roy Rogers portrays Vause Corbin, a young Confederate soldier who returns to Texas after the Civil War and joins with Gabby Hornaday (George "Gabby" Hayes) in organizing a campaign to have the people protest against "carpetbaggers." Gabby has been masquerading as the "Night Rider." The "carpetbaggers" are led by Ballard (Cly Kendall), a man of the county and his henchman, Cravens (Robert Strange). It is to Ballard's advantage to keep the Texans from fighting and getting the help of Gabby and Gabby's niece, Jeanie (Marjorie Reynolds), succeed in getting the people to swear the oath. Vause is made sheriff.

His tenure is short-lived as Ballard makes an issue of a mysterious killing of a Colonel and the election is invalidated. Vause escapes the clutches of the law and obtains the evidence incriminating Ballard.

CAST
Vause Corbin
Roy Rogers
Gabby Hornaday
George "Gabby" Hayes
Kitty
Holly Edwards
Bill Ballard
Cly Kendall
Reese
Leigh Whipper
Sally Payne
Sam Star
Sally Payne
Cravens
Robert Strange
Capt. Morgan
William Haade
Pappy
Jay Novello
Guffy
Roscoe Ates

Release date Jan. 14, 1941

Product Digest Section 31
1940-41
FEATURE SERVICE DATA

Arizona (Col.)
Release date December 25, 1940
Production No. 2101
Running Time 85 Minutes
Reviewed November 13, 1940, Page 45
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation Dec. 21, ’40, Page 59

Ellery Queen—
Master Detective (Col.)
Release date November 30, 1940
Production No. 2024
Running Time 66 Minutes
Reviewed November 30, 1940, Page 35
Audience Classification—General

Prairie Schooners (Col.)
Release date, September 30, 1940
Production No. 2209
Running Time 88 Minutes
Reviewed November 16, 1940, Page 45
Audience Classification—General

Flight Command (MGM)
Release date, January 3, 1941
Production No. 117
Running Time 113 Minutes
Reviewed December 21, 1940, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-1

Go West (MGM)
Release date, December 6, 1940
Production No. 114
Running Time 80 Minutes
Reviewed December 30, 1940, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-2

Philadelphia Story (MGM)
Release date, January 30, 1941
Production No. 119
Running Time 112 Minutes
Reviewed December 21, 1940, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation Dec. 14, ’40, Page 66

Phantom of Chinatown (Mono.)
Release Date November 11, 1940
Running Time 62 Minutes
Reviewed November 23, 1940, Page 49
Audience Classification—General

Love Thy Neighbor (Par.)
Release date, December 27, 1940
Production No. 4013
Running Time 83 Minutes
Reviewed December 21, 1940, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-2

Second Chorus (Par.)
Release Date January 3, 1941
Production No. 4014
Running Time 83 Minutes
Reviewed December 7, 1940, Page 43
Audience Classification—General
Legion of Decency Rating—Class A-1

Victory (Par.)
Release date, January 17, 1941
Production No. 4015
Running Time 80 Minutes
Reviewed December 21, 1940, Page 44
Audience Classification—Adult

Billy the Kid Outlawed (Prod.)
Release Date July 20, 1940
Production No. 157
Running Time 60 Min.
Legion of Decency Rating—Class A-1

Gun Code (Prod.)
Release Date August 3, 1940
Production No. 152
Running Time 57 Min.
Legion of Decency Rating—Class A-1

Convoy (RKO)
Release date, December 27, 1940
Production No. 101
Running Time 105 Minutes
Reviewed December 21, 1940, Page 41
Audience Classification—General

Kitty Foyle (RKO)
Release date, December 27, 1940
Production No. 112
Running Time 105 Minutes
Reviewed December 21, 1940, Page 41
Audience Classification—General

Let’s Make Music (RKO)
Release date, January 17, 1941
Production No. 115
Running Time 85 Minutes
Reviewed December 14, 1940, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-1

Play Girl (RKO)
Release date, March 7, 1941
Production No. 121
Running Time 75 Minutes
Reviewed December 14, 1940, Page 40
Audience Classification—General

Behind the News (Rep.)
Release date, December 20, 1940
Production No. 909
Running time, 75 Minutes
Reviewed December 14, 1940, Page 41
Audience Classification—General

LEGION of DECENCY Ratings
Class A-1 Unobjectionable
Class A-2 Unobjectionable for Adults
Class B Objectionable in part
Class C Condemned

Chad Hanna (20th-Fox)
(Technicolor)
Release date, December 27, 1940
Production No. 123
Running Time 80 Minutes
Reviewed December 14, 1940, Page 40
Audience Classification—Adult
Legion of Decency Rating—Class A-2

The Bank Dick (Univ.)
Release date, November 29, 1940
Production No. 5010
Running time 73 Minutes
Reviewed December 7, 1940, Page 43
Audience Classification—General
Legion of Decency Rating—Class A-2

Pony Post (Univ.)
Release date, November 8, 1940
Production No. 5063
Running Time 39 Minutes
Reviewed December 21, 1940, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-1

Trail of the Vigilantes (Univ.)
Release date, December 13, 1940
Production No. 5008
Running Time 75 Minutes
Reviewed December 14, 1940, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-1

Always a Bride (W.B.-F.N.)
Release date, November 2, 1940
Production No. 570
Running Time 86 Minutes
Reviewed December 21, 1940, Page 45
Audience Classification—General
Legion of Decency Rating—Class A-1

Four Mothers (W.B.)
Release date, January 4, 1941
Production No. 500
Running Time 86 Minutes
Reviewed December 21, 1940, Page 45
Audience Classification—General
Legion of Decency Rating—Class A-2

Santa Fe Trail (W.B.-F.N.)
Release date, December 28, 1940
Production No. 551
Running Time 110 Minutes
Reviewed December 21, 1940, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation Nov. 16, ’40, Page 56

South of Suez (W.B.)
Release date, November 16, 1940
Production No. 513
Running Time 87 Minutes
Reviewed December 21, 1940, Page 45
Audience Classification—General

To Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews.
1

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December

28,

MOTION PICTURE HERALD

940

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1940-41 FEATURES
PARAMOUNT

COLUMBIA
Release

Prod.

No.

Date

Title

Aug.
Durango Kid
2032 Fugitive From a Prison Camp. Sept.

2201

2209
2018
2030
2202
2038
2016
2210

5,

Schooners
So You Won't Talk
Nobody's Children
West of Abilene

Oct.

1

5,'40

4002
4003
4004
4005
4006

7, '40

Oct. 21, '40

Oct. 24.'40
Oct. 3 1, '40

Under 21

Blondie Plays Cupid
Nov. 14/40
Beyond the Sacramento
2021 The Lone Wolf Keeps a Date.. Nov. 23/40
2012 Escape to Glory
Nov. 28/40

2024 Ellery Queen
2203 The Thundering

Nov. 30/40
Frontier

The Great Plane Robbery
2033 Phantom Submarine
2031

....Dec.
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... Dec.

Dec.

2101 Arizona
221

Dec.

Wildcat

Tucson
Pinto Kid

2204 The

Dec.

of

Jan.

5/40
9/40
20/40
25/40
31/40
9/41

The Mad

Feb. 13/41

Virginia

Mar.

For

Is Wall
Lone Wolf Takes a Chance
Penny Serenade
Return of Boston Blackie
The Great Swindle

The

St.

..

Home

Sept.

Dr.

102

Wyoming

Sept. 13/40

Honeymoon
the Band
Sky Murder

Sept. 20/40

Up

103 Strike

Dulcy
107 Third

Sept.
Oct.

Finger,

Left

Hand

27/40
4/40

Oct. 11/40

25/40

109 Hullabaloo

Oct.

Escape

Nov.

1/40

Nov.

8/40

110 Bitter Sweet
111

Gallant Sons
Nellie

112 Little
115

Dr.

Kelly

Kildare's Crisis

Nov. 15/40

103

Nov. 22/40
Nov. 29/40

153

158
154

I

Dec. 13/40

104

Dec. 27/40

105

3/41

159

10/41

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1

Maisie

Command
Was a Lady

19 Philadelphia

Wild Man

Come

of

Jan.
Jan.

of

Apr.

May
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Hole

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I

the

on

Pecos

Rainbow

Arkansas Judge
Petticoat

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The Man

June 17/40
June 28/40

Frontier

July 20/40
Aug. 3/40
Marked Men
Aug. 28/40
Arizona Gang Busters
Sept. 16/40
Billy the Kid in Texas
Sept. 30/40
Riders of Black Mountain ....Nov. 5/40
Devil Bat
Dec. 13/40
Misbehaving Husbands
Dec. 20/40
Billy the Kid's Gun Justice. .. Dec. 27/40
Billy the Kid Rides West
Jan.
3/41

Evidence

Jan.

10/41

17/41
Jan. 24/41

You Betcha My Life
Say No
It
Hanepned to Me

A

Frank James

of

People

Chan

the

at

Public

113

Down Argentine Way

1/40
Oct. 18/40
Oct.

Train

Pilot

Murder Over New York

Hanna
Bay

Chad

115 Hudson's

101

Men Against

102

Dreaming Out Loud

103 I'm

Wagon

105

The Villain

the Sky

Sept. 13/40

.

107 Laddie
104

Aug. 22/40
Sept. 15/40

23/40
Sept. 30/40
Oct. 7/40
Oct. 7/40
Oct. 21/40
Nov. 4/40
Sept.

Too Many Girls
Mexican Spitfire Out West.
108 You'll Find Out
111

113

Remedy

182

The

1

12

1

Nov. 25/40

115 Let's

Nov. 28/40

116

Dec. 29/40

117

Dec. 10/40

183 Along

Little

I

.Ml)

Riches

for

in

Rio

Grande

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Jan.

3/41

Jan.

10/41

Jan.

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Jan. 31/41

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7/41

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Feb. 14/41

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Feb. 28/41

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118 Citizen
120

Her First Romance

Dec. 25/40

Trail of the Silver Spurs
Dead Man's Shoes
Prairie Schooldays

Jan.

4/41

Jan.

15/41

Mar. 7/41
... The Devil and Miss Jones .... Mar. 14/41
... Show Business
Mar. 21/41
Mar. 28/41
124 Dr. Christian No. 2
121

Playgirl

Kane
a Guy and

a

Gob

3/41

of

Jan.

3/41

City

Jan.

10/41

Docks

Jan.

10/41

Bullion

Lessons

Madame

from

Jan. 17/41
Jan. 24/41

7/41

Feb. 14/41
of

Cairo

Feb. 14/41

Nice Girl

Buck

7/41

Feb.

Lone

Prairie

Mr.

Feb.

Feb. 21/41

Dynamite

Feb. 28/41

Privates

Mysterious

Dr.

WARNER

R

BROS.

WB— Over

519
554
506
502
569

Calling

550

FN

No Time

Husbands

Sept.

Comedy

Sept. 14/40

All
for

City for Conquest

— All

Knute Rockne

7/40

Sept. 21/40

American. .Ocf.

Father Is a Prince
Dispatch from Reuter

5/40

Oct. 12/40

s
Oct. 19/40
Tugboat Annie Sails Again ...Oct. 26/40
570 Always a Bride
Nov. 2/40
562 East of the River
Nov. 9/40
513 South of Suez
Nov. 16/40
552 The Letter
Nov. 23/40
512 Lady With the Red Hair
Nov. 30/40
520 Flight from Destiny
571 She Couldn't Say No
Dec. 7/40
525 Here Comes the Navy
Dec. 21/40
551 Santa Fe Trail
Dec. 28/40
503 Four Mothers
Jan. 4/41
572 Case of the Black Parrot
Jan. 11/41
Honeymoon for Three
Jan. 18/41
High Sierra
Jan. 25/41
Meet John Doe
Footsteps in the Dark
Father's Son
Here Comes Happiness
Her Great Lie
Knockout
The Sea Wolf

561

West

UNITED ARTISTS
.

Dec. 15/40

Dec. 27/40

.

17/41

Feb.

Dec. 20/40
Jan.

Dark Streets

511

Road
Uncensored
Ride On, Vaquero

.Jan. 24/41

Jan. 20/41

Girl,

Jan. 24/41
Jan. 31/41

Dec. 27/40

Palm Springs.
Mr. and Mrs. Smith

A

17/41

Jan. 24/41

Tobacco

6/40

6/40

Dec. 13/40

Devils

Under 550


the

in

Sleepers

Dec. 20/40

Men
Make Music

the

.Nov. 15/40

Dec.

Foyle

The Saint

25/40
1/40
Nov. 8/40
Oct.

Nov. 22/40
Nov. 29/40

Convoy

Nov. 18/40

10

.

Fargo Kid
No, Nanette

Kitty

I

Nov.

106

161

Oct.

Oct. 18/40

They Knew What They Wanted.

114 No,

4/40

Oct.

Pursued Her

Still

5064 Boss

1

Ride, Kelly, Ride
Western Union
Golden Hoofs
The Bride Wore Crutches
A Girl Must Live
Murder Among Friends
The Outlaws
The Road to Rio

Sept. 27/40

Train

.

News
For Beauty's Sake

Girt

6/40

Sept.

Alive

Still

181

Aug. 16/40

Dec.

Jan. 10/41

Romance of the Rio Grande.
Western Union
Tall, Dark and Handsome

We Watch

Ramparts

Nov. 29/40

Where Did You Get That

Michael Shayne, Private Detec-

RKO-RADIO

Oct. 18/40

Oct. 18/40

Woman

Invisible

5053 Lucky

4/40

25/40
Nov. 8/40
Nov. 15/40
Nov. 22/40
Nov. 29/40
Dec. 6/40
Dec. 13/40
Dec. 20/40
Dec. 27/40
Jan. 3/41

122 Jennie
123

The

Oct.

1

121

Tempted
Law and Order

Slightly

Lazonga
Back Street
A Dangerous Game
Who's Crazy Now?
Bury Me Not On the

The Great Profile
117 The Mark of Zorro
102 Street of Memories
19 Youth Will Be Served
120 Tin Pan Alley

4/40

Oct. 11/40

5010 The Bank Dick
5026 Margie
5008 Trail of the Vigilantes
5025 Give Us Wings

Sept. 27/40

118 Charter

Oct.

Heaven

Bit of

Little

San Francisco

Oct.

Night

Sept. 27/40

Sept. 20/40

1

Sept. 20/40

Frontier

Six

The Gay Cabailero

14

Sept. 20/40

Gets Her Man
Nov. 8/40
5063 Pony Post
Nov. 8/40
5015 One Night in the Tropics ....Nov. 15/40
5023 Meet the Wildcat
Nov. 22/40
5048 Next Time We Love (Re-issue) .Nov 22'40

— Frontiers-

man

Sept. 20/40

Cowboy Joe

Diamond

A

Sept. 13/40

Sept. 13/40

108

1

5019
5017
5024
5062
5007

6/40

Sept. 13/40

Parade

5001 Spring

Deb

Brigham

I

Ragtime

Sept.

Girl?

6/40

107

Young

5061

Wax

I

Heroes

UNIVERSAL
5013 Argentine Nights
5006 Hired Wife
5051 Leather Pushers
5020 The Mummy's Hand
5046 The Fugitive

5021 Sandy

Sept.

Maxwell's

No.
116 Yesterday's

Major Barbara
Pot 0' Gold
That Uncertain Feeling
Topper Returns
Broadway Limited

Jan. 28/41

Aug. 2/40
Aug. 9/40
Aug. 16/40
Aug. 23', 40
Aug. 30/40

Married

I

tive

171

,.Jan. 24/41

Jan. 14/41

Jan. 31/41

13

Elsa

May 20/40

Take This Oath

Date

Show

Road

Seven Sinners
Oct. 25/40
5052 Devils Pipeline
Nov. 1/40
5036 I'm Nobody's Sweetheart Now. Nov. 1/40

Politics

110 Charlie

Luck

of

Ridin'

109 Young

Pride of the Bowery

You're Out

074 Wyoming Wildcat
054 Robin Hood of the

Museum

109 Li'l Abner

Oklahoma Bound
Phantom of Chinatown
West of Pinto Basin
Gypsy Cavalier
Under Texas Stars
Chamber of Horrors

064 Lone Star Raiders
019 Bowery Boy

103 Return

108 Never

MONOGRAM

Ole Swimmin'

009

Melody Ranch
Texas Terrors
Meet the Missus
The Border Legion
Barnyard Follies
Behind the News

104 Girl from Avenue

106

Double Trouble

073
018

101

Jan. 31,541

of the Desert

041

1

20TH CENTURY FOX

Me

Boys Town

Trailing

9.
16,

107 Secret

The Ziegfleld Girl
Rage in Heaven

Drums

Texas Skies
072 Frontier Vengeance
005 Melody and Moonlight
001 The Hit Parade of 1941
052 Young Bill Hickok
006 Who Killed Aunt Maggie
007 Friendly Neighbors
063 Trail Blazers

2,

May


Range Busters
The
That Gang of Mine
Ape, The

062 Under

...

.May

Aug. 16/40
Aug. 29/40
Sept. 6/40
Sept. 11/40
Sept. 15/40
Sept. 30/40
Oct. 10/40
Oct. 11/40
Oct. 15/40
Oct. 21/40
Nov. 1/40
Nov. 7/40
Nov. 1/40
Nov. 15/40
Nov. 22/40
Nov. 29/40
Dec. 5/40
Dec. 6/40
Dec. 20/40
Dec. 23/40
Dec. 27/40
Jan. 6/41

Colorado

051

.

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Jan. 24/41

Outsider,

18.

Release
Title

The Great Dictator
Lady Hamilton

The Tulsa Kid
061 Oklahoma Renegades
043 Ride, Tenderfoot, Ride
017 Girl from Havana

..

Jan. 17/41

...

No.

Apr. 25/41

in

071

Apr. 25,

Borneo

Gone With the Wind
The Stars Look Down
The Bad Man
Billy the Kid
Bringing Up Johnny
Land of Liberty

Men

Mar. 28,
Apr. II,

Story

Live With

7,

Mar. 21

.102 Hold

6/40

...

Mar.

Crusader
That Woman
157 Billy the Kid Outlawed
152 Gun Code
151

Prod.

Date

REPUBLIC

CORP.
101

Dec.

117 Flight

Feb. 28,

Colorado

Release

of

Cheers for Miss Bishop
So Ends Our Night

008

PRODUCERS REL

114

Go West
13 Comrade X
116 Keeping Company

...

106 Pier

Sept. 27/40

106

Argentina
Reluctant Dragon
(Disney)
Scattergood Baines

053

6/40

101

104 Haunted

14.

Feb. 21

Reaching for the Sun
The Monster and the Girl.
One Night in Lisbon
Bullets and Bandits
Border Vigilantes
Las Vegas Nights
New York Town
Pirates on Horseback

M-G-M
Kildare Goes

Feb.

Wanted Wings

I

Commands

Devil

Doctor

Hard Boiled Canary
Lady Eve
The Round-Up
Road to Zanzibar
Hopalong Cassidy

Life

Girl's Best Friend

Old

In

1/41

North from the Lone Star.... Mar. 27/41
Fight

108

1

Jan. 31/41
.... Feb. 27/41

Met

Release

6,

Want a Divorce
Sept. 20,
Rangers of Fortune
Sept. 27,
The Quarterback
Oct. 4,
Cherokee Strip
Oct.
1,
Moon Over Burma
Oct. 18,
Spec. World In Flames
Oct. 25,
4007 Christmas in July
Oct. 25,
4008 Dancing on a Dime
Nov. I,
4009 Arise My Love
Nov. 8,
4050 Three Men From Texas
Nov. 15.
4011 A Night at Earl Carroll's
Dec. 6,
4012 Texas Rangers Ride Again ..Dec. 13,
4013 Love Thy Neighbor
Dec. 27.
4014 Second Chorus
Jan. 3,
Jan. 10,
4051 Doomed Caravan
Jan. 17,
4015 Victory
Aldrich Family in Life With
Jan. 24,
Henry
Feb. 7,
You're the One

Adam Had Four

Sons

128 They
...

Sept.

Title

I

Jan.

16/41
Jan. 21/41

Date

Title

Rhythm on the River

Face Behind the Mask
This Thing Called Love
2212 Across the Sierras
2205 Outlaws of the Panhandle
Blondie Goes Latin

105

Release

No.
4001

3,'40

Oct.

No.

Sequence

With Coming Attractions

Prod.

Prod.

'40

Sept. 30, '40

Prairie

Girls

1

In

.

South of Pago Pago
Captain Caution
Foreign Correspondent
Kit Carson
Pastor Hall
The Westerner
Long Voyage Home
Blackout

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Thief

.

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Son

of

of

Bagdad
Monte Cristo...-

.

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July 19/40

Aug. 9/40
Aug. 16/40
Aug. 30/40
Sept. 13/40
Sept. 20/40
Nov. 22/40
Nov. 29/40
Dec. 25/40
Jan. 10/41

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Heroes

.

Stuff

.

The Wagons

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of

Roll at Night
She Stayed Kissed
Murder on the Second Floor

Product Digest Section

33


1940-41 SHORTS

MARCH ON MARINES (W.B.)
Special (Color) (6002)
Produced in cooperation with the United States Marine Corps this special from Warners features several well-known players. Dennis Morgan and David Bruce play non-commissioned officers in the corps. They are in line for Naval Academy appointments but only one vacancy exists. They take a competitive exam to determine the appointee. In the course of their training highlights of the activities of the marine corps on the parade grounds, rifle ranges and field maneuvers are depicted. Both boys are in love with the admiral's daughter, Mildred Cole. They both plan to fail, in the grand manner, in the exam so that the other one will get the appointement and the girl but it turns out that there are two vacancies and Morgan gets the girl.

Release date, Dec. 14, 1940 20 Minutes

JOHNNY MESSNER ORCHESTRA (Par.)
Headliner (AO-3)
Johnny Messner and his orchestra specialize in music of the swing variety. Here the songs played are “Hit the Road,” “Ain’t You Ashamed,” “The Panic Is On and a specialty by the unique “Professor Koleslaw” and his toy piano. Messner and Jeanne D’Arcy are the singers. An innovation in a musical subject is the informal chat session, during which the principals divulge a few of the more important and amusing facts about themselves.

Release date, Dec. 15, 1940 10 Minutes

SNOW FUN (RKO)
Sportscope (14,304)
Lake Placid, famous Winter playground, is the setting for this subject. Sulky racing on the frozen lake is a new Winter sport thrill the camera captures and Ski-joring provides danger for those who do their skating on flat ground. The skating exhibitions are both duffer (for laughs) and fancy. The cameraman also takes a ride down the big toboggan slide.

Release date, Nov. 22, 1940 9 Minutes

THE TEMPERAMENTAL LION (20th-Fox)
Terry-Toon (Tech.) (1356)
A tale of jungle life in a metropolis this has Major Doolittle returning from Darkest Africa with the largest and toughest Lion ever captured. The Lion is deposited in the zoo, where he is terrified and humiliated by the other animals. Escaping, the Lion seeks out Major Doolittle and accuses him of illegal detention. A fight ensues in which the Lion is victorious after a terrific struggle. The Lion is free to enjoy city life to the full.

Release date, Dec. 27, 1940 7 Minutes

TERRIO MSEOPO (Univ.)
Musical (5223)
Vivien Fay, noted ballerina, appearing in "Terrio Tempos." Others are The Stapletons, tap dancing duo, doing a specialty number. Six Pils and Miss Missy, popular radio sing group, Matty Malneck, popular mezzo, and Mary Lou Cook, songstress. Jack Gwynne, magician.

Release date Nov. 27, 1940 18 Minutes

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FOR ADDITIONAL INDEX TO SHORTS SEE PRODUCT DIGEST SECTION, PAGE 26

GROWING UP (RKO)
Special Release (13,801)
Now in their seventh year, the Dionne Quintuplets come to the screen once again. This is their first movie in a year and a half, and it’s the film biography of the quintuplets scenes showing their first birthday party, their second Christmas, Summer and Winter romps in their private playground, their first movie, their departure to visit King and Queen. They have a new accomplishment which they demonstrate enthusiastically for the cameras—knitting for the Tennessees. As the creator of “Growing Up,” Pathe secured the services of Dr. Allen Roy Dafoe, the “little Doc.”

Release date, Dec. 13, 1940 18 Minutes

STRANGER THAN FICTION, 84 (Univ.)
No. (3374)
Six oddities comprise the subject matter of this reel. In order they are: Albert Enlow, known as "Slingshot Charlie," Harry Heat, an electrical engineer, shows how deft be is at crocheting which is normally a feminine art. Trolley car turned into hot house used as a flower shop at Aloha, Oregon, a miniature tug boat, perfect in every detail. A prison convict who became a great artist behind prison walls and a Bird Fish at the Aquarium in Seaside, Oregon.

Release Date Dec. 2, 1940 9 Minutes

PORKY'S HIRD HAND (W.B.)
Looney Tunes Cartoon (6604)
Chickens have been disappearing from his farm so Porky hires a night watchman to guard the hen house. The watchman is The Good. When the thieves arrive they all in disguise The Good, taken in by a promise of a partnership, allows the fox to take the chickens. Porky arrives in the nick of time and captures the fox.

Release date, Nov. 30, 1940 7 Minutes

BRING HIMSELF BACK ALIVE (Par.)
Animated Antics (HIO-4)
Hyde Skinner, an unscrupulous jungle trappler, embarks on a jungle safari astride an over-worked turtle. Hyde comes upon a ferocious lion, whereupon he sets a trap for Leo in a cave. Hyde lights a TNT fuse and hurries it into the cave but Leo grabs the dynamite and deposits it just beyond Hyde’s reach. Panic-stricken Hyde calls the turtle and scribbles a message for help. The turtle, with traditional speed, doesn’t get very far when the explosion occurs. The turtle sadly explains Hyde’s message for help.

Release Date, Dec. 20, 1940 7 Minutes

THE SNOW MAN (20th-Fox)
Terry-Toon (1105)
Little rabbits, playing in the snow, create a Snow Man and wish that he come to life. The wish is granted and the rabbits and the Snow Man are partaking in Winter sports when the Snow Man collides with the domicile of the Bear. Overcoming the Snow Man the Bear sets out for the rabbits and is about to achieve his purpose when the beloved Snow Man rescues the rabbit, whereupon he makes its exit.

Release date, Dec. 13, 1940 7 Minutes

INFORMATION PLEASE, No. 4 (RKO)
(14,204)
What does a Tibetan lama look like? What is the Matterhorn? In the movies, what does a sink pilded with dishes usually indicate? Could you recognize the famous profiles of Durante, Barrymore, Galento? The answers are to be found in the fourth of the query series wherein the experts, augmented by Author Louis Brounfield, turn in their usual quota of quips and knowledge against Teacher Clifton Fadiman’s posers.

Release date, Nov. 29, 1940 11 Minutes

POPULAR SCIENCE, No. 3 (Par.)
(Color) (JO-3)
In Edmond, Okla., Fred Groff, a present-day Luther Burbank, demonstrates his new vegetable and flower creations; a new technical achievement, rubber hydrochloride, is shown; the Chemical Engineering Division of the Department of Agriculture solves the mysteries of industrial dust explosions, and contact lenses prove a new factor in facial makeup. As usual, the Wily Wizard of Waukesha is on hand with another cockeyed invention.

Release date, Dec. 20, 1940 10 Minutes

PICTURE PEOPLE NO. 4 (RKO)
(14,404)
In this number of the series Carole Lombard trades places with director Alfred Hitchcock and directs the director, who traditionally appears briefly in all his films, in a scene, with many takes. Robert Montgomery appears with Hitchcock in the sequence. Also shown here is Charlie McCarthy, who undergoes a medical examination for admission to the Air Corps; Gene Autry and his horse Champion, Richard Arlen, Roscoe Ates and Lola Lane.

Release date, Dec. 6, 1940 10 Minutes
1940-41
ALPHABETICAL INDEX

This index is cumulative and covers all issues of PRODUCT DIGEST published to date.

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To 1940-41 Shorts on Page 34

Listing of all 1940-41 Features released to date on page 33 and 1940-1941 Shorts on page 35

For information about features listed in this index turn to Product Digest pages designated by the numerals following the title.
On the opposite page appears the cumulative alphabetical index to the first, second and third issues of *Motion Picture Herald*'s new and valuable exhibitor service section

**PRODUCT DIGEST**

It is a master index to all information available to date on 1940-41 product. Simply check the title of any feature you want to look up, turn to the designated page, or pages, and you have all buying and booking information up to this very minute. This is the third issue of the section published in *Motion Picture Herald*. To get the fullest value from this new service, keep all issues of PRODUCT DIGEST.

PRODUCT DIGEST is published every other week alternately with the regular release chart. The next issue of PRODUCT DIGEST will appear in *Motion Picture Herald* dated January 11, 1941.

The introductory issue of PRODUCT DIGEST was mailed to exhibitor subscribers of *Motion Picture Herald*. If you did not receive your copy write for a duplicate.

The continuity of PRODUCT DIGEST information is important. Every issue will carry a cumulative index of all 1940-41 product and the section, as it accumulates, will give you synopses, casts, release dates, review dates, audience classification, Legion of Decency ratings, running time, production numbers and other valuable information.
READ 'EM and REAP!

Where there's Paramount... there's Hope!

"Love Thy Neighbor"

"The Shepherd of the Hills"

"The Mad Doctor"

"Life With Henry"

"The Round Up"

"The Monster and the Girl"

"The Hard-Boiled Canary"

"Virginia" in Technicolor!

"The Lady Eve"

"I Wanted Wings"

"Road to Zanzibar"